LINES FROM LIFE

FRENCH DRAWINGS FROM THE DIAMOND COLLECTION
DIRECTOR’S NOTE

Herbert and Carol Diamond have been friends of the Clark Art Institute for nearly fifty years. Since their first visit in the 1970s, the Diamonds have developed a strong relationship with the Clark, connecting with the museum through their mutual affection for the study, stewardship, and appreciation of art. In 2017, when the Diamonds pledged to donate to the Clark their entire collection of more than one hundred French drawings, as well as selections from their French sculpture collection, we were thrilled. Herb and Carol have described themselves as caretakers, rather than owners, of their collection, and the Clark is very proud to be entrusted with the care of these incredible artworks for years to come.

The drawings and sculptures in the Diamonds’ gift are especially wonderful additions to the Clark’s collection. Herb and Carol’s particular interest in the preparatory role of drawing broadens the Clark’s presentation of nineteenth-century French art—the cornerstone of the museum’s founding gift—and introduces works by artists not previously represented in the collection. By trusting the Clark with the art they have sincerely treasured, the Diamonds have generously chosen to share this special collection with the museum’s ever-growing audiences.

Furthermore, the Diamonds’ gift carries on the spirit of generosity established by the museum founders, Sterling and Francine Clark, who also pursued collecting as a team. The core of the museum’s holdings came from the Clarks, so it is appropriate that significant donations from individuals continue to enrich and shape the collection. Herb and Carol have joined the ranks of like-minded collectors by donating their precious drawings and sculptures to the Clark, sharing them with the world into the future.

Olivier Meslay
Hardymon Director
ABOUT THE DIAMONDS

When Herbert and Carol Diamond began buying art in 1964, they considered themselves novices in the art world. Living in New York, the newlyweds began to visit dealers and learn about artists, enjoying the sense of discovery and adventure imparted by the unfamiliar pursuit. According to Carol, “It was one area where neither knew more than the other.” Initially the Diamonds purchased primarily early twentieth-century American art, and as their knowledge and enthusiasm grew, their collecting habits expanded apace. By the 1980s the couple, then based in Pittsburgh—Herb, chair of medicine at Western Pennsylvania Hospital, and Carol, a speech pathologist—had set their sights on French art.

Comprising works from the late eighteenth through early twentieth centuries, the Diamonds’ collection of French drawings and sculptures traces transformations in both media during a period in which developing interests in Realism and contemporary life diverged from the idealism championed by public institutions. Their generous promised gift to the Clark includes works of exceptional quality and variety by Jean-Auguste-Dominique Ingres (1780–1867), Pierre Jean David d’Angers (1788–1856), Eugène Delacroix (1798–1863), Jean-Jacques Feuchère (1807–1852), Jean-Léon Gérôme (1824–1904), Edgar Degas (1834–1917), Odilon Redon (1840–1916), and Auguste Rodin (1840–1917), among other leading and lesser-known practitioners. Herb and Carol, who gave these works pride of place in their home for nearly a half-century, eventually decided that future generations of students, scholars, and the public should benefit from their collection.

In 2012 the Diamonds relocated to the Berkshires, a region that for decades had been a summer retreat for their growing family, and thereupon became regular visitors to the Clark. Attending a variety of the museum’s educational programs and social and cultural events, the Diamonds appreciated the vision Sterling and Francine Clark had for this museum—as an idyllic place where beloved works of art are preserved for posterity—and found that the Clark would make an ideal public home for their French art collection. In 2017, after the first portion of this significant gift arrived, the Clark featured a display of bronze sculptures in its galleries.
Lines from Life: French Drawings from the Diamond Collection, on view summer and fall 2020, in the Eugene V. Thaw Gallery for Works on Paper, is the first exhibition at the Clark to highlight the Diamonds’ drawings. This brochure, published on the occasion of the special exhibition, includes a selection of drawings from the Diamonds’ recent and promised gifts to the museum, with a focus on how nineteenth-century French figure drawings embody a conceptual tension between academic methods of drawing the human form and freer approaches that challenged those conventions. Like all of the Clark’s prints, drawings, and photographs, these too are available to the public by appointment, free of charge, in the Manton Study Center for Works on Paper.
PLATES

This brochure features a selection of drawings from Herbert and Carol Diamonds’ recent and promised gifts to the Clark. This illustrated checklist provides further information about the works reproduced as details throughout this publication.

1. Paul Flandrin
French, 1811–1902
Portrait of a Woman, 1843
Graphite on paper
17 1/4 x 4 1/2 in. (43.8 x 11.4 cm)
Gift of Herbert and Carol Diamond 2018.11.7

2. Charles Angrand
French, 1854–1926
The Seamstresses, c. 1880
Black Conté crayon with white heightening on paper
23 1/2 x 17 7/8 in. (59.7 x 45.4 cm)
Collection of Herbert and Carol Diamond

3. Théodore Chassériau
French, 1819–1856
Study for the Figure of Saint John, c. 1841–42
Black chalk on paper
23 1/2 x 17 7/8 in. (59.7 x 45.4 cm)
Collection of Herbert and Carol Diamond

4. Jean-François Raffaëlli
French, 1850–1924
Man in the City’s Outskirts, c. 1850
Black chalk and pastel on paper
24 1/2 x 14 1/2 in. (62.2 x 36.8 cm)
Collection of Herbert and Carol Diamond

5. Eugène Fromentin
French, 1820–1876
El Aouila, 1853
Pen and brown ink on paper
6 1/4 x 9 1/8 in. (15.9 x 23.1 cm)
Gifts of Herbert and Carol Diamond 2017.10.4

6. Nadar
French, 1820–1910
Portrait of Dantan Jeune, c. 1854
Charcoal with stumpings, heightened with gouache, on paper
9 3/4 x 6 1/8 in. (25.3 x 15.6 cm)
Gift of Herbert and Carol Diamond 2018.11.2

7. Alexandre-Gabriel Decamps
French, 1803–1860
The Sower, c. 1850
Charcoal and white chalk on paper
7 1/4 x 4 1/2 in. (18.4 x 11.4 cm)
Collection of Herbert and Carol Diamond

8. Pierre Puvis de Chavannes
French, 1824–1898
Reclining Nude Youth, Study for Orpheus, 1883
Black chalk on paper
6 3/4 x 12 3/4 in. (17.2 x 32.4 cm)
Collection of Herbert and Carol Diamond

9. François Bonvin
French, 1817–1887
Interior of a Town, 1866
Charcoal on paper
15 3/4 x 11 4/5 in. (40 x 29.9 cm)
Gift of Herbert and Carol Diamond 2018.11.2

10. Edgar Degas
French, 1834–1917
Five Studies of a Hand, 1895
Graphite on paper
5 1/8 x 6 in. (13 x 15.2 cm)
Collection of Herbert and Carol Diamond

11. Eugène Delacroix
French, 1798–1863
Study for The Battle of Parnassus, c. 1829–30
Graphite and white pastel
10 x 7 in. (25.4 x 17.8 cm)
Collection of Herbert and Carol Diamond

12. Émile Bernard
French, 1868–1941
Frontispiece for “La fin de Satan,” 1935
Black ink and wash on paper
11 1/2 x 9 3/4 in. (29 x 24.8 cm)
Gift of Herbert and Carol Diamond 2017.10.1

13. Jean-Auguste-Dominique Ingres
French, 1780–1867
A Couple Embracing, c. 1815–14
Graphite on paper
6 5/16 x 4 13/16 in. (16 x 12.2 cm)
Collection of Herbert and Carol Diamond

14. Jean-Léon Gérôme
French, 1824–1904
Study for Napoleon and His General Staff in Egypt, 1867
Black chalk on paper
13 1/4 x 9 in. (33.7 x 22.9 cm)
Collection of Herbert and Carol Diamond 2019.4.4

15. Henri Lehmann
French, 1834–1892
Study of Anna for The Arrival of Sarah at the Home of Young Tobias, c. 1863
Conté crayon on paper
11 9/16 x 8 7/8 in. (29.4 x 22.5 cm)
Gift of Herbert and Carol Diamond 2018.11.0

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