ANNUAL REPORT

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

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

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

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

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

Michael Conforti
MILESTONES

- The world tour of our Impressionist collection ended with presentations in Shanghai and Houston with an aggregate attendance of 3.5 million visitors.

- The completion of the new 42,600-square-foot Clark Center, which houses the visitor center, special exhibition space, flexible conference and exhibition space, café, museum shop, loading dock, and back-of-house spaces premiered in late June of 2014, including 11,000 square feet of gallery space.

- The conclusion of the Campaign for the Clark, with capital and advancement gifts in excess of $145 million.

- A record four new books and two Chinese language editions were published this year including a new guide book, *The Clark: The Institute and Its Collections*, and a feature on our newest buildings, *Shadow and Light: Tadao Ando and the Clark*.

- The Research and Academic Program (RAP) Advisory Council met in July to discuss how RAP can advance its unique position and strengths as well as pursuing directions in alignment with peer research institutes.
### ACQUISITIONS

<table>
<thead>
<tr>
<th>Artist/Maker</th>
<th>Nationality</th>
<th>Dates</th>
<th>Title</th>
<th>Medium</th>
<th>Plate/Sheet Sizes</th>
<th>Gifted To</th>
<th>Accession Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Constable</td>
<td>English</td>
<td>1776–1837</td>
<td>Willy Lott’s House</td>
<td>Oil on canvas</td>
<td>13 ¼ x 16 ½ in. (33.7 x 42.5 cm)</td>
<td>Acquired by the Clark with the support of the Manton Foundation</td>
<td>2013.10</td>
</tr>
<tr>
<td>Jules Bastien-Lepage</td>
<td>French</td>
<td>1848–1884</td>
<td>Portrait of Prefect of Police Andrieux</td>
<td>Drypoint</td>
<td>Plate: 5 ¼ x 3 ½ in. (13.7 x 9.8 cm) Sheet: 8 ¼ x 6 ¼ in. (21.8 x 15.5 cm)</td>
<td>Gift of James A. Bergquist</td>
<td>2013.14.2</td>
</tr>
<tr>
<td>Jules Bastien Lepage</td>
<td>French</td>
<td>1848–1884</td>
<td>Portrait of M. Jordon</td>
<td>Drypoint</td>
<td>Plate: 5 ¼ x 3 ½ in. (13.7 x 9.8 cm) Sheet: 9 ½ x 6 ½ in. (25 x 16.6 cm) Mounting Sheet: 11 ¼ x 7 ½ in. (28.6 x 18.6 cm)</td>
<td>Gift of James A. Bergquist</td>
<td>2013.14.3</td>
</tr>
<tr>
<td>Philippe-Joseph Brocard</td>
<td>French</td>
<td>died 1896</td>
<td>Mosque Lamp</td>
<td>Enamelled, gilded, and applied glass</td>
<td>14 ¼ x 10 in. (37.7 x 25.4 cm) Gift of Thomas Branchick and Mary Kontarasis in memory of William Schade</td>
<td>2013.13</td>
<td></td>
</tr>
<tr>
<td>Jules Bastien Lepage</td>
<td>French</td>
<td>1848–1884</td>
<td>Portrait of Doctor Liouville</td>
<td>Drypoint</td>
<td>Plate: 5 ¼ x 4 ½ in. (13.4 x 12.5 cm) Sheet: 8 ¼ x 6 in. (22.1 x 15.2 cm)</td>
<td>Gift of James A. Bergquist</td>
<td>2013.14.1</td>
</tr>
<tr>
<td>Jules Bastien Lepage</td>
<td>French</td>
<td>1848–1884</td>
<td>Portrait Bust of a Man, Turned to the Left</td>
<td>Drypoint</td>
<td>Plate: 5 ¼ x 3 ½ in. (13.9 x 10 cm) Sheet: 9 ½ x 6 ½ in. (25.2 x 16.5 cm)</td>
<td>Gift of James A. Bergquist</td>
<td>2013.14.5</td>
</tr>
<tr>
<td>Jules Bastien Lepage</td>
<td>French</td>
<td>1848–1884</td>
<td>Portrait Bust of a Child, Turned to the Right</td>
<td>Drypoint</td>
<td>Plate: 4 ¼ x 3 ¼ in. (11.8 x 7.9 cm) Sheet: 9 ¼ x 6 ¼ in. (23 x 15.2 cm)</td>
<td>Gift of James A. Bergquist</td>
<td>2013.14.6</td>
</tr>
<tr>
<td>Jules Bastien Lepage</td>
<td>French</td>
<td>1848–1884</td>
<td>Portrait Bust of a Woman, Eyes Closed, Turned to the Right</td>
<td>Drypoint</td>
<td>Plate: 6 ¼ x 4 ½ in. (15.9 x 12 cm) Sheet: 9 ¼ x 6 ½ in. (23.4 x 16.5 cm)</td>
<td>Gift of James A. Bergquist</td>
<td>2013.14.7</td>
</tr>
</tbody>
</table>
Jules Bastien-Lepage  
French, 1848–1884  
**Portrait of a Woman, Head Turned to the Left**  
Drypoint  
Plate: 4 \(\frac{3}{16}\) x 2 \(\frac{7}{16}\) in. (11.9 x 7.3 cm)  
Sheet: 8 \(\frac{5}{16}\) x 5 \(\frac{7}{16}\) in. (22 x 15.1 cm)  
Gift of James A. Bergquist  
2013.14.8

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

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

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

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

Jules Bastien-Lepage  
French, 1848–1884  
**Woman Sewing**  
Drypoint  
Plate: 5 \(\frac{3}{8}\) x 3 \(\frac{7}{8}\) in. (11.7 x 7.9 cm)  
Sheet: 8 \(\frac{5}{16}\) x 6 \(\frac{7}{16}\) in. (22.2 x 15.8 cm)  
Gift of James A. Bergquist  
2013.14.15

Jules Bastien-Lepage  
French, 1848–1884  
**Woman Sewing**  
Drypoint  
Plate: 5 \(\frac{3}{8}\) x 3 \(\frac{7}{8}\) in. (11.7 x 7.9 cm)  
Sheet: 8 \(\frac{5}{16}\) x 6 \(\frac{7}{16}\) in. (22.2 x 15.5 cm)  
Gift of James A. Bergquist  
2013.14.16

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

Acquisitions continued
Jules Bastien-Lepage
French, 1848–1884
Studies of Young Women, Full Length
Drypoint
Plate: 4 3/4 x 3 3/8 in. (12 x 8 cm)
Sheet: 8 9/16 x 5 7/16 in. (22.1 x 14.9 cm)
Gift of James A. Bergquist
2013.14.18

Jules Bastien-Lepage
French, 1848–1884
Several Studies of Heads
Drypoint
Plate: 5 3/8 x 3 1/16 in. (13.7 x 10 cm)
Sheet: 11 7/16 x 7 11/16 in. (29 x 19.2 cm)
Gift of James A. Bergquist
2013.14.19

Léopold Flameng
French, 1831–1911
Portrait of Bastien-Lepage at his Easel, 1879
Drypoint
Plate: 8 19/32 x 7 3/8 in. (22.4 x 19.3 cm)
Sheet: 17 1/4 x 11 7/16 in. (43.8 x 30.4 cm)
Gift of James A. Bergquist
2013.14.20

Charles Marie Dulac
French, 1865–1898
Landscapes: Planche 4, 1892–93
Color lithograph printed in two tones on chine collé paper
Portfolio size: 14 7/8 x 19 in. (37.5 x 48.3 cm)
2014.1

Karl Schmidt Rottluff
German, 1884–1976
The Sun, 1914
Woodcut
Image: 15 3/8 x 19 3/16 in. (39.7 x 50.3 cm)
Sheet: 20 3/4 x 24 1/2 in. (51.5 x 62.3 cm)
2014.4

Max Klinger
German, 1857–1920
First Beginnings, 1887
Etching
Image: 15 3/4 x 9 7/16 in. (40 x 23.9 cm)
Sheet: 24 3/16 x 17 3/16 in. (62 x 44.7 cm)
Purchased with funds from Thomas F. Baron
2014.5

Sèvres Porcelain Manufactory
French, 1756–present
François Boucher, designer
French, 1703–1770
The Dancer, c. 1766–c. 1772
Soft paste porcelain (biscuit)
Height: 8 11/16 in. (22 cm)
2014.6

Odilon Redon
French, 1840–1916
Woman with a Vase of Flowers, c. 1903
Oil on canvas
23 3/8 x 20 7/8 in. (60 x 53 cm)
Gift of Heinrich A. Medicus
2014.7

Jean-Baptiste Carpeaux
French, 1827–1875
Alexandre Dumas fils, 1873
Plaster with terracotta patina
31 7/8 x 24 x 13 3/4 in. (81 x 61 x 35 cm)
2014.8

Nicolas Cordier
French, 1567–1612
Emperor Antoninus Pius (A.D. 138–161), c. 1600
Marble
33 7/8 x 26 in. (86 x 66 cm)
2014.9
Sèvres Porcelain Manufactory
French, 1756–present
Louis Jean Thévenet, père or l’aîné, decorator
French, active 1741–1777
**Cup, Saucer, and Stand, 1763**
Soft paste porcelain
Height of cup: 2 3/8 in. (6 cm)
Diameter of saucer: 5 7/8 in. (13 cm)
Width of tray: 5 7/8 in. (14.9 cm)
2014.10.a–c

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

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

Possibly Boston and Sandwich Glass Works
American, 1826–1888
**Sugar Bowl and Cover, c. 1840–1850**
Electric blue lead glass
5 × 5 1/2 × 5 1/8 in. (12.7 × 13 × 13 cm)
2014.12.2

Possibly Boston and Sandwich Glass Works
American, 1826–1888
**Salt, c. 1830–1845**
Opalescent lead glass
2 1/8 × 3 ¾ × 2 in. (5.4 × 8.3 × 5.1 cm)
2014.12.3

Possibly Boston and Sandwich Glass Works
American, 1826–1888
**Salt, c. 1835–1845**
Sapphire blue lead glass
1 ¼ × 3 ¼ × 2 in. (4.8 × 7.9 × 5.1 cm)
2014.12.4

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

Probably Boston and Sandwich Glass Works
American, 1826–1888
**Toy Tumbler, c. 1830–c. 1850**
Teal green lead glass
1 7/8 × 1 ¼ × 1 ¼ in. (4.8 × 4.1 × 4.1 cm)
2014.12.6

Possibly Boston and Sandwich Glass Works
American, 1826–1888
**Toy Tureen and Cover, c. 1835–c. 1850**
Deep sapphire blue lead glass
2 × 3 × 1 ¼ in. (5.1 × 7.6 × 4.8 cm)
2014.12.7

Manufacturer unknown
New England
**Pair of Toy Chambersticks**
Colorless lead glass
Each: 1 × 2 × 1 ¼ in. (2.5 × 5.1 × 3.5 cm)
2014.12.8.1, 2

Manufacturer unknown
American
**Toy Ewer and Basin**
Colorless lead glass
Basin: 1 × 3 1/16 × 3 1/16 in. (2.5 × 7.8 × 7.8 cm)
Ewer: 2 5/8 × 3 × 1 ¼ in. (6.7 × 7.6 × 3.8 cm)
2014.12.9.1, 2

Manufacturer unknown
New England
**Toy Iron**
Colorless lead glass
1 × 1 ¼ × 1 in. (2.5 × 3.5 × 2.5 cm)
2014.12.10

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

Possibly Boston and Sandwich Glass Works
American, 1826–1888
**Bowl, c. 1830–c. 1845**
Colorless lead glass
2 1/2 × 10 ¼ × 10 ¼ in. (6.4 × 26.7 × 26.7 cm)
2014.12.12

---

*Acquisitions continued*
Possibly Boston and Sandwich Glass Works American, 1826–1888

Plate, c. 1835–c. 1850
Opalescent lead glass
$1 \times 9 \frac{3}{4} \times 9 \frac{3}{8}$ in. (2.5 × 23.8 × 23.8 cm)
2014.12.13
EXHIBITIONS

February 12, 2012 – September 8, 2013
Clark Remix

Clark Remix presented highlights from the Clark's permanent collection of paintings, sculpture, and decorative arts in a dynamic, interactive space that allowed audiences to engage with the collection in new ways. The exhibition was both a physical reality and a virtual space featuring a salon-style installation of some 80 paintings, 20 sculptures, and 300 of the Clark's finest examples of decorative arts. Visitors were able to create their own “curatorial remix” of the collection through an interactive project called uCurate, available in the gallery and on the Clark's website. The Clark's curatorial team regularly reviewed the submissions and selected the best of these for exhibitions that were presented at the Clark between November 2012 and April 2013.

June 9 – Sept 8, 2013
George Inness: Gifts from Frank and Katherine Martucci

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

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

November 17, 2012 – September 8, 2013
Kidspace @ the Clark: Lions and Tigers and Museums, Oh My!

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

Winslow Homer, West Point, Prout’s Neck (detail), 1900. 1955.7
Robert Sterling Clark declared Winslow Homer (1836–1910) to be among the greatest artists of the nineteenth century. Acting on this belief, Clark bought more than two hundred of Homer’s works and eventually owned more works by Homer than by any other artist. The breadth and ambition of Clark’s collection, more important than the large number of works it contains, make it the finest gathering of Homer’s art assembled by any individual since the artist’s death.

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

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

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

---

### Exhibitions continued

**June 9 – Sept 8, 2013**

**Winslow Homer: Making Art, Making History**

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

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

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

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

---

**September 18, 2013 – December 1, 2013**

**Barbizon Through Impressionism: Great French Paintings From the Clark**

Shanghai Museum, Shanghai, China

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

---

**September 18, 2013 – December 1, 2013**

**Sterling Clark in China 1908–09**

Shanghai Museum, Shanghai, China

Before he was an art collector, Sterling Clark was an explorer and adventurer. In 1908–09 he led an expedition across China’s northern frontier, covering nearly 2,000 miles of largely uncharted territory, primarily on mule and horseback. Beginning in Taiyuan in Shanxi province, Clark and his team, which included the young naturalist Arthur de Carle Sowerby, traversed “Shên-kan” (the provinces of Shaanxi and Gansu). Over the course of the yearlong trek, they collected wildlife specimens and compiled scientific data of lasting interest and significance.

Three years later, Clark and Sowerby published *Through Shên-kan: The Account of the Clark Expedition in North China, 1908–9*. Part travelogue and part scientific record, the book greatly expanded Western knowledge of the terrain, climate, ecology, and culture of northern China.

Sterling Clark in China 1908–09 was presented at the Shanghai Museum concurrent with its showing of *Barbizon Through Impressionism: Great French Paintings From the Clark.*
September 21, 2014 – March 23, 2014
**Land, Sea, and Sky: The Natural World In Art 1600–1900**
Landscape paintings from the Clark’s collection span two centuries and provided the theme of this exhibition of works by Claude Lorrain, Claude Monet, Pierre-Auguste Renoir, Winslow Homer, and George Inness.

September 21, 2013 – March 23, 2014
**Face Time: Portraits and Figures in Paintings and Sculpture**
Drawing from the Clark’s rich collection of portraits and figure paintings and sculptures from 1500 to 1900, the exhibition featured fine works by Jacques-Louis David, Jean-Honoré Fragonard, Thomas Gainsborough, Francisco de Goya y Lucientes, Pierre-Auguste Renoir, John Singer Sargent, Jean-Baptiste Carpeaux, and Auguste Rodin.

September 21, 2013 – March 23, 2014
**Sacred and Profane: Four Hundred Years of Religious and Mythological Paintings**
Some of the most iconic and beloved paintings in the Clark’s permanent collection were included in this exhibition, which focused on Renaissance and Baroque masterpieces. Paintings by Piero della Francesca, Pietro Perugino, Hans Memling, Quinten Massys, and Joachim Wtewael, among others, were featured.

December 22, 2013–May 4, 2014
**The Age of Impressionism: Great French Paintings from the Clark Museum of Fine Arts, Houston**
The tenth and final stop of the Clark Art Institute’s international tour of masterpieces from its collection of nineteenth-century was held at the Museum of Fine Arts in Houston.
During the fiscal year 2013–14, the Clark loaned works to the following institutions:


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


Loans continued
Elizabeth Athens
PhD candidate and Clark Graduate Summer Fellow, Yale University, New Haven, Connecticut
*July – August 2013*

Ian Balfour
Professor of English and Kress Fellow in the Literature of Art, York University, York, United Kingdom
*September – December 2013*

Suzanne Preston Blier
Allen Whitehill Clowes Professor of Fine Arts and of African and African American Studies and Beinecke Fellow, Harvard University, Cambridge, Massachusetts
*September – December 2013*

Francesca Dal Lago
Associate Researcher at the Centre de Recherche sur les Civilisations de l’Asie Orientale (CRCAO), Paris, France
*September – December 2013*

Romy Golan
Professor of Art History at the Graduate Center and Lehman College City University of New York, New York
*September – December 2013*

Simon Leung
Professor of Art, University of California, Irvine
*February – June 2014*

Eric Michaud
Directeur d’études at the École des Hautes Études en Sciences Sociales, Paris, France
*February – June 2014*

Mark Salber Phillips
Professor of History, Carleton University, Ottawa, Ontario, Canada
*February – June 2014*

Ruth B. Phillips
Canada Research Chair in Aboriginal Art and Culture, Professor of Art History, Carleton University
*February – June 2014*

Christopher Riopelle
Curator of Post 1800 Paintings at the National Gallery, London, England
*July – August 2013*

Judith Rodenbeck
Professor of Modern and Contemporary Art, Sarah Lawrence College, Bronxville, New York
*September – December 2013*

Peter Samis
Associate Curator of Interpretive Media at the San Francisco Museum of Modern Art (SFMOMA), and Kress Fellow in Museum Education
*July – August 2013*

Terry Smith
Andrew W. Mellon Professor of Contemporary Art History and Theory in the Department of the History of Art and Architecture at the University of Pittsburgh and Distinguished Visiting Professor, National Institute for Experimental Arts, College of Fine Arts, University of New South Wales, Sydney
February – June 2014

Maria Stavrinaki
Associate Professor of Art History, Université Paris I-Panthéon-Sorbonne, Paris, France
February – June 2014

Roberto Tejada
Professor of Art History and Distinguished Endowed Chair in the Rhetorics of Art, Space and Culture program (RASC/a) at Southern Methodist University’s Meadows School of the Arts, and Clark/Oakley Humanities Fellow and Clark Mellon Curatorial Fellow
September 2013 – June 2014

Andrés Úbeda de los Cobos
Senior Curator of Italian and French Paintings, Museo del Prado, Madrid, Spain
July – August 2013
September 13–14, 2013

Clark Colloquium: Fields of Legibility — Anthology Workshop III

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

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

September 28, 2013

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

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

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

Ugolino di Nerio, center panel of Virgin and Child with Saints Francis, Andrew, Paul, Peter, Stephen and Louis of Toulouse (detail), c. 1317–21. 1962.148
Clark Conversation: Georges Didi-Huberman

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

Clark Colloquium: Portraiture and Materiality

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

Clark Conversation: Julie Ault

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

Clark Colloquium: Kongo: Power and Majesty

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

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

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

March 21–22, 2014
Clark Colloquium: Transnational Collaborative Criticism

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

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

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

April 25-26, 2014
Clark Colloquium: On Time: African Art and the Question of Temporality

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

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

Participants: Karen E. Milbourne (Smithsonian Institution), Theo Eshetu (Artist), Sue Williamson (Artist and Writer), Jeffrey Martin (Archivist and Conservator), Dominique Malaquais (Institut de Mondes Africains), Prita Meier (Wayne State University), Amy Powell (Blaffer Art Museum), Bili Bidjocka (Artist), Simon Njami (Curator and Art Critic), Naima Keith (Studio Museum, Harlem), Mary Nooter Roberts (UCLA and LACMA), Sylvester Ogbechie (UC - Santa Barbara)
Great French Paintings from the Clark: Barbizon through Impressionism
Essays by James A. Ganz and Richard R. Brettell

Sterling Clark in China
Thomas J. Loughman, with contributions by Shi Hongshuai, Li Ju, and Mark Dion

Art History in the Wake of the Global Turn
Edited by Jill H. Casid and Aruna D’Souza, with essays by Esra Akcan, Jill H. Casid, Talinn Grigor, Ranjana Khanna, Kobena Mercer, Nicholas Mirzaeff, Parul Dave Mukherji, Steven Nelson, Todd Porterfield, Raqs Media Collective, Kishwar Rizvi, David Roxburgh, and Alessandra Russo
Published by the Sterling and Francine Clark Art Institute and distributed by Yale University Press, January 2014

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

Cast for Eternity: Ancient Ritual Bronzes from the Shanghai Museum
Liu Yang, with an essay by Zhou Ya
Published by the Clark Art Institute and distributed by Yale University Press, June 2014

Shadow and Light: Tadao Ando at the Clark
Essay by Michael Webb, with principal photography by Richard Pare
Published by the Clark Art Institute and distributed by Yale University Press, June 2014
LIBRARY

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

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

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

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

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

1 These statistics do not reflect use of the library by staff members of the Institute, or of the Williamstown Art Conservation Center.
2 The library is a non-circulating, open-stack collection, and statistics on book use are partial. This figure does not include books replaced by users directly.
Notable Acquisitions

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

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

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

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

**Gallery Talks**

<table>
<thead>
<tr>
<th></th>
<th>Number of Groups</th>
<th>Number of People</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>School Talks</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elementary Schools</td>
<td>62</td>
<td>1,224</td>
</tr>
<tr>
<td>High Schools</td>
<td>33</td>
<td>570</td>
</tr>
<tr>
<td><strong>School Totals</strong></td>
<td>95</td>
<td>1,794</td>
</tr>
<tr>
<td><strong>Adult Talks</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Public Talks</td>
<td>114</td>
<td>1,169</td>
</tr>
<tr>
<td>Special Group Talks</td>
<td>9</td>
<td>286</td>
</tr>
<tr>
<td><strong>Adult Totals</strong></td>
<td>123</td>
<td>1,455</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>218</td>
<td>3,249</td>
</tr>
</tbody>
</table>

**Kidspace Attendance**

In collaboration with MASS MoCA and the Williams College Museum of Art, the Clark also provides support for Kidspace, a gallery at MASS MoCA designed especially for students, teachers, and families.

September 21, 2013 – March 23, 2014

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

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

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

**July 2013 – June 2014**

**Docent Training Programs**

August 2013  
The Museum of Texas Tech, Lubbock, Texas

September 2013  
New Britain Museum of American Art

January 2014  
Artis-Naples (formerly the Baker Museum), Naples, Florida

April 2014  
The Des Moines Art Center
MEMBER EVENTS

July 27, 2013
**Stone Hill Center Fifth Anniversary Celebration**
Members celebrated the fifth anniversary of Stone Hill Center with a jazz brunch on the Moltz Terrace with breathtaking views of the surrounding hills. Tours of the Williamstown Art Conservation Center were available for parents while kids enjoyed fun activities in *Kidspace @ the Clark: Lions, and Tigers, and Museums, Oh My!*

July 31, 2013
**Members Gallery Talk: George Inness**
Members enjoyed a tour of the exhibition *George Inness: Gifts from Frank and Katherine Martucci* led by Curatorial Assistant Laurel Garber.

August 28, 2013
**Members Gallery Talk: Winslow Homer: Making Art, Making History**
Richard Rand, Robert and Martha Berman Lipp Senior Curator of Paintings and Sculpture, gave a gallery talk about the exhibition *Winslow Homer: Making Art, Making History*.

September 3, 2013
**Members Gallery Talk: Winslow Homer: Making Art, Making History**
Michael Cassin, director of the Center for Education in the Visual Arts, presented a gallery talk about the exhibition *Winslow Homer: Making Art, Making History*.

August 29, 2013
**Watercolor Wonders**
Michael Cassin, director of the Center for Education in the Visual Arts, presented members with a special look at a number of very special works that are rarely exhibited publicly from our watercolor collection. Members concluded the morning with a buffet breakfast specially prepared by our executive chef, Steve Wilkinson.

September 17, 2013
**A Look at Rare Books: The Love of Courtly Art**
Acquisitions Librarian Terri Boccia led a discussion on damsels in distress, knights in shining armor, and timeless tales of chivalry. Members saw works from the Clark library’s special collection, including a newly acquired copy of Aubrey Beardsley’s *Morte d’Arthur*.

September 20, 2013
**Piero Conversation and Exhibitions Preview**
Members celebrated the recent homecoming of Piero della Francesca’s *Virgin and Child Enthroned with Four Angels* with a fascinating conversation led by Tom Loughman, Clark Associate Director and historian of Trecento art, and Samuel Edgerton, Amos Lawrence Professor of Art History at Williams College and Director Emeritus of the Clark/Williams College Graduate Program in the History of Art.

October 5, 2013
**Sunrise and Sustainability: Explorations of the Clark’s Campus**
Members joined Matthew Noyes, horticulturist and grounds manager, for a sunrise walk on the Clark’s trails. Members identified plants, enjoyed the fall foliage, and enjoyed breakfast at the Stone Hill Center.

October 19, 2013
**Members Viewing Event**
Members enjoyed a bird’s-eye view of the campus expansion project.

October 30, December 9, 2013
**Members Gallery Talk: Sacred and Profane: Four Hundred Years of Religious and Mythological Paintings**
Kathleen Morris, Sylvia and Leonard Marx Director of Collections and Exhibitions, presented a gallery talk on the exhibition, which focused on the Clark’s collection of Renaissance and Baroque masterpieces, including paintings by Piero della
Francesca, Pietro Perugino, Hans Memling, Quentin Massys, and Joachim Wtewael.

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

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

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

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

November 7, December 5, December 17, 2013

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

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

November 22, 2013

**Members Viewing Event**

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

December 7, 8, 2013

**Members Shopping Days**

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

January 21, 2014

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

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

January 23, 2014

**Members Viewing Event**

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

March 4, 2014

**What Makes a Painting a Portrait? Gallery Talk**

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

Nicolas Cordier, *Bust of Emperor Antoninus Pius (A.D. 138-161)* (detail), c.1600. 2014.9
March 6, 2014

**A Bird’s-eye View**

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

March 15, 2014

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

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

April 1, 2014

**A Look at Rare Books: April Fools!**

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

April 15, May 1, 2014

**Members Viewing Event**

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

May 15, 2014

**Saying It with Flowers at Berkshire Botanical Garden**

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

May 29, 2014

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

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

June 7, 2014

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

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

October 24, 2013 – October 26, 2013

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

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

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

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

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

FILMS

Homericana film series: “Homericana: Films of the Artist’s Times and Place”
This free film series was offered by the Clark in conjunction with its Winslow Homer exhibition. Film screenings alternated each week between feature films set in Homer’s era and an expansive documentary on his life and work.

Glory

Winslow Homer: Society and Solitude

Little Women

The Magnificent Ambersons

The Whales of August

FAMILY EVENTS

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

This family event is supported by funding from the officers and employees of Allen & Company, Inc.
under the theme “Exploring World Cinema: A Guided Tour.” The club presented a screening of Abbas Kiarostami’s *Certified Copy*.

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

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

October 12, 2013
*The Moderns*

October 19, 2013
*My Left Foot*

November 16, 2013
*Scarlet Street*

November 23, 2013
*The Fountainhead*

November 30, 2013
*The Horse’s Mouth*

December 7, 2013
*Age of Consent*

August 11, 2013

**Munch 150**

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

October 20, 2013

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

**GALLERY TALKS**

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

**Looking at Lunchtime**

September 12, 2013
Curatorial Assistant Laurel Garber

October 10, 2013
Michael Cassin, director of the Center for Education in the Visual Arts, hosted this lunchtime talk.

November 14, 2013

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

December 12, 2013
Michael Cassin, director of the Center for Education in the Visual Arts

January 9, 2014
Michael Cassin, director of the Center for Education in the Visual Arts

February 13, 2014
Michael Cassin, director of the Center for Education in the Visual Arts

March 13, 2014
Michael Cassin, director of the Center for Education in the Visual Arts, presented two works from the permanent collection featuring young French women: *The Bath* by Berthe Morisot and *Young Christian Girl* by Paul Gauguin.
April 10, 2014
Collections Access and Reference Librarian Karen Bucky presented fashion-related works from the Clark library’s rare books collection. The collection includes fine examples of fashion illustrations created in different places and times in human history.

MUSIC

Free Outdoor Band Concert Series
Members of the community brought family and friends, picnics, blankets, and lawn chairs to the Clark for this free Berkshire tradition. The galleries remained open until 6 pm on band concert evenings.

July 2, 2013
Red June

July 9, 2013
Across the Pond

July 16, 2013
Funk in the Trunk

July 23, 2013
Incendio

July 30, 2013
The Jammin’ Divas

July 14, 2013
Close Encounters with Music
Celebrating “White Nights” of the Russian tradition, two charismatic international performers—pianist Vassily Primakov and cellist Yehuda Hanani—joined forces to present a program of Russian masters Rachmaninoff, Prokofiev, and Tchaikovsky.

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

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

August 6, 2013
Concertante Chamber Players

August 13, 2013
The Gryphon Trio

August 20, 2013
The Dover Quartet

August 27, 2013
Dorian Wind Quintet with Spencer Myer, pianist

September 29, 2013
Free Harpsichord Concert: Victor Hill
Harpsichordist Victor Hill presented a program of Johan Sebastian Bach pieces, including Toccata in C minor, BWV 911; Partita 1 in B-flat major, BWV 825; Partita 2 in C minor, BWV 826; and Toccata in D major, BWV 912.

November 17, 2013
Performing Artists In Residence Program
Artists in residence included Jennifer Frautschi, violin, Tessa Lark, violin, Che-Hung Chen, viola, Max Mandel, viola, and Edward Arron, cello. They presented Arvo Pärt’s Summa for Violin, Two Violas and Cello (1990), Mozart’s String Quintet in C Major, K. 515, Giya Kancheli’s Rag-Gidon-Time for Violin, Viola and Cello (1999), and Brahms’s String Quintet in G Major, Opus 11.

December 6, 2013
Holiday Concert with Solas
The Clark continued its popular tradition of great holiday music with the Irish-American band Solas. Solas, known for its high-energy, engaging performances, performed a special selection of holiday standards for the Clark’s concert.

Attendees were also invited to a special holiday pre-concert dinner at Williamstown’s Mezze Bistro + Bar before the concert.
OSHER LIFELONG LEARNING INSTITUTE

September 18, 25; October 2, 9, 16, 23, 2013
Presidents in Crisis: Wilson, Truman, Kennedy, Johnson and Nixon

September 21, 2013
Cultural Landscape Foundation: Berkshires’ What’s Out There Weekend
The Cultural Landscape Foundation’s popular What’s Out There Weekend program featured free, expert-led tours at more than thirty significant landscapes throughout Berkshire County, including the Clark and other important sites along the African American Heritage Trail.

PERFORMING ARTS

August 3, 2013
Hubbard Hall Opera Theater Presents: Il Barbiere di Siviglia, with music by Gioachino Rossini
The Hubbard Hall Opera Theater presented highlights from of one of Rossini’s most well-known works, performed with piano by the mainstage artists of Hubbard Hall’s summer festival.

September 26, October 17, November 14, December 12, 2013; January 30, 2014
London National Theatre
The London National Theatre celebrated its 50th anniversary by broadcasting live performances to cinemas around the world.

September 26, 2013
Othello

October 17, 2013
Macbeth

November 14, 2013
London National Theatre: Fifty Years on Stage

December 12, 2013
The Habit of Art

January 30, 2014
Coriolanus

October 5, 26; November 9; December 14, 2013; February 8, March 1, April 5, 2014
The Met Live in HD
The Clark presented live screenings from the Metropolitan Opera.

October 5, 2013
Eugene Onegin

October 26, 2013
The Nose

November 9, 2013
Tosca

December 14, 2013
Falstaff

February 8, 2014
Rusalka

March 1, 2014
Prince Igor

April 5, 2014
La Bohème

PUBLIC LECTURES

July 11, 2013
Winslow Homer: Making Art, Making History
Mahaiwe Performing Arts Center Lecture
Michael Cassin, director of the Center for Education in the Visual Arts, discussed the museum’s summer exhibition Winslow Homer: Making Art, Making History.
OUTSIDE GROUP USE

July 21, 2013
The Call of the Once-Wild: Winslow Homer and the Adirondacks 1870–1910
Scholar David Tatham, Professor Emeritus, Department of Art and Music Histories, Syracuse University, spoke on Winslow Homer's four-decade association with the Adirondacks. This free talk was the first in a series of three lectures that examine geographies important to Homer.

August 4, 2013
Winslow Homer and the Poetics of Place
Thomas Denenberg, director of the Shelburne Museum in Shelburne, Vermont, presented the free lecture “Winslow Homer and the Poetics of Place.”

August 25, 2013
North Atlantic Drift: Winslow Homer and French Painting
This illustrated lecture by Erica E. Hirshler, Croll Senior Curator of American Paintings for the Museum of Fine Arts, Boston, explored American artist Winslow Homer’s achievements in the context of late nineteenth-century America’s taste for French art and its simultaneous desire for a national style.

July 28, 2013
George Inness: Sacred and Profane Spaces
Adrienne Baxter Bell, PhD, Associate Professor of Art History at Marymount Manhattan College, presented the lecture “George Inness: Sacred and Profane Spaces.” Bell’s lecture explored Inness's engagement with art as a form of philosophical inquiry—an opportunity to explore ideas about reality, cosmology, and existence.

August 10, 2013
James Nicholson, Author of Never Say Die

August 22, 2013
The Wide Frontier: American Landscape Painting in the Nineteenth Century
Albany Institute of History and Art Lecture
This lecture by Michael Cassin, director of the Clark’s Center for Education in the Visual Arts, evaluated the work of painters such as Winslow Homer, Frederic Church, Albert Bierstadt and the Hudson River School—painters who recorded the splendors of the North American landscape.

September 1, 2013
Trout, Eel, and Ocean Fish: James Prosek and the Articulation of Nature
Naturalist James Prosek discussed his work as an artist in the context of Audubon, Winslow Homer, and the American natural experience.

May 7, 2014
Judith M. Lenett Memorial Lecture

SPECIAL EVENTS

July 27, 2013
Stone Hill Center Fifth Anniversary Celebration
The Clark celebrated five years at Stone Hill
Center by offering free admission and free tours of the exhibition *Kidspace @ the Clark: Lions, and Tigers, and Museums, Oh My!* There was a cookout on the lawn with free cake and ice cream.

August 23, 2013

**Free Fun Friday**

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

*Free Fun Friday is sponsored by the Highland Street Foundation.*

August 30, 2013

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

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

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

September 24, 2013

**A Conversation with Martin Filler**

The Explorers Club, New York City


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

December 6, 2013

**Pre-concert Dinner**

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

March 5, 2014

**Visitor Services Volunteer Fair**

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

April 15, 2014

**Clark Forum 2014**

Ukrainian Institute of America, New York

Moderated by András Szántó, a close observer of global engagement initiatives and an adviser to museums seeking to widen their international scope, the Clark Forum convened Thomas Campbell, director of The Metropolitan Museum of Art, Neil McGregor, director of The British Museum, and Kavita Singh, professor at Jawaharlal Nehru University and consultant for International Programs at the Clark, to consider a series of increasingly pressing questions: What does globalism mean for museums today? Where have museums been successful—and where have they not—in their global initiatives? And, finally, what new directions might museums pursue in engaging international partners?
Statement of revenue collected, expenses paid, and changes in net assets (cash basis) for the year ended June 30, 2014 (with comparative totals for the year ended June 30, 2013).

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

<table>
<thead>
<tr>
<th>Operating Expenses</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research and Academic Program</td>
<td>2,512,383</td>
<td>2,626,170</td>
</tr>
<tr>
<td>Museum Program</td>
<td>6,805,646</td>
<td>6,403,497</td>
</tr>
<tr>
<td>External Affairs</td>
<td>2,578,890</td>
<td>2,211,906</td>
</tr>
<tr>
<td>General Administration</td>
<td>5,278,707</td>
<td>5,025,371</td>
</tr>
<tr>
<td><strong>TOTAL OPERATING EXPENSES</strong></td>
<td><strong>$17,175,626</strong></td>
<td><strong>$16,266,944</strong></td>
</tr>
</tbody>
</table>