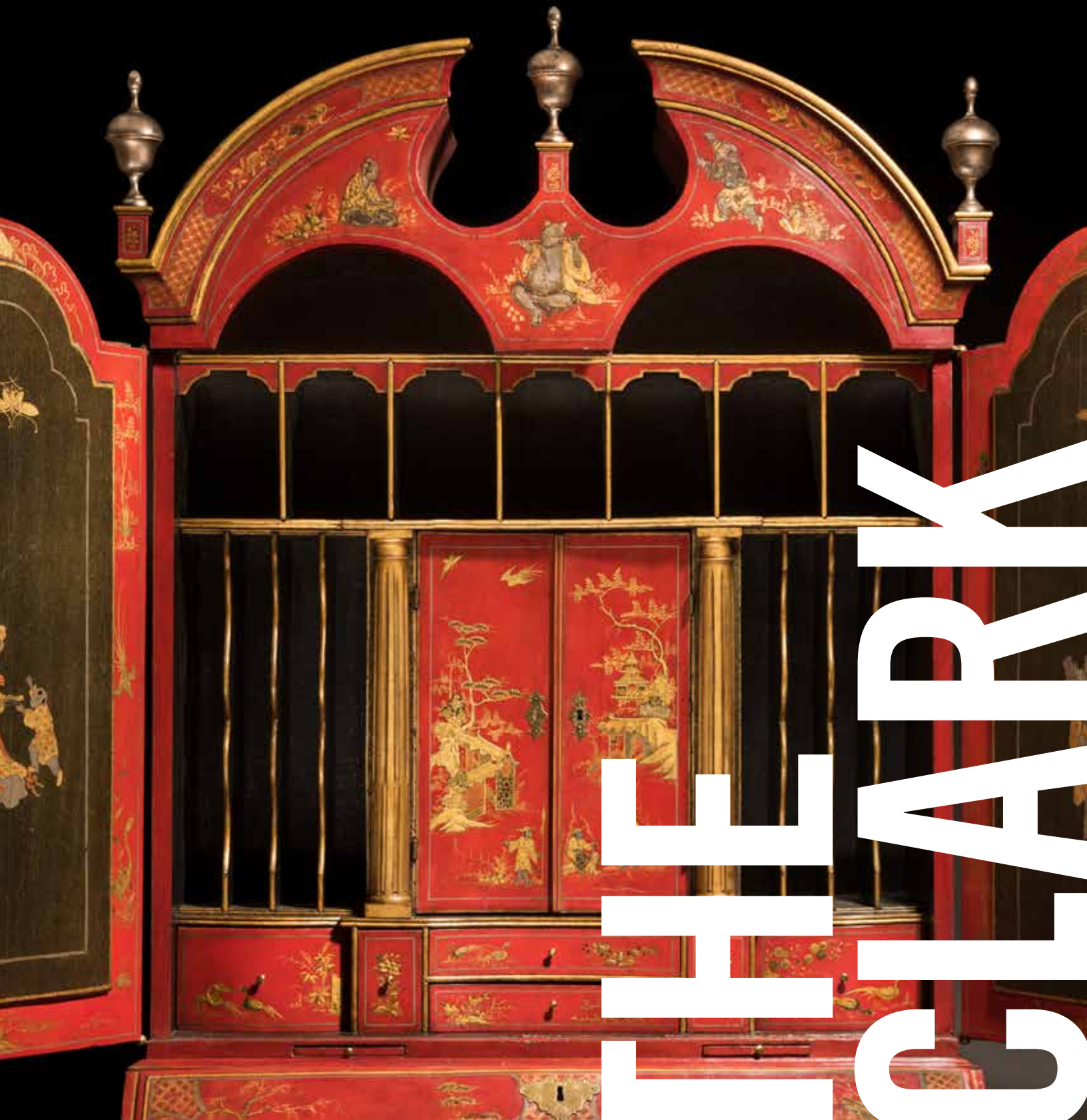


# ANNUAL REPORT

Report for the fiscal year July 1, 2017–June 30, 2018



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CLARK

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Report for the fiscal year July 1, 2017–June 30, 2018

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# THE CLARK

# DIRECTOR'S FOREWORD

The Clark Art Institute has emerged from our decade-long construction and renovation project poised to enrich and entertain those who visit us in Williamstown. The Institute makes full use of our expanded and enhanced campus as visitors—from around the country and around the world—spend time in the galleries, explore the grounds, and participate in programs designed for diverse interests and audiences.

Two exhibitions, *As in Nature: Helen Frankenthaler Paintings* and *No Rules: Helen Frankenthaler Woodcuts*, opened in July 2017 and highlighted the bold, fascinating works of the contemporary artist. These exhibitions formed part of the Institute's initiative to bring twentieth- and twenty-first-century art to the Clark, a vital component of the Clark's mission to engage new audiences with different experiences and backgrounds. Keeping with the Institute's traditional strengths, two winter exhibitions, *Drawn to Greatness: Master Drawings from the Thaw Collection* and *The Impressionist Line: From Degas to Toulouse-Lautrec*, brought the works of visionary artists from the Renaissance to the Impressionist period to the museum's galleries. Summer 2018 saw the opening of *The Art of Iron*, a dramatic display of wrought ironworks from France that was beautifully installed in the sunlit spaces of the Michael Conforti Pavilion. *Women Artists in Paris: 1850–1900* called attention to the trailblazing women artists who contributed to the Impressionist movement in the nineteenth century.

Beyond its galleries, the Clark's Research and Academic Program continues to serve as an international hub for some of the most important and innovative scholarship in art history. Lectures, symposia, and forums, as well as months-long fellowships, attract thinkers from all corners of the globe to the Clark. Meanwhile, the Education Department's dynamic programs draw children and their families to the Clark to engage with art and the environment in exciting and meaningful ways.

Looking back on the past year, I am thrilled with where the Clark stands today, and I look forward to its future.

Olivier Meslay

A handwritten signature in black ink, reading "O. Meslay". The signature is fluid and cursive, with a long, sweeping tail that extends to the right.

Hardymon Director

# MILESTONES

- The Clark Prize for Excellence in Writing was awarded to Darcy Grimaldo Grigsby, Professor of European and American Art at University of California, Berkeley.
- A bold collaboration through the French American Museum Exchange (FRAME) led to the summer 2018 exhibition, *The Art of Iron: Objects from the Musée Le Secq des Tournelles, Rouen, Normandy*.
- Significant acquisitions included the “*Japanned*” *Bureau Cabinet* and a painting by Guillaume Lethière, *Brutus Condemning His Sons to Death*.



*Cabaret Sign, “Bat,”* (France), possibly 19<sup>th</sup> century, modified in the 20<sup>th</sup> century. Wrought iron and rolled iron, carved and embossed, green glass. Réunion de Musées Métropolitains, Rouen, Normandy, LS.2003.4.1. © Agence La Belle Vie, Nathalie Landry

Guillaume Lethière (French, 1760–1832), *Brutus Condemning His Sons to Death* (detail), 1788, oil on canvas. Clark Art Institute, 2018.1.1

# ACQUISITIONS

Giovanni Battista Piranesi

Italian, 1720–1778

***View of the Palace of the Illustrious Barberini Family on the Quirinale Hill***, c. 1749

Etching

Gift of Richard Kent

2017.5.1

Giovanni Battista Piranesi

Italian, 1720–1778

***Remains of Ancient Baths in Albano called "cello Maio,"*** 1764–1770

Etching

Gift of Richard Kent

2017.5.2

Giovanni Battista Piranesi

Italian, 1720–1778

***Interior View of Three Tomb Chambers Thought to Belong to the Family of Augustus***, 1756–1757

Etching

Gift of Richard Kent

2017.5.3

Giovanni Battista Piranesi

Italian, 1720–1778

***Plan of the Animal Cages Built by Domitian from the Amphitheater***, 1756–1757

Etching

Gift of Richard Kent

2017.5.4

Giovanni Battista Piranesi

Italian, 1720–1778

***Urns, Stelae, and Cinerary Vases of Marble at the Villa Corsini, outside Porta San Pancrazio***, 1756–1757

Etching

Gift of Richard Kent

2017.5.5

Jean-Jacques Flipart

French, 1719–1782

***Healing the Sick***

Engraving

Gift of Richard Kent

2017.5.6

Schelte Bolswert

Flemish, 1581–1659

***On the Cross***

Engraving

Gift of Richard Kent

2017.5.7

Schelte Bolswert

Flemish, 1581–1659

***Assumption***

Engraving

Gift of Richard Kent

2017.5.8

Gabriel Marchand

French, born c. 1755

***Mucius Scaevola before Lars Porsenna***, late 18th century

Engraving

Gift of Richard Kent

2017.5.9

Schelte Bolswert

Flemish, 1581–1659

***The Flood***

Engraving

Gift of Richard Kent

2017.5.10

Alphonse Charles Masson

French, 1814–1898

***Assumption of the Virgin***

Engraving

Gift of Richard Kent

2017.5.11

Gérard Edelinck

Flemish, 1640–1707

***The Battle of Anghiari***, 1657–1666

Gift of Richard Kent

2017.5.12

Georg Friedrich Schmidt

German, 1712–1775

***Hirsch Michel***, 1762

Etching with drypoint on laid paper

Gift of Joan and Michael Salke in memory of Beatrice and

Dr. Stone Freedberg

2017.6

Jean-Baptiste Leprince

French, 1734–1781

***The Russian Dance***, 1769

Aquatint on paper

Gift of Donald R. Walters in honor of Paul L. Grigaut

2017.7.1

Anthony van Dyck

Flemish, 1599–1641

***Portrait of Johannes Breugel***

Engraving

Gift of Donald R. Walters in honor of Paul L. Grigaut

2017.7.2

Johan Barthold Jongkind  
Dutch, 1819–1891  
**Impressionist Landscape, Antwerp**, 1868  
Etching  
Gift of Donald R. Walters in honor of Paul L. Grigaut  
2017.7.3

Henry Bonaventure Monnier  
French, 1799 or 1805–1877  
**Self Portrait**, c. 1873  
Pen/ink and graphite on paper  
Gift of Olivier Meslay  
2017.8.1

Henry Bonaventure Monnier  
French, 1799 or 1805–1877  
**Correction paternelle**  
Lithograph  
Gift of Olivier Meslay  
2017.8.2

Henry Bonaventure Monnier  
French, 1799 or 1805–1877  
**Sauteurs**  
Lithograph  
Gift of Olivier Meslay  
2017.8.3

Henry Bonaventure Monnier  
French, 1799 or 1805–1877  
**Une Débutante**  
Lithograph  
Gift of Olivier Meslay  
2017.8.4

Henry Bonaventure Monnier  
French, 1799 or 1805–1877  
**Une Queue**  
Lithograph  
Gift of Olivier Meslay  
2017.8.5

Henry Bonaventure Monnier  
French, 1799 or 1805–1877  
**Un Foyer**  
Lithograph  
Gift of Olivier Meslay  
2017.8.6

Henry Bonaventure Monnier  
French, 1799 or 1805–1877  
**Une Loge**  
Lithograph  
Gift of Olivier Meslay  
2017.8.7

Henry Bonaventure Monnier  
French, 1799 or 1805–1877  
**Un Comité de lecture**  
Lithograph  
Gift of Olivier Meslay  
2017.8.8

Henry Bonaventure Monnier  
French, 1799 or 1805–1877  
**Une Indisposition**  
Lithograph  
Gift of Olivier Meslay  
2017.8.9

Henry Bonaventure Monnier  
French, 1799 or 1805–1877  
**Cabaleurs**  
Lithograph  
Gift of Olivier Meslay  
2017.8.10

Henry Bonaventure Monnier  
French, 1799 or 1805–1877  
**L'Enfance**  
Lithograph  
Gift of Olivier Meslay  
2017.8.11

Henry Bonaventure Monnier  
French, 1799 or 1805–1877  
**La Vieillesse**  
Lithograph  
Gift of Olivier Meslay  
2017.8.12

Henry Bonaventure Monnier  
French, 1799 or 1805–1877  
**Les Mécontents**  
Lithograph  
Gift of Olivier Meslay  
2017.8.13

Jacob Philipp Hackett  
German, 1737–1804  
**San Martino in Campania**, 1802  
Ink and pencil on paper  
Gift of David Jenness, in honor of Arthur F. Jenness  
(Professor, Williams College, 1946–1963)  
2017.9.1

- Hendrik Hoogers  
Dutch, 1747–1814  
**Landscape with Figures**, 1786  
Pen and brown and gray ink with brown and gray wash on paper  
Gift of David Jenness, in honor of Arthur F. Jenness (Professor, Williams College, 1946–1963)  
2017.9.2
- Jan van Goyen  
Dutch, 1596–1656  
**A Wooden Mill near a House in a Wooded Landscape, a Small Castle with a Moat Beyond**  
Black chalk on paper  
Gift of David Jenness, in honor of Arthur F. Jenness (Professor, Williams College, 1946–1963)  
2017.9.3
- Émile Bernard  
French, 1868–1941  
**Frontispiece**  
Black ink and wash  
Gift of Herbert and Carol Diamond  
2017.10.1
- Théodore Chassériau  
French, 1819–1856  
**A Half-Length Study of a Young Man Holding His Hand Against His Forehead**, 1841–1842  
Black chalk on off-white paper  
Gift of Herbert and Carol Diamond  
2017.10.2
- Ferdinand-Victor-Eugène Delacroix  
French, 1798–1863  
After Peter Paul Rubens  
Flemish, 1577–1640  
**The Beheading of John the Baptist**, 1850  
Pen, brown ink, and wash on off-white paper  
Gift of Herbert and Carol Diamond  
2017.10.3
- Eugène Fromentin  
French, 1820–1876  
**El Auouila**, c. 1852  
Pen and brown ink on tan wove paper  
Gift of Herbert and Carol Diamond  
2017.10.4
- Jean-Auguste-Dominique Ingres  
French, 1780–1867  
**Bathing Woman**, 1828–1867  
Pencil on pinkish-beige prepared paper  
Gift of Herbert and Carol Diamond  
2017.10.5
- Jean-Baptiste Isabey  
French, 1767–1855  
**Caricature of Leschner**  
Grey ink and wash on off-white laid paper  
Gift of Herbert and Carol Diamond  
2017.10.6
- Isidore-Alexandre-Augustin Pils  
French, 1813–1875  
**Head of an Arab**  
Black chalk on beige woven paper  
Gift of Herbert and Carol Diamond  
2017.10.7
- Camille Pissarro  
French, 1830–1903  
**Women in the Garden**  
Pencil on paper  
Gift of Herbert and Carol Diamond  
2017.10.8
- Charles-Émile Jacque  
French, 1813–1894  
**Landscape sketchbook page**  
Graphite on paper  
Gift of Herbert and Carol Diamond  
2017.10.9
- Paul Gavarni  
French, 1804–1866  
**Psst...!**  
Brown ink and wash on tan wove paper  
Gift of Herbert and Carol Diamond  
2017.10.10
- Paul Gavarni  
French, 1804–1866  
**Psst...!**, 1839  
Lithograph  
Gift of Herbert and Carol Diamond  
2017.10.11
- Jean-Jacques Feuchère  
French, 1807–1852  
**Satan**, 1833  
Bronze  
Gift of Herbert and Carol Diamond  
2017.10.12
- Jean-François Raffaëlli  
French, 1850–1924  
**The Rag Picker**, c. 1886–1890  
Cast bronze mounted on wrought iron frame  
Gift of Herbert and Carol Diamond  
2017.10.13



Agostino Carracci  
Italian, 1557–1602  
***Pan Taming Eros***, 1599  
Engraving on paper  
Gift of Mary Carswell  
2017.11.1

Hermine David  
French, 1886–1971  
***The Restaurant***, 1927  
Drypoint on paper  
Gift of Mary Carswell  
2017.11.2

Arthur Rackham  
English, 1867–1939  
***The Proclamation [from Cinderella]***  
Ink and gouache highlights on paper  
Gift of Mary Carswell  
2017.11.3.1-2

Walt Disney Studios  
***Geppetto and Figaro from Pinocchio***, c. 1940  
Gouache on celluloid applied to an airbrushed background  
Gift of Mary Carswell  
2017.11.4

Félix Hilaire Buhot  
French, 1847–1898  
***Westminster Palace***, 1860–1898  
Etching on paper  
Gift of Mary Carswell  
2017.11.5

David Young Cameron  
Scottish, 1865–1945  
***Ben Lomond***, 1923  
Drypoint on paper  
Gift of Mary Carswell  
2017.11.6

Yoshida Hiroshi  
Japanese, 1867–1950  
***Morning of Abuto from Inland Sea, Second Series***, 1930  
Woodblock printed in colors on paper  
Gift of Mary Carswell  
2017.11.7

Yoshida Hiroshi  
Japanese, 1867–1950  
***Evening after Rain from Inland Sea, First Series***, 1926  
Woodblock printed in colors on paper  
Gift of Mary Carswell  
2017.11.8

Attributed to Auguste Edouart  
French, 1789–1861  
***The Lee Family New York***, 1836  
Paint and gold leaf on glass  
Gift of Mary Carswell  
2017.11.9

Elisabeth Frink  
English, 1930–1993  
***Study of a Man's Head***, 1965  
Watercolor and ink on sketchbook paper  
Gift of Mary Carswell  
2017.11.10

James McNeill Whistler  
American, 1834–1903, active in England and France  
***Design cover and sheet music for  
"West Point Song of the Graduates,"*** c. 1852  
Lithographs on paper  
Gift of Mary Carswell  
2017.11.11.1-5

Currier & Ives  
American, 1834–1907  
***Sorry Her Lot Who Loves Too Well***, c. 1879  
Watercolor and gouache on paper  
Gift of Mary Carswell  
2017.11.12

Currier & Ives  
American, 1834–1907  
***Sorry Her Lot Who Loves Too Well***, c. 1879  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.13

Currier & Ives  
American, 1834–1907  
***The Darktown Fire Brigade – A Prize Squirt***, 1885  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.14

Currier & Ives  
American, 1834–1907  
***The Darktown Fire Brigade – The Last Shake***, 1885  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.15

Currier & Ives  
American, 1834–1907  
***The Darktown Fire Brigade – All on their Mettle***, 1889  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.16



Currier & Ives  
American, 1834–1907  
***The Darktown Fire Brigade – Under Full Steam***, 1887  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.17

Currier & Ives  
American, 1834–1907  
***The Darktown Fire Brigade – A Prize Squirt***, 1885  
Printed 1907  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.18

Currier & Ives  
American, 1834–1907  
***The Darktown Fire Brigade – The Last Shake***, 1885  
Printed 1907  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.19

Currier & Ives  
American, 1834–1907  
***The Darktown Fire Brigade – All on their Mettle***, 1889  
Printed 1907  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.20

Currier & Ives  
American, 1834–1907  
***The Darktown Fire Brigade – Under Full Steam***, 1887  
Printed 1907  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.21

After John Cameron  
American, 1830–1876  
Currier & Ives  
American, 1834–1907  
***A Darktown Law Suit***, 1886  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.22

Currier & Ives  
American, 1834–1907  
***A Darktown Law Suit Part Second***, 1886  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.23

Currier & Ives  
American, 1834–1907  
***A Darktown Trial – The Judge's Charge***, 1887  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.24

Currier & Ives  
American, 1834–1907  
***A Darktown Trial – The Verdict***, 1887  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.25

Currier & Ives  
American, 1834–1907  
***The Darktown Glide***, c. 1884  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.26

Currier & Ives  
American, 1834–1907  
***A Sure Thing***, 1884  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.27

Currier & Ives  
American, 1834–1907  
***All Broke Up***, 1884  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.28

After Thomas Worth  
American, 1839–1917  
Currier & Ives  
American, 1834–1907  
***A Mule Train on an Up Grade***, 1881  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.29

After Thomas Worth  
American, 1839–1917  
Currier & Ives  
American, 1834–1907  
***A Mule Train on a Down Grade***, 1881  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.30

After Thomas Worth  
American, 1839–1917  
Currier & Ives  
American, 1834–1907  
***A Mule Train on an Up Grade***, 1881  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.31

After Thomas Worth  
American, 1839–1917  
Currier & Ives  
American, 1834–1907  
***A Mule Train on a Down Grade***, 1881  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.32

After Thomas Worth  
American, 1839–1917  
Currier & Ives  
American, 1834–1907  
***The Champion in Danger***, 1882  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.33

After Thomas Worth  
American, 1839–1917  
Currier & Ives  
American, 1834–1907  
***The Champion in Luck***, 1882  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.34

After Thomas Worth  
American, 1839–1917  
Currier & Ives  
American, 1834–1907  
***On the Homestretch***, 1882  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.35

After Thomas Worth  
American, 1839–1917  
Currier & Ives  
American, 1834–1907  
***Lapped on the Last Quarter***, c. 1880  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.36

After Thomas Worth  
American, 1839–1917  
Currier & Ives  
American, 1834–1907  
***Mixed at the Finish***, c. 1880  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.37

After Thomas Worth  
American, 1839–1917  
Currier & Ives  
American, 1834–1907  
***A Match Against Time!***, c. 1878  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.38

After John Cameron  
American, 1830–1876  
Currier & Ives  
American, 1834–1907  
***A Fast Team: "Out on the Loose,"*** c. 1871  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.39

After John Cameron  
American, 1830–1876  
Currier & Ives  
American, 1834–1907  
***"Played Out,"*** c. 1871  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.40

Currier & Ives  
American, 1834–1907  
***The Trotter's Burial***, c. 1878  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.41

Currier & Ives  
American, 1834–1907  
***A Hard Road to Travel***  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.42

After Thomas Worth  
American, 1839–1917  
Currier & Ives  
American, 1834–1907  
***A Swell Sport on a Buffalo Hunt***, c. 1882  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.43

After Thomas Worth  
American, 1839–1917  
Currier & Ives  
American, 1834–1907  
***A Swell Sport Stampeded***, c. 1882  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.44

Unknown  
American  
***"We Met by Chance" or "Waiting for the Swell,"*** c. 1875  
Ink and ink wash on heavy paper  
Gift of Mary Carswell  
2017.11.45

Currier & Ives  
American, 1834–1907  
***Recto: "Take Back the Heart that Thou Gavest"***  
Hand-colored lithograph  
***Verso: "La Savoie,"*** c. 1875  
Lithograph  
Gift of Mary Carswell  
2017.11.46

After Thomas Worth  
American, 1839–1917  
Currier & Ives  
American, 1834–1907  
***His Mother-In-Law***, c. 1877  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.47

After Thomas Worth  
American, 1839–1917  
Currier & Ives  
American, 1834–1907  
***Between Two Fires***, c. 1879  
Hand-colored lithograph  
Gift of Mary Carswell  
2017.11.48

Guillaume Lethière  
French, 1760–1832  
***Brutus Condemning His Sons to Death***, 1788  
Oil on canvas  
2018.1.1

Guillaume Lethière  
French, 1760–1832  
***Brutus Condemning His Sons to Death***, 1788  
Black chalk, brush with brown and gray washes  
2018.1.2

Pierre Charles Coqueret  
French, 1761–1832  
After Guillaume Lethière  
French, 1760–1832  
***Brutus Condemning His Sons to Death***, 1794  
Engraving on laid paper  
2018.1.3

Camille Pissarro  
French, 1830–1903  
***Marché à la Volaille à Gisors***, 1891  
Etching and aquatint, printed in bistre ink on laid paper  
2018.2

Caleb Bentley  
American, 1762–1851  
***Tall Case Clock***, c. 1792  
Wood and clock works  
Gift of Sarah O'Brien Luczynski  
2018.3

Unknown  
English or American  
***Reticule***, early 19th century  
Leather, silk  
Gift of Don Walters and Mary Benisek in honor of John R.  
Tompkins  
2018.4

Christoffel Jegher  
Flemish, 1596–1652/53  
After Peter Paul Rubens  
Flemish, 1577–1640  
***Rest on the Flight into Egypt***, after 1632  
Chiaroscuro woodcut with white gouache  
Gift of James A. Bergquist, Boston, in loving memory of  
Julius S. Held  
2018.5.1

Adam Piliński  
Polish, 1810–1887  
After Peter Paul Rubens  
Flemish, 1577–1640  
After Christoffel Jegher  
Flemish, 1596–1652/53  
***Rest on the Flight into Egypt***, c. 1860  
Lithograph and tint stone  
Gift of James A. Bergquist, Boston,  
in honor of Jennifer Anne Clarke  
2018.5.2

Edward Wehnert  
English, 1813–1868  
***Untitled***, 1857  
Watercolor  
Gift of Paul and Anima Katz  
2018.6.1

Hans Thoma  
German, 1839–1924  
***Beginning to Rain***, 1902  
Etching with blue and black ink  
Gift of Paul and Anima Katz  
2018.6.2

Alfred R. Waud  
American, 1828–1891  
***Treaty Box***, 1860  
Graphite on paper  
Gift of Paul and Anima Katz  
2018.6.3

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  
2018.7

# EXHIBITIONS

March 5–October 1, 2017

## **An Inner World: Seventeenth-Century Dutch Genre Paintings**

This exhibition included a number of works lent by the Leiden Collection in the style of *fijnschilderijen* (or fine painting: highly detailed, naturalistic paintings rendered with an extraordinary precision of brushstrokes), closely associated with the painter Gerrit Dou (1613–1675). The display explored the work of Dou and his contemporaries through the focused theme of the inner world—considering tradition and innovation in the representation of figures in interior spaces, individuals in moments of contemplation or quiet exchange, and the enduring taste among collectors for *fijnschilderijen*.

**An Inner World was supported as part of the Dutch Culture USA program by the Consulate General of the Netherlands in New York.**

June 4–August 27, 2017

## **Picasso | Encounters**

Although Pablo Picasso (Spanish, 1881–1973) is often idolized as a solitary artist genius, his career was marked by many instances of creative collaboration. The works on display in this exhibition addressed his evolving techniques, the narrative preoccupations that drove his creativity, the muses who inspired and supported him, and the often-neglected issue of the collaboration inherent in print production.

*Picasso | Encounters* explored the artist's interest in and experimentation with large-scale printmaking throughout his career. Thirty-five of Picasso's most important prints and three paintings were included, ranging from the Clark's rare impression of *The Frugal Repast* (1904)—Picasso's first major statement in printmaking—to *Ecce Homo*, after Rembrandt (1970), made just three years before his death. Through these works, the exhibition explored the integral roles that those closest to Picasso played in his creative process.

***Picasso | Encounters* was organized by the Clark Art Institute, with the exceptional support of the Musée national Picasso–Paris. Additional support for the exhibition was provided by Margaret and Richard Kronenberg and Marilyn and Ron Walter.**



Sir Lawrence Alma-Tadema (British, born Netherlands, 1836–1912), *Model D Pianoforte and Stools* (detail), 1884–87. Clark Art Institute, 1997.8

June 4–September 4, 2017

## **Orchestrating Elegance:**

### **Alma-Tadema and Design**

In 1884 the American industrialist Henry Gurdon Marquand (1819–1902) commissioned noted British artist Lawrence Alma-Tadema (1836–1912) to design a Greco-Pompeian music room for his new Madison Avenue mansion. The Marquand music room commission resulted in one of the most evocative interiors of late nineteenth-century New York, featuring a suite of elaborately inlaid furniture alongside textiles, paintings, sculptures, and ancient ceramics in a room that showed off Marquand's collections while serving as a center for social events and musical performances. *Orchestrating Elegance* looked at the history of this exceptional moment in Alma-Tadema's career and reunited many of the extraordinary components of this lost room for the first time in more than a century.

***Orchestrating Elegance: Alma-Tadema and Design* was organized by the Clark Art Institute. Generous contributors included Sylvia and Leonard Marx and the National Endowment for the Arts, with additional support from the Coby Foundation, Ltd., Jeannene Booher, Carmela and Paul Haklisch, and Robert D. Kraus. The exhibition catalogue was published with the generous support of the Gerry Charitable Trust, with additional support from Furthermore: a program of the J. M. Kaplan Fund. The exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.**

July 1–September 24, 2017

## **No Rules: Helen Frankenthaler Woodcuts**

*No Rules* explored Helen Frankenthaler's (American, 1928–2011) inventive and groundbreaking approach to the woodcut. The artist began creating woodcuts after her previous experimentations with lithography, etching, and screen printing. Throughout her career, Frankenthaler collaborated with a variety of print publishers to push the medium in new directions. In 1983, she traveled to Japan and worked with the expert woodcarver Reizo Monjyu and the printer Tadashi Toda. These efforts resulted in an entirely new, layered approach to color, which differed from traditional forms of woodcut in which images are pulled from a single carved block or from several different color blocks. In the 1990s and early 2000s, Frankenthaler continued to experiment in woodcuts, combining a dazzling array of blocks and papers, collaborating again with an expert Japanese carver, printers, and papermakers to produce a series of prints that are landmarks in the evolution of the woodcut medium. Never confining herself to tradition, nor to "rules," Frankenthaler expanded the formal possibilities of the woodcut and remains one of the medium's greatest innovators.

***No Rules* was made possible by the generous contributions of Denise Littlefield Sobel and the Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts. Major support was provided by Dena and Felda Hardyman, with additional support from Richard and Carol Seltzer. The Clark is grateful to the Helen Frankenthaler Foundation and the Williams College Museum of Art for their generous loans.**

July 1–October 9, 2017

### **As In Nature: Helen Frankenthaler Paintings**

Helen Frankenthaler (American, 1928–2011) had a long-standing, if ambivalent and indirect, relationship to the tradition of landscape painting. A leading member of the mid-twentieth-century Abstract Expressionist group, she continually tested the limits of the genre, at times inserting elements of representation into her work—making the abstract elements all the more pronounced. For Frankenthaler, that subject matter generally related to nature and the landscape: an autumnal color palette, a watery layer of paint, a title hinting at nature, or even a specific place. From her earliest, reputation-making work of the 1950s, to her late, experimental paintings of the 1990s, this complicated relationship to landscape presents a constant tension in her art. *As in Nature: Helen Frankenthaler Paintings* presented twelve of the artist's large-scale paintings, made over the course of her long career, that engage with this tension between abstraction and representation. Spanning the full range of styles, techniques, and formal preoccupations that Frankenthaler explored over five decades of work, these paintings are primarily abstract, yet reveal recognizable elements from the landscape that function, paradoxically, to reinforce their abstraction: as in nature, but not as in nature.

*As in Nature* was made possible by the generous contributions of Denise Littlefield Sobel and the Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts. Major support was provided by Dena and Felda Hardymon, with additional support from Richard and Carol Seltzer. The Clark is grateful to the William Louis-Dreyfus Foundation and the Helen Frankenthaler Foundation for their generous loans.

November 5, 2017–January 7, 2018

### **The Impressionist Line:**

#### **From Degas to Toulouse-Lautrec**

Prints and drawings made up nearly half of the works included in the eight Impressionist exhibitions—a series of independent, artist-organized events held in Paris between 1874 and 1886—that defined the movement. Today, Impressionism is usually understood as celebrating the primacy of oil painting rather than the drawn or printed line. *The Impressionist Line* challenged this perception, exploring the Impressionists' substantial—and often experimental—contributions to the graphic arts. The works on view spanned from the precursors of Impressionism such as Charles-François Daubigny and Constantin Guys to the Impressionists Edgar Degas and Mary Cassatt and concluded with Post-Impressionists Paul Gauguin and Henri de Toulouse-Lautrec. This exhibition also revealed how Impressionist works on paper were directly connected to public and commercial ventures such as fine art publications, subscription-based print albums, and galleries. Many of the works presented demonstrated not only the artists' embrace of modern subjects but also their enthusiasm for new materials and technologies.

Printmaking techniques such as etching and lithography allowed the Impressionists' work to travel in wider circles through the creation of multiples, while photomechanical means of reproduction ensured increased publicity in art journals and the popular press.

February 3–April 22, 2018

### **Drawn to Greatness:**

#### **Master Drawings from the Thaw Collection**

*Drawn to Greatness* highlighted 150 exceptional drawings from the Eugene V. Thaw Collection, considered one of the world's finest private collections of drawings. The late Eugene V. and Clare Thaw, who built the outstanding collection over a period of fifty years, donated works and gave generously to many institutions—including the Clark Art Institute and the Morgan Library & Museum. The selection of works told the story of the history of western art from the dawn of the Renaissance through the twentieth century, with examples of Rococo elegance, Neoclassical rigor, Romantic imagination, Impressionist experimentation, and a radically new formal vocabulary for the twentieth century. These drawings show artists thinking through ideas, poking fun at contemporary society, implementing new techniques, and expanding into new markets. They chronicle evolving styles and media, and together not only tell the story of visionary collectors but also illustrate the shifting role of drawing across five centuries.

*Drawn to Greatness: Master Drawings from the Thaw Collection* was organized by the Morgan Library & Museum, New York. Presentation at the Clark was made possible by the Eugene V. and Clare E. Thaw Charitable Trust. Major support was provided by the Fernleigh Foundation in memory of Clare Thaw. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities. All works in the exhibition were loaned from the Thaw Collection, Morgan Library & Museum, New York.



Charles-François Daubigny (French, 1817–1878), *Cows at a Watering Hole* (detail), c. 1863, red chalk with stumping on paper. Clark Art Institute, 1991.2





Ellen Thesleff (Finnish, 1869–1954), *Echo* (detail), 1891. Oil on canvas, 24 x 17 1/8 in. Anders Wiklöf Collection, Andersudde, Åland Islands. Photo: Kjell Söderlund. Courtesy American Federation of Arts

June 9–September 3, 2018

### Women Artists in Paris, 1850–1900

This exhibition illuminated a historical moment marked by the resolute advance of women in the art world. In 1865, Rosa Bonheur became the first woman to be awarded the coveted Légion d'Honneur, the highest decoration in France; in 1881, the Union des Femmes Peintres et Sculpteurs was created; and in 1897, women were finally granted acceptance to the École des Beaux-Arts (School of Fine Arts). Like their male colleagues, women artists grappled with the issues of the day by taking on modern subjects, experimenting with scenes drawn from private life, and capturing startling new impressions. Yet, at the same time, these women drew upon their social difference as a source of artistic inspiration. After study in Paris, many women

returned to their home countries with a renewed commitment to their work, and several opened studios or schools, hosted salons, and built female-centric professional networks. *Women Artists in Paris, 1850–1900* revealed remarkable women and the resistance, disappointment, determination, and success reflected in their works.

*Women Artists in Paris, 1850–1900* was organized by the American Federation of Arts. Guest curator Laurence Madeline, Chief Curator for French National Heritage, was aided by Suzanne Ramljak, 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 at the Clark. 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 McKeon, Steph and Jody La Nasa, Victoria Ershova Triplett, the American-Scandinavian Foundation, and the Finlandia Foundation. Support for the accompanying publication was 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 9–September 16, 2018

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

Iron is one of the most common and versatile elements found on earth. Used for three millennia as a primary material in the creation of a wide variety of objects both practical and decorative, iron is prized for its combination of malleability and strength. Until recent times, wrought-iron objects—those that are hand-forged and shaped—were ubiquitous. In the mid-nineteenth century, Jean-Louis Henri Le Secq Destournelles (1818–1882), an artist who studied painting in Paris and Rome and became one of the first photographers in France, began to collect iron objects, including locks, keys, balcony grilles, and signs. These wrought-iron objects, often discarded as the streets and buildings of Paris and other cities were modernized, fell out of fashion and were replaced by new materials. Henri's son, Henri Le Secq des Tournelles (1854–1925, who changed the spelling of his last name), continued his father's passion and in 1920 gave their large and varied collection to the city of Rouen, in Normandy, France, creating what is today one of the world's most important museums of historical wrought iron. *The Art of Iron* featured thirty-six objects that invited viewers to marvel at the creativity and technical skill of their makers and to reflect on bygone ways of life.

*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 30–October 8, 2018

### **Jennifer Steinkamp: Blind Eye**

Jennifer Steinkamp (American, b. 1958) is a Los Angeles–based media and installation artist whose video animations explore nature, architecture, contemporary social issues, and the passage of time. This was the Clark's inaugural video exhibition, featuring six of Steinkamp's projections that encapsulate the themes and visual metaphors she has developed throughout her career. The exhibition included a new work, *Blind Eye*, made for the Clark and inspired by the campus—specifically the birch trees that surround the galleries at the Lunder Center at Stone Hill. Nature, twisted and changed through technology, is Steinkamp's signature subject, and since the late 1980s the artist has produced a wide range of computer-generated realities. Speaking particularly to the Clark's focus on art and nature, as well as to the social and psychological complexities of nature, Steinkamp's moving trees and swaying flowers engaged with this unique environment. By rewriting existing computer code, primarily using the 3-D animation software Maya, Steinkamp transformed Tadao Ando's imposing yet serene architectural spaces with light, dematerializing walls and filling the indoors with hyperreal and, simultaneously, clearly artificial mimicry of organic forms. Steinkamp's colorful moving images disorient and lull the viewer into a sense of calm—a world both familiar and foreign, real and virtual.

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



Jennifer Steinkamp (American, b. 1958), *Rapunzel* (detail), 2005. Video installation, dimensions variable. Image: Robert Wedemeyer, courtesy of the artist, Lehmann Maupin, New York and Hong Kong, and Greengrassi, London

# LOANS

## **Artists in Exile: Expressions of Loss and Hope**

Yale University Art Gallery, New Haven, Connecticut  
September 1, 2017 to December 31, 2017  
1999.2, Jacques-Louis David  
*Comte Henri-Amédée-Mercure de Turenne-d'Aynac*

## **Axis Mundo: Queer Networks in Chicano LA**

Pacific Design Center, West Hollywood, California  
September 08, 2017 to December 31, 2017  
Hunter College Art Galleries, New York City, New York  
June 20, 2018 to August 19, 2018  
Vicki Myrhen Gallery, University of Denver, Denver, Colorado  
September 13, 2018 to December 02, 2018  
UNLV Marjorie Barrick Museum of Art, Las Vegas, Nevada  
January 11, 2019 to March 16, 2019  
LB2017.5, Clemente Padin  
*Instrumentos*  
LB2017.6, Jorge Carballo  
*Prohibido*

## **Renoir and His Models:**

### **Decoding Luncheon of the Boating Party**

The Phillips Collection, Washington, D.C.  
October 07, 2017 to January 07, 2018  
1955.584, Pierre-Auguste Renoir  
*Self-Portrait*  
1955.591, Pierre-Auguste Renoir  
*Bridge at Chatou*  
1955.595, Pierre-Auguste Renoir  
*Woman with a Fan*

### **Fragonard's Fantasy Figures**

National Gallery of Art, Washington, D.C.  
October 08, 2017 to December 03, 2017  
1964.8, Jean-Honoré Fragonard  
*The Warrior*

### **Jean-François Millet (1814–1875)**

Palais des Beaux-Arts de Lille, Lille, France  
October 12, 2017 to January 21, 2018  
1955.533, Jean-François Millet  
*The Knitting Lesson*

### **Picasso/Lautrec**

Museo Thyssen-Bornemisza, Madrid  
October 17, 2017 to January 21, 2018  
1955.566, Henri de Toulouse-Lautrec  
*Jane Avril*

## **Once Upon a Time...The Western: A New Frontier in Art and Film**

The Montreal Museum of Fine Arts, Montreal  
October 17, 2017 to February 04, 2018  
1955.11, Frederic Remington  
*Dismounted: The Fourth Troopers Moving the Led Horses*

## **Hokusai and Japonisme**

National Museum of Western Art, Tokyo  
October 21, 2017 to January 28, 2018  
1955.865, Alfred Stevens  
*A Duchess (The Blue Dress)*  
1969.19, Hilaire-Germain-Edgar Degas  
*La sortie du bain (Leaving the Bath)*

## **Controversial paths in painting: French art from 1820 to 1880**

Kunsthaus Zürich, Zürich  
November 10, 2017 to January 28, 2018  
1955.53, Jean-Léon Gérôme  
*Slave Market*

## **Corot and the Figure**

Musée Marmottan Monet, Paris  
February 08, 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, Colorado  
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  
April 09, 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, Colorado  
October 21, 2017 to January 14, 2018  
The Speed Art Museum, Louisville, Kentucky  
February 17, 2018 to May 13, 2018  
1955.1, Mary Cassatt  
*Offering the Panel to the Bullfighter*  
1955.926, Berthe Morisot  
*The Bath*

**Innovative Impressions: Cassatt, Degas, and Pissarro  
as Painter Printmakers**

Philbrook Museum of Art, Tulsa, Oklahoma  
June 09, 2018 to September 09, 2018  
1955.1409, Mary Cassatt  
*Mother's Kiss*  
1962.34, Hilaire-Germain-Edgar Degas  
*La sortie du bain, first plate (After the Bath)*  
1962.40, Hilaire-Germain-Edgar Degas  
*The Jockey*  
1968.16, Hilaire-Germain-Edgar Degas  
*Deux danseuses (Two Dancers)*  
1971.45, Mary Cassatt  
*In the Opera Box (No. 3)*  
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, Maine  
June 22, 2018 to October 28, 2018  
1955.774, Winslow Homer  
*Perils of the Sea*  
1999.12, Winslow Homer  
*River Scene, Florida*

# CLARK FELLOWS

**Renzo Baldasso**  
Arizona State University  
*February–June 2018*

**Shira Brisman**  
University of Wisconsin–Madison  
*January–June 2018*

**Kaira Cabañas**  
University of Florida  
*July–August 2017*

**Kevin Carr**  
University of Michigan  
*February–June 2018*

**Nina Dubin**  
University of Illinois at Chicago  
*September–December 2017*

**Christopher P. Heuer**  
Williams College  
*September–December 2017*

**Matthew Jesse Jackson**  
University of Chicago  
*September 2017–June 2018*

**Birger Lipinski**  
Independent Scholar  
*July–August 2017*

**Agnes Lugo-Ortiz**  
University of Chicago  
*September 2017–June 2018*

**Valéria Piccoli**  
Pinacoteca do Estado de São Paulo  
*July–August 2017*

**Fernanda Pitta**  
Pinacoteca do Estado de São Paulo  
*July–August 2017*

**Laercio Redondo**  
Independent Scholar  
*July–August 2017*

**Victoria Rovine**  
University of North Carolina at Chapel Hill  
*September–December 2017*

**Daniel Savoy**  
Manhattan College  
*February–June 2018*

**Andrew Scherer**  
Brown University  
*September–December 2017*

**Oliver Wunsch**  
Harvard University  
*June–August 2017*

# SCHOLARLY PROGRAMS

July 11–14, 2017

## **A Clark/Institut national d'histoire de l'art (INHA) Workshop**

### ***Shelf Life: The Artist in the Library***

Convened by Christopher Heuer (The Clark), Johanne Lamoureux (INHA), and Thomas Schlessler (Fondation Hartung-Bergmann) and held at Fondation Hartung-Bergmann, Antibes, France

This workshop considered themes including the artist as reader, the artist's archive, the post-archival condition, and the library as an art practice. The Clark's acquisition of the Allan Sekula Library served as an inspiration for the program, and Director of the Clark Library Susan Roeper was a participant.

September 12, 2017

## **Clark Lecture**

### **Matthew Jesse Jackson**

#### ***Everythingism***

It could be argued that the most compelling art is no longer defined by particular media (painting, sculpture, photography, video), or by particular subjects (portraiture, landscape, still life, devotional image), or by particular strategies of representation (Cubism, Surrealism, Pop Art, Appropriation); instead, as this lecture explored, the true art of our time might best be described as being distinguished by activities that employ everything to evoke everything by means of everything.

September 26, 2017

## **Clark Lecture**

### **Victoria Rovine**

#### ***Cloth and Colonialism: France, French West Africa, and the Construction of Cultures***

Cloth's soft, pliable nature makes it an improbable vehicle for the assertion of power, yet it played a singular role in the history of French colonial West Africa. This lecture explored how French authorities sought to use cloth to control and characterize West African cultures.

October 17, 2017

## **Clark Lecture**

### **Agnes Lugo-Ortiz**

#### ***Slave Portraiture at the Thresholds of Emancipation (A Caribbean Meditation)***

This talk addressed the visualization of enslaved subjects in portraiture during the period of emancipation in the Caribbean. It underscored the conflictive political forces, affective dynamics, and aesthetics principles at work in the composition of the images and the limits these drew for the visual configuration of black people as subjects of freedom.

October 31, 2017

## **Clark Lecture**

### **Christopher P. Heuer**

#### ***Arctic Ink***

When a mysterious cache of sixteenth-century Netherlandish engravings was found in the Arctic circle in 1870, many questions arose. What do such objects tell us, for example, about narratives of Renaissance globalization? About "cultural exchange" conceptualized in terms not of movement and difference but of stasis, mundanity, and sameness?

November 3–4, 2017

## **Clark/Terra Workshop**

### ***Value***

Convened by Ross Barrett (Boston University) and Sophie Cras (Université de Paris 1 Panthéon-Sorbonne)

The notion of value has been at the core of the discipline of art history since its beginnings. The field's founding practitioners relied on conceptions of "internal" aesthetic value to formulate canonical narratives of artistic achievement and stylistic progression; their writings established the comparative evaluation of artworks' intrinsic physical and symbolic properties (and by extension, hierarchizing judgments about form) as a central analytic technique of art history. The social and politically minded scholars of subsequent generations turned their attention to the art object's capacity to convey or critique the "external" values—spiritual, moral, and ideological—of the societies in which they emerged and circulated. Taking up the insights of sociology and economics, art historians investigated the ways that art objects have assumed exchange value and embodied cultural capital in the spaces of the art world. In recent years, scholarship on copyright law, authorship, and connoisseurship has problematized both new and old issues around authenticity and originality.



*The Origins of the Zenkōji Buddha* (detail), det. scroll 3, c. early 14th century, Honshōji. Photo: Kevin Carr, Honshōji



November 14, 2017

**Clark Lecture**

**Andrew Scherer**

***Baak: The Qualities and Craft of Ancient Maya Bone***

This illustrated lecture explored the materiality of human and animal bone among the pre-Columbian Maya (c. 400 BC to AD 1502). The importance of bone as craft material is apparent in not only the wide range of objects made from bone but also the broader discourse of bone in ancient text and image.

December 1–2, 2017

**Clark Colloquium**

***Artisanal Praxis and State Power***

Convened by Lauren Cannady (RAP/Clark) and Jennifer Ferng (University of Sydney)

This colloquium explored artisanal epistemologies in the age of encyclopedism. It interrogated the notion of early modern artisans as anti-intellectual makers who trafficked in ongoing trade secrets. The focus, instead, was the ways in which the knowledge, expertise, and value of artisanal praxis in the eighteenth century was widely recognized and systematically exploited. Artisans participated in larger state building projects that extended well beyond the domestic sphere. They brought urban infrastructure to a number of burgeoning state powers and countries and expanded the reach of what were considered minor arts to such endeavors like civil and military engineering. In this light, architects and engineers could also be considered artisans who transcended the limitations of their implied disciplines. Generated by and attributed to particular aristocrats and educated tradesmen, urban development projects eventually became the staging ground for new technologies in larger ventures that merged architecture with the decorative and mechanical arts.

February 13, 2018

**Clark Lecture**

**Lauren Cannady**

***Rococo Thought Patterns***

If eighteenth-century curiosity cabinets were repositories for the dead and ossified, the garden was a parallel cabinet that provided a space for the viable, for living curiosities. Given that the organizing principle of the parterre was applied not only to plants but equally to naturalia in the cabinet, this lecture mapped the ways in which pattern and design within these different spaces served as one model in early modern empirical thinking and knowledge transmission.

February 27, 2018

**Clark Lecture**

**Renzo Baldasso**

***“Take Two” On the Origins of Graphic Design in Printed Books***

This lecture focused on graphics revisions found in books from Gutenberg’s Bible to the Jenson’s early publications. Analysis of examples of page-design revisions shed light on the origins of graphic design.

March 13, 2018

**Clark Lecture**

**Kevin Carr**

***The Hagiography of Place: Illustrated Legends of the Zenkōji Triad and the Formation of the Sacred Cartographies in Medieval Japan***

Through close examination of the visual and textual narratives recounting the foundation of Zenkōji temple in central Japan, this talk explored fundamental themes of destruction and absence, salvation and rebirth in the medieval Japanese imagination.

April 3, 2018

**Clark Lecture**

**Daniel Savoy**

***Food for the Soul: Michelangelo, the Laurentian Library, and the Body’s Spiritual Nourishment***

In his celebrated book, *The Architecture of Michelangelo* (1961), the late James Ackerman (1919–2016) interpreted the Library of S. Lorenzo in Florence as a cohesive, living body, engaged in physiological dialogue with the visitor. This talk extended that reading through an examination of contemporaneous medical, natural philosophical, and exegetical literature, which suggests that the building is Michelangelo’s take on the monastic library’s traditional function as a Christological body of *nutrimentum spiritus* (food for the soul).

April 17, 2018

**Clark Lecture**

**Nina Dubin**

***Master of the World***

In the wake of the world’s first international financial crisis, Cupid claimed pride of place in French eighteenth-century art. The naked, winged infant deity personified not only the folly of love but also the forces of inconstancy, mutability, and flightiness that were viewed as hallmarks of a modernizing credit economy.

April 27–28, 2018

### **Clark Colloquium**

#### ***Causality and the Work of Art***

Convened by Benjamin Anderson (Cornell University) and Ittai Weinryb (Bard Graduate Center)

This colloquium considered how causality occupies a distinctive, if rarely examined, place within art-historical investigation. Aby Warburg, for instance, distinguished between “the visual assertion of mythological causes and the numerical assertion of calculable causes”—even while locating both within a single “observing man.” Art-historical discourse reflexively splits the dichotomy: along a diachronic axis (between eras of cult and eras of art) and between media (the uncanny object against the rationalized space of painting). The pre-modern object becomes the locus of magic (today, “agency”), the modern picture a site of objective delimitation. The colloquium proposed, instead, to ground an investigation of causality in the work of painting. This colloquium asked: How does the two-dimensional plane of representation maintain the tension between myth and number, and what aspects of its behavior are omitted or occluded by that dichotomy?

May 1, 2018

### **Clark Lecture**

#### **Shira Brisman**

#### ***The Provisionality of Sixteenth-Century Designs***

In the sixteenth century, as goldsmiths affiliated with families such as Jamnitzer and de Bry began to publish their engraved designs for objects that could be implemented as metalwork—jewelry, tableware, knife handles, and sheaths—they did so with a new urgency, communicating to the collectors of these prints that if gold and silver were nature’s resource, available for use, artistic talent was also a resource, one that would die out if not put to use. These pattern-books were thus more than advertisements for what might be made. They were artistic expressions about the relationship of image to object produced during a time when social, religious, and economic changes posed threats to the most carefully guarded and heavily regulated craft trade.

May 18–19, 2018

### ***The Resonant Object: A Symposium to Honor***

#### **Charles W. Haxthausen**

Convened by Amy K. Hamlin (St. Catherine University), Austen Barron Bailly (Peabody Essex Museum), Erica DiBenedetto (Princeton University), and Lisa Dorin (Williams College Museum of Art)

In 1999, Charles W. Haxthausen worked with the Clark’s Research and Academic Program to convene the conference “The Two Art Histories,” an unprecedented and influential gathering of academic art historians and museum curators that brought *sotto voce* tensions to the surface in the spirit of intellectual inquiry and what individuals might achieve as a discipline outside of their institutional silos. Nearly twenty years later, it was time to reconsider this achievement through a deep engagement with the art object in social structures and in terms of the broader agency of objects in politics, society, and culture. With this mandate in mind, the symposium posed the following question: Painting, artwork, art object, immersive installation, digital realm—how do we interact with art today and how have the approaches of academic art historians and museum curators to the object changed in recent years?

June 26–27, 2018

### **A Clark Workshop**

#### ***Writing Global Histories of Art***

Convened by Mary Roberts (University of Sydney and 2017 Clark Visiting Professor in the Williams Graduate Program in the History of Art) and Robert Wellington (Australian National Museum)

In this workshop, the third in a series (the first two held at the Power Institute, University of Sydney), participants examined modes of writing and visualizing art histories and reflected upon which objects escape or exceed modes of analysis.



# PUBLICATIONS

## **Jennifer Steinkamp: Blind Eye**

Essay by Lisa Saltzman; principal photography by James Ewing

**Published by the Sterling and Francine Clark Art Institute  
and distributed by Yale University Press, 2018**

## **The Art of Iron: Objects from the Musée le Secq des Tournelles, Rouen, Normandy**

Kathleen M. Morris, with contributions by  
Alexandra Bosc and Anne-Charlotte Cathelineau

**Published by the Sterling and Francine Clark Art Institute  
and distributed by Yale University Press, 2018**

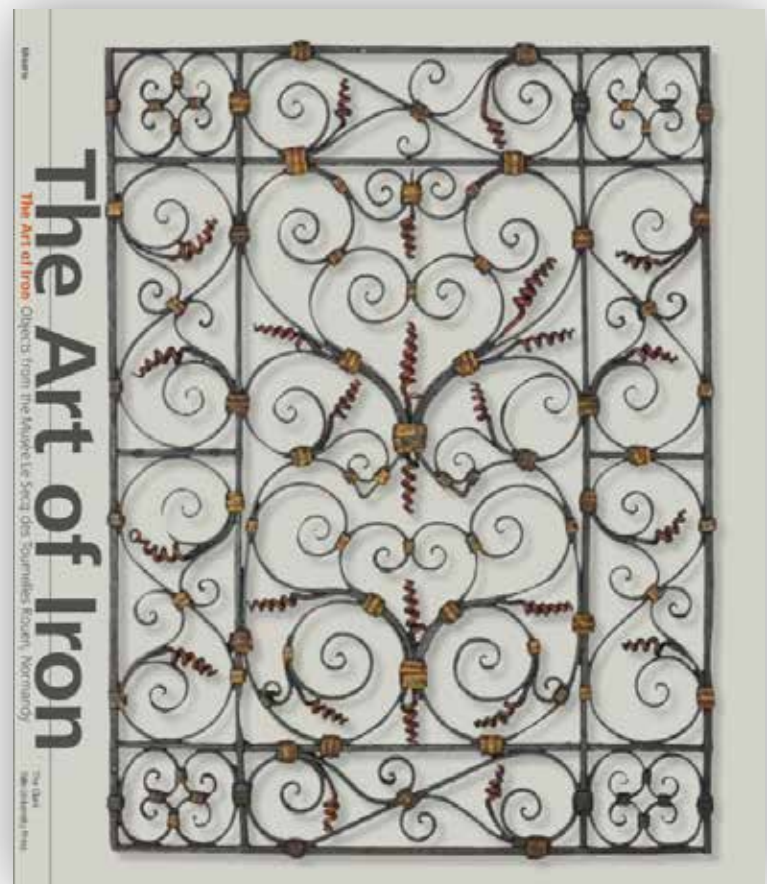
## **Ecologies, Agents, Terrains**

Edited by Christopher P. Heuer and Rebecca Zorach

**Published by the Sterling and Francine Clark Art Institute  
and distributed by Yale University Press, 2018**

## **Journal of the Clark, Volume 18**

**Published by the Sterling and Francine Clark Art Institute, 2017**



# LIBRARY

## 2017 STATISTICS

### Acquisitions

Books	3,272	titles (3,339 volumes)
	417	gifts
	104	exchanges
Auction catalogues	282	volumes
Journal subscriptions	524	titles (883 volumes received)
Archives	1	linear foot

### Cataloguing

Books	8,464	volumes
Journals	891	volumes
Auction catalogues	284	volumes
Digital objects added	384	
Archival finding aids added	1	

### Total Holdings

Total catalogued volumes	276,082*	
*decrease due to deletion of image records		
Total archival holdings	2,121	linear feet
Total digital objects	208,175*	
*decrease due to deletion of museum objects		
Total archival finding aids	148	

### Library Use

Readers' cards issued	152	
Visitors signed in	8,895	
Books shelved	15,706	
Scans supplied	27,919	
Scans made by patrons	8,539	
Reference queries	3,619	
Reference queries, Archives	72	
Interlibrary loan transactions	1,401	borrowing
	944	lending
	2,345	total ILL
Circulation	8,419	check-outs
	6,161	check-ins
	711	holds
	121	recalls
Total circulation activity	15,412	

# EDUCATION

	Number of Groups	Number of People
<b>School Group Visits</b>		
Elementary Schools	81	1,494
High Schools	109	3,276
Colleges	86	1,553
<b>School Totals</b>	<b>276</b>	<b>6,323</b>
<b>Adult Group Visits</b>		
Public Highlights Talks	221	3,082
Public Special Exhibition Talks	58	901
Special Group Talks	57	1,376
<b>Adult Totals</b>	<b>336</b>	<b>5,359</b>
<b>Total</b>	<b>612</b>	<b>11,682</b>



Photo: Tucker Bair

# MEMBER EVENTS

July 1, 2017

## **Member Preview:**

### **Helen Frankenthaler Exhibitions**

Members enjoyed early access to *As in Nature* and *No Rules*.

July 5, 2017

### ***Orchestrating Elegance*: Conservation**

Alexis Goodin, co-curator of *Orchestrating Elegance*, discussed the conservation of two portieres (door curtains) with Williamstown Art Conservation Center textile conservator Annika Amundson.

July 6, 2017

### **Helen Frankenthaler Paintings**

Curator Alexandra Schwartz presented a member talk on *As in Nature*.

July 12, 2017

### **Capturing the Splendor of Antiquity**

In this member talk, *Orchestrating Elegance* co-curator Kathleen Morris revealed Lawrence Alma-Tadema's visions of classical Greece and Rome.

July 19, 2017

### ***Picasso* | Encounters Gallery Talk**

Exhibition curator Jay A. Clarke explored Picasso's creative collaborations with printmakers and the influence of muses and other artists on his work.

July 26, 2017

### **Clark Society:**

#### ***Picasso* | Encounters with Deborah Rothschild**

The noted Picasso scholar and former senior curator at the Williams College Museum of Art led a dialogue about the artist's innovations, stylistic shifts, adoptions of alter egos, and deep understanding of the human condition.

July 27, 2017

### **Gallery Talk: *As in Nature***

Artist Natalie Frank explored the combination of abstraction and figuration in her own works and in those of Helen Frankenthaler.

August 2, 2017

### **Alma-Tadema Conservation Talk**

Kathleen Morris, co-curator of *Orchestrating Elegance*, discussed working with conservator Hugh Glover to recreate a set of monograms that were gouged out of the Marquand music room piano stools.

August 5, 2017

### **Clark Society: Garden Party with Esther Bell**

Olivier Meslay, Hardymon Director of the Clark, introduced Esther Bell, the new Robert and Martha Berman Lipp Senior Curator.

August 16, 2017

### **Frankenthaler Gallery Talk**

Artist Dannielle Tegeder talked about her connection to Helen Frankenthaler's work, including her experience working at the former Knoedler Gallery in New York.

August 23, 2017

### ***Picasso* | Encounters Gallery Talk**

Members joined curatorial assistant Kristie Couser for highlights of the Clark's major summer exhibition.

August 31, 2017

### ***No Rules*: Helen Frankenthaler Woodcuts**

Graduate curatorial intern Lucas Matheson discussed Frankenthaler's pioneering technique.

September 9, 2017

### **Clark Society: Director's Tour of Chesterwood**

Clark Society members were invited to tour Chesterwood, home of sculptor Daniel Chester French, with Chesterwood's executive director, Donna Hassler, and French Sculpture Census founder, Laure de Margerie.

September 13, 2017

### **Member Gallery Talk: *No Rules***

Williams College Professor of Art History Barbara Takenaga explored the techniques Helen Frankenthaler employed throughout her career.

October 4, 2017

### **Member Gallery Talk: *As in Nature***

Alexandra Schwartz, curator of *As in Nature: Helen Frankenthaler Paintings*, provided a closer look at works in the exhibition and discussed the show's concept and creation.

October 11, 2017

**Art Nouveau and Art Deco Glass and Silver**

Members joined Curator of Decorative Arts Kathleen Morris for a gallery talk providing an in-depth look at turn-of-the-twentieth-century glass and silver.

October 20–22, 2017

**Clark Society VIP Weekend in Washington, D.C.**

Members of the Clark Society enjoyed behind-the-scenes tours of some of the finest art institutions in the country; expertise shared by curators, conservators, collectors, and museum directors; and previews of exhibitions and collections not open to the public.

October 24, 2017

**Rare Books Talk: “Summer of Love”**

Collection Development Librarian Terri Boccia used the Clark library’s special collections to explore the art and popular culture of 1967.

November 4, 2017

**Clark Society: Preview of  
*The Impressionist Line***

Members of the Clark Society celebrated artistic spontaneity and experimentation at a preview of *The Impressionist Line: From Degas to Toulouse-Lautrec*.

November 15, 2017

**Member Gallery Talk: *The Impressionist Line***

Curator Jay A. Clarke explored the practices of drawing and printmaking as they relate to Impressionist artists.

November 29, 2017

**Study Center Talk**

Curatorial Assistant Kristie Couser interpreted works included in the Clark’s 2013 exhibition shown at The Frick Collection, *The Impressionist Line: From Degas to Toulouse-Lautrec*. Selections complemented the Clark’s then-current exhibition of *The Impressionist Line*.

December 2–3, 2017

**Members’ Holiday Shopping Weekend**

All members received a twenty-five percent discount in the Museum Store.

December 6, 2017

**Member Gallery Talk: *The Impressionist Line***

Curator Jay A. Clarke explored Impressionist prints and drawings, from outdoor settings of Monet and Daubigny to the dance halls of Toulouse-Lautrec’s Montmartre.



Susan Roeper, director of the Clark library, discusses contemporary artists’ books with members. Photo: Tucker Bair



December 7, 2017

### **Clark Society: Contemporary Artists' Books**

Library Director Susan Roeper and Collection Development Librarian Terri Boccia led an after-hours exploration of some of their favorite contemporary artists' books created by notable artists such as Sophie Calle, Mark Dion, Richard Long, and Angela Lorenz. A reception followed in the reading room.

December 12, 2017

### **Member Rare Books Talk: As Easy As A, B, C**

Collection Development Librarian Terri Boccia shared some of her favorite alphabet books from the Clark library's special collections.

January 3, 2018

### **Gallery Talk: *The Impressionist Line***

Curatorial Assistant Kristie Couser explored the artists, styles, and techniques of Impressionist prints and drawings, from the outdoor settings of Monet and Daubigny to the dance halls of Toulouse-Lautrec's Montmartre.

January 13, 2018

### **Clark Society: Sculpture in the Clark Collection**

Laure de Margerie, founder of the French Sculpture Census, and Donna Hassler, executive director of Chesterwood, welcomed patrons of the Clark and Chesterwood for a sculpture "deep dive" in the Clark galleries. A reception followed.

February 2, 2018

### **Clark Society Exhibition Preview: *Drawn to Greatness***

Clark Society members enjoyed a first look at the special exhibition *Drawn to Greatness: Master Drawings from the Thaw Collection*, featuring 150 exceptional drawings introduced by curator Jay A. Clarke. Assembled by art dealer and collector Eugene V. Thaw and his wife Clare over six decades, the collection encompasses virtually the entire scope of Western art from the Renaissance to the modern era. It is considered one of the finest private collections of drawings in the world.

February 7, 2018

### **Gallery Talk: *Drawn to Greatness***

Curator Jay A. Clarke discussed the experimental nature of modern drawing practice from the Symbolists like Odilon Redon to the Abstract Expressionist Jackson Pollock. She addressed a range of modern drawings.

March 3, 2018

### **Clark Society: The Future of Scholarship at the Clark**

Clark Society members were invited to be among the first to meet Lisa Saltzman, the new Starr Director of the Research and Academic Program, and learn about her vision for the Clark's international agenda of intellectual events and collaborations.

March 7, 2018

### **Gallery Talk: *Drawn to Greatness***

Curatorial Assistant Kristie Couser explored how seventeenth-century European artists closely observed the natural world to create drawings in diverse genres, from portraiture and biblical scenes to interior views and landscapes.

March 20, 2018

### **Rare Books Talk: March Madness**

Collection Development Librarian Terri Boccia drew from the library's special collections to look at depictions of mental illness in literature, mythology, history, and science over the course of five centuries.

April 4, 2018

### **Gallery Talk: *Drawn to Greatness***

Senior Curator Esther Bell discussed eighteenth- and nineteenth-century French drawings.

April 18, 2018

### **Gallery Talk: Revolutions and Romanticism**

Curatorial Assistant Kristie Couser discussed watercolors and ink drawings made during the Age of Revolution.

April 21, 2018

### **Clark Society: Behind the Scenes of "Making an Exhibition"**

Clark Society members gathered in Brooklyn, New York, for a conversation between *The Art of Iron* exhibition designer artist Jarrod Beck and the Clark's Hardymon Director Olivier Meslay. After the talk, participants visited Pioneer Works, a former ironwork factory now a haven for artists and innovators.

May 1, 2018

### **Rare Books Talk: Happily Ever After**

Collection Development Librarian Terri Boccia shared the magic of four centuries of children's books from the Clark library's special collections.

May 24, 2018

**Pioneering Women: The Clark at the Mount**

Senior Curator Esther Bell previewed the Clark's summer exhibition, *Women Artists in Paris, 1850–1900*, looking at connections between Edith Wharton and other pioneering women during the latter half of the nineteenth century.

June 8, 2018

**Clark Society Exhibitions Preview:  
Paris by Night**

Clark Society members joined fellow boulevardiers for a preview celebration of *Women Artists in Paris* and *The Art of Iron*. Champagne, music, and charcuterie set the mood for the pièce de résistance: the extraordinary art on view.

June 11, 2018

**Member Appreciation Day**

No one is more important than the Clark's members, and we wanted to show it! Members visited on a day the Clark was closed to the public, bringing friends to share the experience.

June 13, 2018

**Gallery Talk: *Women Artists in Paris***

During the latter half of the nineteenth century, international women artists were drawn to Paris by the city's academies, museums, studios, and salons. Senior Curator Esther Bell considered the significant work of these artists, as well as the obstacles they faced in artistic instruction and expression.

June 20, 2018

**Gallery Talk: *The Art of Iron***

Exhibition curator Kathleen Morris took an in-depth look at how objects in the exhibition were made, what they were used for, and what they tell us about changing tastes, technologies, and lifestyles.

June 29, 2018

**Gallery Talk: For the Love of Pets**

Ariel Kline, a 2017 graduate of Williams College Graduate Program in the History of Art, explored the history of domestic animals in pictures, from farm livestock to companion animals at home.

June 29, 2018

**Clark Society: Lunder Center Anniversary  
and Exhibition Preview**

The Clark celebrated ten years of the Lunder Center at Stone Hill with a Clark Society preview of *Jennifer Steinkamp*. A reception followed.



# PUBLIC PROGRAMS

## LECTURES & GALLERY TALKS

July 2, 2017

### Frankenthaler Opening Lecture

Curator Alexandra Schwartz presented the lecture “In and Around the Landscape: Helen Frankenthaler’s Paintings.”

July 20, 2017

### Picasso and Creative Collaboration

*Picasso I Encounters* curator Jay A. Clarke investigated Pablo Picasso’s creative collaborations.

September 21, 2017

### Looking and Lunching

Curatorial intern Lucas Matheson discussed *Madame Butterfly* from the *No Rules* exhibition, followed by further discussion over lunch.

September 24, 2017

### In Collaboration with Helen Frankenthaler

Thomas Krens, director emeritus of the Solomon R. Guggenheim Foundation and former director of the Williams College Museum of Art, provided an inside look at a Frankenthaler prints exhibition held at the Clark in 1980.

October 19, 2017

### Looking and Lunching

Senior Curator Esther Bell discussed Élisabeth Louise Vigée-Lebrun’s *Bacchante* (1785), followed by further discussion over lunch.

November 5, 2017

### Opening Lecture: *The Impressionist Line*

*The Impressionist Line* exhibition focused on artistic visionaries of the late nineteenth century who approached the drawn or printed line as signposts of modernity. Prints and drawings from the last half of the nineteenth century—long overshadowed by oil paintings—have a different story to tell, one of artistic spontaneity and experimentation. This opening lecture by Manton Curator of Prints, Drawings, and Photographs Jay A. Clarke considered the hallmarks of “the Impressionist line” by exploring works from the exhibition, including chalk drawings by Claude Monet, pastels by Edgar Degas and Camille Pissarro, color woodcuts by Paul Gauguin, and color lithographs depicting Parisian night life and celebrity culture by Henri de Toulouse-Lautrec.

November 14, 2017

### Looking and Lunching: Monet’s Holland

Jay A. Clarke, Manton Curator of Prints, Drawings, and Photographs, connected Claude Monet’s painting *Tulip Fields at Sassenheim* to the artist’s drawings in the exhibition *The Impressionist Line* in the Eugene V. Thaw Gallery.

November 17, 2017

### Untimely Turner

Jonathan Crary, Meyer Schapiro Professor of Modern Art and Theory, Columbia University, explored works by the artist J. M. W. Turner.



Élisabeth Louise Vigée-Lebrun (French, 1755–1842), *Bacchante*, 1785, oil on canvas. Clark Art Institute, 1955.954

December 3, 2017

### **Mary Cassatt's Prints: Experiments in Understanding**

Art historian Nancy Mowll Mathews, Eugénie Prendergast Senior Curator, Emerita, at the Williams College Museum of Art, explored how the Impressionist artists developed prints in stages.

December 21, 2017

### **Looking and Lunching: Realism and Devotion**

Sam Edgerton, Williams College Amos Lawrence Professor of Art, Emeritus, discussed Piero della Francesca's *Virgin and Child Enthroned with Four Angels*.

January 18, 2018

### **Looking and Lunching: A Recent Acquisition**

Senior Curator Esther Bell discussed the Clark's newest acquisition, *Portrait of Achille Deban de Laborde* by the French portraitist, Alexandre-Jean Dubois-Drahonet.

February 3, 2018

### **Drawing and Experimentation from Van Gogh to Pollock**

In the opening lecture for *Drawn to Greatness*, exhibition curator Jay A. Clarke addressed the liberation of drawing between the 1880s and the 1950s as the medium's function shifted from preparatory to independent. Practitioners such as Vincent van Gogh, Georges Seurat, Henri Matisse, Pablo Picasso, and Jackson Pollock embraced elements of chance, repetition, radical spatial construction, and the subconscious in their graphic production. Clarke considered how the very practice of drawing encouraged artists to grapple with changing modern forms and their markets as they worked in line, wash, and collage.

February 11, 2018

### **French Artists and their Models**

In this talk, Jennifer Tonkovich, Eugene V. and Clare Thaw Curator of Drawings, The Morgan Library & Museum, explored how French artists worked with models during the eighteenth and early nineteenth centuries. Where did they find their models? What role did the models play in the creative process? How does an individual artist's approach to the model reveal the artist's broader outlook?

February 15, 2018

### **Looking and Lunching: The Laundress in the Landscape**

Alexis Goodin, curatorial research associate, discussed Jean-Léon Gérôme's *Fellah Women Drawing Water*, a painting notable for its portrayal of daily life in the Near East and as a part of a larger body of works depicting laundresses across art history.

March 4, 2018

### **From Natural to Artificial and Back Again**

John Marciari, the Charles W. Engelhard Curator and Head of the Department of Drawings and Prints at The Morgan Library & Museum, traced the shift from model-book to sketch-book drawing in the early Renaissance, the development of new kinds of autonomous drawings in the sixteenth century, and the revival of naturalism in the seventeenth century.

March 15, 2018

### **Looking and Lunching: Notions of Femininity**

Curatorial Assistant Katie Couser discussed *The Bath* by Berthe Morisot, one of "les trois grandes dames" of Impressionism.

April 15, 2018

### **Visionaries: Romantic Drawings from the Thaw Collection**

This lecture by Matthew Hargraves, chief curator of art collections at the Yale Center for British Art, focused on the visionary qualities of Romantic artists such as William Blake, Caspar David Friedrich, and J. M. W. Turner. Hargraves explored how these artists abandoned the simple imitation of the natural world to capture truths beyond the reach of the human eye.

April 19, 2018

### **Looking and Lunching: The Romantic Landscape**

Michael Hartman, curatorial intern and second year MA candidate in the Clark/Williams Graduate Program, discussed two works by German Romantic landscape artist Caspar David Friedrich in the *Drawn to Greatness* exhibition.

May 17, 2018

### **Looking and Lunching: Know Your Onions**

Lauren Cannady, assistant director of the Research and Academic Program, discussed Pierre-Auguste Renoir's *Onions*—a painting that captivated Sterling Clark and remains a favorite.

June 10, 2018

### **Opening Lecture: *Women Artists in Paris***

In the second half of the nineteenth century, Paris attracted international women artists drawn to the city's academies, museums, studios, and salons. Curator Esther Bell considered the influential work of these artists as well as the barriers to artistic education and expression they encountered.

June 24, 2018

### **Opening Lecture: *The Art of Iron***

Before the advent of modern building materials, iron was used for everything from architectural gates and grilles to household implements. Exhibition curator Kathleen Morris discussed some of the extraordinary objects included in the exhibition and what they tell us about bygone customs.

June 30, 2018

### **A Conversation with Jennifer Steinkamp**

Esther Bell, Robert and Martha Berman Lipp Senior Curator, joined in a question and answer session with Los Angeles-based installation artist Jennifer Steinkamp. The artist uses digital video projections to transform architectural spaces into animated environments that immerse the visitor in natural forms. Steinkamp, one of the most important pioneers in the field of video and new media, is a professor in the Department of Design Media Arts at UCLA.

## **COURSES**

July 5, 2017

### **Berkshire Lantern Workshop**

Attendees worked with New England Puppet Intensive artists to create an illuminated sculpture for the Lantern Walk.

August 19, 2017

### **From Gallery to Landscape**

IS183 Art School of the Berkshires instructor Marilyn Orner Cromwell led students through the galleries to observe and discuss the use of color and composition, then led them to Stone Hill for a *plein air* painting session.

September 23, 2017

### **From Gallery to Landscape**

Instructor Marilyn Orner Cromwell of IS183 Art School of the Berkshires led a painting class combining art

appreciation and creation. Participants began by observing and discussing the use of color and composition in a few selected works from the Clark's galleries. A demonstration and basic instruction on painting techniques followed. Using watercolor and portable materials, students worked outdoors on the museum campus.

Wednesdays, October 18–November 8, 2017

### **Gentle Yoga**

Certified instructor Mary Edgerton led a four-week class to help tone muscles, promote 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 28, February 3, and February 11, 2018

### **Drawing Interiors with IS183**

IS183 Art School of the Berkshires instructor Tony Conner led a three-part class on drawing interior spaces and the objects within them. Using the architecture and design elements of the Clark as source material, students learned techniques for rendering perspective, form, and light.

February 20–22, 2018

### **All Ages Yoga**

A series of free 45-minute classes led by instructors from North Adams Yoga.

April 29, 2018

### **Designing Sterling Silver Bands with IS183**

IS183 Art School of the Berkshires instructor James Kennedy led a one-day workshop in which participants created and designed silver bands, playing with texture and width while learning the basics of cutting, hammering, and shaping metal.

May 13, 2018

### **Mother's Day Glass Workshop**

Local glass artist Lisa Mendel led a glass workshop, helping patrons etch a mirror as a gift for their mother or others.

## FAMILY PROGRAMS

Tuesdays, July 11–August 22, 2017

### **Piece by Piece: Cubist Portraits**

Cubism brings different viewpoints together in the same picture, producing a distinctive fragmented look. Patrons experimented with this iconic style using specially designed drawing stations.

Thursdays, July 13–August 31, 2017

### **Off the Wall: Soak Stain**

Members of the education team provided guided instruction on how to create an abstract expressionist wall-hanging using paint-pouring techniques in honor of the exhibition *As in Nature*.

November 3, 2017

### **New Parents Gallery Talk**

An informal, guided gallery talk was held for new parents and their infants.

December 1, 2017

### **New Parents Gallery Talk**

New parents and their infants were welcomed to enjoy a guided visit in the galleries for the final talk of 2017.

December 9, 2017

### **Start with Art**

Preschoolers attended an informal gallery talk and art-making session based on the theme of movement.

December 29, 2017

### **Kids Can Cook!**

The winter school vacation turned deliciously fun with a breakfast cooking class for kids. Participants learned how to make pancakes, French toast, and fruit skewers.

January 5, 2018

### **New Parents Gallery Talk**

An informal, guided gallery talk was held for new parents and their infants.

January 13, 2018

### **Start with Art**

This program provided preschoolers and their caregivers with an opportunity to explore the galleries and discuss the stories told by paintings and sculpture.

February 2, 2018

### **New Parents Gallery Talk**

An informal, guided gallery talk was held for new parents and their infants.

February 10, 2018

### **Start with Art**

Preschoolers attended an informal gallery talk and art-making session based on the theme of shape and color.

March 2, 2018

### **New Parents Gallery Talk**

An informal, guided gallery talk was held for new parents and their infants.

March 10, 2018

### **Start with Art**

Preschoolers attended an informal gallery talk and art-making session based on the theme of faces.

March 28, 2018

### **Youth Art Month Workshop: Art for Good**

Art can uplift our spirits, help us understand our place in the world, and even help us speak out for what is right. Visitors used a self-guide to look at artworks that show acts of human kindness and made a work of art that matters—a découpage found-word poetry plaque, an inspiring yard sign, or a message in a bottle in celebration of Youth Art Month.

June 17, 2018

### **Father's Day Art-Making: Medal of Honor**

Visitors made a nineteenth-century-style Medal of Honor for dad inspired by the painting *Portrait of Achille Deban de Laborde*.

## FILMS

July 31, 2017

### **The Picasso Summer**

Albert Finney and Yvette Mimieux star in the story about a vacationing couple hoping to meet Pablo Picasso.

August 7, 2017

### **Basquiat**

A biopic of artist Jean-Michel Basquiat's life, including a pivotal moment when he views a copy of Picasso's *Guernica*.

August 14, 2017

### **Midnight in Paris**

Gil (Owen Wilson), a Hollywood screenwriter, vacations in Paris with his fiancée, Inez (Rachel McAdams), where he meets Picasso and other famous artists.

August 21, 2017

### **Neruda**

The story of Chilean poet and politician Pablo Neruda's escape to freedom, aided by Pablo Picasso.

January 6, 2018

### **Exhibition on Screen: Canaletto & the Art of Venice**

The film takes viewers on an immersive journey into the royal collections at Buckingham Palace and Windsor Castle to learn about the life and art of Giovanni Antonio Canal, the famous view-painter of Venice.

January 13, 2018

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

Emmy Award-winning documentary filmmaker Susan Froemke surveys a remarkable period of The Metropolitan Opera's rich history. Drawing on rarely seen archival footage, stills, and recent interviews, *The Opera House* chronicles the creation of the Met's storied home of the last fifty years, against the backdrop of the artists, architects, and politicians who shaped the cultural life of New York City in the 1950s and 1960s.

February 25, 2018

### **Exhibition on Screen: David Hockney at the Royal Academy of Arts**

This revealing film features intimate, in-depth interviews with David Hockney, widely considered Britain's most popular living artist.

March 17, 2018

### **Exhibition on Screen: Cézanne: Portraits of a Life**

Curators and experts from the National Portrait Gallery, London; Museum of Modern Art, New York; National Gallery of Art, Washington, D.C.; and Musée d'Orsay, Paris, explore the portrait work of Impressionist Paul Cézanne.

April 21, 2018

### **Exhibition on Screen: Matisse**

Hailed as the most successful exhibition in the Tate Modern's history, this once-in-a-lifetime exhibition is captured on screen with exclusive new footage from the Museum of Modern Art.

June 12, 2018

### **French Film Series at Images Cinema: Le Bonheur**

Inspired by Jean Renoir's *Picnic in the Grass* and by the pastoral paintings of the French Impressionists, this wry social satire subtly questions the ideal of the modern, happy family. Starring Jean-Claude Drouot and members of his real-life family.



Father's Day fun in the galleries. Photo: Tucker Bair

June 19, 2018

**French Film Series at Images Cinema:  
Cléo from 5 to 7**

Florence “Cléo” Victoire spends two extraordinary hours drifting through 1960s Paris, awaiting the results of a recent biopsy. Corinne Marchand stars in this New Wave classic.

June 26, 2018

**French Film Series at Images Cinema:  
Faces Places**

Eighty-nine-year-old Agnès Varda and acclaimed thirty-three-year-old French photographer and muralist JR teamed up to co-direct this enchanting documentary/road movie shot in the villages of France.

## MUSIC

July 4, 2017

**Summer Concert**

Visitors celebrated Independence Day and kicked off the Clark’s free summer concert series with Across the Pond, the popular Beatles cover band.

July 11, 2017

**Summer Concert**

Singer/songwriter Samantha Farrell combined jazz, folk, pop, and poetry with her unique sound.

July 18, 2017

**Summer Concert**

Sydney Worthy sang pop, country, rock, and folk, including tracks from her newly released album, *Strong*.

July 25, 2017

**Summer Band Concert**

The Capital Brass played everything from Jimmy Buffet to John Philip Sousa.

August 6, 2017

**Crystal Clear: Acoustic Concert**

Francesca Shanks and Joe Aidonidis performed songs about nature.

August 19, 2017

**Contemporaneous**

Contemporaneous showcased the musical landscape of the Helen Frankenthaler era, including works by Frederic Rzewski, Philip Glass, Conlon Nancarrow, and Pauline Oliveros. Preceding the concert, musicians led Oliveros’s “Heart Chant” (2001), an audience-participation ritual. Participants then walked the trail to the Lunder Center for the main concert.

August 20, 2017

**Crystal Clear: Acoustic Concert**

Darling Valley played a blend of folk and indie rock.

August 26, 2017

**An Evening of Gilbert & Sullivan**

The Valley Light Opera of Amherst performed a lively selection of Gilbert & Sullivan songs.

October 15, 2017

**Concert Premiere of New Works  
by Stephen Dankner**

Williamstown native Stephen Dankner presented a free concert of new music, including *De Profundis*, *The Merit of Light*, *Duo for Two Violins*, and *Piano Quintet*.

November 12, 2017

**Four Nations Concert**

The Four Nations Ensemble performed music based on the paintings of Thomas Gainsborough.

November 17, 2017

**Performing Artists in Residence Concert**

An intimate evening of chamber music, under the direction of cellist Edward Arron and pianist Jeewon Park, was held with violinists Laura and Jennifer Frautschi and violist Mark Holloway. The concert featured works by Felix Mendelssohn, Dmitri Shostakovich, and Robert Schumann.

January 14, 2018

**I/Out Loud: Kids Make Music!**

Participants discovered new sounds and created live music with “All Ears,” a one-hour program encouraging children and families to explore the hidden sounds in everyday objects and uncover the strange, wonderful noises in the instruments of the orchestra. Presented by I/O Fest, Ephs Out Loud, and the Williams College Department of Music.



January 14, 2018

### **I/O Ensemble: The Form of Space**

A unique experience exploring space, form, and the physical materials of sound through music for instruments ranging from woodwinds, brass, and strings to drums and everyday objects. Musicians were arranged around the pavilion as the audience was immersed in a living and kinetic world of sound. Presented by I/O Fest and the Williams College Department of Music.

March 18, 2018

### **Performing Artists in Residence Concert**

Co-artistic directors Edward Arron (cello) and Jeewon Park (piano) were joined by soprano Hyunah Yu and violinist Jeffrey Multer for an afternoon of intimate chamber music, featuring Johannes Brahms's Piano Trio in B major, Op. 8 and selected songs by Hugo Wolf, Robert Kahn, and Jules Massenet.

April 22, 2018

### **Ensemble Court-Circuit**

Members of the Paris-based Ensemble Court-circuit, a contemporary chamber orchestra committed to finding bridges to modernism amid works from centuries past, presented "En Miroir" ("Mirrored"), a concert featuring the works of Ludwig van Beethoven and Helmut Lachenmann.

## **PERFORMING ARTS**

July 7, 2017

### **Fridays@3 with WTF**

Williamstown Theatre Festival actors presented a reading of *Blue Skies Process* by Abe Koogler.

July 14, 2017

### **Fridays@3 with WTF**

Williamstown Theatre Festival actors presented a reading of *The Fit* by Carey Perloff.

July 21, 2017

### **Fridays@3 with WTF**

Williamstown Theatre Festival actors presented a reading of *Noura*, the festival's 2017 L. Arnold Weissberger New Play Award winner, by Heather Raffo.

July 28, 2017

### **Fridays@3 with WTF**

Williamstown Theatre Festival actors presented a reading of *Seared* by Theresa Rebeck.

August 1, 2017

### **WTF & WAM**

Williamstown Theatre Festival hosted WAM Theatre for a reading of *Smart People* by Lydia R. Diamond.

August 4, 2017

### **Fridays@3 with WTF**

Williamstown Theatre Festival actors presented a reading of *Lempicka* with music by Matt Gould and book and lyrics by Carson Kreitzer. Directed by Rachel Chavkin.

August 6, 2017

### **National Theatre Live: Angels in America, Part I**

London National Theatre performed Tony Kushner's play exploring the 1980s AIDS crisis in New York.

August 11, 2017

### **Fridays@3 with WTF**

Williamstown Theatre Festival welcomed Leslie Odom, Jr. for a reading of *Overjoyed* by Ethan Lipton, directed by Oliver Butler.

August 13, 2017

### **Trisha Brown: In Plain Site**

Jacob's Pillow and the Clark presented the renowned Trisha Brown Dance Company for an outdoor, multi-location performance across the Clark's campus.

August 18, 2017

### **Fridays@3 with WTF**

Williamstown Theatre Festival actors presented a reading of *Screenplay by Stalin* by Tom Fontana, directed by Laura Savia.

August 20, 2017

### **National Theatre Live: Angels in America, Part II**

London National Theatre's performance of Tony Kushner's play concluded.





Performing Artists in Residence co-director Edward Arron. Photo: Tucker Bair

October 7, 2017

**Met Live in HD: Norma**

The Clark aired a live broadcast of The Metropolitan Opera's presentation of Vincenzo Bellini's operatic tragedy.

October 8, 2017

**National Theatre Live: Obsession**

Jude Law starred in this chilling tale of passion and destruction, based on the 1943 film by Luchino Visconti.

October 14, 2017

**Met Live in HD: Die Zauberflöte**

The Metropolitan Opera's dynamic young cast brought the full-length version of Mozart's magical fable to life in a live broadcast.

November 18, 2017

**Met Live in HD: Exterminating Angel**

Conductor Thomas Adès presented the Metropolitan Opera's premiere of his adventurous opera, broadcast live.

December 16, 2017

**Bolshoi Ballet in HD: The Nutcracker**

Visitors watched in HD as the Bolshoi Ballet performed the holiday classic, complete with sugar plum fairies and toys that magically come to life.

December 28, 2017

**National Theatre Live: Peter Pan**

An encore presentation of J. M. Barrie's much-loved tale, directed by Sally Cookson, was broadcast in HD.

January 27, 2018

**Met Live in HD: Tosca**

The Metropolitan Opera presented a new staging of Puccini's dramatic tragedy, directed by Sir David McVicar. Sonya Yoncheva, Vittorio Grigolo, and Bryn Terfel starred in the live broadcast.

February 10, 2018

**Met Live in HD: L'Elisir d'Amore**

Donizetti's comedy, staged by Bartlett Sher and conducted by Domingo Hindoyan, starred Pretty Yende and Matthew Polenzani.

February 24, 2018

**Met Live in HD: La Bohème**

Franco Zeffirelli's classic production of *La Bohème*, the most-performed opera in Metropolitan Opera history, starred Sonya Yoncheva and Michael Fabiano.

March 10, 2018

**Met Live in HD: Semiramide**

Angela Meade made her Metropolitan Opera debut as the title character in Rossini's grand opera, which had not been seen at the Met in 25 years.

March 11, 2018

**National Theatre Live: Hamlet**

The encore production of *Hamlet* starred Benedict Cumberbatch as the conflicted son who must avenge his father's death. Directed by Lyndsey Turner.

March 31, 2018

### **Met Live in HD: Così Fan Tutte**

Set in the 1950s on Coney Island, Phelim McDermott's new production of Mozart's comedy featured Tony Award–winner Kelli O'Hara. David Robertson conducted.

April 14, 2018

### **Met Live in HD: Luisa Miller**

Sonya Yoncheva starred opposite Piotr Beczala in the revival of *Luisa Miller*, not seen at the Metropolitan Opera since 2006. The opera tells the story of a young woman who sacrifices her own happiness in order to save the life of her father (Plácido Domingo). Bertrand de Billy conducted.

April 28, 2018

### **Met Live in HD: Cendrillon**

Laurent Pelly directed the Metropolitan Opera premiere of Massenet's enchanting opera, based on the Cinderella fairy tale. Joyce DiDonato starred in the title role opposite Alice Coote as Prince Charmant. Bertrand de Billy conducted.

May 3–5, 2018

### **Cap & Bells Presents: The 25th Annual Putnam County Spelling Bee**

Student theater group Cap & Bells of Williams College presented three performances of *The 25th Annual Putnam County Spelling Bee*, written by Williams alumnus Bill Finn. A variety of characters—some discovering a new enthusiasm for the opposite sex, some trying to fulfill their parents' expectations—are united by their strange and obsessive love of spelling. Directed by Evelyn Mahon, Williams College Class of 2018.

May 12, 2018

### **National Theatre Live: Macbeth**

William Shakespeare's most intense and terrifying tragedy, directed by Rufus Norris, starred Rory Kinnear and Anne-Marie Duff.

May 20, 2018

### **National Theatre Live: Julius Caesar**

Ben Whishaw and Michelle Fairley played Brutus and Cassius; David Calder played Caesar; and David Morrissey was Mark Anthony in this encore performance.

June 7, 2018

### **WTF Season Sneak Peek and Reading**

Williamstown Theatre Festival Artistic Director Mandy Greenfield offered a sneak peek at the 2018 season. Following, the Festival presented a reading of a new play, featuring a cast of veteran actors.

June 17, 2018

### **Janis Claxton Dance**

The Clark and Jacob's Pillow teamed to present Scottish company Janis Claxton Dance, making its US debut with *POP-UP Duets* (fragments of love). A series of five-minute, site-specific contemporary dance duets, *POP-UP Duets* was based around the theme of love and designed for a wide range of public spaces. Choreographed by Janis Claxton with music composed by Pippa Murphy.

## **SPECIAL EVENTS**

July 6, 2017

### **Berkshire Lantern Walk**

Patrons took a stroll on the Pasture Trail from the Lunder Center to *Thomas Schutte: Crystal* on Stone Hill using mason jars as simple lanterns. Along the way, patrons enjoyed performances by the New England Puppet Intensive and local musicians Amrita Lash and Karl Mullen.

July 15, 2017

### **Dinner and the Show**

This very special dinner combined an elegant meal evoking the Gilded Age with a presentation by noted food expert Darra Goldstein and a private, after-hours viewing of *Orchestrating Elegance*.

July 28, 2017

### **StorySLAM: Nature**

The Clark and the First Congregational Church of Williamstown presented a free StorySLAM celebrating the exhibition *As in Nature: Helen Frankenthaler Paintings*. All were invited to hear and tell stories centered on the theme of nature. Names of those interested in sharing stories were chosen at random; those selected were invited to tell a five-minute story. A panel of judges provided feedback, and prizes were awarded.

October 7, 2017

### **Book Signing with Puppa Nottebohm**

*Old Masters Rock: How to Look at Art with Children* is a book for parents and children to look at together. Grouped into thirteen themes such as animals, the natural world, action heroes, myth and magic, and fabulous faces, the book features fifty paintings from the fourteenth century through the early twentieth century. *Old Masters Rock* demonstrates that art is accessible to all ages.

October 7, 2017

### **Book Signing with John J. Healey**

Berkshires author John J. Healey introduced his new novel, *The Samurai of Seville*.

October 14, 2017

### **Trailblazer 5K Run**

Participants joined in the second annual Stone Hill Trailblazer 5K Run, a great way to explore both the Clark's campus trails and the interconnected trails maintained by the Williamstown Rural Lands Foundation.

November 12, 2017

### **English Tea**

An English tea was served following the Four Nations Ensemble Concert, featuring gourmet teas and assorted sweets.

November 26, 2017

### **Museum Store Sunday**

The Clark celebrated National Museum Store Sunday with twenty percent off all purchases in the Museum store.

December 16, 2017

### **Nutcracker Sweets Tea**

An elegant tea was served as an accompaniment to the Bolshoi Ballet broadcast.

February 1, 2018

### **Titus Kaphar Speaks: Making Space for Black History**

As part of Claiming Williams Day, students and the broader community were invited to engage on topics sometimes overlooked in a museum context: Can art amend history? Is it possible to create new artifacts from the physical residues and inadequacies of the past? Mixed media artist Titus Kaphar explored race, criminality, and social justice.

February 14, 2018

### **A Day of Love at the Clark**

Museums are for lovers! Patrons enjoyed an afternoon of love-themed activities, including art-lovers' letter writing, a rare book talk, Valentine making, and an *a cappella* performance by students from Williams College.

March 4, 2018

### **Wikipedia Edit-a-Thon**

Inspired by the edit-a-thons hosted in museums and libraries around the world by the New York-based organization Art+Feminism, the Clark invited art historians and art lovers for a communal updating of Wikipedia entries on art and feminism—including more than fifty women artists in the Clark's permanent collection.

April 29, 2018

### **ArtWeek at the Clark: Highlights of the Print Collection**

Curatorial Assistant Kristie Couser presented a selection of prints, drawings, and photographs from the permanent collection during an open house in the Manton Study Center for Works on Paper.

May 13, 2018

### **Mother's Day Brunch**

Visitors made Mother's Day special with a gourmet brunch. Each mother received a gift bag featuring raw honey from the Clark's bees.

June 1, 2018

### **Graduate Student Symposium**

The Williams College Graduate Program in the History of Art Class of 2018 presented scholarly papers in its annual symposium.

June 8, 2018

### **Summer Exhibitions Opening Celebration: Paris by Night**

The Clark transformed into a grand Parisian boulevard to celebrate the opening of two summer exhibitions: *Women Artists in Paris* and *The Art of Iron*. Specialty crepes, street performers, festive music, and champagne made it an evening to remember.

June 22, 2018

### **StorySLAM: Women's Work**

In celebration of the exhibition *Women Artists in Paris: 1850–1900*, participants joined Pastor Mark Longhurst of the First Congregational Church of Williamstown for a community storytelling event about inspiring, pioneering, and persistent women. Those interested in sharing stories were chosen at random and were invited to tell a five-minute story. A panel of judges provided feedback and awarded prizes.

## **SPECIAL PROGRAMS**

July 8, 2017

### **Clark Buzz Tour**

Clark Grounds Manager Matthew Noyes joined beekeeper Dave Thayer to discuss "Clark Buzz," the Institute's beekeeping program, and led a tour of the grounds.

July 26, 2017

### **Orchestrating Elegance Book Club**

Participants discussed Mark Twain's *The Innocents Abroad*.

August 5, 2017

### **Behind the Scenes: Sustainability**

Grounds manager Matthew Noyes led an exploration of the Clark's sustainability efforts.

August 30, 2017

### **Orchestrating Elegance Book Club**

Participants channeled New York's Gilded Age with a discussion of Oscar Wilde's *The Picture of Dorian Gray*.

September 18, 2017

### **Meet Me at the Clark**

The Clark hosted a free community education program designed for people living with Alzheimer's disease and other dementias.

September 23, 2017

### **Helen Frankenthaler Celebration**

Patrons joined in a day of exploration and music celebrating the life and work of Helen Frankenthaler.

October 5, 2017

### **Clark After Hours**

Patrons explored the exhibition *As in Nature*, enjoyed live music, and created a signature scent inspired by the natural world.

October 14, 2017

### **Fall Foliage Walk and Talk**

Grounds manager Matthew Noyes led a trail walk around the Clark's campus, identifying trees and leaves.

October 16, 2017

### **Meet Me at the Clark**

Persons with dementia and their caregivers were welcomed into the galleries for a private, informal discussion.

November 5, 2017

### **First Sundays Free: Impressionist Line**

Patrons enjoyed a first look at the exhibition, with a dance performance, gallery talks, pastel drawing in the galleries, and a special one-day exhibition of additional highlights from the Impressionist works on paper collection.

November 20, 2017

### **Meet Me at the Clark**

People living with Alzheimer's disease (or other dementias) and their caregivers were welcomed for a private discussion in the galleries.

December 3, 2017

### **First Sundays Free: Uncommon Forms**

Visitors explored the delicate beauty and vivid colors of the recently opened Lauzon Glass Study Gallery and enjoyed gallery talks, glass-themed art making, and artist demonstrations.

January 7, 2018

### **First Sundays Free: Inner Strength**

Patrons started the New Year with a positive spin, exploring the concept of inner strength by joining a guided gallery talk, hiking the trails, decorating a journal, and making a piece of mirrored art.

February 4, 2018

### **First Sundays Free: Drawn to Greatness**

Visitors celebrated the opening of the exhibition with a marathon of twenty-minute talks presented by graduate students. In the afternoon, patrons visited special drawing stations to make their own works of art inspired by the exhibition.

March 4, 2018

### **First Sundays Free: Women in the Arts**

Activities honored Women's History Month as visitors explored a one-day display of works by women artists, wrote a note to an influential woman, decorated a picture frame, and joined both new and experienced editors in our first Wikipedia Edit-a-Thon.

March 19, 2018

### **Meet Me at the Clark**

This community education program is designed for people living with dementia, as well as their caregivers. Specially trained docents guided participants in an open-ended conversation about art.

April 1, 2018

### **First Sundays Free: What's in a Face?**

Visitors explored portraiture in the permanent collection, had their caricatures drawn in the Museum Pavilion, created self-portraits, and made masks.

April 16, 2018

### **Meet Me at the Clark**

People living with Alzheimer's disease and other dementias, together with their care partners, were invited to this free community program designed to be a meaningful and uplifting experience.

May 6, 2018

### **ArtWeek at the Clark: Clark Buzz**

Patrons learned about "Clark Buzz," a honeybee sustainability initiative, with free bee-themed activities. Patrons also made native seed bombs and backyard bee houses and joined in for a public conversation on sustainability.

May 21, 2018

### **Meet Me at the Clark**

Persons with dementia and their caregivers were welcomed into the galleries for a private, informal discussion on works in the collection.

June 21, 2018

### **Creative Ecologies: Balancing Aesthetics and Stewardship on the Clark's Campus**

Horticulturist and Grounds Manager Matthew Noyes and local beekeeper Dave Thayer led a summer solstice walk. Noyes and Thayer discussed the balance between aesthetics and sustainable landscape management on the Clark's 140-acre campus.

June 27, 2018

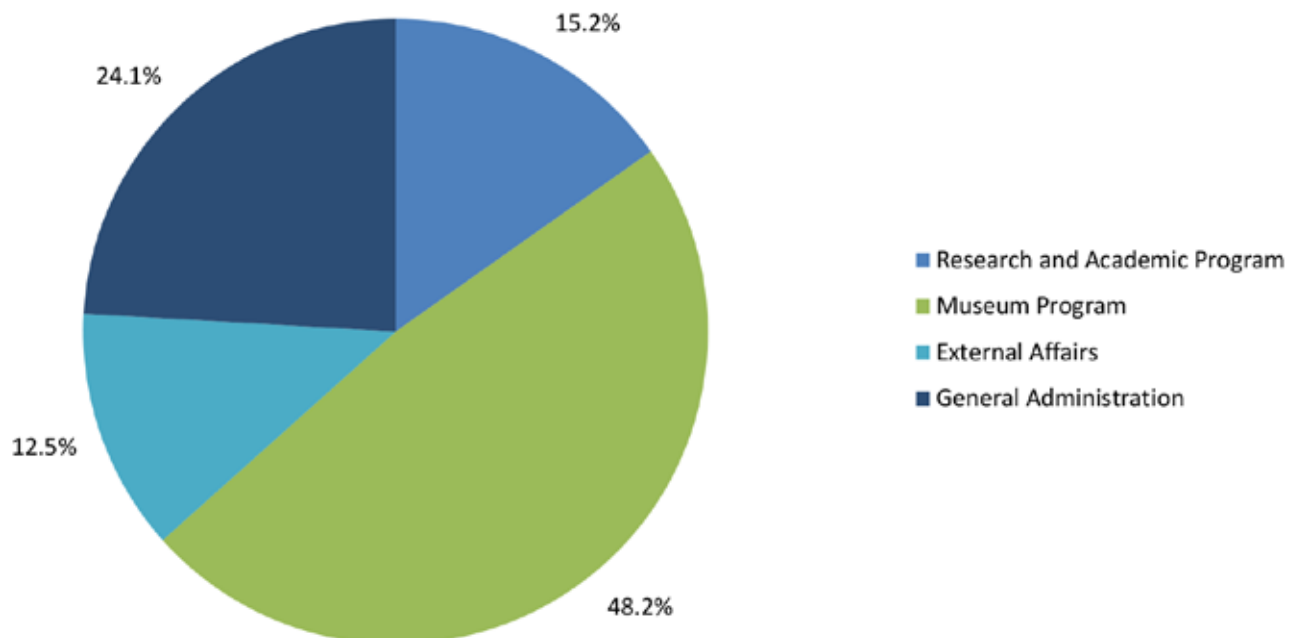
### **Women Artists in Paris Book Club**

The book club for summer 2018 featured novels set in nineteenth-century France. In the first session, participants discussed George Sand's *Indiana*.

# FINANCIAL REPORT

Statement of revenue collected and expenses paid for the year ended June 30, 2018  
(with comparative totals for the year ended June 30, 2017)

	2018	2017
<b>OPERATING SUPPORT AND REVENUE</b>		
From Investments	\$ 7,948,162	\$ 8,615,379
Memberships	1,330,094	1,482,211
Contributions and Grants	5,405,950	5,104,613
Earned Revenue	1,134,272	1,267,934
Other Income	395,478	499,307
<b>TOTAL OPERATING REVENUE</b>	<b>\$ 16,213,956</b>	<b>\$ 16,969,444</b>
<b>OPERATING EXPENSES</b>		
Research and Academic Program	2,470,614	2,585,909
Museum Program	7,807,020	7,716,223
External Affairs	2,028,160	1,983,735
General Administration	3,908,162	4,683,577
<b>TOTAL OPERATING EXPENSES</b>	<b>\$ 16,213,956</b>	<b>\$ 16,969,444</b>





**Cover image:** Unknown Maker, "*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. Clark Art Institute, 2018.7