

ANNUAL REPORT

Report for the fiscal year July 1, 2020–June 30, 2021



THE CLARK

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CONTENTS

Director’s Foreword	2
Milestones	4
Acquisitions	5
Notable Library Acquisitions	9
Exhibitions	10
Loans	13
Clark Fellows	14
Scholarly Programs	15
Publications	18
Library	19
Education	20
Member Events	21
Public Programs	23
New Employee List	28
Financial Report	29

THE CLARK

DIRECTOR'S FOREWORD

This past year was a transformative one for the Clark. After a period of mostly remote activity, the Clark was open full-time, with a busy exhibition schedule. We successfully returned to in-person events, including outdoor tours and belated exhibition celebrations. During the summer months, the reflecting pool was used as an experimental performance space for the Williamstown Theatre Festival's production of "ROW," and we all learned that Mother Nature still controls weather! Experiencing these events with friends, neighbors, and visitors was incredibly meaningful, reinforcing the Clark's role as a public cultural institution where community members can engage with the arts.

In many ways 2021 was the year of *Ground/work*—the Institute's first outdoor sculpture exhibition. *Ground/work* was an experiment in many ways, exploring how the Clark could better incorporate its grounds into exhibition spaces and become more involved with the contemporary art scene. It was an overwhelming success, nearly tripling the number of visitors to our campus. The Education Department's gallery interpreters led daily talks along the trails to view each installation. Subsequently, *Ground/work* inspired a late 2021 project when Robert Weisenberger, our associate curator for contemporary projects, solidified the tradition of using the grounds as an exhibition space, curating *Trail Signs*, a pop-up exhibition in partnership with the Williamstown Rural Lands Foundation. Every two weeks, local artist Anne Thompson installed new sets of posters onto seven freestanding wood structures scattered throughout our grounds.

Ground/work also underscored a deeper commitment to contemporary art at the Clark. This was further defined by another exhibition, *Claude & François-Xavier Lalanne: Nature Transformed*, curated by Kathleen Morris. The Lalannes' artworks were markedly different from the Clark's typical exhibition materials, featuring wildly inventive and surreal furniture, sculptures, and jewelry pieces. While most of the exhibition was housed in the Conforti Pavilion, some of their works were also located in other areas of the campus. Claude Lalanne's *Les Berces Adossées (The Hogweed Back-to-Back)* made a majestic welcoming object at the Clark Center entrance, while two of François-Xavier Lalanne's sculptures of carps claimed pride of place in our outdoor pools. The harmony with which these works existed on the Clark's campus further highlighted the Lalannes' vision of a unified human and natural world and spoke to the Clark's desire to unify art, ideas, and nature.

Our main summer exhibition of 2021, *Nikolai Astrup: Visions of Norway* was also a bit of an unconventional show for the Clark. It was a collaboration with several Norwegian organizations, including the KODE Art Museums and Composer Homes and Prince Eugen's

Waldemarsudde. It was guest curated by independent scholar MaryAnne Stevens. This exhibition was a true journey of discovery for all of us and was the first major North American presentation of the paintings and woodblock prints of Norwegian artist Nikolai Astrup (1880–1928). Despite being beloved in his home country, Astrup was an unfamiliar artist for many of our visitors, who delighted in being introduced to his brilliantly colored canvases evoking the flora, fauna, and traditions of Norway. It was incredibly meaningful to us to have the opportunity to highlight this artist whose work is not part of the mainstream cultural canon. The exhibition attracted glowing reviews in major publications, including *The New Yorker* and *The Wall Street Journal*. Astrup's works uniquely captured lush, green landscapes and soft summer light, leading many to remark that his paintings had an affinity for summers here in the Berkshires.

The Clark's identity is bound up in its relationship with the natural landscape of our region. Throughout 2021, we were hard at work developing a strategic plan that will lead our efforts over the next many years. We did a lot of soul-searching as we worked to articulate our goals and objectives for the future, but to me, these discussions showed that the soul of the Clark is quite clear.

In the year ahead, we will share more with you about our plans for the Clark's future. For right now, we are grateful that we have weathered the unusual storms that engulfed our world, and we look forward to sharing the joys of art with you.

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

Olivier Meslay
Hardymon Director

MILESTONES

- Became one of the first U.S. museums to reopen following mandatory closures as a result of the pandemic.
- Welcomed record numbers of visitors to the Clark's campus, more than doubling previous grounds attendance.
- Opened the Clark's first outdoor sculpture exhibition, *Ground/work*, featuring the work of six contemporary artists.
- Presented extensive online programming, including lectures, tours, and concerts through the Clark Connects project.
- Opened an online Museum Store, offering Clark-branded products, publications, and lifestyle products to an international audience.
- Maintained full employment for the Clark's staff during the extended period of challenges presented by COVID-19.



ABOVE: The Clark Museum Store website: store.clarkart.edu
LEFT: Nairy Baghramian (b. Isfahan, 1971), *Knee and Elbow*, 2020. Marble, stainless steel. Courtesy of the artist and Marian Goodman Gallery

ACQUISITIONS



Sarah Bernhardt, *Self-portrait as a Chimera*, inkwell, c. 1879, bronze, dark-brown patina. Acquired by the Clark, 2020.4a-d

Anna Alma-Tadema, British, born Belgium, 1867–1943
The Garden Studio, 1886–87
Watercolor, traces of gum arabic, and scratching out on paper stretched over a wooden frame
2020.3

Sarah Bernhardt, French, 1844–1923
Self-portrait as a Chimera, inkwell, ca. 1879
Bronze, dark brown patina
2020.4a-d

Charles Angrand, French, 1854–1926
The Seamstresses, c. 1880
Black conté crayon with white heightening on light gray paper
2020.7.1

Gabriel Alexandre Decamps, French, 1803–1860
The Sower, c. 1850
Graphite and white chalk on blue-gray wove paper
2020.7.2

Hilaire-Germain-Edgar Degas, French, 1834–1917
Five Studies of a Hand, 1856
Graphite on paper
2020.7.3

Ferdinand-Victor-Eugène Delacroix, French, 1798–1863
Study for The Battle of Poitiers, c. 1829–30
Graphite on paper
2020.7.4

Théodore Géricault, French, 1791–1824
Antiope Ravished by Jupiter in the Form of a Satyr, c. 1815–16
Graphite on off-white wove paper
2020.7.5

Jean-Auguste-Dominique Ingres, French, 1780–1867
A Couple Embracing, c. 1813–14
Graphite on paper
2020.7.6

Henri Jean Guillaume Martin, French, 1860–1943
Worker Carrying Bales, c. 1885
Charcoal with blue, red, and white pastel on brown paper
2020.7.7

Pierre Puvis De Chavannes, French, 1824–1898
Reclining Nude Youth, Study for Orpheus, c. 1883
Black chalk on medium weight light gray laid paper
2020.7.8

Odilon Redon, French, 1840–1916
Jeune paysanne de profil, n.d.
Graphite on paper
2020.7.9

Octave Tassaert, French, 1800–1874
Portrait of Mademoiselle Goton, c. 1865
Charcoal with white and red chalk on light gray paper
2020.7.10

Georges Bellanger, French, 1847–1918
Men Shoeing a Horse
Charcoal, pastel on paper
2020.7.11



Unknown, *Untitled (Two Gentlemen)*, ambrotype.
Gift of Frank and Katherine Martucci, 2020.8

André Lhote, French, 1885–1962
Man at Table
Pencil on paper
2020.7.12

Alexandre Charpentier, French, 1856–1909
Jean et Pierre
Bronze with dark glossy brown patina
2020.7.13

Pierre-Jean David d'Angers, French, 1788–1856
Henri-Gratien, Comte Bertrand, 1834
Cast bronze with warm golden brown patina
2020.7.14

Pierre-Jean David d'Angers, French, 1788–1856
Boulay de la Meurthe, 1832
Bronze
2020.7.15

Unknown
Untitled (Two Gentlemen)
Ambrotype
2020.8

Gustave Doré, French, 1832–1883
Alors le jour mesme, Blanche se despartit vers Notre-Dame de l'Esgrignolles, ca. 1855
Woodblock
2021.1

Printmaker: Paul-Ponce-Antoine Robert,
French, 1686–1733
Printmaker: Nicolas Le Sueur, French, 1691–1764
After Raphael, Italian, 1483–1520
Engraver: Pierre Crozat, French, 1665–1740
Study for Pythagoras and his Pupils in the School of Athens, ca. 1729
Etching over chiaroscuro woodblock printed in
yellow-brown ink on laid paper
2021.2.1

Printmaker: Paul-Ponce-Antoine Robert,
French, 1686–1733
Printmaker: François-Philippe Charpentier, French, 1734–1817
Printmaker: After Nicolas Le Sueur, French, 1691–1764
After Raphael, Italian, 1483–1520
Publisher: Pierre François Basan, French, 1723–1797
Study for Pythagoras and his Pupils in the School of Athens, ca. 1729; reworked ca. 1763
Etching and aquatint in brown ink on laid paper
2021.2.2

Printmaker: Comte de Caylus, French, 1692–1765
Printmaker: Nicolas Le Sueur, French, 1691–1764
After Giovanni Bonatti, Italian, c. 1635–1681
Publisher: Pierre Crozat, French, 1665–1740
An Abbot-Saint Restoring a Blind Man's Sight (Un St. Abbé rendant la vûe à un aveugle), ca. 1729
Etching over two chiaroscuro woodblocks, printed in
yellow-brown, on laid paper
2021.2.3

Printmaker: François-Philippe Charpentier, French, 1734–1817
Printmaker: After Comte de Caylus, French, 1692–1765
Printmaker: After Nicolas Le Sueur, French, 1691–1764
After Giovanni Bonatti, Italian, c. 1635–1681
Publisher: Pierre François Basan, French, 1723–1797
An Abbot-Saint Restoring a Blind Man's Sight (Un St. Abbé rendant la vûe à un aveugle), ca. 1763
Etching and aquatint with brown ink on laid paper
2021.2.4



Sèvres Porcelain Manufactory, *Tea Service of Famous Women (cabaret des femmes célèbres)*, 1811-1812, hard-paste porcelain. Acquired by the Clark, 2021.3.1a-b-2

Printmaker: Comte de Caylus, French, 1692–1765
 Printmaker: Nicolas Le Sueur, French, 1691–1764
 After Giovanni Maria Morandi, Italian, 1622–1717
 Publisher: Pierre Crozat, French, 1665–1740
Annunciation (L'Annonciation), ca. 1729
 Etching over two chiaroscuro woodblocks printed in pale orange ink on laid paper
 2021.2.5

Printmaker: Comte de Caylus, French, 1692–1765
 Printmaker: François-Philippe Charpentier, French, 1734–1817
 Printmaker: After Nicolas Le Sueur, French, 1691–1764
 After Giovanni Maria Morandi, Italian, 1622–1717
 Publisher: Pierre François Basan, French, 1723–1797
Annunciation (L'Annonciation), ca. 1729, re-worked ca. 1763
 Engraving and aquatint printed in brown ink on laid paper
 2021.2.6

Manufacturer: Sèvres Porcelain Manufactory, French, 1756–present
 Painter: Marie-Victoire Jaquotot, French, 1772–1855
Cabaret des femmes célèbres (Tea Service of Famous Women), 181–1812
 Hard-paste porcelain
 2021.3.1-13

Unknown
Portrait of an Unknown Man, c. 1860s–1870s
 Tintype
 Gift of Frank and Katherine Martucci
 2021.4.1

Unknown
Portrait of a Civil War Veteran Wearing a Grand Army of the Republic Medal, c. 1866–1870s
 Tintype
 Gift of Frank and Katherine Martucci
 2021.4.2

Unknown
Convalescent Soldiers Resting after a March, at Aiken's Landing, James River, Va., c. 1861-1865
 Printed later, albumen silver print
 Gift of Frank and Katherine Martucci
 2021.4.3

Matthew Brady Studio
[Bermuda Hundred, Va. African American teamsters near the signal tower], 1864
 Printed later, photographic print from glass negative on mount
 Gift of Frank and Katherine Martucci
 2021.4.4

Parish & Smith
29th Company, 8th Battalion: 166 Depot Brigade, Camp Lewis, WA, 1918
 Photograph mounted on card
 Gift of Frank and Katherine Martucci
 2021.4.5

Edward J. Souby
Portrait of a Man, c. 1879–1891
 Paper print mounted on card
 Gift of Frank and Katherine Martucci
 2021.4.6

Robert Peterson Dammand
Portrait of a Man and Woman, c. 1885–1889
 Paper photographic print mounted on card
 Gift of Frank and Katherine Martucci
 2021.4.7

Eugene Simon
Portrait of a Boy, c. 1895–1907
 Likely either a matte collodion, gelatin or gelatin bromide paper
 Gift of Frank and Katherine Martucci
 2021.4.8

Unknown
Whipping Post, Delaware
Original photo, c. 1910, Reproduction printed c. 1925
Print on photographic paper.
Gift of Frank and Katherine Martucci
2021.4.9

After Winslow Homer
Sunday Morning in Old Virginia, c. 1888–1891
Photogravure on wove paper
Gift of Frank and Katherine Martucci
2021.4.10

James Van Der Zee
Wedding Day, Harlem, 1926, printed 1974
Gelatin silver print
Gift of Frank and Katherine Martucci
2021.5

Carl Wilhelm Kolbe the elder, German, 1759–1835
Large Oak Tree Jutting out to the Left
(*Große, weit überhängende Eiche*)
Etching on wove paper
2021.6

Assorted printmakers
Album Charivarique: Magasin de Dessins, Croquis, Charges et Caricatures, par les Artistes du Charivari, du Figaro & de la Caricature
Album of sixty-two lithographs
2021.7.1

Jules Bastien-Lepage, French, 1848–1884
Paysage (avec ciel orageux), n.d
Etching in black ink on pale-green laid paper
2021.7.2

William-Adolphe Bouguereau, French, 1825–1905
Head of a young woman, facing to the viewer's right, 1901
Drypoint on celluloid plate, in red ink on off-white wove paper, mounted on larger sheet
2021.7.3

Jean Joseph Benjamin Constant, French, 1845–1902
La femme en noir, c. 1876
Etching in black ink on cream laid Japanese paper
2021.7.4

Auguste Raffet, French, 1804–1860
Planche de Croquis, 1857
Etching in black ink on cream laid paper
2021.7.5

Fritz Thaulow, Norwegian, active in France, 1847–1906
Pont de l'Estacade, 1893
Etching and drypoint in black ink on cream laid Japanese paper
2021.7.6

Maker unknown
Two-handed Cup commemorating William Wilberforce and the abolition of slavery in Britain, c. 1870
Lead-glazed earthenware
2021.8.1

Maker Unknown
Abolition Jug, c. 1810–1830
Lead-glazed earthenware
2021.8.2



James Van Der Zee, *Wedding Day, Harlem*, 1926, printed 1974, gelatin silver print. Gift of Frank and Katherine Martucci, 2021.5

NOTABLE LIBRARY ACQUISITIONS

Aqui [issues 1-10; all published]
Brooklyn, New York: Aqui, [1984]–

Agematsu, Yuji
Yuji Agematsu
Vancouver, BC: Artspeak; New York, New York: Thea Westreich Wagner/Ethan Wagner,
2015

Aira, César
The valise = La valija = A valise / César Aira, Johanna Calle, Matías Duville, Maria Laet, Mateo López, Nicolás Paris, Rosângela Rennó, and Christian Vinck Henriquez.
New York: Library Council of the Museum of Modern Art,
2017

Brontius, Nicolaus
Libellus de utilitate et harmonia artium:tum futuro iuriconsulto, tum liberalium disciplinarum politiorisue literaturæ studiosis utilissimus
and
Libellus compendiariam:tum virtutis adipiscendae tum literarum parandarum rationem perdoce[n]s, bene beate[que] uiuere cupienti, a primis utilis
Antuerpiae: Apud Simonem Cocum, anno M.D. XLI, 1541

Carrión, Ulises
Mirror box
Genève: Héros-Limite, 1995

Franklin, Krista
Under the knife;
Chicago: Candor Arts, December 2018

Jafa, Arthur
My black death
Moor's Head Press: Publication Studio, Hudson, 2016

King, Stephen and Barbara Kriger
My pretty pony
New York: Library Fellows of the Whitney Museum of American Art, 1988

Kuitca, Guillermo
Pintura sin muros (Painting without walls)
New York: Library Council of the Museum of Modern Art,
2016

Lamar, M.
Funeral doom spiritual
New York: RITA, 2016

Lorinczy, György
New York, New York
Budapest: Magyar Helikon, 1972

Masson, Frédéric
L'orient par J.L. Gérôme, offert par les Grands magasins du Bon Marché, Paris, aux visiteurs du Salon des artistes français
Paris, 1910

Mayer, Bernadette
Moving
New York: Angel Hair, 1971.
Williamstown, Massachusetts: Chapel Press,1971

Messenger, Annette
La femme et ...
Genève: Annette Messenger: Ecart Publications, 1975

Milhazes, Beatriz
Coisa linda
New York: Library Council, Museum of Modern Art, 2002

Ólafur Elíasson
Your house
New York: Library Council of the Museum of Modern Art,
2006

Pendleton, Adam
Adam Pendleton: I'll be your
London: Pace Gallery, 2012

Schneemann, Carolee
Parts of a body house book
Rosendale, New York: Women's Studio Workshop, 2020
Kansas City, Missouri: Oddities Prints, 2020

TV as a creative medium: opening Saturday May 17 and continuing through June14
New York: Howard Wise Gallery, 1969

Weems, Carrie Mae
Then what?: photographs and folklore
Buffalo, New York: CEPA Gallery, 1990

Wilson, Fo
Dark Matter [sound recording]: Celestial Objects as Messengers of Love in these Troubled Times
Chicago: Candor Arts, LLC, 2019

EXHIBITIONS

February 26, 2020–January 3, 2021

Pia Camil: Velo Revelo

In winter 2020, an installation of artworks by Pia Camil (b. 1980, Mexico City) opened in three public spaces in the Clark's buildings. Featuring Camil's large-scale, vibrant fabric works, this year-long exhibition presented one of the most exciting artists working in Latin America today. Camil's practice centers on craft, collaboration, and extensive research: her work probes the history of art, from Neoclassical drapery studies to the legacies of modernism; questions of the body, gender, domesticity, and intimacy; and the production, circulation, and consumption of goods and services, especially across Central and North America. This installation is part of a new program to activate the Clark's architectural setting through site-specific works by contemporary artists.

***Pia Camil: Velo Revelo* was organized by the Clark Art Institute and curated by Robert Wiesenberger, associate curator of contemporary projects.**

July 12–December 13, 2021

Lines from Life: French Drawings from the Diamond Collection

Nineteenth-century French figure drawings embody a conceptual tension between academic methods of drawing the human form and freer approaches that challenged those conventions. This exhibition traced transformations in figure drawing during a period in which these developing interests in Realism and contemporary life diverged from the idealism championed by public institutions. The works on view spanned the nineteenth century, revealing the varied uses of figure drawing. In celebration of the generous, ongoing gift of Herbert and Carol Diamond, this exhibition highlighted works from the couple's remarkable collection of more than 160 French drawings and sculptures, which they have assembled since 1964.

***Lines from Life: French Drawings from the Diamond Collection* was organized by the Clark Art Institute and curated by Kristie Couser, curatorial assistant for works on paper.**



Lin May Saeed, *Thaealab*, 2017. Cast bronze, lacquer, hazelnuts, 56 1/4 × 114 1/8 × 14 1/8 in. Courtesy of the artist; Jacky Strenz, Frankfurt

July 21–October 25, 2020

Lin May Saeed: Arrival of the Animals

For the past fifteen years, Lin May Saeed (b. 1973, Germany) has focused on the lives of animals and human-animal relations. With empathy and wit, she tells stories, both ancient and modern, of animal subjugation, liberation, and cohabitation with humans, working toward a new iconography of interspecies solidarity. Saeed's first solo museum exhibition surveyed her drawings on and with paper, as well as sculptures in styrofoam, steel, and bronze. It was accompanied by the artist's first monograph, published by the Clark and distributed by Yale University Press, which included studio and installation photography, two interpretive essays, Saeed's own writings, and a previously untranslated text on animality and otherness.

***Lin May Saeed: Arrival of the Animals* was organized by the Clark Art Institute and curated by Robert Wiesenberger, associate curator of contemporary projects. Lin May Saeed's work is courtesy of the artist; Jacky Strenz, Frankfurt; and Nicolas Krupp, Basel. Major support for *Lin May Saeed: Arrival of the Animals* was provided by Denise Littlefield Sobel. Additional funding was generously provided by Katherine and Frank Martucci.**

October 6, 2020–October 17, 2021

Ground/work

A reverence for nature and a desire to further enliven the surrounding trails, pastures, and woodlands inspired *Ground/work*—the Clark’s first outdoor exhibition. Building on a history of collaboration with contemporary artists, the Clark commissioned Kelly Akashi, Nairy Baghramian, Jennie C. Jones, Eva LeWitt, Analia Saban, and Haegue Yang to create new works of art in active dialogue with this specific environment. The artists conceived their works in response to sites of their choosing, knowing that visitors would have access day and night for more than a year. In development for several years, this exhibition came to fruition at a moment of dislocation, isolation, and uncertainty due to the pandemic. The familiar experiences of being outdoors and encountering works of art took on new meaning in our unexpectedly changed world, offering the comforts of nature and culture, community and solitude, engagement, and reflection.

Ground/work was organized by the Clark Art Institute with guest curators Molly Epstein and Abigail Ross Goodman.

Ground/work was made possible by Denise Littlefield Sobel. Major support for *Ground/work* was provided by Karen and Robert Scott and Paul Neely. Additional funding was generously provided by the Terra Foundation for American Art; The National Endowment for the Humanities: Exploring the Human Endeavor; Maureen Fennessy Bousa and Edward P. Bousa; Amy and Charlie Scharf; Elizabeth Lee; MASS MoCA; Chrystina and James Parks; Howard M. Shapiro and Shirley Brandman; Joan and Jim Hunter; James and Barbara Moltz; and a gift in honor of Marilyn and Ron Walter.

January 16, 2021–January 2, 2022

Erin Shirreff: Reminders

This year-long exhibition in public spaces around the Clark examined Erin Shirreff’s (b. 1975, British Columbia) practice—between analog and digital media, two and three dimensions, and still and moving images—and its fascination with the mythmaking behind art history. Through photographic manipulations of sculptures found in books, and ones of her own making, Shirreff asks what is left of the original experience of an artwork once it has entered the historical record, and what traces of an artist’s labor might still be legible after the fact. The exhibition included photographs on paper and aluminum that have been creased and cut to take on sculptural dimensions, as well as the artist’s video work. Shirreff’s painstaking process encourages slow looking, forensic attention to detail, and an appreciation that things may not be quite as they appear.

This exhibition was organized by the Clark Art Institute and curated by Robert Wiesenberger, associate curator of contemporary projects. Erin Shirreff’s work is courtesy of the artist; Sikkema Jenkins & Co., New York; and Bradley Ertaskiran, Montreal.



Analia Saban (b. Buenos Aires, 1980; lives and works in Los Angeles), *Teaching a Cow How to Draw*, 2020. Cedar wood, 620 ft. (189 m). Courtesy of the artist and Tanya Bonakdar Gallery, New York / Los Angeles

February 13–May 16, 2021

A Change in the Light: Cliché-verre in Nineteenth-Century France

Cliché-verre, a hybrid process developed in the mid-nineteenth century, combined the techniques of the graphic arts—namely drawing and printmaking—with those of the new medium of photography. This exhibition presented *clichés-verre* by five French artists—Jean-Baptiste-Camille Corot, Charles-François Daubigny, Eugène Delacroix, Jean-François Millet, and Théodore Rousseau. The works were drawn from a historic portfolio recently acquired by the Clark. Printed in 1921 from a set of original *cliché-verre* plates, the Clark’s portfolio is one of a special edition of just five that includes two variant printings of each plate. In addition to displaying a single complete set of plates, the exhibition featured a number of pairings of variant prints to demonstrate the range of expressive potential in printing a *cliché-verre*.

A Change in the Light: The Cliché-Verre in Nineteenth Century France was organized by the Clark Art Institute and curated by Andrew Kensett, a 2020 graduate of the Williams Graduate Program in the History of Art.

Generous support for this exhibition was provided by Denise Littlefield Sobel, with additional support from the Troob Family Foundation.

May 8–October 31, 2021

Claude & François-Xavier Lalanne: Nature Transformed

The imaginative and expertly crafted art of Claude Lalanne (1925–2019) and François-Xavier Lalanne (1927–2008) reflects their belief that the human, animal, and vegetal worlds share a profound kinship. Throughout their long careers, these artists looked to nature for inspiration, creating sculpture, furniture, and other works that morph natural objects into unexpected inventions that play with the boundaries between form and function. The married couple rarely collaborated on objects, but from 1966 on they referred to themselves jointly as “Les Lalanne” and to their works as “Lalannes.” They always exhibited together and over many years created a rich and diverse body of work. This was the first American art museum exhibition dedicated to the couple in over forty years, and the first museum exhibition since Claude Lalanne’s death in April 2019.

Claude & François-Xavier Lalanne: Nature Transformed was organized by the Clark Art Institute and curated by Kathleen M. Morris, Marx Director of Collections and Exhibitions and curator of decorative arts.

June 19–September 19, 2021

Nikolai Astrup: Visions of Norway

This exhibition celebrated the innovative Norwegian painter, printmaker, and horticulturist Nikolai Astrup (1880–1928). The first retrospective of this artist’s work in North America, *Visions of Norway* examined Astrup’s remarkable life, the development of his distinctive style, and his keen interest in the landscape and folk traditions of western Norway. With intense colors, patterned surfaces, and illogical perspectives, Astrup’s art is decidedly individual and modern, and invites discovery and enjoyment.

Nikolai Astrup: Visions of Norway was organized by the Clark Art Institute, in cooperation with KODE Art Museums and Composer Homes, Bergen; the Savings Bank Foundation DNB; and Prince Eugen’s Waldemarsudde. It was guest curated by independent scholar MaryAnne Stevens.

The exhibition was generously supported by the Savings Bank Foundation DNB. Significant funding was provided by the Asbjorn Lunde Foundation, Inc. with additional support from Richard and Carol Seltzer, Diane and Andreas Halvorsen, and the Norwegian Consulate General, New York. The exhibition catalogue was published with generous support from the Savings Bank Foundation DNB and additional support from the Asbjorn Lunde Foundation, Inc.



Nikolai Astrup, *Growing Season at Sandalstrand*, linoleum and woodblock, 1923; print, 1923. Color linocut and woodcut with hand coloring on paper, 16 9/16 x 21 in. (42 x 53.4 cm). Savings Bank Foundation DNB / KODE Art Museums and Composer Homes, Bergen

LOANS

Degas at the Opera
Musée d'Orsay, Paris, France, September 23, 2019
to January 19, 2020

National Gallery of Art, Washington, DC,
March 1, 2020 to October 12, 2020

1955.562, Hilaire Germain Edgar Degas,
Dancers in the Classroom

1955.1386, Hilaire Germain Edgar Degas,
Three Ballet Dancers

1955.1395, Hilaire Germain Edgar Degas,
The Violinist, Study for "The Rehearsal"

1971.41, Hilaire Germain Edgar Degas,
Studies of "The Borghese Gladiator"

Savour: Food Culture in the Age of the Enlightenment
Gardiner Museum, Toronto, Ontario, Canada, October 15,
2019 to January 19, 2020

Wadsworth Atheneum Museum of Art, Hartford,
Connecticut, February 29, 2020 to January 3, 2021

1955.132, Ebenezer Coker, *Soup Ladle*

1955.138, William Plummer, *Fish Slice or Pudding Trowel*

1955.170a d, Sebastian Crespel I, *Dish and Cover
with Stand and Lamp*

1955.390A, Paul de Lamerie, *Salt (one of set of
four Salts and Spoons)*

1955.390C, Paul de Lamerie, *Salt (one of set of
four Salts and Spoons)*

1955.390E, Paul de Lamerie, *Spoon (one of set of
four Salts and Spoons)*

1955.390G, Paul de Lamerie, *Spoon (one of set of
four Salts and Spoons)*

1975.25.4a b, Robert Calderwood, *Candlestick
(one of four)*

In the Picture

Van Gogh Museum, Amsterdam, The Netherlands,
February 20, 2020 to August 30, 2020

1955.14, John Singer Sargent, *Carolus Duran*



Paul de Lamerie, *Set of Four Salts and Spoons*, 1739/40,
silver. Clark Art Institute, 1955.390

**Natural Forces: Winslow Homer and Frederic
Remington**

Denver Art Museum, Denver, Colorado, June 26, 2020
to September 7, 2020

Portland Museum of Art, Portland, Maine, September
25, 2020 to November 29, 2020

Amon Carter Museum, Fort Worth, Texas, December
19, 2020 to March 30, 2021

1955.4, Winslow Homer, *Undertow*

1955.7, Winslow Homer, West Point, *Prout's Neck*

1955.775, Winslow Homer, *Fish and Butterflies*

**An Inner World: Seventeenth Century Dutch
Genre Painting**

Arthur Ross Gallery at the University of Pennsylvania,
Philadelphia, Pennsylvania, April 17, 2021 to July 25,
2021

1955.716, Gerrit Dou, *Girl at a Window*

Americans in Spain

Chrysler Museum of Art, Norfolk, Virginia ,
February 12, 2021 to May 16, 2021

Milwaukee Art Museum, Milwaukee, Wisconsin,
June 11, 2021 to October 3, 2021

1955.1, Mary Cassatt, *Offering the Panel to the
Bullfighter*

Feast for the Eyes: The Story of Food in Photography
The Polygon Gallery, North Vancouver, Canada,
March 4, 2021 to May 30, 2021

2000.8.2.9, Roger Fenton, *Ivory Tankard and Fruit*

Watanabe Seitei

The University Art Museum, Tokyo University of the
Arts, Tokyo, Japan, March 27, 2021 to May 16, 2021

1955.814, Watanabe Seitei, *Birds on a Branch*

Enchanted: A History of Fantasy Illustration
The Norman Rockwell Museum, Stockbridge,
Massachusetts, United States, June 12, 2021
to October 31, 2021

1987.60, John Martin, *Satan in Council, Paradise Lost,
Book 2, Line 1*

Monet at Étretat

Seattle Art Museum, Seattle, Washington, June 25,
2021 to October 17, 2021

1955.528, Claude Monet, *The Cliffs at Étretat*

**Private Lives: Home and Family in the Art of the
Nabis, 1890–1900**

Cleveland Museum of Art, Cleveland, Ohio, June 27,
2021 to September 20, 2021

Portland Art Museum, Portland, Oregon, October 24,
2021 to January 23, 2022 1979.23, *Pierre Bonnard,
Women with a Dog*

CLARK FELLOWS

Virginia Burrus

Syracuse University, Syracuse, New York
September–December 2020

Amy Freund

Southern Methodist University, Dallas, Texas
February–June 2021

Timothy Hyde

Massachusetts Institute of Technology
Cambridge, Massachusetts
September 2020–June 2021

Joan Kee

University of Michigan, Ann Arbor
September–December 2020

Jennifer Nelson

University of Wisconsin–Madison
February–June 2021

Glenn Peers

Syracuse University, Syracuse, New York
February–June 2021

Robert Schindler

Birmingham Museum of Art, Birmingham,
Alabama
March–April 2021

Jessica Vaughn

Visual Artist, Brooklyn, New York
September–December 2020

Sandra Weddle

Drury University, Springfield, Missouri
September–December 2020

SCHOLARLY PROGRAMS

September 24, 2020

Art Worlds of Brazil: Colonial Art and Architecture in Brazil

André Tavares

Federal University of São Paulo, Brazil

October 2, 2020

Clark Lecture

Memory and Place: Between Ballroom Marfa's "Hyperobjects" (2018) and Jerome's Life of Saint Hilarion (390)

Virginia Burrus

Syracuse University

October 23, 2021

Clark Lecture

Black and White Revisited

Joan Kee

University of Michigan

October 29, 2020

Art Worlds of Brazil: European Collections in Brazil

Patricia D. Meneses

State University of Campinas, UNICAMP, Campinas, Brazil

November 13, 2020

Clark Lecture

The Place-Based Networks of Sex Workers in Early Modern Venice

Sandra Weddle

Drury University

November 19, 2020

Art Worlds of Brazil: Nineteenth-Century Art Collections in Brazil

Valeria Piccoli

Pinacoteca São Paulo, Brazil

November 20, 2020

Clark Lecture

Depreciating Assets: Studio, Practice, Projects, Exhibitions

Jessica Vaughn

Brooklyn, New York

December 10, 2020

Art Worlds of Brazil: Indigenous Art and Art Collections in Brazil

Naine Terena

Catholic University of Mato Grosso do Sul, Brazil

January 28, 2021

Art Worlds of Brazil: Contemporary Art Circuits in São Paulo

Ana Magalhães

Contemporary Art Museum, University São Paulo, Brazil

February 25, 2021

Art Worlds of Brazil: African and Afro-Brazilian Art Collections in Brazil

Roberto Conduru

Southern Methodist University

February 26, 2021

Clark Lecture

The Mandyllion's Marital and Martial Message Machines

Glenn Peers

Syracuse University

March 2, 2021

Clark Lecture

Indifferent Objects: The Architectural Remains of Modernity

Timothy Hyde

Massachusetts Institute of Technology

March 19, 2021

Art Worlds of Brazil: Afro-Brazilian Contemporary Art Circuits in Brazil

Hélio Menezes

Independent Curator, São Paulo, Brazil

March 19, 2021

Clark Lecture

Making Visible/Rachel Ruysch

Robert Schindler

Birmingham Museum of Art

April 8–9, 2021

Clark Conference

Conservation | Making | Art | History

Convened by Caroline Fowler (Research and Academic Program, Clark Art Institute) and Alexander Nagel (New York University)

The conservation, preservation, and restoration of material culture has historically been closely joined to artistic practice and the study of the history of art. Over the last century, art conservation, art making, and the discipline of art history have become increasingly specialized and separated from one another—until recently. Developments in all three areas encourage a reconsideration of the innumerable threads that connect them to each other and to larger questions of cultural and environmental theory, anthropology, and philosophy. In this conference, participants considered various processes of maintaining, handling, reframing, and repurposing works of the past. The aim is to put those methods into dialogue with wider frames of practice and thinking. The contributors to this conference considered how conservation involves forms of artistic making, frames philosophical examinations of time, shapes inquiry into human and non-human agency, focuses ethical debates about memory and identity, and models forms of inhabitation and cohabitation.

April 16, 2021

Clark Lecture

The Ship of Faith Surrounded: The Genre of Encounter

Jennifer Nelson

University of Wisconsin–Madison

April 22, 2021

Art Worlds of Brazil: Art Galleries in São Paulo and São Paulo Art Fair

Felipe Chaimovich

Fundação Armando Alvares Penteado, São Paulo, Brazil

April 23, 2021

Clark Lecture

Man/Animal/Monarch/Nation: Hunting Art and Political Power in Eighteenth-Century France

Amy Freund

Southern Methodist University



Art Worlds of Brazil

May 14–15, 2021

A Clark Colloquium

Beauty, Sexuality, Selection

Convened by Emmelyn Butterfield-Rosen (Williams College) and Andrei Pop (University of Chicago)

This interdisciplinary colloquium stemmed from the conviction that the discipline of art history has much to contribute to, and much to gain from, deeper intellectual engagement with currently emerging research on Darwin's theory of sexual selection—as both a historical idea of aesthetic response and beauty, and as a theoretical concept that is back in play in current evolutionary thinking. In the year of the 150th anniversary of the publication of *The Descent of Man and Selection in Relation to Sex*, the colloquium was, to our knowledge, the first scholarly occasion to focus specifically on the aesthetic construction and implications of the controversial conception first elaborated in that landmark publication. Among the broad questions that a dialogue of scholars from diverse disciplinary perspectives addressed included: how did the existence of difference in the organic world—gender difference broadly but also more specifically racial difference in the human species—motivate Darwin's theory of an “aesthetic evolution” driven by animal and human perception of visual beauty? How did philosophical aesthetics contribute to Darwin's biological theory of beauty, and how did Darwin's biological theory of beauty unsettle the discipline of philosophical aesthetics? In which ways did the arts and visual cultures of Europe and elsewhere shape Darwin's aesthetic assumptions? How did, and how does, the concept of sexual selection destabilize the concept of “art” as a human cultural activity? How might “sexual selection” complicate historical and current delineations drawn between nature and culture, between the innate and the arbitrary? And how do Darwin's aesthetic doctrines sit within the larger purview of his revolution of teleology, his radical naturalist doubts about the rationality of biological adaptation, and racist and eugenic discourses?

Co-sponsored by the Williams College Graduate Program in the History of Art.

May 27, 2021

Art Worlds of Brazil: Modern Architecture and Landscape Design in Brazil

Vera Beatriz Siqueira

State University of Rio de Janeiro, Brazil

June 24, 2021

Art Worlds of Brazil: Japanese Art Traditions in Brazilian Contexts

Michiko Okano

Federal University of São Paulo, Brazil

June 25–26, 2021

A Clark Exhibition Concept Workshop

Black Orpheus: Jacob Lawrence & The Mbari Club
Convened by Kimberli Gant (The Chrysler Museum of Art) and Ndubuisi Ezeoluomba (New Orleans Museum of Art)

The planned exhibition on which this workshop centered intends to explore the connection between the African American artist Jacob Lawrence and his West African-based contemporaries during a period of artistic innovation emerging from socio-political upheaval. Lawrence presented eight tempera paintings of Lagos and Ibadan market scenes at the Mbari Gallery in Ibadan, Nigeria in 1964. These images were the culmination of an eight-month stay. He was hosted by the German scholar Ulli Beier, one of the Mbari Artists and Writers Club's directors. Lawrence's exhibition and residency placed him in conversation with an international consortium of artists, dramatists, and writers in post-Independence Nigeria. The other artists included Bruce Onobrakpeya, Vincent Kofi, Wole Soyinka, and Chinua Achebe, among others. This upcoming project focuses on Lawrence's interaction with the Mbari artists through the Mbari cultural magazine *Black Orpheus*. Knowledge generated from the workshop will give diverse perspectives and provide critical feedback on things such as the exhibition catalogue and education programming.

This program was supported by a grant from the Terra Foundation for American Art.

Podcast

In the Foreground: Conversations on Art & Writing

Season 1 (August–November 2020)

Featured interviews with Svetlana Alpers, Mieke Bal, María Magdalena Campos-Pons, C. Ondine Chavoya, Brigid Doherty, Gabriele Finaldi, Dell M. Hamilton, Michael Ann Holly, Lisa Lee, Steven Nelson, and Kristen Scheid

Season 2 (February–May 2021)

Featured interviews with Christoph Cox, Souleymane Bachir Diagne, Darby English, Genevieve Gagnard, Anne Helmreich, Robin James, Christina Kubisch, Alisa La Gamma, J. Vanessa Lyon, Brian Michael Murphy, Lorraine O'Grady, Lisa Pon, and Sandra Weddle

In the Foreground: Object Studies

Season 1 (June 2021)

Featured conversations with Amy Freund, Jordan Horton, Joan Kee, Charles Keiffer, Samantha Page, and Glenn Peers

Digital Newsletter

Dialogue & New Directions

No. 1 (September 2020)

Included essays by Claudia Mattos Avolese, Emmelyn Butterfield-Rosen, Jalen Chang, Jiat-Hwee Chang, Susan Gagliardi, Ivan Gaskell, Jeehee Hong, Dell M. Hamilton, David Joselit, Ashley Lazevnick, and Alice Matthews

No. 2 (June 2021)

Included essays by Daniel M. Abramson, Zeynep Çelik Alexander, Adrienne Childs, Christa Clarke, Lisa Dorin, Destinee Fillmore, Joan Kee, Ariel Kline, Elizabeth Mansfield, Michael Osman, Emily Pugh, Susan Roeper, Jennifer Sichel, Ajay Sinha, and Caitlin Woolsey



PUBLICATIONS

Lin May Saeed: Arrival of the Animals

Robert Wiesenberger; with contributions by Mel Y. Chen, Birgit Mutherich, and Lin May Saeed

The catalogue surveys Saeed's work and thinking, positioning them within a broader discourse on animals and animality in art and culture. Its title suggests the appearance of animals in humans' modern moral consciousness, simultaneous with their departure in the current era of mass extinction; and its design places special emphasis on typography and lush close-up photography.

ISBN: 9780300250862

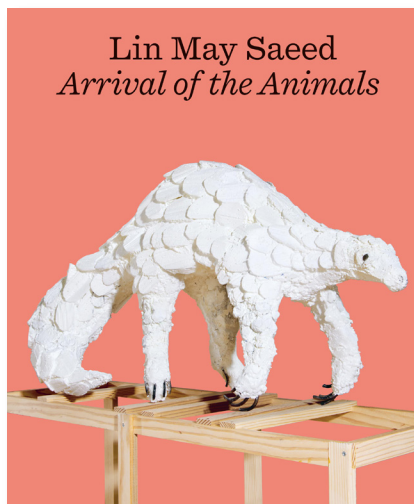
Publication Date: November 24, 2020

Distributed for the Clark Art Institute by Yale University Press

144 pages, 7 1/2 x 10

70 color illustrations

Paperback



Nikolai Astrup: Visions of Norway

Edited by MaryAnne Stevens; with a prelude by Karl Ove Knausgård, essays by Frances Carey, Jay A. Clarke, Robert Ferguson, and MaryAnne Stevens, and a chronology by Kesia E. Halvorsrud

This volume brings Nikolai Astrup's life and work to a North American audience, situating him within the history and culture of Norway and late nineteenth- and early twentieth-century art. The book's beautiful illustrations highlight the intensity of Astrup's palette, the innovative nature of his prints, and the magical realism of his landscapes steeped in folklore and local customs.

ISBN: 9780300250855

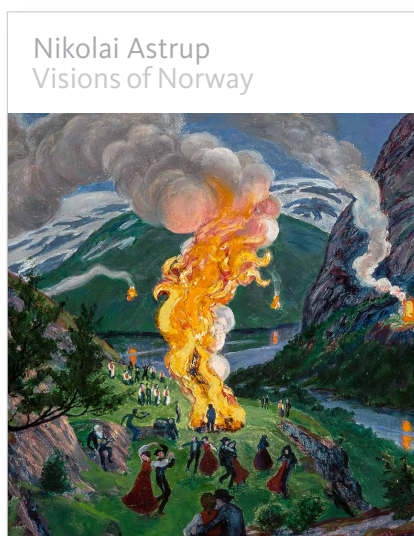
Publication Date: July 27, 2021

Distributed for the Clark Art Institute by Yale University Press, in cooperation with KODE Art Museums and Composer Homes, Bergen, Savings Bank Foundation DNB, and Prince Eugen's Waldemarsudde

240 pages, 9 x 11

203 color + b/w illustrations

Hardcover



LIBRARY

LIBRARY STATISTICS 2020

ACQUISITIONS

Books	1,836 titles (1,887 volumes) 225 gifts 59 exchanges
Auction catalogues	31 volumes
Journal subscriptions	360 titles
Archives	0 linear feet

CATALOGUING

Books	3,568 titles
Journals	46 titles
Auction catalogues	33 volumes
Digital objects added	13
Archival finding aids added	0

TOTAL HOLDINGS

Total catalogued volumes	286,932
Total archival holdings	2,127 linear feet
Total digital items	220,052
Total archival finding aids	139

LIBRARY USE

Readers' cards issued	0*
Visitors signed in	3,521
Books shelved	8,699
Scans supplied	17,676 (pages)
Scans made by patrons	7,989 (pages)
Reference queries	3,579
Reference queries, Archives	4
Interlibrary loan transactions	1,298 borrowing 899 lending
	2,197 Total interlibrary loan transactions

Circulation	5,963 check-outs 4,377 check-ins 3,834 holds 23 recalls**
	14,197 Total circulation activity

* No reader's cards were issued in 2020-21 due to the COVID pandemic.

** The capability to recall books was temporarily discontinued for most of the pandemic.

EDUCATION

July 1, 2020–June 30, 2021

The museum was closed during some of this time due to the COVID pandemic. In-person gallery talks did not resume until later in 2021.

School Group Visits (this includes digital engagements and digital “visits”)

Elementary Schools

Number of Groups: 10
Number of People: 182

Middle/High Schools

Number of Groups: 1
Number of People: 10

College Groups

Number of Groups: 4
Number of People: 79

SCHOOL TOTALS

Number of Groups: 15
Number of People: 271



Docent leading a student group

Adult Group Visits (this includes digital engagements and digital “visits”)

Public *Ground/work* Talks

Number of Groups: 35
Number of People: 340

Private Group Talks

Number of Groups: 11
Number of People: 632

ADULT TOTALS

Number of Groups: 46
Number of People: 972

ABSOLUTE TOTAL

Number of Groups: 61
Number of People: 1,243

MEMBER EVENTS



Unknown, “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. The Clark, 2018.7

July 2, 2020, 2020

Virtual Member Book Talk

Associate Curator of Contemporary Projects Robert Weisenberger joined Collections Development Librarian Terri Boccia for a discussion of artists’ books in the library’s collection.

August 20, 2020

Member Talk: *Lines from Life*

Manton Curator of Prints, Drawings, and Photographs Anne Leonard discussed the exhibition *Lines from Life* in a virtual talk for members.

September 9, 2020

Member Gallery Talk: *Astrup*

Curatorial Associate Alexis Goodin led a member gallery talk of *Nikolai Astrup: Visions of Norway*.

September 10, 2020

Member Rare Books Talk

Collections Development Librarian Terri Boccia led a virtual talk sharing some of the rare books in the library’s holdings.

October 22, 2020

Member Gallery Talk: Permanent Collection

A virtual, live-streamed talk with Marx Director of Exhibitions and Curator of Decorative Arts Kathleen Morris focused on objects in the permanent collection.

December 10, 2020

Rare Books Talk: Not Only Skin Deep—Images and Ideals of Beauty over Five Centuries

Collections Development Librarian Terri Boccia looked at illustrations from the Clark library’s special collections to consider how the concept of physical beauty has changed over centuries and cultures.

January 14, 2021

Member Gallery Talk: *Japanned Cabinet*

Marx Director of Exhibitions and Curator of Decorative Arts Kathleen Morris led a virtual member talk sharing insights on an early eighteenth century European bureau cabinet painted in a style known at the time as Japanning, which imitated the decorative motifs and lacquered painting techniques that were highly admired in Japanese and Chinese luxury goods so popular in that era.



Théodore Rousseau, *The Plain at Plante-à-Biau (La Plaine de la Plante à Biau)* (detail), 1862, printed 1921. *cliché-verre*, gelatin printing-out print. The Clark, 2020.2.72

February 25, 2021

Member Gallery Talk: *Cliché Verre*

This virtual members' talk on the *Cliché Verre* exhibition was presented by Andrew Kensett, exhibition curator and 2020 graduate of the Williams College Graduate Program in the History of Art. Kensett led a talk exploring the history of the hybrid *cliché-verre* printing process and the adoption and experimentation of the technique by a circle of French artists that included Jean-Baptiste-Camille Corot, Charles-François Daubigny, Eugène Delacroix, Jean-François Millet, and Théodore Rousseau.

March 25, 2021

Member Rare Books Talk

In an ongoing series of virtual rare books talks, Collections Development Librarian Terri Boccia shared insights.

May 20, 2021

Member Season Preview

Members of the Clark's curatorial team, including Alexis Goodin, Anne Leonard, Robert Weisenberger, and Kathleen Morris joined Hardyman Director Olivier Meslay in a lively discussion of the upcoming summer exhibitions that was followed by a question-and-answer session.

June 1, 2021

Member Rare Books Talk

Collections Development Librarian Terri Boccia and Associate Curator for Contemporary Projects Robert Wiesenberger continued their series of talks focusing on rare books in the library collection.

June 18, 2021

Member Talk and Tour of *Ground/work*

Grounds Manager Matthew Noyes led a walking tour through the landscape to explore the *Ground/work* exhibition and discuss the behind-the-scenes stories of the work involved in the installation of the Clark's first outdoor exhibition.

June 22, 2021

Member Talk: Nikolai Astrup

This virtual talk featured Jay A. Clarke, Rothman Family Curator of Prints and Drawings at the Art Institute of Chicago, discussing her research on Norwegian painter and printmaker Nikolai Astrup.

PUBLIC PROGRAMS

July–September, 2020

Virtual Summer Book Club

Monthly book group discussions featured works of fiction that related to favorite works of art in the Clark collection.

August 4–October 25, 2020

CATA Exhibition

Annual art show from Community Access to the Arts (CATA), *I Am a Part of Art*, presented at the Clark's Lunder Center at Stone Hill.



Pat Butler, *Organized Chaos* (detail), 2019. Acrylic on canvas

August 13, 2020

Ground/work Roundtable Webinar

Ground/work guest curators Molly Epstein and Abigail Ross Goodman were joined by Hardymon Director Olivier Meslay as they marked the installation of the Clark's first outdoor exhibition. The conversation was moderated by Robert Weisenberger, associate curator of contemporary projects.

August 22, 2020

American Modern Opera Company

Performance

A live performance held outdoors on the Clark's Fernández Terrace, featured Luigi Nono's *La lontananza nostalgica utopica futura* (1988-89), which takes as its inspiration a wall inscription the composer encountered in a monastery in Toledo: "Wanderer, there is no way, there is only wandering." AMOC violinist Miranda Cuckson was joined by electronic artist Christopher Burns in this innovative staging of the work, directed by Zack Winokur.

August 27, 2020

Lin May Saeed Book Launch Webinar

Associate Curator of Contemporary Projects Robert Weisenberger and editor Kevin Bicknell kicked off the virtual launch of the *Lin May Saeed: Arrival of the Animals* catalogue.

September 17, 2020

Clark Connects with Bénédicte Boisseron

Bénédicte Boisseron, associate professor of Afro-American and African Studies at the University of Michigan, held a conversation about animality and otherness. Boisseron, the author of *Afro-Dog: Blackness and the Animal Question* (Columbia University Press, 2018), spoke with Associate Curator of Contemporary Projects Robert Wiesenberger. The conversation was presented in conjunction with the exhibition *Lin May Saeed: Arrival of the Animals*.

September 20, 2020

Ruckus Concert

An outdoor performance from baroque band Ruckus, which debuted their project *Holy Manna*, a participatory singing practice that celebrates the history of the early American folk hymn.

October 3, 2020

Music Haul at the Clark

The Clark and Yellow Barn presented the Parker Quartet and Ayano Kataoka live on the Music Haul stage.

October 4–31, 2020

Outdoors October Art Kit Giveaway

Free prepackaged “outdoor art kits” themed around *Ground/work* were distributed to visitors.

October 2020–May 2021

First Sunday Free

Visitors enjoyed free admission to the Clark as part of the First Sunday Free program.

October 6, 13, 20, 27, 2020

Ground/work Outdoor Talk: Jennie C. Jones

Daily outdoor *Ground/work* talks led by Education Department staff, focused on Jennie C. Jones’ work *These (Mournful) Shores* (2020).

October 7, 14, 21, 28, 2020

Ground/work Outdoor Talk: Kelly Akashi

Daily outdoor *Ground/work* talks led by Education Department staff, focused on Kelly Akashi’s work *A Device to See the World Twice* (2020).

October 8, 15, 22, 29, 2020

Ground/work Outdoor Talk: Haegue Yang

Daily outdoor *Ground/work* talks led by Education staff, focused on Haegue Yang’s work *Migratory DMZ Birds on Asymmetric Lens* (2020).

October 9, 16, 23, 30, 2020

Ground/work Outdoor Talk: Nairy Baghramian

Daily outdoor *Ground/work* talks led by Education Department staff, focused on Nairy Baghramian’s work *Knee and Elbow* (2020).

October 20, 2020

Art Meditation Digital Series

A meditation video inspired by the Clark’s collections was released.

October 30, 2020

AMOC Virtual Premiere

Virtual premiere screening of the film *NONO* by the American Modern Opera Company, originally performed live at the Clark on August 21 and 22. The first thirty minutes of the event featured a question-and-answer session between Head of Public Programs Teal Baskerville and one of the AMOC artists.

November 12, 2020

Clark Connects with Pia Camil

Artist Pia Camil discussed her work and her current exhibition at the Clark, *Velo Revelo*. Camil, whose work explores the histories of fashion and postwar painting as well as questions of privacy, publicity, and femininity, was joined by Associate Curator of Contemporary Projects Robert Wiesenberger.

December 3, 2020

Clark Connects with Ewa Lajer-Burcharth

Ewa Lajer-Burchart, professor of Fine Arts in the Department of History of Art and Architecture at Harvard University, led a conversation on nineteenth century drawing and the role of the body image. Lajer-Burcharth, whose research spans from eighteenth and nineteenth century European art to contemporary art, as well as feminist and critical theory, was in dialogue with Manton Curator of Prints, Drawings, and Photographs, Anne Leonard.



Kelly Akashi (b. Los Angeles, 1983; lives and works in Los Angeles), *A Device to See the World Twice*, 2020. Optical acrylic, bronze, rope, 84 x 48 x 42 in. (213.4 x 121.9 x 106.7 cm). Courtesy of the artist, François Ghebaly Gallery, Los Angeles, and Tanya Bonakdar Gallery, New York

February 4–11, 2021

Valentine’s Day Digital Program

An art-making webinar to celebrate Valentine’s Day.



View of *Erin Shirreff: Reminders* at the Clark, January 16, 2021–February 2022. Works: Courtesy of the artist and Sikkema Jenkins & Co., New York.

February 13, March 13, 2021

Start with Art at Home (Digital Program)

A virtual preschool program on Zoom, inspired by works from the Clark’s collections.

February 13, 2021

Lines Ablaze: The Cliché-verre in Nineteenth-Century France (Opening Lecture)

In conjunction with the opening of *A Change in the Light: The Cliché-verre in Nineteenth-Century France*, Andrew Kensett, exhibition curator and 2020 graduate of the Williams Graduate Program in the History of Art, gave a talk exploring the history of the hybrid *cliché-verre* printing process and its adoption by a circle of French artists that included Jean-Baptiste-Camille Corot, Charles-François Daubigny, Eugène Delacroix, Jean-François Millet, and Théodore Rousseau.

March 3, April 7, May 5 2021

Zooming-in Virtual Gallery Talk

Virtual gallery talks held on Zoom.

March 9, 16, 2021

Spring and the Senses Writing Sessions (Digital Program)

Clark educators led a virtual writing exercise using open-ended prompts inspired by the Clark’s landscape paintings and works on paper. After the program, all participants were provided with additional nature writing prompts to activate the outdoors on their next springtime visit to the Clark’s *Ground/work* exhibition.

March 10, 2021

A Conversation with Erin Shirreff (Virtual)

Artist Erin Shirreff joined Associate Curator for Contemporary Projects Robert Wiesenberger to discuss her work and current exhibition at the Clark, *Reminders*.

March 23, 2021

Haunting Tones: A Conversation with Jennie Jones

Artist Jennie C. Jones was joined by Dr. Kimberly Juanita Brown, associate professor of English and Creative Writing at Dartmouth College and author of *The Repeating Body: Slavery’s Visual Resonance in the Contemporary* (Duke University Press), to discuss Jones’s site-specific installation in the *Ground/work* exhibition, *These (Mournful) Shores*.

April 6–13, 2021

Words and Weather: Writing Sessions

Clark educators led a virtual writing exercise using open-ended prompts inspired by skylscapes from the Clark’s collection. After the program, all participants were provided with additional writing prompts to save for a rainy day.

April 18–24, 2021

Outdoor Art April Art Kit Giveaway

Free prepackaged “outdoor art kits” themed around *Ground/work* were distributed to visitors for school vacation week.

April 29, 2021

Virtual Brown Bag Lunch: Field and Stream, Forest, and Studio: Barbizon Artists in the Outdoors

Presented by Anne Leonard, Manton Curator of Prints, Drawings, and Photographs, in conjunction with *A Change in the Light*, this talk explored a number of works from the Clark's collection that showcase the independent spirit and off-the-grid leanings of some of France's most beloved landscape artists.

May 1, 8, 15, 22, 29, 2021

June 5, 12, 19, 26, 2021

Ground/work Outdoor Talk: Lower Campus

Guided outdoor talks featuring three *Ground/work* installations on the lower campus: the Jennie C. Jones, Haegue Yang, and Analia Saban sculptures.

May 2, 9, 16, 23, 30, 2021

June 6, 13, 20, 2021

Ground/work Outdoor Talk: Upper Campus

Guided outdoor talks featuring three *Ground/work* installations on the upper campus: the Kelly Akashi, Nairy Baghramian, and Eva Lewitt sculptures.

May 6, 2021

Cliché-Verre Talk: Abelardo Morell (Virtual)

A webinar offered in conjunction with *A Change in the Light: The Cliché-Verre in Nineteenth-Century France*, featured artist Abelardo Morell discussing his work and the *cliché-verre* medium with Anne Leonard, Manton Curator of Prints, Drawings, and Photographs at the Clark.

May 8, 2021

Claude & François-Xavier Lalanne: Nature Transformed—Opening Lecture

Exhibition curator Kathleen Morris, Sylvia and Leonard Marx Director of Exhibitions and Curator of Decorative Arts, provided an overview of the *Nature Transformed* exhibition, exploring the stories behind the objects on display.



François-Xavier Lalanne, *Grand Rhinocéros V (Large rhinoceros V)*, 1988/1991. Patinated welded copper, closed: 49 5/8 x 100 3/8 x 28 3/8 in. Private Collection © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris. Photograph by Thomas Clark

May 11, 18, 2021

Stars and Stories: Writing Sessions (Virtual Program)

Clark educators led a virtual writing exercise using open-ended prompts inspired by night scenes and nocturnes from the Clark's collection.

May 28–30, 2021

Graduate Program Symposium

The Williams College/Clark Graduate Program in the History of Art presented its keystone academic event, with students of the Williams College Graduate Program in the History of Art Class of 2021 presenting their qualifying papers before a joint faculty-student committee.

June 5, 2021

The Rhinoceros, In All Its States

Exhibition curator Kathleen Morris explored the ways artists have used the image of the rhinoceros in their work. She focused particularly on François-Xavier Lalanne, who repeatedly employed the animal as a subject, including mounting an exhibition in 1980 called "*Le Rhinocéros dans tous ses états.*"



Nikolai Astrup, *Midsummer Eve Bonfire* (detail), after 1917. Oil on canvas, 23 5/8 x 26 in. (60 x 66 cm). Savings Bank Foundation DNB / KODE Art Museums and Composer Homes, Bergen



Midsummer Eve Bonfire Celebration. Photograph by Tucker Bair

June 10, 2021

Artist's Choice: Analia Sabin and Bill Fox in Conversation

Ground/work artist Analia Saban was joined by Bill Fox, director of the Center of Art and Environment at the Nevada Museum of Art, for a conversation about Saban's sculptural fence *Teaching A Cow How to Draw*.

June 17, 2021

MaryAnne Stevens' Opening Lecture: Nikolai Astrup

MaryAnne Stevens, guest curator of the exhibition, *Nikolai Astrup: Visions of Norway*, provided an introduction to the life and art of Norwegian painter, printmaker, horticulturalist, farmer, conservationist, Nikolai Astrup and explained his role as an advocate of Norwegian national identity.

June 23, 2021

Midsummer Eve Bonfire Celebration

In honor of Norway's traditional Midsummer Eve celebration, the Clark celebrated the Scandinavian holiday marking the shortest night of the year. The evening included a performance of traditional Norwegian folk dance accompanied by music played on the Hardanger fiddle and a bonfire, in observance of the cultural practices that were often featured in artist Nikolai Astrup's paintings.

June 27, 2021

Ground/work Talk and Tour with Molly Epstein and Abigail Ross Goodman

Exhibition co-curators Molly Epstein and Abigail Ross Goodman led a walking tour of the *Ground/work* installations across the Clark's campus. Epstein and Ross Goodman detailed their work developing the exhibition and coordinating the installation with the six artists whose works were represented.

June–August 2021

Summer Book Club

Monthly book group sessions focused on discussions of three novels by Norwegian authors. Conversations surrounded how these authors' treatment of identity and sense of place resonated with the life and work of Nikolai Astrup, whose paintings and prints were presented in the exhibition *Nikolai Astrup: Visions of Norway*.

NEW EMPLOYEES

Sarah Grandin, Clark-Getty Curatorial Fellow

Maureen Hart Hennessey, Director of Foundation and Government Relations

Rebecca Szantyr, Curatorial Assistant for Works on Paper

Carolynn McCormack, Communications Manager

Nicholas Costantino, Library Assistant

Kim McMann, Visitor Services Associate

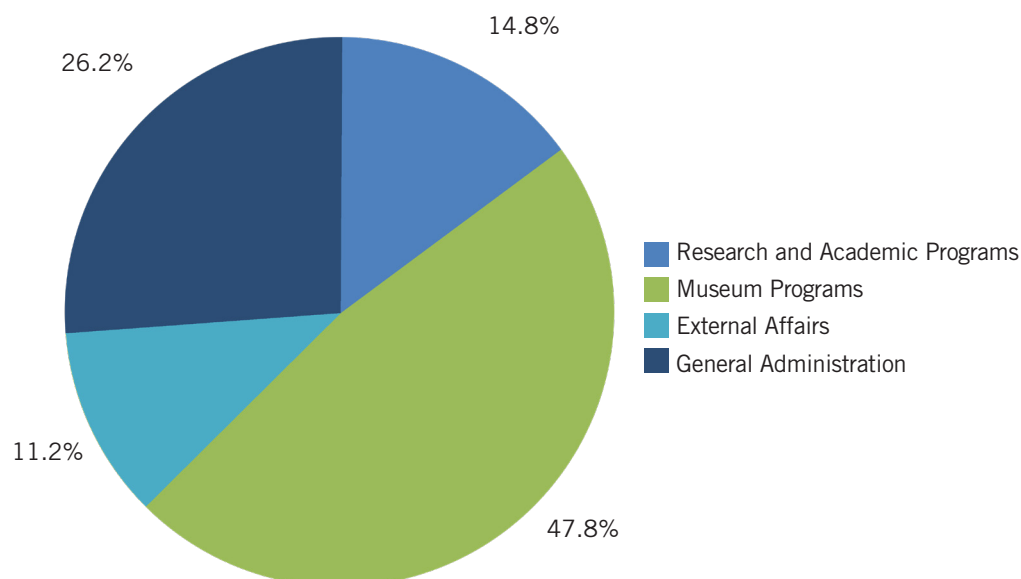
Blythe Romano, Lunder Special Assistant to the Director

FINANCIAL REPORT

Statement of revenue collected and expenses paid for the year ended June 30, 2021
(with comparative totals for the year ended June 30, 2019)

	2021	2020
OPERATING SUPPORT AND REVENUE		
From Investments	\$ 9,136,841	\$ 7,299,470
Memberships	1,156,092	1,151,074
Contributions and Grants	4,706,122	6,747,114
Earned Revenue	541,383	1,143,802
Other Income	228,215	527,098
TOTAL OPERATING REVENUE	\$15,768,653	\$16,868,558

OPERATING EXPENSES		
Research and Academic Programs	\$ 2,338,297	\$ 2,445,505
Museum Programs	7,534,338	8,458,519
External Affairs	1,761,088	1,632,337
General Administration	4,134,930	4,332,197
TOTAL OPERATING EXPENSES	\$15,768,653	\$16,868,558



Cover image: Tucker Bair