



VISITOR INFORMATION

The Clark Art Institute is located at 225 South Street, Williamstown, Massachusetts, one-half mile south of the intersection of Routes 2 and 7 in the center of Williamstown.

Information is available 24 hours a day at 413 458 2303 or online at clarkart.edu.

HOURS

Galleries: Tuesday through Sunday, 10 am to 5 pm. Open daily in July and August; please call or check website for details.

Open Martin Luther King Jr. Day, Presidents' Day, Memorial Day, Independence Day, Labor Day, and Columbus Day.

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Library: Monday through Friday, 9 am to 5 pm.

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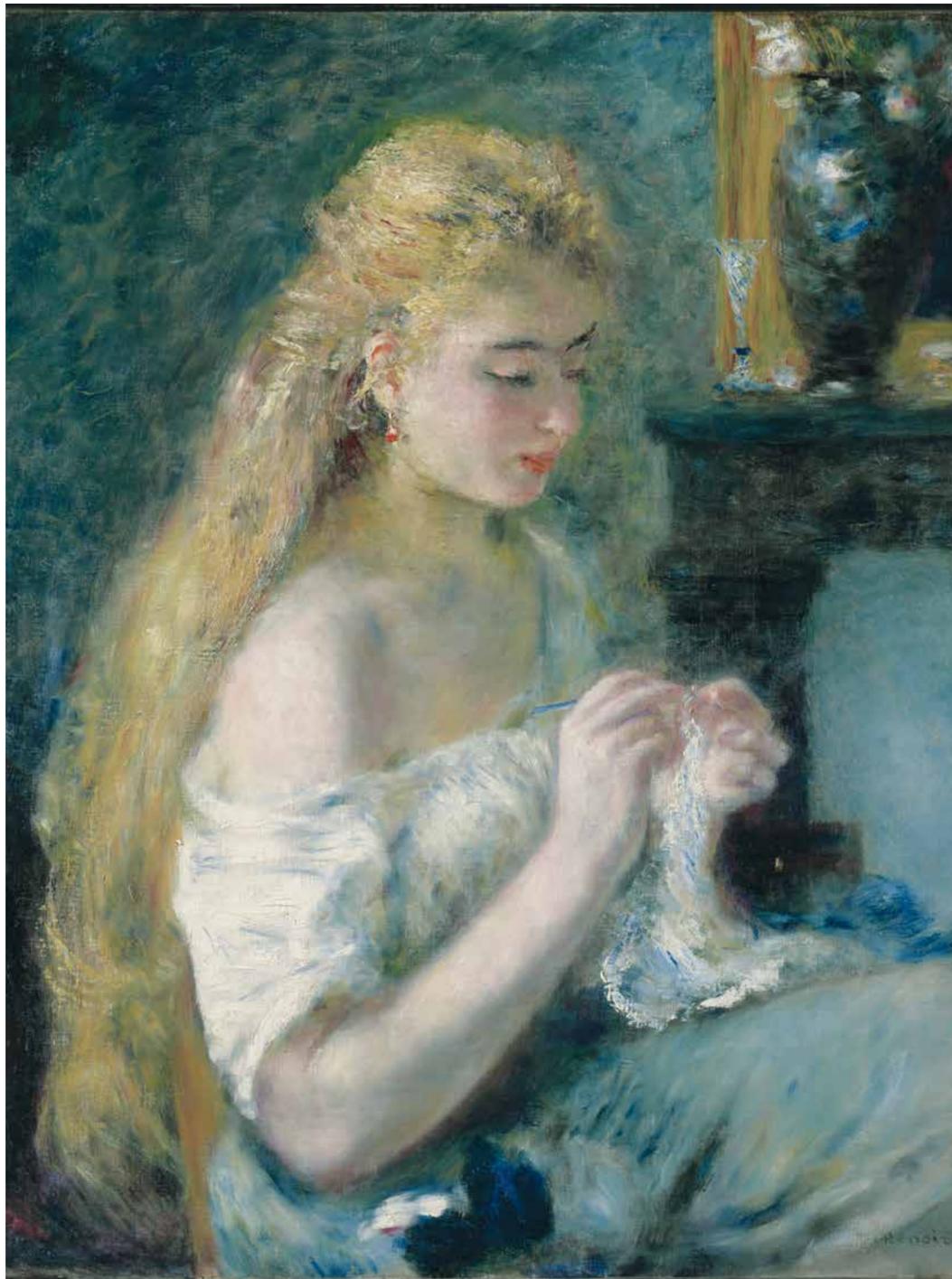
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THE CLARK



COVER: Guillaume Lethière (French, 1760–1832), *Brutus Condemning His Sons to Death*, 1788. Oil on canvas, 23 3/8 x 39 in. (59.4 x 99.1 cm). Clark Art Institute. Acquired by the Clark, 2018, 2018.1.1

Guillaume Lethière was born in the French colony of Guadeloupe, and was the son of a white French government official and a freed black slave. At the age of fourteen, Lethière moved to France with his father, studying in Rouen before entering the Académie Royale de Peinture et de Sculpture in Paris. Lethière painted this work as a student at the Académie de France in Rome. Exhibited in Paris in 1795 and 1801, on both occasions the painting was criticized for the grotesque nature of the severed head at left, which would have struck a chord in the collective imagination of the French public, who was well exposed to such gruesome acts as part of the French Revolution and its bloody guillotine. Lethière ranks among Jacques-Louis David and Jean Germain Drouais as one of the most important practitioners of the neoclassical style of the late eighteenth and early nineteenth centuries.



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**THE
CLARK
ART
INSTITUTE**

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- 4 | DIRECTOR'S FOREWORD

- 6 | RENOIR: THE BODY, THE SENSES
An inside look at the Clark's major summer 2019 exhibition.

- 14 | SUSTAINABLE LANDSCAPE: STEWARDING THE CLARK'S CAMPUS
The institute's philosophy of landscape management, from mountainsides to microorganisms.

- 20 | A MODEL OF FELLOWSHIP: INVESTING IN COLLABORATION
An exploration of the various ways the Clark's Research and Academic Program offers a mode of scholarship founded upon coming together.

- 26 | TOTEMS OF HIGH CULTURE: THE ALLAN SEKULA LIBRARY AT THE CLARK
An artist's personal collection of books reflects the institute's dual mission of supporting research and celebrating art.

- 34 | IMMEDIATE AND LASTING IMPACT: THE DIAMOND GIFT
One couple's lifelong love of art becomes a treasured gift to the Clark.

- 38 | RECENT ACQUISITIONS

- 42 | UPCOMING EXHIBITIONS

- 48 | SPOTLIGHT: RODGERS INTERNSHIPS

This past summer we hosted four exhibitions across our campus. Each of these was remarkable. *Women Artists in Paris, 1850–1900* illuminated dozens of extraordinary artists whose achievements and legacies were overlooked simply because of their gender. Photography during that same period documented dramatic urban changes, as seen in *A City Transformed: Photographs of Paris, 1850–1900*. Embracing the space of the naturally lit Michael Conforti Pavilion, *The Art of Iron: Objects from the Musée Le Secq des Tournelles, Rouen, Normandy* demonstrated how an everyday material was forged into artistic and historical treasures. Finally, *Jennifer Steinkamp: Blind Eye* challenged visitors to consider technology and nature—particularly the nature of our grounds at the Clark—anew.

Next summer the Clark will host *Renoir: The Body, The Senses*, primarily a loan exhibition that at once marks the centennial of the artist's death while also celebrating the prominent position his paintings occupy in our collection. Exhibitions like this remain essential

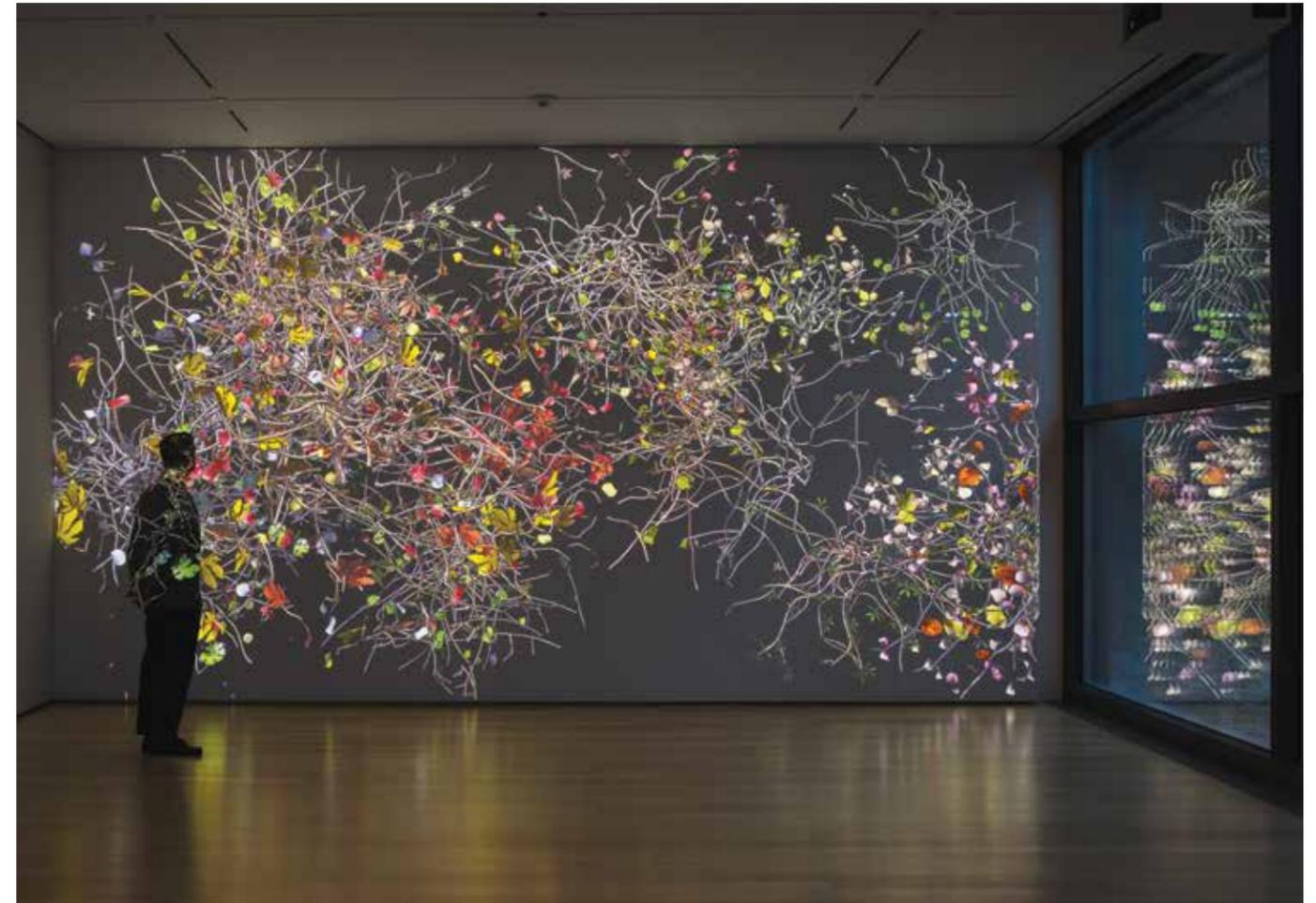


vehicles for engaging communities both near and far; not only do visitors travel great distances to see the artworks in our galleries, but the programming and research involved in such exhibitions also allow us to reach communities beyond our own.

Another crucial component of the Clark is the Research and Academic Program (RAP), in which scholars from academies and museums around the world come to our campus to pursue research, engage in critical debates, and further fascinating inquiries into the history of art and visual culture. This year we invited a variety of experts to conduct individual research as fellows, and others to expand on collaborative projects by participating in our Summer Collaborative Working Groups. Next year we will host fellows through our newest initiatives, the Mellon Network Fellowship and the Curatorial Fellowship, the latter of which was created to allow curators and art historians who cannot leave their institutions for extended periods of time to benefit from the Clark's resources. I am excited by the contributions these fellows will make to the various communities they represent.

Support for the Clark can come in the form of gifts of art, and this year, longtime supporters of the museum Carol and Herbert Diamond committed to our collection a significant gift of French drawings and sculpture. That they have entrusted us to serve as caretakers of their artworks is an honor that speaks to our dedication to our collections, the quality of our facilities, and the professionalism of our staff.

It is always a pleasure to see new faces among our staff. In addition to filling important openings, we also established new positions in our library, curatorial, and advancement departments. Over the summer we



LEFT: Guests celebrate summer exhibition openings outside the Clark Center. ABOVE: A visitor contemplates Jennifer Steinkamp's *Diaspore* (2014) in the Lunder Center galleries.

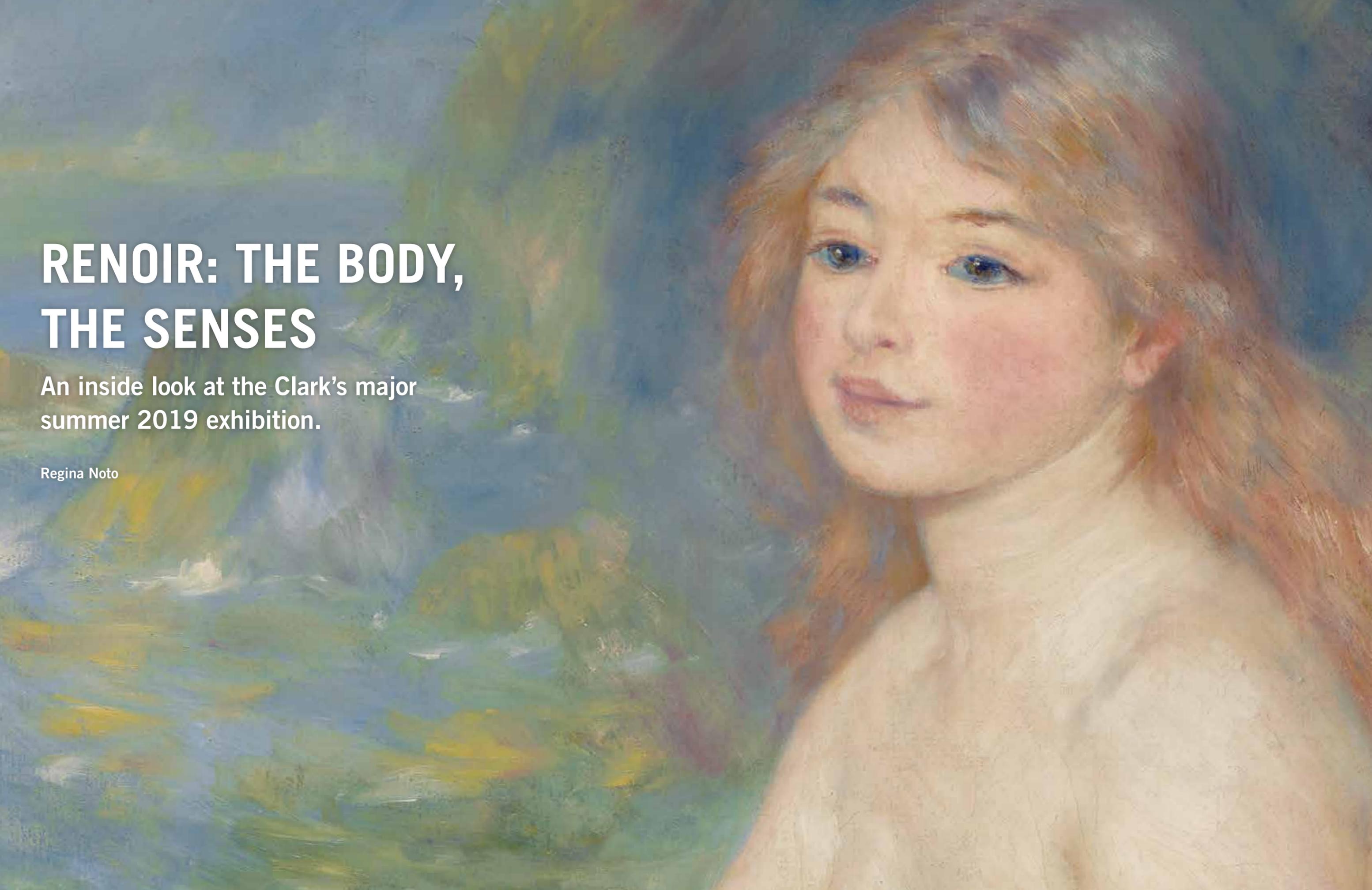
welcomed Caroline Fowler as the incoming associate director of RAP, while Robert Wiesenberger joined us in September as the inaugural associate curator of contemporary projects. In January Anne Leonard will begin as the Manton Curator of Prints, Drawings, and Photographs. Finally, I am delighted to introduce Larry Smallwood as our new deputy director. Larry comes to us from Mass MoCA, where he served as their first deputy director and chief operating officer. His intimate knowledge of the Berkshires and experience with ambitious and complex projects will be an undeniable boon to the Clark.

Larry's arrival marks the retirement of Tony King, following a twenty-year tenure. Tony's commitment to excellence and integrity resonated throughout the institution during his time here, while his leadership and

managerial expertise guided us through the extensive overhaul of our campus. The importance of his stewardship over that period cannot be overstated. We will miss him dearly and wish him the best on his next adventure.

I am grateful to everybody at the Clark and beyond who made this year so successful. Our success was not only measured by the quality of our exhibitions and programs and the research of our fellows, but also by our impressive attendance and new membership figures. Since opening the renovated Manton Research Center two years ago, there is no doubt about the Clark's position as the Berkshires' premier steward of the arts, culture, and nature.

Olivier Meslay
Hardymon Director



RENOIR: THE BODY, THE SENSES

An inside look at the Clark's major
summer 2019 exhibition.

Regina Noto

In 1951 noted artist and critic Walter Pach wrote, “Renoir is supreme in the history of art as a painter of the female nude.”¹ Illustrating Pach’s assessment, the Clark’s major 2019 summer exhibition will celebrate Pierre-Auguste Renoir’s career-long investigation of the human figure. Marking the centennial of Renoir’s death, the Clark is partnering with the Kimbell Art Museum, Fort Worth, Texas, on the sole major international loan exhibition devoted to the artist in 2019. *Renoir: The Body, The Senses* will follow Renoir’s treatment of all aspects of the nude—from his early years, through the age of Impressionism, to the enduring works of his late career. This will be the first-ever in-depth exhibition on the subject. Paintings and sculptures by artists who were Renoir’s inspirations, contemporaries, and followers are also included in the exhibition to foreground the larger pictorial conversation concerning the depiction of the body that occurred throughout the nineteenth and early twentieth centuries.

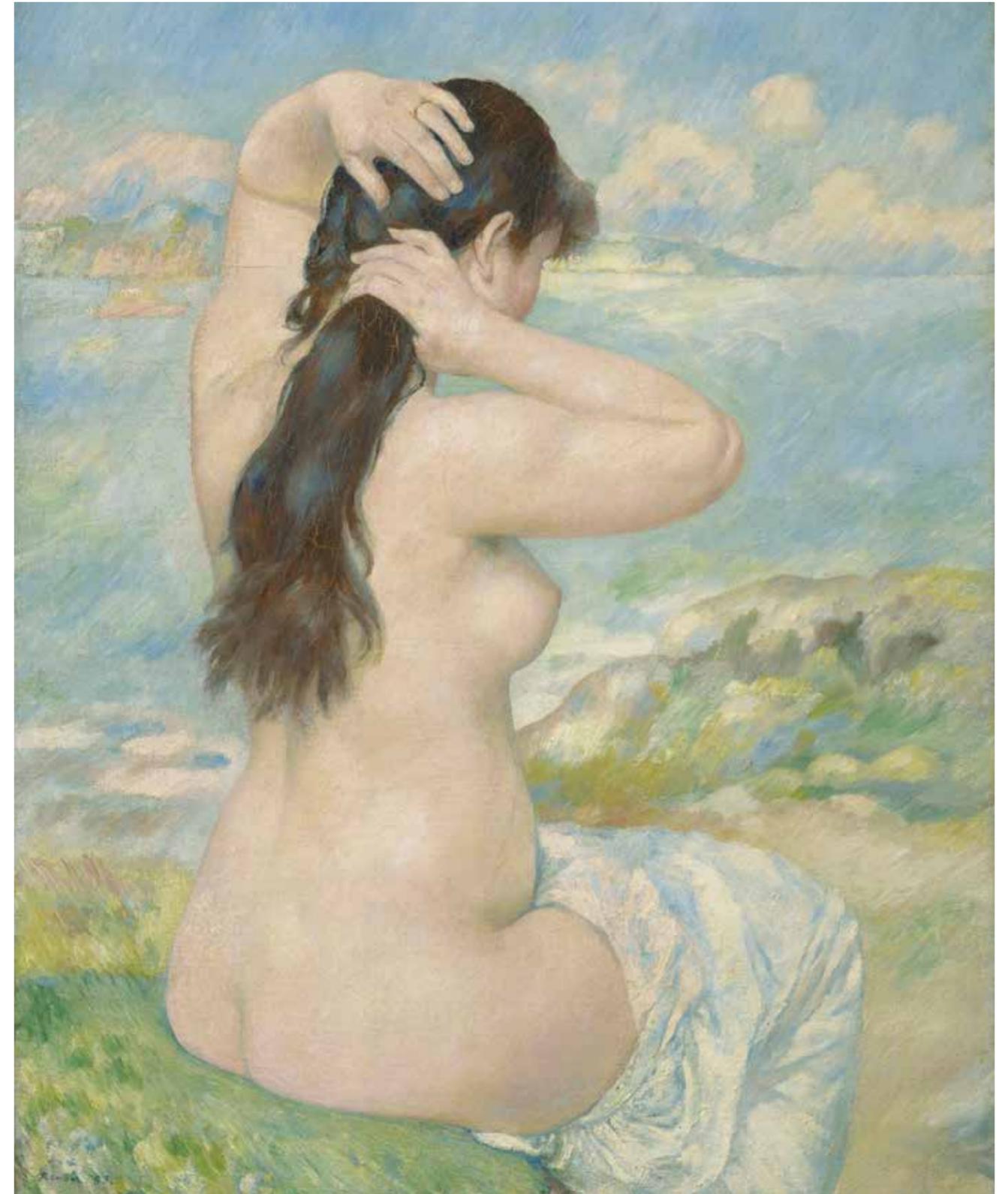
Although Renoir, like many artists of his generation, was interested in capturing bustling scenes of modern-day Paris, he repeatedly returned to the subject of the nude, even during the height of his Impressionist phase. As Émile Zola wrote in 1876, “Renoir is a painter who specializes in the human figure. One could call him a Rubens illuminated by Velázquez’s brilliant sunlight.”² Through his continuous illustration of the female form, Renoir found inspiration in, and a connection to, the classical tradition that he deeply valued. The Clark’s exhibition proceeds chronologically, emphasizing the artist’s evolving process and technique. It will investigate such themes as his early depictions of the nude, when Renoir responded to works by contemporaries such as Gustave Courbet and Edgar Degas; Impressionist figure painting and the effects of light on the body; studies for *The*

Great Bathers (Philadelphia Museum of Art, 1884–87), which highlight Renoir’s skilled draftsmanship; and the late—still controversial—paintings and sculpture that inspired a new generation of modern artists, including Pablo Picasso and Suzanne Valadon.

Sterling and Francine Clark had an insatiable enthusiasm for Renoir, purchasing thirty-eight of his paintings. The Clark now has one of the largest holdings of paintings by Renoir in the United States, which makes it a perfect host for a centenary celebration. Sterling Clark focused his collection on works from the 1870s and 1880s, writing in his diary that Renoir was “the greatest of painters for taste and color of feminine beauty” and “the greatest colorist who ever lived.”³ He admired Renoir’s lack of pretension, his refusal to engage with criticism, and his insistence on painting what he found most beautiful. The Clark’s exceptional *Blonde Bather* of 1881 and *Bather Arranging Her Hair* of 1885 particularly inspired this presentation.

“I never thought of myself being a revolutionary painter; I just wanted to continue in the tradition of the Louvre.”

Renoir: The Body, The Senses explores a contextual and critical view of the nude in art, beginning with Renoir’s influences, such as Peter Paul Rubens, and ending with the artist’s modernist followers, such as Picasso. Renoir lived during a time when a call for women’s rights and the feminist movement were emerging. Scholars such as Tamar Garb have argued that Renoir’s choice to paint highly idealized, timeless figures—“woman” as a beautiful



PREVIOUS PAGES: Pierre-Auguste Renoir (French, 1841–1919), *Blonde Bather*, 1881. Oil on canvas, 32 1/8 x 25 3/4 in. (81.6 x 65.4 cm). Clark Art Institute. Acquired by Sterling and Francine Clark, 1926, 1955.609 ABOVE: Pierre-Auguste Renoir, *Bather Arranging Her Hair*, 1885. Oil on canvas, 36 1/8 x 28 3/4 in. (91.9 x 73 cm). Clark Art Institute. Acquired by Sterling and Francine Clark, 1926, 1955.589



Peter Paul Rubens (Flemish, 1577–1640), *The Three Graces*, c. 1636. Oil on panel, 15 11/16 x 15 11/16 in. (39.9 x 39.9 cm). Bourgeois Bequest, 1811. DPG264. By Permission of Dulwich Picture Gallery

type, rather than an individual—was a reaction against these politics.⁴ In contrast, his contemporary Degas was frequently accused of the unkindness of painting “real, living, denuded flesh” instead of “the smooth and slippery flesh of ever-nude goddesses,” as J. K. Huysmans wrote in 1886.⁵ The exhibition will explore the reception of the nude in Renoir’s oeuvre in the context of his time, and the accompanying exhibition catalogue will address the developing meaning of the “male gaze” in visual culture.

Renoir grew up in the shadow of the Musée du Louvre, first on the rue de Bibliothèque and then the rue d’Argenteuil, and he visited the museum frequently as a young man. At eighteen, he was first granted permission to make painted copies from the renowned collection.⁶

Renoir’s engagement with the classical sculpture and paintings in the Louvre formed his early concept of the nude—even earning him the nickname “Monsieur Rubens.” In 1861, in the studio of Swiss painter Charles Gleyre, where he studied alongside Claude Monet and Frédéric Bazille, he learned to depict human anatomy, a requirement of classical artistic training. Throughout his life, Renoir declared his allegiance to painters as diverse as Raffaello Sanzio (Raphael), Tiziano Vecellio (Titian), Rubens, François Boucher, and Jean-Honoré Fragonard. He was equally indebted to painters from the early nineteenth century, such as Jean-Auguste-Dominique Ingres, Eugène Delacroix, and Jean-Baptiste-Camille Corot. As Harry Kessler, a friend of the Renoir family, wrote in his diary in 1909, Renoir said, “I never thought of myself being a revolutionary painter; I just wanted to continue in the tradition of the Louvre.”⁷

Renoir also responded to the art of his contemporaries. Courbet’s nudes are reflected in Renoir’s sharply realistic works of the 1860s and early 1870s, such as *The Boy with the Cat* (Musée d’Orsay, 1868), which notably differ from the bright, joyous canvases for which he is better known today. Only a few years later, and by then a member of the Impressionist circle, Renoir painted *Study: Torso, Effect of Sun* (Musée d’Orsay, 1876). An Impressionist approach to a familiar subject, it was the first time Renoir depicted dappled light on skin, and it attracted significant attention in the 1876 Impressionist Exhibition. In the early 1880s Paul Cézanne’s series of bathers encouraged Renoir to reconsider his rapid brushstrokes. Renoir’s deep admiration for Cézanne pushed him to enhance the sculptural solidity and structure of his forms while the two friends painted together in 1882 after Renoir returned from what proved to be a transformative tour of Italy.



Pierre-Auguste Renoir, *The Great Bathers*, 1884–87. Oil on canvas, 46 3/8 x 67 1/4 in. (117.8 x 170.8 cm). Philadelphia Museum of Art. The Mr. and Mrs. Carroll S. Tyson, Jr., Collection, 1963, 1963–116–13

Defined by strong outlines, matte paint, and flattened, distinct forms, Classical Impressionism emerged from Renoir’s 1881 journey to Italy. His profound first encounter with Raphael’s frescoes provoked a complete reassessment of his own art: he wrote, “Raphael who did not work out of doors had still studied sunlight, for his frescoes are full of it. So, by studying out of doors I have ended up by only seeing the broad harmonies without any longer preoccupying myself with the small details that dim the sunlight rather than illuminating it.”⁸ In Renoir’s painted responses to Raphael, including *Bather Arranging Her Hair*, he changed the quality of his paint, reducing its oil in an effort to emulate the dry texture of fresco. He used this technique in *The Great Bathers* as well, which Renoir painstakingly executed from 1884 to 1887. Though the painting cannot travel due to the conditions of its bequest, it will be represented in this exhibition by a group of monumental preparatory drawings. The drawings evoke Renoir’s studio as Berthe Morisot saw it in 1886. She recorded in her diary: “He is a draftsman of the first order; it would be interesting to show all these preparatory studies for a painting, to the

public, which generally imagines that the Impressionists work in a very casual way.”⁹ These sheets underscore Renoir’s dedication and persistence as he worked to realize his ambitious vision for *The Great Bathers*, confounding the idea of Impressionists as painters of passing moments.

After *The Great Bathers* and into his late period, from approximately 1895 until his death in 1919, Renoir’s brushwork loosened and his focus turned to vanishingly thin layers of translucent color instead of carefully modeled forms. Sterling Clark disliked Renoir’s paintings of this time, for he believed the figures had lost their definition, but Albert C. Barnes, a rival collector, adored them. These opposite estimations of the late paintings were not unusual then, or now. Simultaneous criticism and adulation are constants in Renoir’s career: throughout, regardless of style, critics have revered and reviled his art. As George Besson recounted to Henri Matisse during the Salon d’Automne in Paris in 1920, critics George Lecomte, Arsène Alexandre, and Louis Vauxcelles were “running down the large nudes and beautiful landscapes we have seen him create. Poor Jean Renoir wanted to beat up the



Pierre-Auguste Renoir, *The Boy with the Cat (Le garçon au chat)*, 1868. Oil on canvas, 52 1/8 x 26 in. (123.5 x 66 cm). Musée d'Orsay, Paris. RF 1992 409

people who were guffawing in front of his father's works on the day of the private viewing."¹⁰

But Matisse, Picasso, and Valadon were great champions of Renoir's last paintings. For them, Renoir was a precursor and mentor, a champion of the new way of painting. Matisse and Picasso owned paintings by Renoir from the early twentieth century and displayed them in their homes and studios. Renoir's Arcadian women of this late period encouraged Matisse to return to the figure, which led to his celebrated odalisques of the 1920s. He called Renoir's *The Bathers* (Musée d'Orsay, 1919) "his masterpiece, one of the most beautiful pictures ever painted."¹¹ For Picasso, Renoir's career was an example of experimentation and changing styles. Picasso's own classical, monumental nudes from the early 1900s reference Renoir's paintings of the same period. His *Nude Combing her Hair* (Kimbell Art Museum, 1906) and two paintings by Renoir from Picasso's personal collection—*Bather Seated in a Landscape* (Musée Picasso, 1900) and *Bust of a Model* (Musée Picasso, 1916)—will be a great crescendo in our exhibition. Suzanne Valadon, a pioneering artist who did not achieve the same lasting fame as some of her fellow modernists, represents a vital part of Renoir's legacy. Valadon was the focus of Renoir's gaze when she served as his model in her early career, and later she reclaimed the female nude as her subject. Her paintings are often self-portraits, and they twist the idealized beauty of Renoir's bathers into a colder, more honest interpretation of femininity. Renoir's late work during the beginning of modernism incorporated shifting approaches to painterly representation, earning him the allegiance of these younger artists.

Renoir: The Body, The Senses honors the artist's life and work as a painter of beauty, nature, light, and color.

Renoir's constantly shifting style moved through Realism, Impressionism, Classical Impressionism, and radical modernism in his never-ending quest to depict the human form at its best—glowing with health, warm from the sun, situated in an Arcadian landscape. This comprehensive study critically examines the single most important subject of Renoir's oeuvre to understand its complexity.

¹ Walter Pach, *Pierre-Auguste Renoir* (London: Thames and Hudson, 1951), 86.

² Émile Zola, "Deux expositions d'art au mois de mai," *Le Messager de l'Europe*, June 1876, in *Le Bon Combat*, ed. Jean-Paul Bouillon (Paris: Hermann, 1974), 186.

³ Robert Sterling Clark, journal entries from February 1, 1941, and February 9, 1943.

⁴ Tamar Garb, "Renoir and the Natural Woman," in "Renoir Re-Viewed," special issue, *Oxford Art Journal* 8, no. 2 (1985): 12.

⁵ J. K. Huysmans, *Certains* (Paris: Librairie Plon, Plon-Nourrit et Cie, Imprimeurs-Éditeurs, 1908), 22–27.

⁶ Theodore Reff, "Copyists in the Louvre, 1850–1870," *The Art Bulletin* 46, no. 4 (1964): 556.

⁷ Harry Kessler, *Das Tagebuch*, vol. 4 (1906–1914), ed. Jörg Schuster (Stuttgart: Cotta, 2005), quoted in Augustin de Butler, *Écrits et propos sur l'art—Pierre-Auguste Renoir* (Paris: Editions Hermann, 2009), 243.

⁸ Renoir to Mme Charpentier, February 1882, in Michel Florisoone, "Renoir et la famille Charpentier, lettres inédites," *L'Amour de l'art*, no. 1 (February 1938): 36.

⁹ Berthe Morisot, journal entry from January 11, 1886, in *The Correspondence of Berthe Morisot with Her Family and Friends*, ed. Denis Rouart, trans. Betty W. Hubbard, with notes by Kathleen Adler and Tamar Garb (London: Moyer Bell, 1987), 145.

¹⁰ George Besson to Henri Matisse, October 1920, in *Renoir in the 20th Century* (Ostfildern, Germany: Hatje Cantz, 2010), 331.

¹¹ Frank Harris, *Contemporary Portraits: Fourth Series* (London: G. Richards, 1924), 139.



Suzanne Valadon (French, 1865–1938), *After the Bath*, 1909. Oil on cardboard, 39 3/4 x 32 1/4 in. (101 x 82 cm). Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Legs Docteur Rober Le Masle, 1974, AM 1974-122

The exhibition will be on view in Williamstown from June 8 through September 22, 2019, and in Fort Worth from October 27, 2019, through January 26, 2020. It will present approximately sixty paintings, pastels, drawings, and sculptures from both public and private collections, and

will be accompanied by a substantial scholarly publication. Published by the Clark, in collaboration with the Kimbell, and distributed by Yale University Press, the catalogue features a roster of leading scholars of nineteenth-century French painting.

SUSTAINABLE LANDSCAPE: STEWARDING THE CLARK'S CAMPUS

Matt Noyes

The institute's philosophy of landscape management,
from mountainsides to microorganisms.



For many years, the Clark Art Institute's extensive campus was primarily viewed as the museum's backdrop. Berkshire locals and Williams College students made regular pilgrimages to the grounds to convene with nature, take in a breathtaking view from the meadow, or simply to sit and reflect.

For those who knew of it, the Clark's campus was a hidden gem, but for most others, it remained overlooked. The Clark's expansion project, which added the Lunder and Clark Centers and renovated existing buildings, inspired a new ethos as the institute reimaged itself—a mission built upon its natural surroundings and providing a place ripe with opportunities for scholars, artists, and the public. This culture of art and nature harkens back to the nineteenth century when many artists and writers found solace in the Berkshires' lush green hills. It is in this landscape, though, where the balance between aesthetics, ecology, safety, and sustainability pose the greatest challenges for a horticulturist and land use manager.



PREVIOUS PAGES: The Clark's grounds are an integral part of the institute's campus, connecting various buildings and linking the museum's interiors with the inspirational natural world. ABOVE: This site plan for the renovation of the Clark's campus illustrates the important consideration given to key elements of the landscape.

During the campus expansion, the reimagining of the Clark's landscape went far beyond simply deciding where to plant trees, shrubs, and grass. Rather, it was the decision of the Clark's team, along with landscape architecture firm Reed Hilderbrand and architect Tadao Ando, to change the experience for all campus visitors. The objective was to work with our landscape's innate characteristics to create a park-like setting, while also considering how people would interact with and care for it over time. This approach assured that we accounted for our short-term needs while keeping in mind the institute's long-term sustainability goals.

At the Clark, balance is at the core of how we approach managing our campus's landscape. Unfortunately, there is no one-size-fits-all style for land use management. Our challenge is to shape something beautiful while also examining the institute's grounds, to understand and steward them properly. Traditional landscape management approaches often focus on adding synthetic materials to a site for pristine lawns and isolated plantings, which are often a drain on natural resources. Early on, the idea for the renewed campus was to challenge this traditional thinking and look for greener methods, and the result is a landscape that implements long-term strategies that strike a balance between aesthetics and sustainability. That said, the Clark has not put all mainstream land use strategies to rest, as it continually looks to maintain an equilibrium that ensures lasting well-being.

Sustainable approaches are not always easy to identify and can challenge common perceptions of a managed landscape. An excellent case study for this difficulty is found in the Clark's long meadow grass that intertwines with traditional lawns around campus. Lawns have their place as recreation areas, but in the



Eco-friendly approaches to snow removal are one way the grounds management team aims to rethink human impact on the environment.

expanses of long meadow grass we strive for a different purpose. These areas are intended to lessen our fossil fuel consumption; create habitats for ground nesting birds, insect life, and rodents (which, in turn, provide food for birds of prey); and help with soil health and groundwater runoff. Dotted among the meadow grasses are rain gardens designed to carry surface water into the garden and slowly release it, thus recharging the site's groundwater, helping to keep the water table stable and lessening the burden of stormwater runoff for many nearby streams and rivers. The permeable asphalt in some of our parking areas also contributes to groundwater recharge. The specialized asphalt holds a twofold purpose: one for groundwater recharge and the other for snow removal. When deicing material (never sand) is applied, the ice melts and is absorbed into the asphalt, leaving the deicing material on the surface and thus limiting the need to reapply it.

A vital component of the Clark's expansion project was unifying the campus with a single element: water. Tiered pools sit at the center of the Clark's three main buildings—the institute's locus—showcasing this central feature, and the vista extends to the meadow beyond. Water unifies the campus while also becoming part of a

The Clark's commitment to sustainability strengthens as we witness the transformation of the Clark's 140 acres.

broader discussion about resource management, leading us to another cornerstone of the Clark's sustainability approach: water recycling. Working with our design team, we explored and implemented several measures to help offset water use, including a series of green roofs and a drainage system beneath the terraces. With these in place,



Trees on Stone Hill benefit from a “feed the soil not the plant” philosophy. A balance of natural and synthetic additives creates a healthy environment for growth over time.

water is captured and filtered into a holding tank, where it can then be recycled for the campus’s irrigation in the summer and later used for a gray water system, which repurposes non-potable water in the winter months. This advent allows the Clark to use less domestic water and save money.

As in any endeavor in the landscape and its vegetation, it all starts with the soil. The mantra “feed the soil not the plant” is key to the Clark’s landscape management plan. This strategy dates to a time before commercial synthetic fertilizers, herbicides, and insecticides had a grip on the agricultural industry. The idea behind feeding the soil is to create an environment that supports beneficial bacteria, mycorrhizal activity, and several other microorganisms that work together to promote healthy soil. This helps to reduce environmental inputs such as synthetic fertilizers, herbicides, and insecticides, thus making plants stronger and healthier.

Here at the Clark, we employ a multifaceted effort to manage the landscape. First, we recognize and work to promote healthy soil. We have done this with the addition of natural materials such as dehydrated feathers and compost for the meadow and lawns. Additionally, we have implemented a series of mycorrhizal injections, which foster a symbiotic relationship between beneficial

fungi and one thousand new, largely native trees planted on campus over the past ten years. This is the long-game approach; the mycorrhizal injections create a habitat that mimics the forest floor and creates a healthier soil over time. Another aspect of these efforts lies in modern horticultural advances, with the use of synthetic additives. Although these actions might seem contrary to the Clark’s philosophy of a sustainable approach to land management, these materials help bridge the gap between



In another approach to being part of a sustainable environment, the Clark has begun keeping bees on campus. In August 2018 a group of bees swarmed before establishing a new hive.

a living soil and the establishment of new plant life in our landscape. Plants settle in with a quick jolt of food, giving our more sustainable approaches time to begin working—strategies that will lessen the need for artificial additions and promote the soil’s long-term health.

The full realization of the landscape’s design elements will continue to evolve and change. Our role is to examine this evolution and decide how and when we should intervene. The Clark’s latest move toward creating a sustainable landscape was the addition of bees to the campus in 2017. This implementation dovetailed perfectly with the Clark’s sustainability initiatives and brings further attention to the worldwide concern about pollinator health.

Each year creates new challenges in managing the Clark’s campus: as the climate changes, so does the landscape’s response. The Lunder Center at Stone Hill, which was completed in 2008, has flourished under our regimen of sustainable approaches. The Clark Center,

which was finished in 2014, is still developing but yielding positive results. Landscapes are ephemeral, either by the hand of nature or humankind. “Feeding the soil,” using native plants, and reducing mowing allow the opportunity for a landscape to evolve in a more natural progression and provide the foundation for an environment that can be sustained for future generations. The dialogue surrounding how and why we care for the landscape is an equal part of this process; it’s a discussion that transcends the culture of “mow, blow, and go,” which is the moniker for many full-service landscape companies and campuses. To truly shift this process takes resources, patience, and faith in sustainable methods. Our commitment to sustainability strengthens as we witness the transformation of the Clark’s 140 acres—it’s a promise that sets us apart, with rewards that benefit all of our visitors, both present and future.

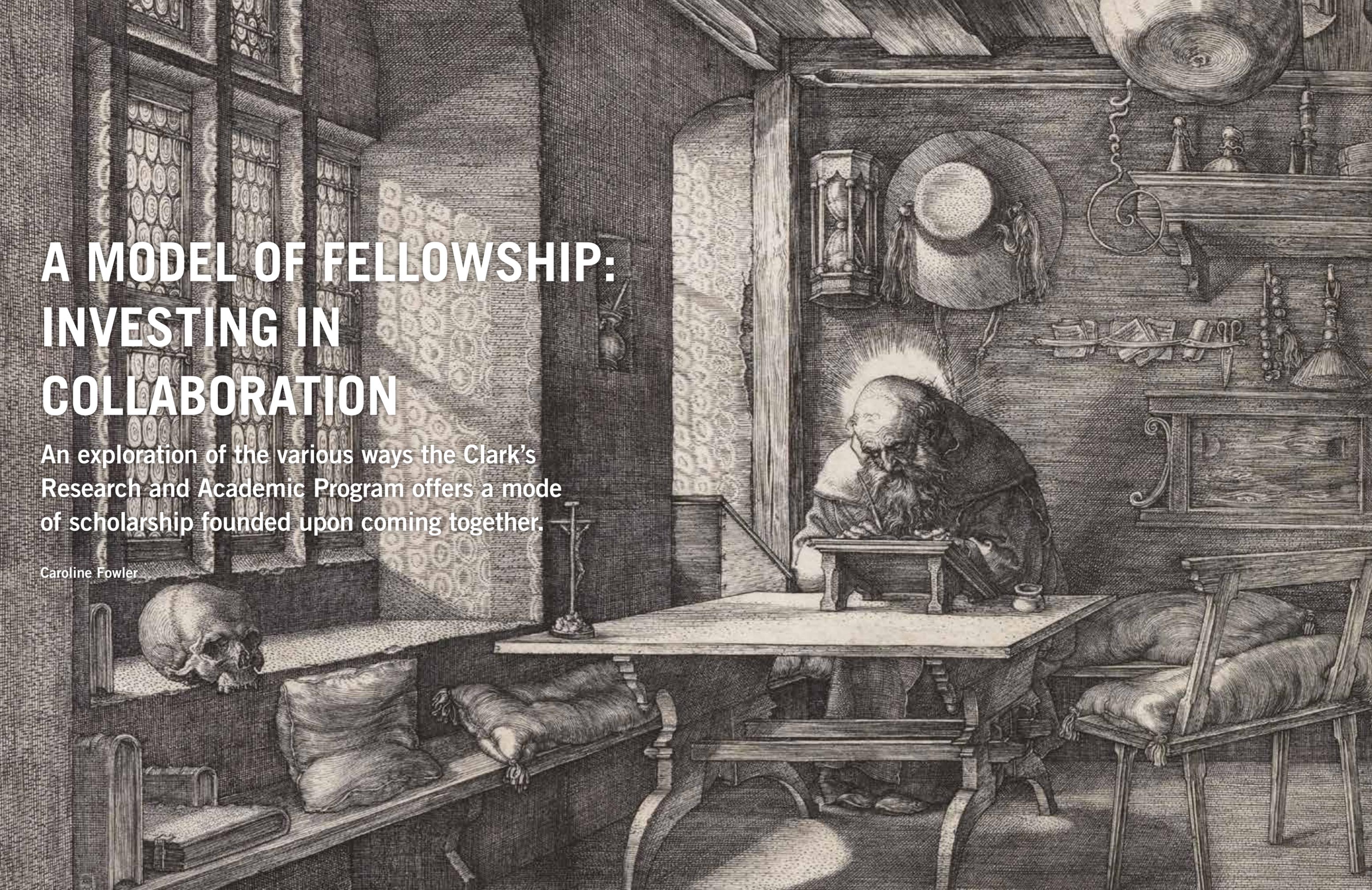


More than just a beautiful backdrop for a photo or picnic lunch, the tiered pools outside the Clark Center recycle water through a drainage system situated beneath the terraces.

A MODEL OF FELLOWSHIP: INVESTING IN COLLABORATION

An exploration of the various ways the Clark's Research and Academic Program offers a mode of scholarship founded upon coming together.

Caroline Fowler



Light cascades through the glass windows of Saint Jerome's studio as he hunches over his work, absorbed in his writing. In one of the iconic images of Northern Renaissance art, the famous German artist Albrecht Dürer engraved Jerome working alone. From the skull on the windowsill to the hourglass hanging on the wall, the symbols of *vanitas* and the evanescence of time populate Jerome's room. His two domesticated companions from the animal kingdom rest in the foreground, keeping their master company as he conducts the solitary tasks of a scholar. This image of Jerome, in the Clark's collection, remains an enduring icon of the scholar's life despite the separation of nearly five hundred years. To this day, academic life is often pictured as the autonomous scholar writing, translating, thinking, and dreaming alone.

Nevertheless, this solitude has changed in the new landscape of virtual communication with expanding online archives and image databases, as well as through the ubiquity of email. These digital networks have revolutionized research and introduced a new rapidity to communication and access. One can only imagine how the theological debates of Jerome's period would have unfolded on Snapchat, Facebook, and Twitter: #Trinity. And yet with access to digital archives, databases, and global colleagues, scholars increasingly do not have to leave the solitude of their cells.

It is in this world of cybernated inquiry that the value and importance of the Clark's Research and Academic Program (RAP) become even more relevant. RAP is one of the few research institutes in the world dedicated to the study of art history, furthering the discipline through granting fellowships to emerging and senior scholars, so that they can take time away from their academic and museum commitments to dedicate themselves to research.

RAP also organizes colloquia, symposia, and workshops in which scholars gather to debate contemporary issues, lecture in public forums, or work together toward a common project, such as a publication or an exhibition. RAP stands out for its dedication to innovative research, a pursuit of creative and scholarly inquiry that is supported both by the natural beauty of the Clark's landscape and the cultivation of fellowship among the participants. Although RAP provides fellows with private offices, which allow them to pursue their scholarship in the vision of Dürer's *Saint Jerome in His Study* (1514), it also offers an environment of collaboration and discussion. There is an alchemical reaction that occurs when scholars from diverse backgrounds, institutions, and disciplinary



PREVIOUS PAGES AND OPPOSITE: Albrecht Dürer (German, 1471–1528), *Saint Jerome in His Study*, 1514. Engraving on paper, 9 5/8 x 7 5/16 in. (24.4 x 18.5 cm). Clark Art Institute, 1968.90 ABOVE: Visiting scholars deep in discussion during a Clark colloquium.

interests come together in a peaceful setting dedicated to intellectual pursuits. It is an elixir based on the import of presence. Taking part in the fellowship community at RAP demonstrates how scholarship not only unfolds in isolation but also in conversation. From the communal space of the scholars' residences and RAP's partnership with the Graduate Program in the History of Art at Williams College to ongoing initiatives that bring together scholars for intense work on interdependent research, RAP fosters an environment enriched by collaboration.

One of the primary settings for the community at RAP is the Visiting Scholars' Residence, a refurbished nineteenth-century Victorian that houses the incoming fellows and becomes an integral space for post-lecture discussions, potlucks, and thoughtful exchange. Furnished with antiques, the common areas of the residence sprawl across the first floor, allowing fellows the opportunity to make dinner together in the kitchen, share long meals at the dining table, and, when the weather permits, sit out on the veranda.

As the 2018 Kress Fellow in the Literature of Art, Shira Brisman (University of Pennsylvania), remarked, this sense of fellowship was invaluable in the planning of her second book project. While her first book, *Albrecht Dürer and the Epistolary Mode of Address* (University of Chicago University Press, 2016), began during her PhD studies under the guidance of an advisor, she discovered that having a community at RAP was integral to writing her second book, tentatively titled *A Matter of Choice*. Brisman's earlier book focused on Dürer and the impact of print media and letter writing on his artistic practice, and her recent project builds on her expertise in Renaissance Germany, expanding her inquiry to the effect of the Protestant Reformation on the structure of the German



artisan's workshop. As Brisman advanced the latter book project, she noted that the ongoing vitality of art history as a discipline depended on sites like RAP that foster intellectual interchange and debate. All RAP fellows give public lectures; Brisman's, "The Provisionality of Sixteenth-Century Design," was delivered to a general audience, making her research also accessible to the wider Clark community beyond the network of fellows.

Another essential RAP collaboration that pulls together a broad community is the institute's connection with the Graduate Program in the History of Art at Williams College, an important pillar of the Clark. Students from this program are central to RAP's day-to-day functioning, where they work as interns, or "RAPterns," as they are affectionately known. The internship gives students, including Jalen Chang (Williams College MA '19), the opportunity to become research assistants for the institute's visiting fellows. "My internship at RAP has been the single most important factor in shaping how I envision my future in the field," Chang noted. "More so than any



A site of continued conversation, the Visiting Scholars' Residence is home to post-lecture potlucks and impromptu meals among fellows.

show or seminar, developing scholarly and personal relationships with academics from all corners of the discipline (and some interlopers from others) has taught me what it can mean to be an art historian, and why I even might want to be one at all.” As Chang illustrates, an internship at RAP offers graduate students the chance to expand their connections beyond Williams College and take part in research in a variety of fields from ancient to contemporary art. In turn, this partnership also gives scholars the opportunity to act as mentors to graduate students, a valuable relationship, especially for fellows who do not have graduate students at their home institutions.

One of RAP's most recent initiatives, the Summer Collaborative Working Group (SCWG)—funded with a grant from the Andrew W. Mellon Foundation—continues to foster a space for collaboration.¹ The SCWG brings together three to four scholars to work on a project while building on core aspects of RAP's program. It provides an office, housing, and access to the Clark Art Library. In turn, the fellows present their work to Clark curators and local scholars in a seminar, generating debate and discussion among attendees.

In July, for the first of the 2018 SCWG projects, RAP welcomed a group of three scholars who are writing

a book called *Reimagining the 1960s: Pop and the Popular in Revolutionary Chile*. The book reexamines the meaning of the Pop art movement in Chile in the 1960s and '70s as the country transitioned between capitalism and socialism. Soledad García Saavedra, coordinator of public programs at the Museo de la Solidaridad Salvador Allende in Santiago, convened the group. For her collaborators, she invited Carla Macchiavello, who teaches contemporary Latin American art at the Borough of Manhattan Community College, CUNY, and Josefina de la Maza, a specialist in nineteenth-century Latin American art and a visiting professor in Mexico City at the Instituto de Investigaciones Estéticas.

For the second SCWG in 2018, RAP invited Sarah Montross, associate curator of the DeCordova Sculpture Park and Museum, Lincoln, Massachusetts, to convene an exhibition project, *Visionary New England*. In this installation, Montross will engage with contemporary artists whose work is inspired by New England and its role in a long history of spiritualism and utopian communities. Montross invited other local curators who are organizing concurrent exhibitions that examine intersecting themes: Shana Dumont Garr, curator at the Fruitlands Museum, Harvard, Massachusetts, who is

working on a project drawn from the museum's collection of ephemera of nineteenth-century philosophical movements such as Transcendentalism, and Lisa Crossman, curator at the Fitchburg Art Museum, who is planning an exhibition on the afterlife and the otherworldly in the work of contemporary New England artists. As Montross explained, although they are all working on separate exhibitions, the SCWG provided the opportunity to “bolster dialogue, cross-institutional programming, and support among regional museums through a project that is unique to New England, and greater Boston in particular.” The Clark's physical surroundings set the scene, an ideal environment in which to consider how the raw beauty of New England contributed to formative philosophical and religious movements in nineteenth-century America, which still impact contemporary artists today.

In spring 2019, RAP looks forward to one of its newest initiatives, the Mellon Network Fellowship, also funded by the Andrew W. Mellon Foundation. This grant supports a scholar who is investigating the relationship between communication and technology across all eras. Our first Mellon Network Fellow, Kris Cohen (Reed College), will examine how the interface of the computer screen has impacted radical experiments in abstraction from the 1960s to the present.

RAP will also host a colloquium convened by Paul Jaskot (Duke University) and Anne Helmreich (Getty Research Institute) titled *Grand Challenges: The Social History of Art and Digital Humanities Methods*. In this collaborative venture, Jaskot and Helmreich will bring together a distinguished group of social art historians, digital humanities scholars, and artists to consider how the technologies of mapping and big data are impacting not only the history of art as a discipline but also the

humanities more broadly. In both Mellon Foundation-funded initiatives, RAP is positioning itself as a research institute at the forefront of examining how digital scholarship is transforming art history. And as the resources of RAP demonstrate, the timeless significance of collaboration and discussion in the presence of one another is necessary to an investigation of digital research and the future of the humanities.

There is an alchemical reaction that occurs when scholars from diverse backgrounds, institutions, and disciplinary interests come together in a peaceful setting dedicated to intellectual pursuits.

Whether it is a meeting of international and local scholars around the Manton Research Center's seminar table or a gathering of fellows at the dining table of the Visiting Scholars' Residence, RAP's spaces offer the rare place to congregate, think, and write. While Dürer pictured the scholar's studio with light streaming through the window, at the Manton Research Center, the sweeping views of the Berkshires are the background. When scholars look out the window, they are reminded of the passage of time embedded in the landscape's cyclical changes, and the solitary task of writing becomes interspersed with collaboration, conversation, and a belief in the value of coming together to share ideas.

¹ The SCWG fellowship is funded by a 2016 grant that RAP received from the Andrew W. Mellon Foundation. This grant of \$600,000 allowed the Clark to develop a number of initiatives, one of which is the SCWG.

TOTEMS OF HIGH CULTURE: THE ALLAN SEKULA LIBRARY AT THE CLARK

Susan Roeper

An artist's personal collection of books reflects the institute's dual mission of supporting research and celebrating art.



In November 2014, art historian Sally Stein (UC Irvine) sent me an unexpected email. She was looking to find a home for the library of her recently deceased husband, Allan Sekula—an artist, scholar, and California Institute of the Arts professor.

His curatorial project and vast collection of over 1,000 objects related to dockworkers and seafarers titled *Ship of Fools/The Dockers' Museum* had been placed at the Museum of Contemporary Art in Antwerp, Belgium. Stein was hopeful the Getty Research Institute would house Sekula's extensive archives, which they did. Stein wanted to know if the Clark was interested in his library: 15,000 volumes of research materials Sekula amassed throughout his life that informed his artistic practice and academic career—an abundance that she described as inhabiting too much physical and spiritual space. While I didn't know it then, this was exactly what the Clark needed in the Manton Research Center's new reading room.

At that time, the Manton Research Center—home to the Clark's 270,000-volume art research library—was undergoing an extensive renovation in the final phase of a massive campus expansion program. Manton, a brutalist building designed by Pietro Belluschi, first opened in 1973. Its renovation, completed in November 2016, was overseen by Annabelle Selldorf. The center's renovation added new galleries and a central, light-filled public reading room with seemingly inaccessible shelving that scales the upper walls.

Just what to put on those shelves was proving quite a challenge. Selldorf was enamored with the expansive and colorful runs of the National Union Catalog and other printed library catalogs that resided in the Clark's offsite facilities. However, some of us at the Clark were concerned about giving pride of place to such antiquated

tools of the trade; we didn't want to suggest that printed texts would soon become merely decorative objects. For this same reason, we resisted installing equally expansive and colorful runs of print journals that researchers still use but often access electronically. It was clear that we needed to think carefully about the message conveyed by the books we put on these lofty shelves. We wanted to communicate the research aspect of the Clark's mission while also meeting the aesthetic of the design architect.

The Sekula collection gave us an opportunity to offer books as objects of desire without constraints of access.

The serendipitous timing of Stein's offer provided a solution. I flew to Los Angeles in early 2015 to meet with Stein and Sekula's longtime studio assistant, Ina Steiner. We looked at the book collection, which was indeed overtaking the couple's bungalow home. A garden shed was repurposed as a library annex. A mile away, Sekula's studio was full of books, on shelves and in neatly packed and labeled boxes. Graduate students overseen by Stein and Steiner had created a spreadsheet noting each book's location, allowing us to map the order of the books as Sekula kept them. Stein wanted to ensure that the library be accessible, but she was not bothered by the idea that the space it would occupy at the Clark merely appeared inaccessible—she even seemed amused by our notion of treating the library as de-facto installation art.

Instead of communicating cynical notions about the obsolescence of libraries by displaying books that were no longer needed, or by making needed titles less easy to access, the Sekula collection gave us an opportunity

to offer books as objects of desire without constraints of access. In addition, these books served as resources for this significant artist and scholar, for whom books and notions of archives were subjects and source material. Bringing these works to the Manton Research Center fulfilled our desire to share the importance of scholarly inquiry at the Clark.

As we considered the Sekula installation, we looked for models. One was found at the Block, Donald Judd's private residence and large-scale artistic project, which opened to the public in Marfa, Texas, in 2005. Inside a repurposed airplane hanger, Judd's 13,000-volume library was on display behind glass. A virtual tour of Judd's book collection was initiated in 2010; it included

PREVIOUS PAGES: The Sekula Library installed in the reading room in the Manton Research Center. BELOW: From sociology textbooks to William Shakespeare, this selection of books in the Sekula Library is just a fraction of the sources that likely influenced the artist.



As objects in an installation and the enduring intellectual tools of an artist and scholar, Sekula's library affirms and communicates the Clark's research mission.

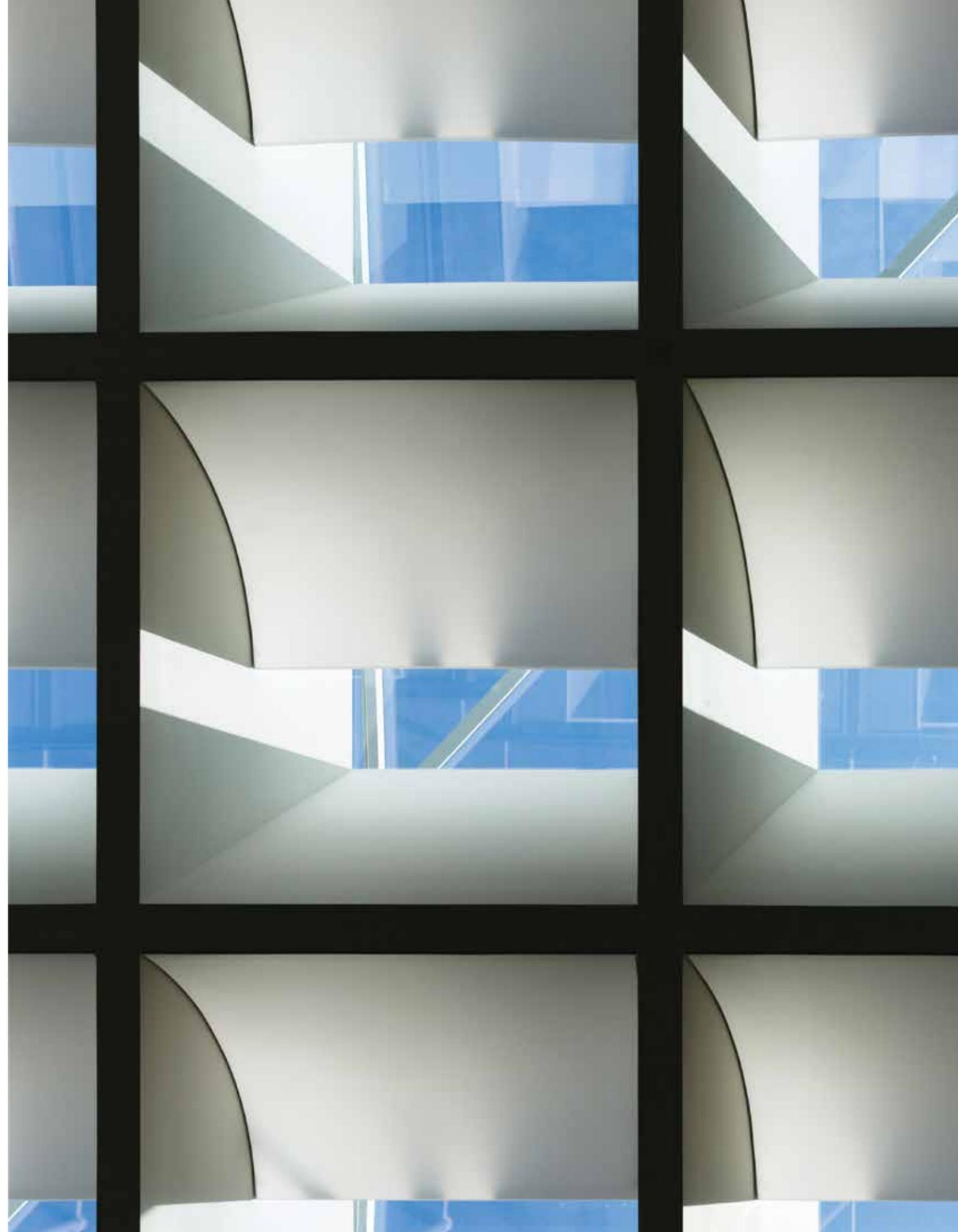
a floor plan that one could mouse over to bring up images of books—a further click brought a detailed cataloging record, allowing people to reconstruct the library.¹ The installation received a fair amount of criticism, so when Julieta Aranda and Anton Vidokle of the artists' project e-flux collaborated with conceptual artist Martha Rosler on an exhibition of her book collection, the installation plan conscientiously invited visitors to browse, read, and

copy, but not borrow any of the library's nearly 8,000 volumes. *Martha Rosler Library* opened in New York in 2005 and traveled to Frankfurt, Antwerp, Berlin, Paris, Liverpool, Edinburgh, and Amherst, Massachusetts. The show closed in early 2010, and the e-flux website maintains an active and searchable bibliography of the library's titles.

The Clark's installation of Sekula's collection shares elements of both of these models. All of Sekula's 15,000 volumes arrived at our facility in August 2015 and were cataloged and installed prior to the Manton Research Center's reopening. About one-third of the books reside in the library's special collections and can be consulted on demand. The nearly 10,000 volumes housed aloft in the reading room can be requested and



ABOVE: The Clark library staff celebrates the installation of the Sekula Library, 2016. Left to right: Susan Roeper, Christina Kaczmarczyk, Karen Bucky, Marise Morse, Valerie Krall, Michele Slowey-Ogert, Terri Boccia, Lisa Zhang (Williams College '19), and Penny Baker. RIGHT: The skylights in the ceiling in the Manton Reading Room.





Olivier Meslay, Hardymon Director of the Clark, perusing the Sekula Library.

consulted with advance notice. All art history titles shelved in the reading room's upper tiers are duplicated within our research library, and most other titles—including novels and books related to labor, politics, and economics—are easily accessed at the nearby Sawyer Library at Williams College or the Williamstown Public Library.

Amassed over decades, Sekula's books have particular strengths in social justice, maritime history, economics, globalism, and the destruction of natural and built environments. They reflect the artist's prolific body of work, supporting and appearing in Sekula's writings, films, and multi-format projects, such as his 1973 autobiographical work *Aerospace Folktales*. Sekula describes this piece in *Photography Against the Grain: Essays and Photo Works 1973–1983* (1984) as “a bit like a disassembled movie. The work was made up of three separate

narrative elements: images, a spoken ‘sound track,’ and a written commentary.”² It raises notions of social status and family, focusing on the working-class neighborhood of San Pedro, California, where Sekula's father lost his white-collar job as an engineer with Lockheed, the aircraft manufacturer whose fortunes grew while preparing for the Vietnam War. Sekula details this time in “A Commentary”:

Every two weeks we received an expensive looking volume of great literature – now i don't understand how he chose the books – but it was a really crazy selection – there was *quo vadis* next to *the rise and fall of the roman empire* and there was kipling next to stendhal and balzac next to poor richard's almanac . . . anyway he used to pay me a dollar for every book I read . . . the damn books never got opened much – but there they were – totems of high culture – constant guilt embossed reminders of our future as college educated citizens – my father built a middle-class submarine because he was sailing in a blue collar ocean – and he didn't want the sharks to eat the kids ³

This submarine of books—the genesis of Sekula's collection—is now part of the Clark's library. Also included are Sekula's copies of titles by Herman Melville, Jules Verne, and Joseph Conrad, and his father's annotated copy of *The Effects of Nuclear Weapons* (1957). Sekula cited these books frequently in his diverse artistic work, including *Aerospace Folktales*, in which these titles were featured as subjects. Many other volumes from the artist's vast collection—such as Nathanael West's novel *The Day of the Locust* (1939), which speaks to the elusiveness of the American Dream in Los Angeles, and *Sky Full of*



The Sekula Library is a testament to the artist's work as a researcher and the Clark's dual mission as a museum and research institute.

Storm: A Brief History of California Labor (1966) by David F. Selvin—served as research sources.

The written commentary element found in Sekula's *Aerospace Folktales* recurs in many of his works, sometimes as wall labels, but more frequently as a text booklet accompanied by a table, a chair, or other means to accommodate readers. In an interview with Debra Risberg in late 1998, Sekula said: “The reading room evokes the idea of the library. In an American context, the library has the immediate democratic associations that the museum, in its elitism, lacks. There is a dangerous irony in the fact that we are now witnessing the simultaneous atrophy of the public library and the hypertrophy of the privately-endowed museum. Hypertrophy is the complement of

illiteracy.”⁴ The installation of Allan Sekula's library in the Manton Research Center's reading room seeks not to elevate this irony; instead, it proves that an accessible reading room can coexist with a museum. As objects in an installation and the enduring intellectual tools of an artist and scholar, Sekula's library affirms and communicates the Clark's research mission.

¹ The virtual access database has not been accessible as of early 2017.

² Allan Sekula, “Aerospace Folktales,” in *Photography Against the Grain: Essays and Photo Works, 1973–1983* (Halifax: Press of the Nova Scotia College of Art and Design, 1984), 106.

³ Sekula, “A Commentary,” in *ibid.*, 163.

⁴ Allan Sekula, *Dismal Science: Photo Works, 1972–1996* (Normal: University Galleries of Illinois State University, 1999), 248.

IMMEDIATE AND LASTING IMPACT: THE DIAMOND GIFT

Terri Boccia

One couple's lifelong love of art becomes a treasured gift to the Clark.

When Herbert and Carol Diamond began buying art in 1964, they did not consider themselves collectors. The newlyweds acquired pieces they liked and could afford. Novices to the art world, they were on equal footing.

As Carol puts it, "It was one area where neither knew more than the other." Together, they visited dealers, learned about artists, and made purchasing decisions. According to Carol, "The chase was the fun. It was an adventure." As their enthusiasm and knowledge grew, so did their acquisitions. Eventually, it became clear that the Diamonds were indeed collectors.

In many ways, the Diamonds capture the spirit of Sterling and Francine Clark, who also pursued collecting as a team. The Clarks founded their museum in 1955

with the intent to preserve their cultural legacy for posterity. Since that time, like-minded collectors—both couples and individuals—have entrusted their treasures to the Clark's care. Herbert and Carol Diamond have now joined their ranks by graciously committing a gift of drawings and sculpture by important French artists, enriching the museum in key areas.

Initially collecting primarily early twentieth-century American art, the Diamonds shifted their focus in the 1980s after a friend suggested that they look at nineteenth-century French drawings. They were soon hooked. To date, they have amassed a collection of 160 pieces of French art, including 107 drawings by Jean-Auguste-Dominique Ingres, Paul Cézanne, Camille Pissarro,



Left to right: Esther Bell, Carol Diamond, Herb Diamond, and Olivier Meslay.



ABOVE AND PAGE 34: Jean-Jacques Feuchère (French, 1807–1852), *Satan*, 1833. Bronze, h. 13 ½ in. (34.3 cm). Clark Art Institute. Gift of Herbert and Carol Diamond, 2017.10.12

and Auguste Rodin, among others. The Diamonds' first wave of gifts to the Clark consists of ten drawings, including works by Ingres, Pissarro, and a beautiful head study by Isidore-Alexandre-Augustin Pils; Jean-François Raffaëlli's exquisite plaque *The Rag Picker* (c. 1886–90); and Jean-Jacques Feuchère's spellbinding bronze *Satan* (1833).

Despite the rich layers of their collection, the couple can still point to some favorites, including a watercolor by Raffaëlli and a small but lovely drawing by Jean-Baptiste-Camille Corot. Unlike some collectors who lock their most prized artworks in storage, the Diamonds prefer to live with theirs. Some of Carol's most cherished pieces hang in their bedroom, while Herbert gravitates to the works in the den. For them, part of the joy has always been fussing about placement, shifting pieces around as new arrivals enter their home.

The Diamonds have loved the Clark since the 1970s, when they would spend summers in the Berkshires with their growing family. Eventually, the couple relocated to the area from Pittsburgh, where Herbert was chair of medicine at Western Pennsylvania Hospital, and Carol was a speech pathologist. After their move to western Massachusetts in 2012, their relationship with the Clark intensified. Cultural, social, and educational opportunities encouraged frequent visits, leading to in-depth explorations of the collection and personal connections with museum staff. The Clark's uniqueness as both a museum and study center impressed the Diamonds. Ultimately, the couple realized a desire to have their art treasures permanently available to and appreciated by the public. They decided that the Clark would make an ideal home for their collection.

Several factors entered their decision to make the Clark the eventual steward of these prized works of French art. The Diamonds consider themselves caretakers, rather than owners, of their collection. Finding a museum that could guarantee proper preservation topped their list. They also sought a context where they could make an immediate and lasting impact. Indeed, Feuchère's *Satan* has quickly become a magnet for visitors. Considering



Eugène Delacroix (French, 1798–1862), after Peter Paul Rubens (Flemish, 1577–1640), *The Beheading of John the Baptist*, 1850. Pen, brown ink, and wash on off-white paper, 4 7/8 x 7 5/8 in. (15.9 x 25.1 cm). Clark Art Institute. Gift of Herbert and Carol Diamond, 2017.10.3

the Clark's state-of-the-art storage facilities and galleries, including the Manton Study Center for Works on Paper; its focus on conservation; and the caliber of its special exhibitions, the Clark proved to offer the perfect accommodations for their collection.

Esther Bell, the Clark's Robert and Martha Berman Lipp Chief Curator, is enthusiastic about integrating these new pieces into the Clark experience: "Herb and Carol's collection perfectly dovetails with our own. At the same time, it fills some of our gaps—like the exceptional piece of Romantic sculpture by Feuchère. I'm deeply impressed by the quality of the works they acquired over the decades, and I'm looking forward to the many ways we can use them to tell the history of nineteenth-century French art."

Olivier Meslay, Hardymon Director of the Clark, echoes these sentiments: "With all the drawings Herbert and Carol plan to give, the Clark collection will be very

different, adding strength in artists like Eugène Delacroix, Henri de Toulouse-Lautrec, and Ingres . . . but also opening new paths with artists like Henri-Pierre Danloux, Léon Bonnat, and Jean-Hippolyte Flandrin."

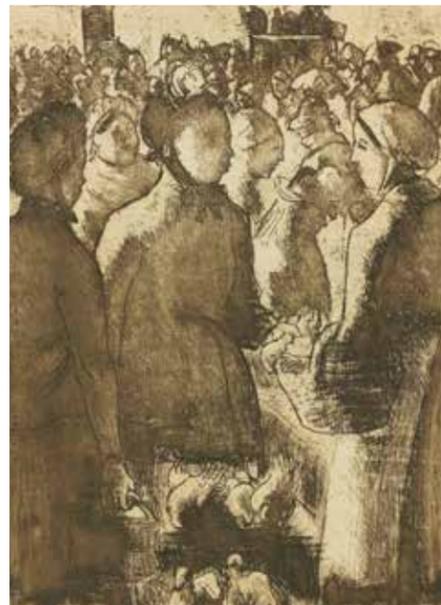
Herbert and Carol Diamond passionately share the vision Sterling and Francine Clark had for this museum, as a place where beloved artworks are idyllically preserved for posterity. As Meslay reflects, "The Clark is the perfect place for when you want your most treasured works of art to be not only preserved but also accessible to the public. When you come to the Clark, you have to pause and open your mind. You are never in a rush here. It is the perfect environment to suspend any sense of urgency and enjoy art." By entrusting their collection's gems to the Clark, the Diamonds have given them to the world and the future. Their generosity will continue to be appreciated for generations to come.



Yoshida Hiroshi (Japanese, 1867–1950), *Morning of Abuto from Inland Sea, Second Series*, 1930. Woodblock on paper, 9 3/4 × 14 3/4 in. (24.8 × 37.5 cm). Clark Art Institute. Gift of Mary Carswell, 2017.11.7



Jan van Goyen (Dutch, 1596–1656), *A Wooden Mill near a House in a Wooded Landscape, a Small Castle with a Moat Beyond*, not dated. Black chalk on paper, 4 5/8 × 6 3/4 in. (11.7 × 17.1 cm). Clark Art Institute. Gift of David Jenness, in honor of Arthur F. Jenness (Professor, Williams College, 1946–1963), 2017.9.3



Camille Pissarro (French, 1830–1903), *Marché à la Volaille à Gisors*, 1891. Etching and aquatint, printed in bistre ink on laid paper, 17 1/2 × 12 1/4 in. (44.5 × 31.1 cm). Clark Art Institute. Purchased 2018, 2018.2



Pierre Charles Coqueret (French, 1761–1832), after Guillaume Lethière (French, 1760–1832), *Brutus Condemning His Sons to Death*, 1794. Engraving on laid paper, 27 × 42 1/2 in. (68.6 × 108 cm). Clark Art Institute. Purchased 2018, 2018.1.3

1 watercolor by Elisabeth Frink
(English, 1930–1993)
1 lithograph by James McNeill Whistler
(American, 1834–1903, active in
England and France)
35 lithographs and 2 drawings
by Currier & Ives
(American, 1834–1907), including
13 after Thomas Worth
(American, 1839–1917)
3 after John Cameron
(American, 1830–1876)

2018.1.1–2018.1.3
1 painting and 1 drawing
by Guillaume Lethière
(French, 1760–1832)
1 engraving made after Guillaume Lethière
by Pierre Charles Coqueret
(French, 1761–1832)

2018.2
1 etching and aquatint
by Camille Pissarro
(French, 1830–1903)

2018.3
GIFT OF SARAH O'BRIEN LUCZYNSKI
Tall Case Clock, c. 1792
by Caleb Bentley
(American, 1762–1851)

2018.4
GIFT OF DON WALTERS AND
MARY BENISEK IN HONOR OF
JOHN R. TOMPKINS
Reticule, early 19th Century

2018.5.1–2018.5.2
GIFT OF JAMES A. BERGQUIST, BOSTON
IN HONOR OF JENNIFER ANNE CLARKE
2 prints after Peter Paul Rubens
(Flemish, 1577–1640)



Maker unknown (English), "Japanned" Bureau Cabinet, c. 1720. Oak, wood veneer (probably pear), pine; red and black pigments and varnish; areas of raised gesso; silvered, gilt, and painted decoration; brass, 89 × 40 9/16 × 23 1/4 in. (226 × 103 × 59 cm). Clark Art Institute. Purchased 2018, 2018.7

2018.6.1–2018.6.3
GIFT OF PAUL AND ANIMA KATZ
1 watercolor by Edward Wehnert
(English, 1813–1868)
1 etching by Hans Thoma
(German, 1839–1924)
1 drawing by Alfred R. Waud
(American, 1828–1891)

2018.7
"Japanned" Bureau Cabinet, c. 1720

UPCOMING EXHIBITIONS



EXTREME NATURE!

NOVEMBER 10, 2018–FEBRUARY 3, 2019

This exhibition looks 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 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 reveals how artists sought to mitigate nature's dangers, transforming the hazardous and remote into awe-inspiring portrayals of natural phenomena.

ABOVE: William Baillie (Irish, 1723–1818), after Rembrandt van Rijn (Dutch, 1606–1669), *The Three Trees*, c. 1800. Etching, engraving, and mezzotint on wove paper, 12 5/8 x 15 3/8 in. (32 x 39.1 cm). Clark Art Institute. Gift of James Bergquist in Memory of Charles C. Cunningham, 1980.17



TURNER AND CONSTABLE: THE INHABITED LANDSCAPE

DECEMBER 15, 2018–MARCH 10, 2019

Turner and Constable: The Inhabited Landscape features 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 includes oil paintings, watercolors, drawings, and prints that explore the importance of the built landscape and the human figure within it. In this exhibition, Turner's and Constable's works are surveyed to reveal the social, cultural, political, and personal significance of the subjects depicted.

Turner and Constable celebrates the Manton Collection of British Art by highlighting works, including Constable's *The Wheat Field* (1816), in addition to 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), and loans from the Yale Center for British Art and Chapin Library of Rare Books, Williams College.

ABOVE: John Constable (English, 1776–1837), *Flatford Mill from the Lock*, c. 1818. Oil on beige laid paper, mounted on canvas, 7 1/2 x 9 1/2 in. (19 x 24.1 cm). Clark Art Institute. Gift of the Manton Art Foundation in memory of Sir Edwin and Lady Manton, 2007.8.23



Pierre-Auguste Renoir (French, 1841–1919), *Bathers Playing with a Crab*, c. 1897. Oil on fabric, 21 7/16 x 25 13/16 in. (54.6 x 65.7 cm). Cleveland Museum of Art. Purchase from the J. H. Wade Fund, 1939.269

RENOIR: THE BODY, THE SENSES

JUNE 8–SEPTEMBER 22, 2019

Renoir: The Body, The Senses traces Pierre-Auguste 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 is the first major exploration of Renoir's unceasing interest in the human form, and emphasizes the artist's evolving process and technique. With approximately sixty paintings, sculptures, drawings, and pastels, the exhibition reconsiders Renoir as a constantly changing artist who participated in a number of movements, including Realism, Impressionism, Classical Impressionism, and modernism.

CATALOGUE
**RENOIR: THE BODY,
THE SENSES**

Esther Bell, George T. M. Shackelford, Colin B. Bailey, Martha Lucy, Nicole Myers, and Sylvie Patry; interview with Lisa Yuskavage and Alison de Lima Greene

Hardcover / 320 pages /
110 illustrations /
\$55.00



JANET CARDIFF: FORTY PART MOTET

JUNE 8–SEPTEMBER 15, 2019

Canadian artist Janet Cardiff's acclaimed 2001 sound installation, *Forty Part Motet*, deconstructs Thomas Tallis's sixteenth-century choral work *Spem in alium* (Hope in any other) by assigning each of the forty voices to a single freestanding speaker in the gallery. Visitors can weave their way through this ring of speakers, coming in close to hear an individual singer's voice—and even breath—or standing in the center to be struck by the polyphonic force of the whole. This presentation of Cardiff's work benefits as much from the superb acoustics of Tadao Ando's Conforti Pavilion as it does from the experience of the landscape beyond its glazed walls.

Janet Cardiff: Forty Part Motet features the voices of the Salisbury Cathedral Choir. It was recorded and post-produced by SoundMoves, edited by George Bures Miller, and produced by Field Art Projects.

Forty Part Motet is lent generously by the National Gallery of Canada.



ABOVE: The Conforti Pavilion at the Clark



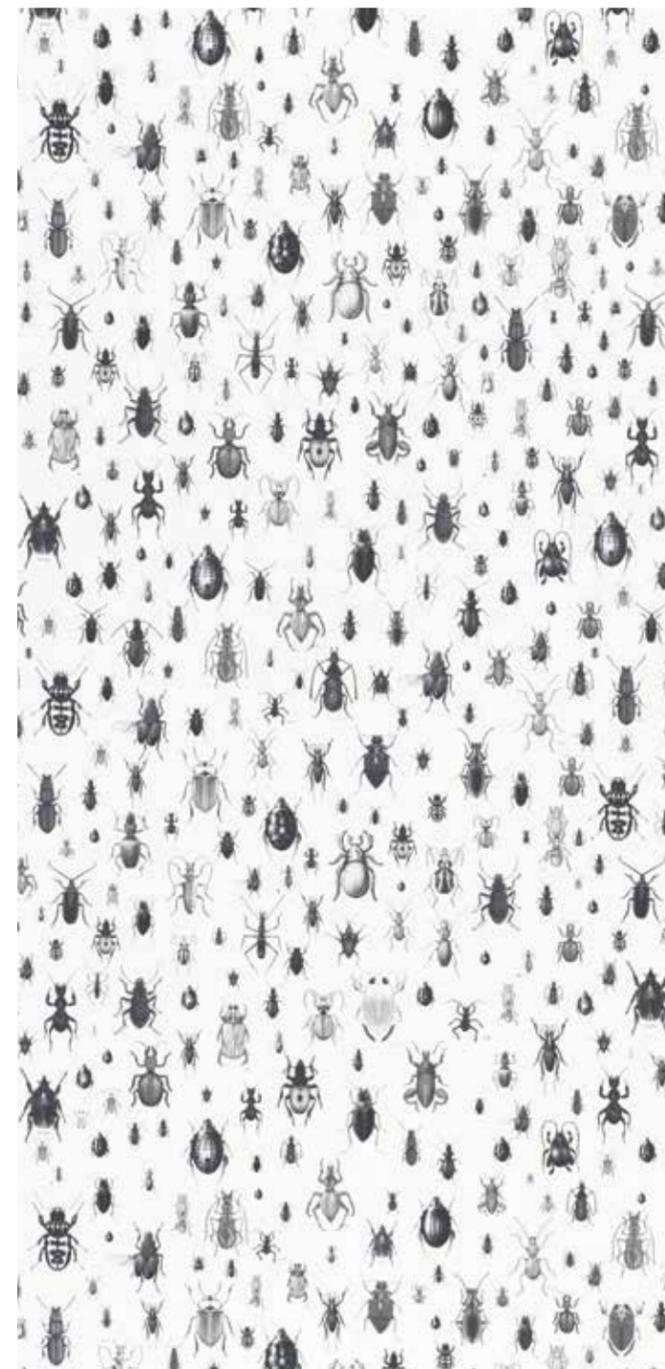
IDA O'KEEFFE: ESCAPING GEORGIA'S SHADOW

JULY 6–OCTOBER 6, 2019

Ida Ten Eyck O'Keeffe (1889–1961) was a talented American modernist whose paintings and prints of the 1920s and 1930s explore realism and abstraction in the service of a distinctive artistic style. Yet the fact that her older sister was the renowned artist Georgia O'Keeffe begins to explain why most people have not heard of her. Drawing on extensive new research, *Ida O'Keeffe: Escaping Georgia's Shadow* assesses Ida's work and life, including her training, technique, and travels—as well as the sisters' sibling rivalry, prompted by Georgia's interest in being the only painter in the family. A fully illustrated catalogue, the first dedicated to the artist, accompanies the exhibition.

Ida O'Keeffe: Escaping Georgia's Shadow is organized by the Dallas Museum of Art.

ABOVE: Ida Ten Eyck O'Keeffe (American, 1889–1961), *Variation on a Lighthouse Theme IV*, c. 1931–32. Oil on canvas, 20 x 17 in. (50.8 x 43.18 cm). Jeri L. Wolfson Collection



ART'S BIGGEST STAGE: COLLECTING THE VENICE BIENNALE, 2007–2019

JULY 6–OCTOBER 15, 2019

From national pavilions to thematic exhibitions presented in grand villas, the Venice Biennale is a polyphonic, cross-continental survey of contemporary art and the social issues it engages. Since 2007, the Clark's library has built an unparalleled collection of artist editions, books, posters, publicity materials, and other objects produced for this extravaganza. *Art's Biggest Stage* introduces the Venice Biennale by showcasing the Clark's growing archive and exploring the questions of nationhood, identity, and spectacle central to the Biennale experience. Featuring artists from six continents, the exhibition brings together diverse objects, including clothing, pop-up books, a cowbell, perfume, a necklace, wallpaper, tote bags, and much, much more.

LEFT: Jasmina Cibic (Slovenia, b. 1979), *Fruits of Our Land*, wallpaper from *For Our Economy and Culture: The Slovenian Pavilion* at the 55th Venice Biennale, 2013. Roll of wallpaper, 4 x 8 ¼ in. (10 x 21 cm). Clark Art Institute Library, Venice Biennale Ephemera Collection. Courtesy of the artist

CATALOGUE
ART'S BIGGEST STAGE:
COLLECTING THE
VENICE BIENNALE,
2007–2019

Brian Sholis, with
contributions by
Susan Roeper and
Sarah Hamerman

Paperback / 180 pages /
\$30.00





SPOTLIGHT: RODGERS INTERNSHIPS

Few people realize the variety of skills and positions needed to operate a major museum and research center. The Clark takes its mission as an incubator for the arts and ideas seriously, and through a program called Rodgers Internships students have the rare opportunity to learn about museum workings through real job experience. Since 2007, more than fifty students have worked as Rodgers interns in a variety of areas across the Clark, including the education, publications, library, advancement, and curatorial departments, providing a chance for students to work beyond their chosen majors. Initially a program for Williams College students, the experience has proven to be so positive that the internship was recently extended to include students at the Massachusetts College of Liberal Arts (MCLA) in nearby North Adams.

Katherine Priest graduated from Williams in 2018 and moved directly to New York City to work at the gallery David Zwirner. Katherine was a Rodgers intern for two years, and she fully credits the training she received in that time with helping her secure her current position in the gallery. “Through my internship experience at the Clark, I learned how many people and how much effort it takes for an art museum to be run

successfully. Additionally, working at the Clark helped me to develop my interpersonal skills and become more confident when speaking about art,” says Priest.

Perry Weber, Williams class of '19, has participated in the program since her sophomore year. “My experience at the Clark through the Rodgers Internship has changed my perspective and relationship with art dramatically,” says Weber. “After spending time at a museum in a professional setting, I hope to pursue a full-time career in the arts after graduation.” Commenting on the skills she acquired as a Rodgers intern, Weber reflects, “The Rodgers Internship gave me invaluable access to the inner workings of the Clark. I will take this experience with me for the rest of my life.”

David Rodgers, a Williams College graduate, class of '59, generously funds the Rodgers Internships program. Rodgers is pleased with its results, which meet his desire to not only encourage Williams and MCLA students to frequent the Clark but also provide them with valuable tools that they will carry into their professional lives.

ABOVE Left to right: Caedy Shultz-Loomis (Membership Director), Lydia Duan (Williams College '21), Nina McGowan (Williams College '20), David Rodgers, Perry Weber (Williams College '19), and Lara Dudley (MCLA '19).