

# ANNUAL REPORT

Report for the fiscal year July 1, 2021–June 30, 2022

A photograph of various art supplies including paint jars in red, yellow, green, and purple, brushes in a clear container, and paint palettes on a light-colored table. The background is a blurred outdoor setting with greenery and colorful flags.

THE  
CLARK

# ANNUAL REPORT

Report for the fiscal year July 1, 2021–June 30, 2022

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# THE CLARK

# DIRECTOR'S FOREWORD

In this report for fiscal year 2022 (July 1, 2021–June 30, 2022), we capture a period that saw the Clark—and the nation—emerging from the long scourge of COVID and optimistically working for a return to “normal.” In such uncertain times, the respite and renewal offered by wandering our campus or exploring our galleries seemed more vital than ever.

July 2021 found our galleries full of joy and hopefulness. The artworks of Norwegian artist Nikolai Astrup provided inspiration and delight to our visitors, who enjoyed the opportunity to discover the beauty and depth of Astrup’s work as we introduced this revered Norwegian artist to American audiences. *Nikolai Astrup: Visions of Norway* was filled with vivid scenes capturing the majesty of the artist’s homeland, domestic paintings in which his love for his family was almost palpable, and charming depictions of Norwegian traditions and culture. We also indulged in numerous opportunities to learn about and celebrate Norwegian folklore, music, dance and history through a wonderful series of public programs throughout the summer.

Equally wonderful was our exhibition *Claude & François-Xavier Lalanne: Nature Transformed*, presented in the Michael Conforti Pavilion, an ideal setting in which to marvel at the wildly inventive and surreal sculptures, furniture, and jewelry created by the husband and wife team who collectively referred to themselves as Les Lalanne. The airy space held a fantastical array of creatures including a rhinoceros who transformed into a desk, a rabbit with wings and hooves, and a flock of woolly sheep, along with cabbages with chicken feet, and apples with lips, all looking out to a shimmering carp serenely swimming in our reflecting pool.

Our emphasis on nature extended through the second summer of *Ground/work*, the Clark’s inaugural outdoor exhibition of sculptural works by six contemporary artists in dialogue with our lands. Opening the exhibition in 2020 in the middle of a global pandemic was certainly never in our plans, but ultimately, *Ground/work* provided a serendipitous moment for us to fully embrace our campus and to encourage our visitors to explore art beyond our gallery walls. We welcomed tens of thousands of new visitors who wandered the meadows and the woodlands to appreciate the unique experience of art in nature.

In March 2022, a searing exhibition from our works on paper collection, *As They Saw It: Artists Witnessing War* opened against the tragic backdrop of the outbreak of war between Russia and Ukraine. In what would become one of his final reviews, *The New Yorker's* revered art critic Peter Schjeldahl noted the unintended coincidence, observing that the prints, drawings, and photographs in the Clark's exhibition "historicize war's sick seductiveness."

Despite the challenges the year brought to our world, the Clark's Board of Trustees and our entire staff spent much of this time working on one of the most optimistic and affirming exercises imaginable as we developed a new strategic plan to serve as a roadmap for our future. The plan envisions a transformational initiative that allows the Clark to implement exponential growth to further realize our ambitions. Remaining committed to our mission, we move forward with a renewed determination to find innovative new approaches to welcome all visitors, enhance our offerings, and further the ways in which we can help to connect people to art, ideas, and nature.

A handwritten signature in black ink, reading "O. Meslay". The signature is fluid and cursive, with a long, sweeping horizontal line extending to the right from the end of the name.

Olivier Meslay  
Hardyman Director

# MILESTONES

- The Clark’s Board of Trustees adopted a new strategic plan, charting a course for the Institute’s future.
  - The plan focuses on providing greater accessibility to all that the Clark offers its visitors and community.
  - Deepening its commitment to education, the plan envisions new initiatives to engage learners of all ages and the development of residential technical fellowships to train emerging museum professionals.
  - By conscientiously expanding the Clark’s acquisitions practices, the plan creates exciting new opportunities for the Clark to acquire works that will expand the scope of the collection.



- The Clark received a Frankenthaler Climate Initiative grant from the Helen Frankenthaler Foundation to support visual arts organizations in efforts to achieve carbon neutrality.
- The 2022 Clark Prize for Excellence in Arts Writing was presented to Hilton Als (below left) and Helen Molesworth (below right) at a ceremony in Los Angeles.



# ACQUISITIONS

Alexandre Clément  
 French, 1775–1808  
 After Louis Léopold Boilly  
 French, 1761–1845  
**Reunion of Artists (Réunion d'artistes)**, 1804  
 Stipple engraving and engraving  
 Gift of Olivier Meslay in honor of Étienne Bréton  
 2021.9a

Alexandre Clément  
 French, 1775–1808  
 After Louis Léopold Boilly  
 French, 1761–1845  
**Key for Reunion of Artists (Réunion d'artistes)**, 1804  
 Engraving and etching  
 Gift of Olivier Meslay in honor of Étienne Bréton  
 2021.9b

Hortense Haudebourt-Lescot  
 French, 1784–1845  
**The Wedding Trip (Le Voyage de Noces)**, 1825  
 Oil on canvas  
 2021.10

Manufacturer: Josiah Wedgwood  
 English, 1730–1795  
**Medallion produced for the Society for Effecting the Abolition of the Slave Trade**, c. 1787–1790  
 Jasperware  
 Gift of Frank and Katherine Martucci  
 2021.11.1

James Van Der Zee  
 American, 1886–1983  
 Printer: Richard Benson  
 Publisher: Graphics International, Ltd.  
**Marcus Garvey and Garvey Militia, Harlem**, 1924,  
 printed 1975  
 Gelatin silver print  
 Gift of Frank and Katherine Martucci  
 2021.11.2

Émile Bernard  
 French, 1868–1941  
**Mary Mother of God with a Lily (Sainte Marie Mère de Dieu avec un lys)**, 1895  
 Lithograph with hand coloring on laid paper  
 2021.12

Maker Unknown  
 English  
**Jug in the form of a bear holding a caricature of Napoleon Bonaparte**, c. 1813  
 Lead-glazed earthenware  
 2021.13.1a-b

Maker Unknown  
 English  
**Nursery mug with abolitionist image and poem**, c. 1825  
 Lead-glazed earthenware  
 2021.13.2

Maker Unknown  
 English  
**Dish with abolitionist image and poem**, c. 1833  
 Lead-glazed earthenware  
 2021.13.3



Maker Unknown, English, *Jug in the form of a bear holding a caricature of Napoleon Bonaparte*, c. 1813, lead-glazed earthenware. The Clark, 2021.13.1a-b



Ammi Phillips, *Portrait of Catharine Couenhoven Clark* (detail, c. 1819–1820, oil on canvas. Gift (Partial and Promised) of Nathan Kernan in memory of Michael J. and Margot Starr Kernan. 2021.15

Manufacturer: Enoch Wood and Sons  
English, active 1820–1846

**Coffeepot: Lafayette at Franklin's Tomb**, 1825–1840  
Transfer-printed earthenware  
Gift of Abby Pratt in memory of her husband, Lawrence Spencer Pratt of West Stockbridge  
2021.14a-b

Ammi Phillips  
American, 1788–1865  
**Portrait of Catharine Couenhoven Clark**, c. 1819–1820  
Oil on canvas  
Gift (Partial and Promised) of Nathan Kernan in memory of Michael J. and Margot Starr Kernan  
2021.15

Léon Bonvin  
French, 1834–1866  
**Trois Deufs (Three Eggs)**, 1860  
Brown ink and opaque watercolor heightened over graphite on wove paper  
Gift of Herbert and Carol Diamond  
2021.16.1

Alexandre Cabanel  
French, 1823–1889  
**Rocky Landscape**, c. 1850–1860  
Transparent and opaque watercolor, with ink and graphite on light gray paper  
Gift of Herbert and Carol Diamond  
2021.16.2

Théodore Chassériau  
French, 1819–1856  
**The Return of the Prodigal Son**  
(*Le Retour de l'enfant prodigue*), c. 1835  
Graphite on paper  
Gift of Herbert and Carol Diamond  
2021.16.3

Théodore Caruelle d'Aligny  
French, 1798–1871  
**Landscape, Collonges**, 1869  
Graphite on paper  
Gift of Herbert and Carol Diamond  
2021.16.4

Pierre-Jean David d'Angers  
French, 1788–1856  
**Portrait of Reverend Martin, Curate of Montrevault, and Tristan Martin**, 1824  
Graphite on paper  
Gift of Herbert and Carol Diamond  
2021.16.5

Paul Delaroche  
French, 1797–1856  
**Study for [?] the Execution of Lady Jane Grey**, c. 1834  
Graphite on off-white wove paper  
Gift of Herbert and Carol Diamond  
2021.16.6

Charles François Eustache  
French, 1820–1870  
**Landscape with a Tree**, 1864  
Charcoal and graphite with white chalk on paper  
Gift of Herbert and Carol Diamond  
2021.16.7

Louis François  
French, 1814–1897  
**A Man Reading by Candlelight**, 1864  
Black and red chalk heightened with white on grey laid paper  
Gift of Herbert and Carol Diamond  
2021.16.8

Henry Bonaventure Monnier  
French, 1799 or 1805–1877  
**Young Midshipman**, 1838  
Watercolor and graphite on paper  
Gift of Herbert and Carol Diamond  
2021.16.9

Jean-François Raffaëlli  
French, 1850–1924  
**Man in the City's Outskirts**, c. 1885  
Black chalk and pastel on light brown laid paper  
Gift of Herbert and Carol Diamond  
2021.16.10

Emile Sagot  
French, 1805–c. 1875  
**View of Château on a River**, 1860  
Chalk and graphite on blue-grey paper  
Gift of Herbert and Carol Diamond  
2021.16.11

Carle Vernet  
French, 1758–1836  
**An Arab on a Charging Horse**, c. 1805–1825  
Watercolor, brown wash, and brown ink on paper  
Gift of Herbert and Carol Diamond  
2021.16.12

Ernest Barrias  
French, 1841–1905  
**Portrait of Architects Gerhardt and Nouguet with Ernest Barrias**, 1866  
Bronze  
Gift of Herbert and Carol Diamond  
2021.16.13

Emile Antoine Bourdelle  
French, 1861–1929  
**Coquelin Cadet**, c. 1891  
Patinated plaster  
Gift of Herbert and Carol Diamond  
2021.16.14

Jean-Baptiste Carpeaux  
French, 1827–1875  
**A Standing Woman**, c. 1870  
Terracotta mounted on a red-black marble base  
Gift of Herbert and Carol Diamond  
2021.16.15

Pierre-Jean David d'Angers  
French, 1788–1856  
**Ambrose Paré**, cast c. 1840  
Bronze  
Gift of Herbert and Carol Diamond  
2021.16.16

Gabriel-Jules Thomas  
French, 1824–1905  
**La Verité**, 19th century  
Terracotta  
Gift of Herbert and Carol Diamond  
2021.16.17



Pierre-Jean David d'Angers, *Ambrose Paré*, cast c. 1840, bronze. Gift of Herbert and Carol Diamond. 2021.16.16

Manufacturer: Tiffany & Co.  
American, founded 1837–present  
**Cake Knife**, c. 1870–1875  
Sterling silver  
Gift of Kathleen and Kim Harwood  
2021.17

William-Adolphe Bouguereau  
French, 1825–1905  
**Study of Satyr for Nymphs and Satyr**, c. 1873  
Oil on canvas  
Gift of Michael and Cydney Reeve  
2021.18

Henri Charles Guérard  
French, 1846–1897  
**The Tortured, or Decapitated Head (Le supplicié, ou Tête décapitée)**, before 1888  
Etching and aquatint in brown ink on laid paper  
2022.1



Félix Hilaire Buhot, *The Cliff—Bay of Saint-Malo (La Falaise—Baie de Saint-Malo)*, 1889–1890, heliogravure with etching, drypoint, and aquatint on wove paper. 2022.4

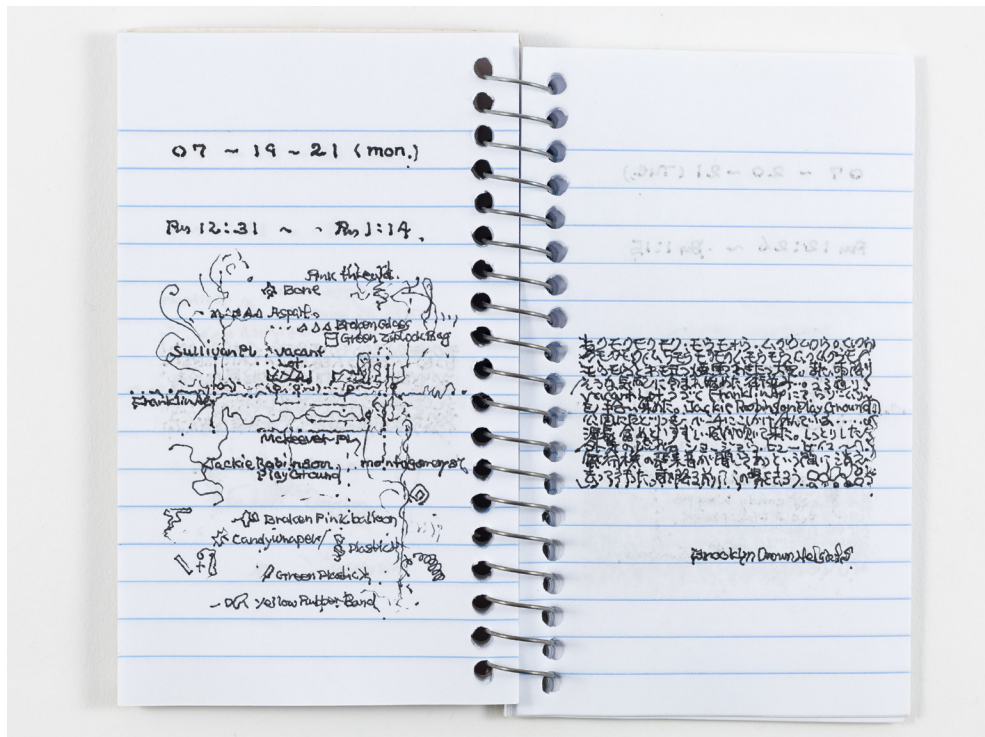
Printmaker: Philips Galle  
 Flemish, 1537–1612  
 After Jan van der Straet, called Stradanus  
 Flemish, active in Italy, 1523–1605  
*Sculptura in æs (The Invention of Copper Engraving)*,  
 c. 1591  
 Engraving  
 2022.2

Adolphe Martial Potémont, called Martial  
 French, 1828–1883  
 Printer: Abraham Beillet  
 French, active 1850–1876  
**Publisher: Cadart & Luquet**  
*Letter on the Elements of Etching (Lettre sur les  
 éléments de la gravure à l'eau-forte)*, 1864  
 Etching  
 2022.3a-e

Félix Hilaire Buhot  
 French, 1847–1898  
***The Cliff—Bay of Saint-Malo (La Falaise—Baie de  
 Saint-Malo)***, 1889–1890  
 Heliogravure with etching, drypoint, and aquatint on  
 wove paper  
 2022.4

Félix Hilaire Buhot  
 French, 1847–1898  
 After John Constable  
 English, 1776–1837  
***The Storm, after Constable (L'orage)***, 1879  
 Drypoint, etching, aquatint, and roulette in brown on  
 thin laid paper  
 2022.5

# NOTABLE LIBRARY ACQUISITIONS



Yuji Agematsu, *ZIP: 01-01-14 ... 12-31-14*. Limited edition. New York: Thea Westreich Wagner/Ethan Wagner, 2015. Acquired by the Clark

Yuji Agematsu  
*ZIP: 01-01-14 ... 12-31-14*. Limited edition  
New York: Thea Westreich Wagner/Ethan Wagner, 2015  
Acquired by the Clark

Tauba Auerbach  
*Pilot Wave Induction II*  
New York: Diagonal Press, 2018  
Acquired by the Clark

Léon Baranger  
*Almanach du Franc Buteur pour 1926*  
Paris: Le Livre, 1926  
Acquired by the Clark

Sophie Calle  
*Los Angeles*  
Paris: Item Editions, 2002  
Acquired by the Clark

Carolina Caycedo  
*Libro Río Serpiente*  
Bogotá: Torreblanca Agencia Gráfica, 2017  
Acquired by the Clark

John Constable  
*Various Subjects of Landscape, Characteristic of English Scenery*  
London: Published by Mr. Constable, 1830–32  
Gift of Katharine Shelley Mercer

Olfert Dapper  
*Naukeurige beschrijvinge der Afrikaensche gewesten ... [and] Naukeurige beschrijvinge der Afrikaensche eylanden ...*  
Amsterdam: Jacob van Meurs, 1668  
Purchased with funds provided by Andrew P. Zoito, Jr. In memory of Dorothy R. Zoito and Andrew P. Zoito, Sr.

Paul Goesch  
*Isaac Bekommt Rebecca zum Weibe : eine Geschichte aus der Heiligen Schrift*  
Potsdam: Hadern Verlag, 1923  
Acquired by the Clark

Edmond de Goncourt  
*Les Types de Paris / Dessins de Jean-François Raffaëlli*  
Paris: E. Plon, Nourrit et Cie, 1889  
Acquired by the Clark



Olfert Dapper *Naukeurige beschrijvinge der Afrikaensche gewesten ... [and] Naukeurige beschrijvinge der Afrikaensche eylanden ...* Amsterdam: Jacob van Meurs, 1668. Purchased with funds provided by Andrew P. Zuito, Jr. In memory of Dorothy R. Zuito and Andrew P. Zuito, Sr.

Henrik Grevenor  
***Norvegijas Tagadnes Telojosas Makslas Izstade***  
 Riga: Rigas Pilsetas Makslas Muzeja, 1934  
 Acquired by the Clark

Paul Iribe  
***Parlons Français***  
 Paris: Librairie Floury, 1934  
 Acquired by the Clark

Ilya Kabakov  
***"Leftovers" from the "Universal System of Images"***  
 Manuscript  
 The artist, 1969–83  
 Gift of Michael and Joan Salke

Barbara Kruger  
***TV Guides: a Collection of Thoughts About Television***  
 New York: Kuklapolitan Press, 1985  
 Acquired by the Clark

David Laing  
***Etchings by Sir David Wilkie, R.A. limner to H.M. for Scotland and by Andrew Geddes, A.R.A.***  
 Edinburgh: printed by R. & R. Clark, 1875  
 Gift of James Bergquist

Maxime Lalanne  
***Traite de la Gravure a l'Eau-Forte***  
 Paris: Vve Cadart, 1878  
 Gift of James Bergquist

Sol Lewitt  
***Variations on I Am Still Alive On Kawara***  
 Firenze & Lugo: Exempla & Exit, 1988  
 Acquired by the Clark

Boris Michailov  
***Unvollendete Dissertation = Unfinished Dissertation.***  
 Manuscript  
 The artist, 1984–85  
 Gift of Michael and Joan Salke

Gérard de Nerval  
***Poésies par Gérard de Nerval; Eaux-fortes originales par Delaroché-Vernet***  
 Extra-illustrated  
 Paris: Chez Jean Porson, 1947  
 Bequest of Inge-Lise Eckmann Lane

Claes Oldenburg  
***Geometric Mouse, Scale D***  
 Los Angeles: Gemini G.E.L., 1971  
 Acquired by the Clark

Priya Pereira  
***Ode to an Onion***  
 Mumbai: Pixie Books, 1999  
 Acquired by the Clark

Ennemond Alexandre Petitot  
***Raisonnement sur la Perspective, Pour en Faciliter l'Usage aux Artistes***  
 Paris: Chez Le Cn. Jourdan, 1803  
 Acquired by the Clark

F. W. Ruckstull  
***Bolshivism in Art, and Its Propagandists by Veritas***  
 New York: Veritas Publishing Co., 1924  
 Acquired by the Clark

Veronika Schäpers  
***Henry David Thoreau: Walden; Solitude***  
 Karlsruhe: Veronika Schäpers, 2021  
 Acquired by the Clark

George Tscherny  
***Mathematica: a World of Numbers and Beyond***  
 [Exhibition designed by Charles and Ray Eames.]  
 New York: 1964  
 Acquired by the Clark

# EXHIBITIONS

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.

Major support for *Claude & François-Xavier Lalanne: Nature Transformed* was provided by Denise Littlefield Sobel. Significant funding was provided by Sylvia and Leonard Marx and by the Kenneth C. Griffin Charitable Fund, with additional support from Jeannene Booher, Agnes Gund, and Robert D. Kraus. The exhibition catalogue has been published with the generous support of Denise Littlefield Sobel, with additional support from the Kenneth C. Griffin Charitable Fund and Furthermore: a program of the J.M. Kaplan Fund.

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 the 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, Williamstown, Massachusetts, 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.

BELOW: Claude Lalanne, *Les Berces adossées (The hogweed back-to-back)*, 2015, bronze. Private collection. © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris. RIGHT: Nikolai Astrup (Norwegian, 1880–1928), *Bird on a Stone*, woodblock (detail), c. 1905–14; print, by 1914. Color woodcut on paper, 17 1/2 x 12 7/8 in. (44.5 x 32.7 cm). Savings Bank Foundation DNB / KODE Art Museums and Composer Homes, Bergen



July 17–October 3, 2021

### Dürer and After

Until well into the fifteenth century, printmaking in Europe was regarded not as an art form but as a utilitarian method of circulating imagery. That began to change with Albrecht Dürer (German, 1471–1528), one of the first European artists whose prints garnered appreciation as art. He was revered for his technical virtuosity, pictorial imagination, and vast production across print media. The bold AD monogram that adorned much of his work asserted his position not only as the maker, but as the author of a pictorial idea, “the likes of which,” in his famous phrase, was “never before seen nor thought of by any other man.”

Dürer’s prints also inspired imitators, both during his lifetime and long afterward. These “after-Dürer” works reflect an array of motives: some copied in the spirit of learning, others sought to deceive by sowing confusion around an image’s true authorship. These replicas, imitations, and adaptations speak eloquently to Dürer’s legacy. In this exhibition, originals and copies were grouped together to reveal the complex afterlife of some of his most celebrated images.



November 1, 2021–January 31, 2022

### Anne Thompson: Trail Signs

Anne Thompson (b. 1963 in Fort Bragg, North Carolina) has long explored the shifting meaning of signs and symbols in relation to their social setting. At the beginning of the COVID-19 pandemic, she began designing bold, black-and-white posters and installing them on trail kiosks throughout Berkshire County. This unsanctioned project sought to complicate public messaging at a time when people increasingly sought meaning in the outdoors. Thompson continued this series at the Clark, where she used the existing trail kiosks on and around the museum campus for a rotating installation. Every two weeks, the artist installed new posters onto the blank surfaces of seven freestanding wood structures, for a total of forty-eight unique prints. Thompson is a visual arts faculty member at Bennington College, where she is director and curator of the Suzanne Lemberg Usdan Gallery.

**This project was presented in partnership with Williamstown Rural Lands Foundation.**

**This exhibition was organized by the Clark Art Institute and curated by Robert Wiesenberger, associate curator of contemporary projects.**



November 6, 2021–January 30, 2022

### Competing Currents: 20th-Century Japanese Prints

Japan’s printmaking landscape underwent an unprecedented tidal shift in the twentieth century. During the Edo period (1603–1867) a new market of middle-class patrons had encouraged artists to create expressive and iconic images for mass distribution. These prints, known as *ukiyo-e* (pictures of the floating world), became wildly popular, not only in Japan but across the globe when the country opened to international trade in the mid-nineteenth century. By the beginning of the twentieth century, however, woodblock prints had largely fallen out of vogue. Mass-market newspapers and magazines had taken Japan by storm, and the popular woodblock prints of the previous century seemed to many a relic of the past.

Despite these shifts, two movements reinvigorated the public’s relationship with printmaking in both Japan and the West: *shin-hanga* (new prints) and *sōsaku-hanga* (creative prints). The former was defined by a nostalgia for the premodern while the latter, rejecting the past entirely, embraced modernist and avant-garde sensibilities. In both movements, however, printmakers were forced to reckon with the legacy of *ukiyo-e*, new influences from European art, and the demands of a rapidly evolving global market. Simultaneously, a complete overhaul of Japan’s public infrastructure, two world wars, and a series of cataclysmic natural disasters continually disrupted artistic pursuits. Following differing politics and aesthetic ideals, twentieth-century Japanese printmakers responded to these events in varied and industrious ways, a fact reflected in the heterogeneity of their compositions. Though *shin-hanga* and *sōsaku-hanga* represent only a small part of a complicated evolution, these works provide a glimpse of the contested artistic currents that defined Japanese printmaking in the twentieth century.

**Generous support for *Competing Currents: 20th-Century Japanese Prints* was provided by Elizabeth Lee.**

***Competing Currents: 20th-Century Japanese Prints* was organized by the Clark Art Institute and curated by Oliver Ruhl, 2021 graduate of the Williams Graduate Program in the History of Art.**

ABOVE: Yoshida Hiroshi, *Suiren Marsh at Hakkōdasan*, 1929, color woodblock print. The Clark, gift of the Rodbell Family Collection, 2014.16.33  
LEFT: Anne Thompson: *Trail Signs*

December 11, 2021–March 6, 2022

### **Hue & Cry: French Printmaking and the Debate Over Colors**

Brightly colored prints and posters are synonymous with Paris in the 1890s—a period known as the Belle Époque (beautiful age). Yet their extraordinary popular appeal both then and now masks the fact that for a very long time color in print was an outlier phenomenon. Not only was printed color difficult and expensive to achieve, it was also frowned upon aesthetically. Critics at the time scorned color printmaking, calling it gaudy, garish, vulgar, cheap, showy, and commercial. These negative associations discouraged the practice even after technical advances made it more feasible and affordable. By the terms of the period, prints were understood as an art of black and white; if a print had color, it failed to qualify as fine art and had to be considered within some other classification, like illustration or advertising.

A century before the “color revolution” of the 1890s, color prints had already attained a zenith of technical perfection in France, but their popularity did not last. Extremely costly and intimately associated with the decadence of the monarchy, these exquisite printed confections saw both their relevance and their primary clientele disappear abruptly in the wake of the French Revolution. When color crept back into French printmaking toward the end of the nineteenth century, its reentry was eased by the example of Japanese *ukiyo-e* prints, then enjoying an immense vogue, and by progressive voices in the art world insisting that any means of expression chosen by an artist should be taken as legitimate. This launched a period of intense experimentation and production that spurred printmakers, seduced by the lure of color, to technically and aesthetically audacious feats. Still, color remained a problematic category: contested, controversial, and even forbidden at the Paris Salon until 1899. Ironically, the whiff of transgression may have fueled innovation: the great flowering of color printmaking waned once its fine-art status gained official acceptance.

***Hue & Cry: French Printmaking and the Debate Over Colors* was organized by the Clark Art Institute and curated by Anne Leonard, Manton Curator of Prints, Drawings, and Photographs.**

**This exhibition was made possible by Denise Littlefield Sobel.**

January 29, 2022–January 8, 2023

### **Tomm El-Saieh: Imaginary City**

The large-format, abstract paintings of Tomm El-Saieh (b. 1984, Port-au-Prince; lives and works in Miami) teem with dense and dynamic marks that evoke ornament, language, and architecture. By variously layering and erasing his linework and using vibrant color to optically push or pull his pictures, El-Saieh creates rhythmic, all-over compositions from which larger forms appear to emerge—testing both the limits of our perception and our expectations about abstraction.

The project title, which came from one of the works in the show, refers to a cityscape theme common in Haitian art (*Vilaj Imaginé*). El-Saieh’s paintings, which resemble informal urban plans, likewise develop intuitively, without the use of preparatory studies or outlines. For the artist, who has been unable to return to his birthplace in recent years as a result of the instability there, Port-au-Prince now also exists mainly as a figure in his memory and imagination—a site of joy and trauma, potential and uncertainty.

This yearlong special installation of four paintings by El-Saieh appeared in public spaces around the Clark and was free and open to the public.

***Tomm El-Saieh: Imaginary City* was organized by the Clark Art Institute and curated by Robert Wiesenberger, curator of contemporary projects.**



Tomm El-Saieh, *Canapé Vert*, 2021. Acrylic on canvas. Private Collection © Tomm El-Saieh; courtesy of the artist, Luhring Augustine, New York, and CENTRAL FINE, Miami Beach. Photo: Farzad Owrang

March 5–May 30, 2022

### **As They Saw It: Artists Witnessing War**

Images have long been an accompaniment to war, whether to document fast-paced events in the heat of battle, to sway public opinion through propaganda, or to convey deep emotions like grief and fear. *As They Saw It* presented four centuries of war imagery from Europe and the United States, with an emphasis on the period 1820–1920. The artists featured in this exhibition were not simply bystanders. Many of them served as soldiers or had been expressly commissioned as war artists. To a great extent, artists' nationality and backgrounds influenced the version of events they chose, or felt compelled, to present. Even those who worked far from the front lines were engaged in one side or the other of a battle of images—with representations of war playing a substantial role in how the parties to a conflict were perceived and how military and civilian experiences were interpreted, both in the moment and long afterward.

From a modern perspective, photography may seem like the most powerful tool for documenting war because of its assumed truth-value. Yet we know this is far from guaranteed. Nonphotographic media like drawings and prints may sometimes convey greater intensity of feeling. Even in the era of photography, there was still a demand for handmade, “interpretive” images of war. Artists continued to rely on more traditional media to tackle wrenching subjects like violence, cruelty, bodily injury, loss of loved ones, and death—which suggests that perhaps there were certain places that the camera could not go, or certain aspects of war that photography was powerless to express. Regardless of the medium, images from conflicts long past force a reconsideration of standard narratives and a confrontation with profound human experiences and emotions.

**Admission to the Clark was free to all veterans, active-duty military, and their families from March 5–May 30.**

June 18–September 18, 2022

### **Rodin in the United States: Confronting the Modern**

Auguste Rodin (French, 1840–1917) followed an unusual path to becoming one of the most innovative, influential, celebrated, and controversial sculptors of the late nineteenth and early twentieth centuries. Rejected at the prestigious École des Beaux-Arts, he studied instead at the Petite École, where copying traditional styles was promoted. For twenty years he worked for jewelers, decorative artists, and masons. He honed his skill as a modeler of clay in other sculptors' studios, taking evening art classes and eventually setting up his own studio where he worked from live models.

Beyond literary, historical, and religious subjects, Rodin was interested in expressing human emotion. He often broke from convention by representing people around him instead of models celebrated for their classical



Auguste Rodin, *The Thinker*, original model 1881–82, enlarged 1903, cast 1928. Bronze. The Baltimore Museum of Art: The Jacob Epstein Collection; 1930.25.1

beauty. Some of Rodin's sculptures looked unfinished to his contemporaries or bore the traces of his process. Rodin also exhibited fragments, going against academic standards that privileged pieces showing the whole body posed in a traditional manner. Further, some works had no narrative framework or expressed sexuality with an unapologetic frankness that was considered scandalous.

This exhibition explored how American collectors embraced Rodin's art over time, assembling collections of his sculptures and drawings and often giving them to public institutions. Rodin's reputation is firmly established in the United States today, but the path to his acceptance was a complicated, winding one, and the stories of the collectors and museums who embraced his work reveal a desire to look beyond the conventional to confront—and embrace—the modern.

***Rodin in the United States: Confronting the Modern* was organized by the Clark Art Institute and guest curated by independent scholar Antoinette Le Normand-Romain.**

**This exhibition was made possible by Denise Littlefield Sobel and Diane and Andreas Halvorsen. Major funding was provided by the Acquavella Family Foundation, with additional support from Jeannene Booher, Robert D. Kraus, the Robert Lehman Foundation, Carol and Richard Seltzer, and the Malcolm Hewitt Wiener Foundation. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.**

# LOANS

OL2020.7

## 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*

OL2021.1

## Monet at Étretat

Seattle Art Museum, Seattle, Washington,

June 25, 2021 to October 17, 2021

1955.528, Claude Monet, *The Cliffs at Étretat*

OL2021.3

## 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*

OL2021.20

## Turner's Modern World

Kimbell Art Museum, Fort Worth, Texas,

October 17, 2021 to February 6, 2022

Museum of Fine Arts, Boston, Massachusetts,

March 27, 2022 to July 10, 2022

1955.37, Joseph Mallord William Turner, *Rockets and Blue Lights (Close at Hand) to Warn Steamboats of Shoal Water*

OL2020.1

## Dürer's Journeys: Travels of a Renaissance Artist

The National Gallery, London, United Kingdom,

November 20, 2021 to February 27, 2022

1955.1848, Albrecht Dürer, *Sketches of Animals and Landscape*

OL2020.19

## Paintings on Stone: Science and the Sacred 1530–1800

Saint Louis Art Museum, St. Louis, Missouri,

February 20, 2022 to May 15, 2022

2010.7, Cavaliere d'Arpino (Giuseppe Cesari), *Perseus Rescuing Andromeda*

OL2021.4

## Renoir: Rococo Revival

Städelsches Kunstinstitut und Städtische Galerie,

Frankfurt am Main, Germany,

March 2, 2022 to June 19, 2022

1955.592, Pierre-Auguste Renoir, *Bouquet of Roses*

1955.595, Pierre-Auguste Renoir, *Woman with a Fan*

1955.612, Pierre-Auguste Renoir, *Portrait of Madame Monet (Madame Claude Monet Reading)*

OL2021.11

## Giovanni Boldini: Pleasures and Days

Petit Palais, Musée des Beaux-Arts de la Ville de

Paris, Paris, France,

March 29, 2022 to July 24, 2022

1955.647, Giovanni Boldini, *Return of the Fishing Boats, Étretat*

1955.648, Giovanni Boldini, *Young Woman Crocheting*

1955.650, Giovanni Boldini, *Crossing the Street*

1955.651, Giovanni Boldini, *Guitar Player*

OL2022.2

## Winslow Homer: Crosscurrents

The Metropolitan Museum of Art, New York, New York,

April 4, 2022 to July 31, 2022

The National Gallery, London, United Kingdom,

September 10, 2022 to January 8, 2023

1955.4, Winslow Homer, *Undertow*

1955.770, Winslow Homer, *An October Day*

1955.774, Winslow Homer, *Perils of the Sea*

1955.1492, Winslow Homer, *A Good Pool, Saguenay River*



Winslow Homer, *An October Day*, 1889, watercolor over graphite, with scraping, on cream wove paper. The Clark, 1955.770

OL2022.4

## Past/Present: Expanding the Stories of Glass

Corning Museum of Glass, Corning, New York,

May 14, 2022 to January 8, 2023

1955.16, Gilbert Stuart, *George Washington*

OL2021.8

## Sargent, Whistler, and Venetian Glass: American Artists and the Magic of Murano

Amon Carter Museum, Fort Worth, Texas,

June 25, 2022 to September 11, 2022

Mystic Seaport Museum, Mystic, Connecticut,

October 15, 2022 to February 27, 2023

1955.580, John Singer Sargent, *A Venetian Interior*

1968.10, James McNeill Whistler, *The Riva No. 2*

1994.15.3, James McNeill Whistler, *Doorway*

# CLARK FELLOWS

**Roberto Conduru**

Southern Methodist University, University Park, Texas  
September–December 2021

**Susan Dackerman**

Independent Scholar  
June–August 2021

**Julie Nelson Davis**

University of Pennsylvania, Philadelphia, Pennsylvania  
June–August 2021

**Brigid Doherty**

Princeton University, Princeton, New Jersey  
June–August 2021

**Vashti Dubois**

The Colored Girls Museum, Philadelphia, Pennsylvania  
January–June 2022

**Rachel Ama Asaa Engmann**

Christiansborg Archaeological Heritage Project, Accra, Ghana  
November–December 2021

**Cecilia Fajardo-Hill**

The UCLA Chicano Studies Research Center, Los Angeles, California  
September–December 2021

**Cynthia Hahn**

Hunter College, CUNY, New York City, New York  
September–December 2021

**Sarah Hamill**

Sarah Lawrence College, Yonkers, New York  
January–June 2022

**Ingmar Lähnemann**

Städtische Galerie Bremen, Bremen, Germany  
January–March 2022

**Ashley Lazevnick**

Washington and Lee University, Lexington, Virginia  
June–August 2021

**Lisa Lee**

Emory University, Atlanta, Georgia  
January–June 2021

**Christelle Lozère**

University of the Antilles, French West Indies  
April–May 2022

**Keisha Oliver**

University of The Bahamas, Nassau, Bahamas  
September–October 2021

**Lizabeth Paravisini-Gebert**

Vassar College, Poughkeepsie, New York  
January–June 2022

**Edward Payne**

Aarhus University, Aarhus, Denmark  
September–December 2021

**Jennifer Sichel**

University of Louisville, Louisville, Kentucky  
June–August 2021

**Irene V. Small**

Princeton University, Princeton, New Jersey  
September 2021–June 2022

**Ellen Tani**

Center for Advanced Study in the Visual Arts, Washington D.C.  
June–August 2021

# SCHOLARLY PROGRAMS

October 15, 2021

**Clark Lecture**

*Dancing Altars: Embodied Visualities in Togolese Sacred Arts*

Elyan Jeanine Hill

Southern Methodist University

October 22, 2021

**Clark Lecture**

*Almost Forgotten: Marginalized Histories in Bahamian Art (1950–1960s)*

Keisha Oliver

University of the Bahamas

October 29, 2021

**Clark Lecture**

*Advice, Revision, and Obliteration in the Carolingian Manuscript of the Utrecht Psalter*

Cynthia Hahn

Hunter College, CUNY

November 5, 2021

**Clark Lecture**

*Notes on a Decolonial Art History in Latin American and Latinx Art in the 20th and 21st Century*

Cecilia Fajardo-Hill

UCLA Chicano Studies Research Center

November 12, 2021

**Clark Lecture**

*Visualizing Violence in Early Modern Spanish Naples*

Edward Payne

Aarhus University

December 3, 2021

**Clark Lecture**

*Graphic Battles—Art as Quilombo*

Roberto Conduru

Southern Methodist University

February 24, 2022

**Virtual Lecture**

*The Organic Line: Towards a Topology of Weak Links*

Irene V. Small

Princeton University

February 24, 2022

**Book Talk**

*Modern Art and the Remaking of Human Disposition*

Emmelyn Butterfield-Rosen (Williams College Graduate Program in the History of Art) discussed her new book, *Modern Art and the Remaking of Human Disposition*, with Zeynep Çelik Alexander (Columbia University).

March 1, 2022

**Virtual Lecture**

*Thomas Hirschhorn: Communication, Circulation, and the City*

Lisa Lee

Emory University

March 15, 2022

**Research and Academic Program Lecture**

*There the Ozama Meets the Caribbean Sea: Dominican Art and Social Advocacy in the Ecotone*

Lizabeth Paravisini-Gebert

Vassar College

March 17, 2022

**Artist Talk**

*Imprinting Race*

Curlee Raven Holton

University of Maryland, College Park

March 18, 2022

**Imprinting Race: A Roundtable Discussion on the Materiality of Print and the Making of Race**

Participants included Horace Ballard (Harvard Art Museums), Layla Bermeo (Museum of Fine Arts, Boston), Jennifer Chuong (Harvard University), Jase Clark (Raven Fine Art Editions), Thadeus Dowad (Northwestern University), Kailani Polzak (University of California, Santa Cruz), and Curlee Raven Holton (Lafayette College and Raven Fine Art Editions).

April 5, 2022

**Research and Academic Program Lecture**

*Housework: A Memoir Museum*

Vashti Dubois

The Colored Girls Museum

April 12, 2022

**Research and Academic Program Lecture**

*Artistic Practices in the French West Indies in Context of the Slavery and Post-Slavery Eras (the 19th century to 1946)*

Christelle Lozère

University of the Antilles

May 3, 2022

*From the Tower to the Void: Mary Miss's Perimeters/Pavilions/Decoys (1978)*

Sarah Hamill

Sarah Lawrence College

# THE CLARK

## IN THE FOREGROUND: CONVERSATIONS ON ART & WRITING

May 10, 2022

***Cultural Appropriation in Revolutionary Times:  
Toussaint Louverture and Body Adornment***

**Anne Lafont**

EHESS, Paris, France

May 12, 2022

***MCLA Artist Lab Roundtable: Blackness as a  
Multifaceted Experience***

Caroline Fowler, Starr Director of the Research and Academic Program, was in conversation with Conrad Egyir, Joshua AM Ross, and Nathaniel Donnett, all of whom were in residence in North Adams in 2021–22 as part of the MCLA Artist Lab Residency.

### Podcast

***In the Foreground: Conversations on Art & Writing***

Season 3 (November–December 2021)

Featured interviews with Niall Atkinson, Kaira M. Cabañas, and Joseph Koerner

Season 4 (March 2022)

Featured interviews with Niall Atkinson, Koenraad Brosens, Jacqueline Francis, Susan Elizabeth Gagliardi, Paul B. Jaskot, Hubertus Kohle, Min Kyung Lee, Barbara McCloskey, Emily Pugh, and Blake Stimson

***In the Foreground: Object Studies***

Season 2 (February 2022)

Featured short meditations on a single work of art from graduate students in the Williams Graduate Program in the History of Art, Clark fellows, and other members of our scholarly community.

# PUBLICATIONS

## *Claude and François-Xavier Lalanne*

Kathleen M. Morris

François-Xavier (1927–2008) and Claude (1925–2019) Lalanne were a husband-and-wife team of artists who created inventive and often surprising works that have been widely admired and collected since the 1960s. This book presents a carefully selected group of sculptures that focus on a shared preoccupation of the artists: the transformation of natural forms to serve new purposes. Critical analysis explores the full breadth of the artists' careers; considers the complex issues of reception and categorization of their work; and prompts a reevaluation of the place their art occupies in the context of art museums, all while encouraging readers to consider relationships among nature, art, and their own encounters with both.

ISBN: 9780300250848

Publication date: September 21, 2021

Distributed for the Clark Art Institute by Yale University Press

136 pages, 10 1/2 x 9

90 color illustrations

Paperback with jacket



## *Ground/work*

Edited by Molly Epstein and Abigail Ross Goodman; with texts by Courtney J. Martin, Jenelle Porter, Pavel S. Pyś, Lumi Tan, Yesomi Umlu, and Robert Wiesenberger

A reverence for nature and a desire to further enliven the surrounding trails, pastures, and woods inspired *Ground/work*—the Clark Art Institute's first outdoor exhibition—which this book records and situates within the broader context of contemporary sculpture. The six major site-responsive commissions created by Kelly Akashi, Nairy Baghramian, Jennie C. Jones, Eva LeWitt, Analia Saban, and Haegue Yang are documented throughout the seasons, alongside texts that reflect upon and illuminate the individual and collective responses of artists. Process shots and working documents are placed alongside grand single shots of artworks and their landscape contexts. Critical texts represent a wide range of significant voices in the field of contemporary art.

ISBN: 9780300257601

Publication date: November 2021

Distributed for the Clark Art Institute by Yale University Press

242 pages, 9 1/4 x 11 3/4

200 color illustrations

Hardcover



***Journal of the Clark, Volume 22***

ISBN: 9781935998372  
Publication date: December 2021  
The Clark Art Institute  
48 pages, 8 1/2 x 11  
71 color images  
Magazine



# LIBRARY

## LIBRARY STATISTICS 2022

### ACQUISITIONS

Books	2,742 titles (2,765 volumes)
	434 gifts
	60 exchanges
Auction catalogues	29 volumes
Journal subscriptions	476 titles
Archives	0 linear feet*

### CATALOGUING

Books	2,962 titles
Journals	10 titles
Auction catalogues	29 volumes
Digital objects added	922
Archival finding aids added	0

### TOTAL HOLDINGS

Total catalogued volumes	290,139 (+ 6,140 electronic resources)
Total archival holdings	1,559 linear feet
Total digital items	220,794
Total archival finding aids	139

### LIBRARY USE

Readers' cards issued	0**
Visitors signed in	6,329
Books shelved	12,577
Scans supplied	17,651 (pages)
Scans made by patrons	39,124 (pages)
Reference queries	3,564
Reference queries, Archives	37
Interlibrary loan transactions	762 borrowing
	1,002 lending
	1,764 Total ILL transactions

Circulation	6,993 check-outs
	6,310 check-ins
	873 holds
	78 recalls
	14,254 Total circulation activity

\* No material was added to the archives from June 2021 to June 2022 due to the absence of an archivist until January 2022.

\*\* No readers' cards were issued in 2021–22 due to the COVID pandemic.

# EDUCATION

## School Group Visits (including guided, self-guided, and digital engagements)

### Elementary Schools

Number of Groups: 11

Number of People: 316

### Middle/High Schools

Number of Groups: 44

Number of People: 878

### College Groups

Number of Groups: 65

Number of People: 1,025

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### SCHOOL TOTALS

Number of Groups: 120

Number of People: 2,219

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## Adult Group Visits (including guided, self-guided, and digital engagements)

Number of Groups: 76

Number of People: 1,803

## PUBLIC TALKS

### Permanent Collection Gallery Talks

Number of talks: 31

Number of people: 444

### Special Exhibition Talks

Number of talks: 186

Number of people: 1,061

**Total number of public talks: 217**

**Total number of people: 1,505**



School group at the *Crystal*. Thomas Schütte, *Crystal*, 2015. Wood with zinc-coated copper. Lent by the artist

# MEMBER EVENTS



Nairy Baghramian, *Knee and Elbow*, 2020. Marble, stainless steel. Courtesy of the artist and Marian Goodman Gallery

September 9, 2021

## **Member Talk: Looking at Les Lalanne**

Members joined Olivier Meslay, Hardymon Director, and Kathleen Morris, Marx Director of Exhibitions and curator of *Claude and François-Xavier Lalanne: Nature Transformed*, for a walk-through and insider's look at the exhibition.

September 16, 2021

## **Member Highlights Talk: Dürer and After**

This in-gallery member talk focused on original versions and later copies of Albrecht Dürer's iconic works and provided some clues to telling the difference.

September 27, 2021

## **Member Appreciation Day**

Clark members enjoyed exclusive access on a day when the museum was closed to the public. They were invited to bring a friend and visit three exhibitions: *Claude and François-Xavier Lalanne: Nature Transformed*, *Dürer and After*, and *Ground/work*, the Clark's first outdoor exhibition.

October 16, 2021

## **Ground/work Walking Tour for Members**

Horticulturist and Clark Grounds Manager Matthew Noyes led a guided walk through *Ground/work*, the Clark's first outdoor exhibition. The nature of this event allowed visitors to learn about this exhibition in person with plenty of space for social distancing.

October 20, 2021

## **Member Rare Books Talk: Show and Tell:**

### **New Library Acquisitions**

Collections Development Librarian Terri Boccia shared an up-close look at some of the special books that entered the Clark's collection in 2020 and 2021. Highlights ranged from a 1541 illustrated volume from Antwerp to current books about the COVID-19 pandemic.

October 27, 2021

## **Member Talk: Saying Farewell to Les Lalanne**

As *Claude and François-Xavier Lalanne: Nature Transformed* drew to a close, curator and Marx Director of Exhibitions Kathleen Morris shared some favorite stories about her work on the project, including archival discoveries, "aha" moments, and the complexities encountered in creating the exhibition.

December 4–December 5, 2021

## **Member's Holiday Shopping Weekend**

Members received twenty-five percent off all merchandise in the Clark Museum Store during this special two-day event.

December 8, 2021

## **Member Rare Books Talk: Let It Snow!**

This event gave Clark members exclusive access to view a wide array of books from the Clark's library focused on wintery subjects.

December 10, 2021

**Exhibition Preview: *Hue & Cry: French Printmaking and the Debate Over Colors***

The opening of the Clark's exhibition on French printmaking was the perfect occasion to celebrate some of the treasures of the Institute's works on paper collection, including a wide array of sumptuously colored prints.

January 26, 2022

**Member Gallery Talk Series: New Acquisitions**

Alexis Goodin, curatorial research associate, delved into the life and work of the almost-forgotten Anna Alma-Tadema (1867–1943), a gifted painter of portraits and interiors in late nineteenth- and early twentieth-century England. The younger daughter of Sir Lawrence Alma-Tadema, she exhibited to much acclaim during her life and received prestigious commissions. Today, her best-known works are delicately wrought, carefully observed views of the interiors in which she lived and worked, including *The Garden Studio*, which the Clark acquired in 2020.

February 2, 2022

**Member Exhibition Highlights Tour: *Hue & Cry: French Printmaking and the Debate Over Colors***

Members joined Anne Leonard, Manton Curator of Prints, Drawings and Photographs, for an in-person talk featuring select works from the Clark's exhibition *Hue & Cry: French Printmaking and the Debate Over Colors*.

February 16, 2022

**Member Permanent Collection Talk: New Acquisitions: *As They Saw It: Artists Witnessing War***

Members joined Anne Leonard, Manton Curator of Prints, Drawings and Photographs, in this virtual live talk. They enjoyed a sneak preview of the *As They Saw It: Artists Witnessing War* exhibition, especially the photographs of Black American soldiers and veterans given to the Clark by Frank and Katherine Martucci.

February 23, 2022

**New Member Orientation Tour: Highlights of the Clark's Permanent Collection**

Esther Bell, Robert and Martha Berman Lipp Chief Curator, led the newest members of the Clark through specially selected highlights of the museum's beloved permanent collection.

March 2, 2022

**Member Exhibitions Highlights Tour: *Hue & Cry: French Printmaking and the Debate Over Colors***

Members joined Anne Leonard, Manton Curator of Prints, Drawings, and Photographs, for an in-person talk featuring select works from the Clark's exhibition *Hue & Cry: French Printmaking and the Debate Over Colors*.

March 9, 2022

**New Member Orientation Tour: Manton Study Center for Works on Paper**

Rebecca Szantyr, Curatorial Assistant for Works on Paper, introduced new members to the Manton Study Center for Works on Paper. Members explored how specially designed lighting, storage, and display features support close examination of artworks that are only shown occasionally due to their fragile nature. This visit concluded with a guided look at a selection of collection highlights.

March 16, 2022

**Member Rare Books Talk: Creation of *Eve*—50 Years of Women Book Artists**

In celebration of Women's History Month, Terri Boccia, Collections Development Librarian, looked at artists' books created by women over the last five decades. Whether notable for their content or form, these books all reflect the extraordinary creativity of their artists.

March 30, 2022

**Member Permanent Collection Talk: Recent Acquisitions, New Stories to Tell**

Members joined Kathleen Morris, Curator of Decorative Arts, in the Manton Study Center for a preview of some newly acquired objects, including ceramic objects made to promote the cause of abolition in the early nineteenth century, a coffeepot commemorating Lafayette's tour of the United States, and a British pitcher lampooning Napoleon Bonaparte.

April 6, 2022

**Member Highlights Talk: Tomm El-Saieh**

Robert Wiesenberger, associate curator of contemporary projects, discussed the dazzling, large-format paintings of Tomm El-Saieh, who was the subject of a year-long installation in public spaces at the Clark. The talk considered how El-Saieh, who is of Haitian, Palestinian, and Israeli descent, uses abstraction to work through complex questions of identity.

April 27, 2022

**Member Permanent Collection Talk: Hortense Haudebourt-Lescot: A Discovery**

Esther Bell, Robert and Martha Berman Lipp Chief Curator, presented a closer look at the Clark's newly acquired painting *The Wedding Trip* by Hortense Haudebourt-Lescot. Bell discussed why the Clark acquired this impressive piece by Haudebourt-Lescot—an artist widely acclaimed in her day, but lesser known now.

May 12, 2022

**Member South County Summer Preview**

Clark members were invited to the Berkshire Botanical Garden for a special conversation and reception with Esther Bell, Robert and Martha Berman Lipp Chief Curator, highlighting the Clark's summer exhibitions.

May 18, 2022

**Member Gallery Talk: As They Saw It: Artists Witnessing War**

Members joined Yuefeng Wu, Williams College graduate student and Manton Study Center for Works on Paper intern, to discuss the Clark's exhibition *As They Saw It: Artists Witnessing War*, for which Wu provided research.

May 26, 2022

**New Member Orientation Tour: Landscape and Sustainability at the Clark**

Members joined horticulturist and Clark Grounds Manager Matthew Noyes for an insider look at the land management, sustainability, and stewardship initiatives at the Clark. Members learned about the Clark's plans to preserve and sustain the Clark's natural beauty and resources so they can be enjoyed by generations to come.

June 15, 2022

**Member Rare Books Talk: The Myths of the Italian Renaissance**

In this talk, Yuefeng Wu, Williams College graduate student and Manton Study Center for Works on Paper intern, drew from five centuries of art publications from the Clark library to explore how Leonardo da Vinci, Michelangelo, and Raphael have each become enshrined as artistic legends. Wu looked at how the printing of texts and images about the masters has kept their figures fresh in our collective memory and how books and illustrations have renewed and perpetuated the masters' mythology.



Auguste Rodin, *Cambodian Dancer* (detail), 1906. Watercolor over graphite pencil on paper. Museum of Fine Arts, Boston. Bequest of John T. Spaulding.

June 22, 2022

**Member Exhibitions Highlights Tour: Rodin's Drawings**

In this highlights tour, Curatorial Research Associate Alexis Goodin discussed works on paper in *Rodin in the United States: Confronting the Modern*. Goodin explored Rodin's distinctive ways of drawing, from graphite sketches to works layered with watercolor washes to his sculptural cut-out drawings.

June 27, 2022

**Member Appreciation Day**

Clark members were invited to bring a friend for an exclusive visit to the galleries on a day when the museum was closed to the public. Clark curators offered highlights talks of the *Rodin in the United States* exhibition.

# PUBLIC PROGRAMS

## LECTURES & GALLERY TALKS

August 24–October 17, 2021

### **Ground/work Upper Campus Talk**

Clark educators led a guided walk and conversation about three *Ground/work* installations on the upper campus: Nairy Baghramian's *Knee and Elbow*, Eva Lewitt's *Resin Towers*, and Kelly Akashi's *A Device to See the World Twice*.

August 24–October 17, 2021

### **Ground/work Lower Campus Talk**

Clark educators led a guided walk and conversation about three *Ground/work* installations on the lower campus: Jennie C. Jones's *These (Mournful) Shores*, Analia Saban's *Teaching a Cow How to Draw*, and Haegue Yang's *Migratory DMZ Birds on Asymmetric Lens*.

August 24–August 31, 2021

### **Daily Gallery Talk: Nikolai Astrup: Visions of Norway**

Visitors explored the enchanting art in the exhibition *Nikolai Astrup: Visions of Norway* in this guided gallery talk. They took a closer look at a selection of paintings and prints from the exhibition and got to know Nikolai Astrup and the landscapes and experiences that inspired him.

September 8, 2021

### **In Conversation with Artist Nairy Baghramian**

Artist Nairy Baghramian and *Ground/work* guest curators Molly Epstein and Abigail Ross Goodman discussed Baghramian's *Knee and Elbow* and the process of making this new site-responsive commission for the Clark's first-ever outdoor exhibition.

September 13, 2021

### **In Conversation with Artist Kelly Akashi**

Artist Kelly Akashi discussed her practice and her work *A Device to See the World Twice*, currently on view in *Ground/work*, the Clark's first outdoor exhibition. Trained as an analog photographer, Akashi brings a documentarian's instincts and curiosity to a practice that embraces a range of diverse materials and age-old practices.

September 14, 2021

### **Astrup, Land, Landscape, and Nation**

In conjunction with the exhibition *Nikolai Astrup: Visions of Norway*, Patricia Berman, Theodora L. and Stanley H. Feldberg Professor of Art at Wellesley College, discussed Nikolai Astrup's work within the context of the identity of land and its representation in the Nordic countries from the 1890s to the 1920s.

September 18, 2021

### **Dürer: The Artist as Network: A Conversation with Parker Ito and Armin Kunz**

In this conversation, Old Master print dealer Armin Kunz and contemporary artist Parker Ito discussed the networks formed by Albrecht Dürer's printed imagery and the inexhaustible connections between old and new.

September 18, 2021–June 25, 2022

### **Experience the Permanent Collection: Weekly Gallery Talk**

Clark educators led guided talks in the galleries. Participants enjoyed a close look at some visitor favorites as they discovered the history of the museum and got to know the Clark's collection today.

September 19, 2021

### **Education Program Gallery Talk: Nikolai Astrup: Visions of Norway**

Visitors bid a fond farewell to the landscapes and lore of *Nikolai Astrup: Visions of Norway* in this closing-day gallery talk.

September 22, 2021–October 27, 2022

### **OLLI At the Clark: Artistic Visionaries: Frank Gehry and Christo**

The Osher Lifelong Learning Institute (OLLI) brought its popular education programming to the Clark with a series of five lectures on two of the dominant figures in twenty-first-century art and architecture, Christo and Frank Gehry. Thomas Krens, chairman and CEO of Global Cultural Asset Management and director emeritus of the Solomon R. Guggenheim Foundation, joined Jock Brooks, former deputy director of the Clark, to review the lives and work of these two artistic and architectural innovators.



Kasamatsu Shirō, *Shadow on the Waves* (detail), 1971, color woodblock print. The Clark, gift of the Rodbell Family Collection, 2014.16.51

September 26, 2021

**Bohemian Luxe: The Strange Journey of Les Lalanne from Brancusi's Woodpile to Marc Jacobs' Catwalk**

Adrian Dannatt, curator, independent art historian, and author of the 2018 book *Francois-Xavier & Claude Lalanne: In the Domain of Dreams*, provided an overview of the artists' spectacular careers, with a special focus on their roots in the Parisian art world of the 1960s.

October 3, 2021

**Albert and the Whale: Book Talk with Philip Hoare**

Visitors joined author Philip Hoare for a Zoom discussion of and reading from his critically acclaimed new book, *Albert and the Whale*. As noted in *The Guardian*, "the gifted writer summons the eclectic travels of Albrecht Dürer with captivating passion, poignancy, pure wonder, and a personal twist."

October 9, 2021

**Print Room Pop-Up: Boris Godunov**

Participants visited the Manton Study Center for Works on Paper before the broadcast of *The Met: Live in HD: Boris Godunov* and took a tour of the opera's Russian setting, through prints and drawings from the eighteenth through twentieth centuries.

October 19, 2021–June 21, 2022

**Education Program Reflections:**

**Introspective Gallery Talk**

Guests engaged with the Clark's collection through the lens of current events and personal interpretation in this series of introspective discussions, each focused on one or two objects in the galleries.

October 16, 2021

**Not the Last of the Mohicans: A History of the Stockbridge-Munsee Community: Lecture by Heather Bruegl**

When James Fenimore Cooper wrote *The Last of the Mohicans*, he created a false and lasting narrative. Contrary to Cooper's title, the Mohican Nation is alive and well today. At this lecture, visitors joined Heather Bruegl, Director of Education at Forge Project, to learn about the Stockbridge-Munsee Community and how they are not the last of the Mohicans.

October 23, 2021

**Living with Les Lalanne, At Home and In the Studio: A conversation with Brian McCarthy and Edith Dicconson**

Kathleen Morris, curator of *Claude and Francois-Xavier Lalanne: Nature Transformed*, moderated a conversation between Edith Dicconson, Senior Director at Kasmin Gallery, and designer Brian McCarthy, both of whom worked closely with Claude Lalanne for many years.

November 6, 2021

**Opening Lecture for Competing Currents: 20th-Century Japanese Prints: Lecture by Oliver Ruhl**

In this opening lecture by exhibition curator Oliver Ruhl, guests discovered two distinct but intertwining currents in twentieth-century Japanese printmaking—*shin-hanga* and *sōsaku-hanga*—and learned how artists from this period engaged with a shifting modernity.

November 7, 2021

**First Sunday Free: Competing Currents Gallery Talk**

Visitors experienced the special exhibition *Competing Currents: Twentieth-Century Japanese Prints* in this guided gallery talk.

December 4, 2021

**Print Room Pop-Up: *Eurydice***

Participants visited the Manton Study Center for Works on Paper before the broadcast of *The Met: Live in HD: Eurydice* and enjoyed a sampling of prints and drawings inspired by the gods, heroes, and legends of ancient Greece.

December 5, 2021

**Artist Walk with Anne Thompson**

Visitors joined local artist Anne Thompson for a walk through her outdoor exhibition *Trail Signs*. Thompson was joined by associate curator of contemporary projects Robert Wiesenberger. The walk culminated with a campfire and s'mores on Stone Hill.

December 11, 2021

***Hue & Cry: French Printmaking and the Debate Over Colors*—Opening Lecture**

Attendees joined Anne Leonard, Manton Curator of Prints, Drawings, and Photographs, for the opening lecture of the exhibition *Hue & Cry: French Printmaking and the Debate Over Colors*. The lecture explored the exhibition's central theme, considering the opposition to color in nineteenth-century French printmaking.

January 29, 2022

**Print Room Pop-Up: *Rigoletto***

Participants visited the Manton Study Center for Works on Paper before the broadcast of *The Met: Live in HD: Rigoletto* and enjoyed a sampling of prints, drawings, and photographs from composer Giuseppe Verdi's Italy.

February 2–May 16, 2022

**Meet Me at the Clark**

This free community education program is designed for people living with Alzheimer's disease and other dementias and their care partners. Participants enjoyed private access to the museum galleries for an hour of viewing and discussion of a selection of works in the permanent collection.

March 5, 2022

***As They Saw It: Artists Witnessing War*—Opening Lecture**

Attendees joined Anne Leonard, Manton Curator of Prints, Drawings, and Photographs, for the opening lecture of the exhibition *As They Saw It: Artists Witnessing War*. The exhibition and lecture explored the key role visual media have played in documenting military conflict.



Meet Me at the Clark.

March 6, 2022

**Intimate Color: The Print Portfolios of Bonnard, Vuillard, and Denis, 1899**

Mary Weaver Chapin, Curator of Prints and Drawings at the Portland Art Museum, led a virtual lecture in conjunction with the exhibition *Hue & Cry: French Printmaking and the Debate Over Colors*. Chapin spoke about three lithographic suites by Pierre Bonnard, Edouard Vuillard, and Maurice Denis, all of which were a part of the exhibition.

April 7, 2022

**Virtual Lunchtime Talk: A Market for Imitation: Engraving Drawing in Eighteenth-Century France**

Sarah Grandin, the Clark-Getty Curatorial Fellow, led a virtual lunchtime talk exploring works on paper from the Clark's collection to showcase the role prints played in making drawing more accessible to the public in eighteenth-century France.

April 9, 2022

**(Re)telling Stories in Photography about the Black Civil War Soldier: Lecture by Deborah Willis**

In this lecture, Deborah Willis, author of *The Black Civil War Soldier*, explored photography's role in telling and shaping African American narratives of the Civil War, the first conflict to be extensively documented through photographs. These photographs helped construct a national vision of blackness, war, and bondage. Willis hosted this talk in conjunction with the Clark's exhibition *As They Saw It: Artists Witnessing War*.

April 13, 2022

**Lecture: Maternal Absence and Pictorial Presence: Étienne Aubry's Farewell to the Wet Nurse (1776–77)**

Sarah Grandin, the Clark-Getty Curatorial Fellow, discussed depictions of motherhood in French art from the second half of the eighteenth century, using Étienne Aubry's *Farewell to the Wet Nurse* as her point of departure to decipher what was expected of mothers during the Enlightenment.

April 27, 2022

**Artist Talk and Book Launch: Anne Thompson**

Following Anne Thompson's recent exhibition *Trail Signs*, guests joined the artist to learn about her artistic and curatorial practice and to celebrate the launch of her limited-edition artist's book documenting the project.



May 7, 2022

**Print Room Pop-Up: Turandot**

Before the broadcast of *The Met: Live in HD: Turandot*, visitors enjoyed a sampling of prints, drawings, and photographs inspired by the nocturnal plot of Puccini's opera.

Pierre Bonnard (French, 1867–1947), *Child with Lamp (Enfant à la lampe)* (detail), 1896, lithograph in green, blue, pink, red, beige-pink on China paper. The Clark, 1962.8

May 29, 2022

**James Nachtwey on Photographing War**

Award-winning war photographer James Nachtwey addressed the ever-changing field of photojournalism and its dynamic and increasingly digital relationship with the world, with insights from his assignments in Afghanistan and, more recently, Ukraine.

May 30, 2022

**The History of the Mohican Vets: With Robert Little and Larry Hill**

In this virtual program, Robert Little and Larry Hill shared the history of the Mohican Vets, their personal experiences in defending this land, and their journey to document the service of Mohican veterans. Native Americans are known to have served—and continue to serve—in the United States military at one of the highest rates of all sectors of the country's population.

June 18, 2022

**Rodin in the United States: Confronting the Modern—Opening Lecture**

Antoinette Le Normand-Romain, the exhibition curator and former director general of the National Institute of the History of Art in Paris, presented the opening lecture of the exhibition *Rodin in the United States: Confronting the Modern*. The exhibition and the lecture considered the artist's legacy in the United States from 1893 to the present.



Auguste Rodin, *Cambodian Dancer* (detail), 1906. Watercolor over graphite pencil on paper. Museum of Fine Arts, Boston. Bequest of John T. Spaulding.

## COURSES

August 28, 2021

### **The Nature of Yoga**

Natasha Judson, owner of Tasha Yoga, led a free weekly class to provide a peaceful start to the weekend in tune with nature.

August 30, 2021

### **Outdoor Tai Chi**

Participants at all levels took a moment each week to reflect and refocus with free tai chi classes near the Clark's Reflecting Pool.

June 14, 2022

### **Hand-Building Hands: Workshop Series**

Attendees participated in a ceramics workshop series to explore the expressive qualities of hands in Rodin's sculptures and drawings and to create meaningful personal sculptures from clay.

## FAMILY EVENTS

September 18, 2021

### **Writing by Moonlight**

Visitors set their creativity alight under the waxing moon. They settled in on the Fernández Terrace as a facilitator guided them through moments of free writing and quiet contemplation of the landscape at night.

October 3, 2021

### **First Sunday Free: Outdoor Observation**

Visitors enjoyed free admission as part of the First Sunday Free program. The event's theme encouraged visitors to engage in the art of observing nature. A number of related activities were offered throughout the afternoon.

November 5, 2021–March 4, 2022

### **New Parents Gallery Talk**

The Clark offered guided, informal visits of the gallery for new parents and their infants.

November 7, 2021

### **First Sunday Free: Fit to Print**

Visitors enjoyed free admission as part of the First Sunday Free program. The day's theme celebrated the opening of *Competing Currents: Twentieth-Century Japanese Prints* with printmaking activities.

December 5, 2021

### **First Sunday Free: In for the Winter**

Visitors enjoyed free admission as part of the First Sunday Free program. Participants welcomed winter with themed activities, indoors and out.

December 11, 2021

### **Start with Art Preschool Program: Shapes and Colors**

Visitors enjoyed themed talks, illustrated gallery guides, and art-making activities specially designed for three- to six-year-olds and their parents. This month, they explored the bright and bold world of shapes and colors in art.

January 2, 2022

### **First Sunday: Elements of Surprise**

Visitors enjoyed free admission as part of the First Sunday Free program. Special themed activities encouraged participants to embrace the unexpected in the new year with activities related to mystery and illusions.



Gabriel Alexandre Decamps, *Cat, Weasel, and Rabbit* (detail), 1836, oil on canvas. The Clark, 1955.699

January 8, 2022

**Start with Art Preschool Series: Animals**

Visitors enjoyed themed talks, illustrated gallery guides, and art-making activities specially designed for three- to six-year-olds and their parents. This month, they explored the theme of animals in art.

February 6, 2022

**First Sunday Free: Illuminating Illustration**

Visitors enjoyed free admission as part of the First Sunday Free program. This month's event celebrated the art of illustration with themed activities.

February 10, 2022

**Valentine's Day: Art Cards**

Participants enjoyed the winter light in the Clark Center's lower lobby while making customized Valentine's Day cards and envelopes inspired by the collection.

February 12, 2022

**Start with Art Preschool Program: Flowers and Plants**

Visitors enjoyed themed talks, illustrated gallery guides, and art-making activities specially designed for three- to six-year-olds and their parents. This month, they explored the theme of flowers and plants in art.

March 6, 2022

**First Sunday Free: Whatever the Weather**

Visitors enjoyed free admission as part of the First Sunday Free program. Activities during the afternoon focused on the dawning of spring and the promise of warmer weather.

April 3, 2022

**First Sunday Free: Photography**

Visitors enjoyed free admission as part of the First Sunday Free program. Participants learned about different aspects of photography through themed activities, including a guided nature walk and a talk on outdoor photography.

May 1, 2022

**First Sunday Free: May Day at the Clark**

Visitors enjoyed free admission as part of the First Sunday Free program. The joys of spring were the focus of the day's themed activities, including maypole dancing and live music.

May 8, 2022

**Mother's Day at the Clark**

Visitors were encouraged to bring their mothers to the Clark to enjoy self-guided walks through the galleries focused on the theme of mothering. After getting inspired by the collection, they made bookmarks and cards for their mothers or other special people in their lives.

June 19, 2022

**Father's Day at the Clark**

Visitors were encouraged to bring their fathers to the Clark to enjoy self-guided walks through the galleries focused on fathers and father figures. After getting inspired by the collection, they made cards and bookmarks for their fathers or other special people in their lives.

## FILMS

August 25–August 31, 2021

### Norwegian Film Festival

In conjunction with the exhibition *Nikolai Astrup: Visions of Norway*, the Clark and Images Cinema partnered to present a four-week series of recent Norwegian films: *Astrup: Catching the Flame* (August 4–10), *Hope* (August 11–17), *What Will People Say* (August 18–24), and *The Men's Room* (August 25–31).

November 16, 2021

### Screening of Erin Shirreff's Video "Son" and Conversation with the Artist

Attendees enjoyed a free screening of Erin Shirreff's video *Son* (2018; 45 min. looped, silent). This large-scale projection based on a solar eclipse combines appropriated images with ones made by the artist to create a seamless, meditative work. Following the film screening, Montreal-based artist Erin Shirreff joined Robert Wiesenberger, associate curator of contemporary projects, for a conversation about *Remainders*, her exhibition at the Clark, and her latest body of work.

May 5, 2022

### As They Saw It Film Series: Representing War in Print and on Film

Clips from war films were compared with examples from the Clark's current exhibition *As They Saw It: Artists Witnessing War*. The conversation explored how the potential and limits of these reproducible media shape the stories they can tell about war. The event included a screening of *The Battle of San Pietro*, the short WWII propaganda film directed by John Huston that was famously rejected for use by the U.S. military.

May 11, 2022

**As They Saw It Film Series: Chimes at Midnight**  
Wars, real and fictional, shaped Orson Welles's career. *Chimes at Midnight*, a masterpiece of his later period, combines the destruction of war with Welles's fascination with Shakespeare's ultimate rascalion Sir John Falstaff. This screening was presented in conjunction with the Clark's exhibition *As They Saw It: Artists Witnessing War*.



Robert Mitchum in  
*The Night of the Hunter*  
(1955)

May 17, 2022

### Arthouse Film at the Clark: *Tout va Bien*

In 1972, before she visited Hanoi, Jane Fonda teamed up with Jean-Luc Godard to make *Tout va Bien* (*Everything's All Right*), a strange mixture of political disillusionment and direct cinematic address. The film marked Fonda's radicalization and the end of Godard's work with the far-left Dziga Vertov Group. *Tout va Bien* was introduced by Williams graduate student Ade Omotosho.

May 25, 2022

### As They Saw It Film Series: The Burmese Harp

Often called the greatest Japanese war film, *The Burmese Harp* tells the story of a surrendering regiment of Imperial Japanese soldiers. This screening was presented in conjunction with the Clark's exhibition *As They Saw It: Artists Witnessing War*.

June 22, 2022

### Outdoor Movie: *The Iron Giant*

The Clark launched its first outdoor summer film series. The first screening presented *The Iron Giant*, which tells a cautionary tale about the Cold War. Young Hogarth, who is obsessed with all things extraterrestrial, is the only one who takes reports of the landing of a metal giant seriously. His search is rewarded by the sighting of a metal-crunching, electricity-immune fifty-foot giant in the forest.

June 22, 2022

### Outdoor Film: *Night of the Hunter*

Reverend Charles Harry Powell's lust for gold leads him to little Pearl Harper and her older brother John, who are the guardians of their jailed father's stolen loot. *Night of the Hunter*—shot by legendary Orson Welles collaborator Stanley Cortez and the only film directed by Charles Laughton—is the most haunted and dreamlike of all American films, a gothic backwoods fairytale with the Devil at its heels.



The Knights Orchestra: A Norwegian Celebration

## PERFORMING ARTS

September 4, 2021

### **The Knights Orchestra: A Norwegian Celebration**

A joyous celebration of nature and Norway brought the return of the renowned Knights Orchestra to the Clark to celebrate the *Visions of Norway* exhibition. This free outdoor concert featured a new arrangement of traditional Norwegian folk music, Edvard Grieg’s *Holberg Suite*, and works by Anna Clyne and Ralph Vaughan Williams.

September 22, 2021

### **Bette Smith in Concert**

Rock and soul singer Bette Smith and her band brought their original sound and lots of fun to a free concert near the Clark’s Reflecting Pool.

October 2, 2021

### **I/O New Music: *Masque-Rondeau* by Eliza Brown**

The Williams College Percussion Ensemble performed Eliza Brown’s *Masque-Rondeau* under the direction of Matthew Gold as a part of the group’s continuing I/O program of new music. Every performance of *Masque-Rondeau* is a unique event, the details of which are determined by performers in real time as they respond to the score, the performance space, and one another.

October 9, 2021

### **The Met: Live in HD—*Boris Godunov***

Bass René Pape, the world’s reigning Boris, reprised his tremendous portrayal of the tortured tsar caught between grasping ambition and crippling paranoia, kicking off the highly anticipated 2021–22 season of the Metropolitan Opera’s *Live in HD* broadcasts.

October 30, 2021, November 13, 2021,  
and February 12, 2022

### **The Met: Live in HD—*Fire Shut Up in My Bones***

Grammy Award–winning jazz musician and composer Terence Blanchard’s adaptation of Charles M. Blow’s moving memoir was the first opera by a Black composer presented on the Met stage. The opera tells a poignant and profound story about a young man’s journey to overcome a life of trauma and hardship. Due to overwhelming demand, two encore broadcasts of the performance were screened following the initial presentation.

November 21, 2021 and April 16, 2022

### **Performing Artists in Residence Concerts**

Pianist Jeewon Park and cellist Edward Arron, co-artistic directors of the Performing Artists in Residence series at the Clark, resumed their popular concert series for its ninth year. The duo performed a special program of music for piano and cello on two separate occasions, including Mendelssohn’s *Sonata in B-flat Major for Cello and Piano, op. 45*; Arvo Pärt’s *Spiegel im Spiegel* (1978); and Rachmaninoff’s *Sonata in G Minor for Cello and Piano, op. 19*.

December 4, 2021

### **The Met: Live in HD—*Eurydice***

With a libretto by Sarah Ruhl adapted from her acclaimed 2003 play, this opera reimagines the Greek myth of Orpheus from Eurydice’s point of view. Rising American composer Matthew Aucoin carried on the tradition of adapting the familiar tale with this new take on the story.

December 4, 2021

**Updating Eurydice: An Adventure in Opera**

Composer Matthew Aucoin discussed his process in updating the ancient Greek myth for his new opera *Eurydice*. Soprano Liv Redpath performed selections from the opera, and Williams College music professor W. Anthony Sheppard led the pair in a discussion of the work.

December 26, 2021

**The Met: Live in HD—The Magic Flute**

Julie Taymor's kaleidoscopic production returned to select cinemas this holiday season in an encore presentation of the company's first-ever *Live in HD* transmission.

January 8, 2022

**The Met: Live in HD—Cinderella**

Laurent Pelly's storybook staging of Massenet's *Cendrillon* was presented with an all-new English translation in an abridged ninety-minute adaptation, with mezzo-soprano Isabel Leonard as its rags-to-riches princess.

January 13, 2022

**I/O Ensemble Performance**

I/O New Music, under the direction of Matthew Gold and the Williams College Department of Music, presented their annual festival of the music of now.

January 14, 2022

**I/O Fest Performance: Featuring Jacqueline Kerrod**

The Williams College Percussion Ensemble, under the direction of Matthew Gold and the Williams College Department of Music, presented the group's continuing I/O program of new music. In this performance, Jacqueline Kerrod presented improvisations for acoustic and electric harp.

February 26, 2022

**London National Theatre: Follies**

Thirty years after their final performance on the stage of the Weismann Theatre—and the night before the iconic building will be demolished—the Follies girls gather at the Weissmann to have a few drinks, sing a few songs, and lie about themselves. This screening was an encore presentation of the 2017 performance of one of Stephen Sondheim's most acclaimed musicals.

March 8, 2022

**Virtual Conversation: Soundings—New Music at the Clark: Some Favored Nook**

A new collaboration with the Nasher Sculpture Center, Dallas, brought the acclaimed Soundings music series to the Clark. In a special preview of the first season, *Soundings* artistic director Seth Knopp joined Olivier Meslay, Hardymon Director of the Clark, and Jeremy Strick, Nasher Sculpture Center Director, to mark the launch of the joint programming.

March 13, 2022

**The Met: Live in HD—Ariadne Auf Naxos**

The exhilarating soprano Lise Davidsen made her *Live in HD* debut in one of her signature roles: the mythological Greek heroine Ariadne of Strauss's enchanting masterpiece.

March 19, 2022

**Soundings: New Music at the Clark: Some Favored Nook**

In the inaugural performance of *Soundings: New Music at the Clark*, selections included two works focused on Walt Whitman's poetry—Kurt Weill's *Four Walt Whitman Songs* and George Crumb's *Apparition*—and composer Eric Nathan's song cycle *Some Favored Nook*.

March 26, 2022

**The Met: Live in HD—Don Carlos**

For the first time in company history, the Met presented the original five-act French version of Verdi's epic opera of doomed love among royalty, set against the backdrop of the Spanish Inquisition.

May 7, 2022

**The Met: Live in HD—Turandot**

Puccini's stirring opera took the stage in the company's dazzling, ever-popular production, with soprano Liudmyla Monastyrskya starring in the title role of the legendary cold-hearted princess.

May 21, 2022

**The Met: Live in HD—Lucia Di Lammermoor**

Soprano Nadine Sierra took on one of the repertory's most formidable and storied roles, the haunted heroine of Donizetti's *Lucia di Lammermoor*, in an electrifying new staging by Australian theater and film director Simon Stone, conducted by Riccardo Frizza.

May 22, 2022

***Soundings: This Land with Theo Bleckmann & The Westerlies***

Rousing brass band Theo Bleckmann & The Westerlies drew inspiration from the long history of protest music for this performance, which was delivered on the grounds of the Clark from a truck called the Yellow Barn Music Haul.

June 11, 2022

***The Met: Live in HD—Hamlet***

When Australian composer Brett Dean's *Hamlet* had its world premiere at the Glyndebourne Festival in 2017, *The Guardian* declared, "New opera doesn't often get to sound this good. . . . Shakespeare offers a gauntlet to composers that shouldn't always be picked up, but Dean's *Hamlet* rises to the challenge." This riveting contemporary masterpiece appeared live in cinemas, with Neil Armfield, who directed the work's premiere, bringing his acclaimed staging—and many of his original cast members—to the Met.

June 18, 2022

***Soundings: New Music at the Clark: The Other Mozart***

*Soundings: New Music at the Clark*, presented in collaboration with the Nasher Sculpture Center, continued with *The Other Mozart* and the story of Nannerl Mozart, sister of Amadeus. Nannerl was a prodigy who performed throughout Europe with her brother to equal acclaim, but whose work and story faded away.

## SPECIAL EVENTS

October 31, 2021

**Halloween at the Clark**

The Clark offered free admission for everyone who came dressed up like an artwork from the collection or one of the special exhibitions, and visitors were treated to Halloween-themed activities.

December 10, 2021

**Drawing Closer: Partial View**

Artists of all skill levels participated in an open hour of drawing, with inspiration from works in the Clark's collection that contain obscured subjects or may be unfinished.

January 14, 2022

**Drawing Closer: Snow Day**

Artists of all skill levels joined in an open hour of drawing, with inspiration from works in the Clark's collection that highlight winter weather and other forms of precipitation.

February 11, 2022

**Drawing Closer: Shadow Play**

Artists of all skill levels participated in an open hour of drawing, with inspiration from works in the Clark's collection that feature gradients of lighting.



*Soundings:* Theo Bleckmann & The Westerlies



Opening Celebration for *Rodin in the United States: Confronting the Modern*

March 11, 2022

**Drawing Closer: Think Spring!**

Artists of all skill levels spent an open hour of drawing, taking inspiration from works in the Clark's collection that suggest the pleasures and pastimes of spring.

April 22, 2022

**Drawing Closer: Still Life**

Artists of all skill levels participated in an open hour of drawing, with inspiration from works in the Clark's collection that show arrangements of objects.

May 13, 2022

**Drawing Closer: Bestiary**

Artists of all skill levels joined in an open hour of drawing, taking inspiration from works in the Clark's collection portraying the animal kingdom.

June 3, 2022

**Graduate Program Class of 2022 Symposium**

Graduating Masters degree students in the Williams College/Clark Graduate Program in the History of Art presented public talks on a wide variety of topics.

June 4, 2022

**Graduate Program Class of 2022 Hooding Ceremony**

Graduating Masters degree students in the Williams College/Clark Graduate Program in the History of Art participated in the traditional hooding ceremony, honoring the students' accomplishments and reflecting upon their experiences over the last two years.

June 10, 2022

**Drawing Closer: Headspace**

Artists of all skill levels took part in an open hour of drawing, with inspiration provided by works in the Clark's collection that present images of facial expressions, visages, bust-length portraits, and more.

June 17, 2022

**Exhibition Opening Celebration—*Rodin in the United States: Confronting the Modern***

Visitors joined in an opening celebration for *Rodin in the United States: Confronting the Modern*. They enjoyed light refreshments and viewed the first of the Clark's summer 2022 exhibitions.

# NEW EMPLOYEES

Mae Afriam, Library Assistant

Patrick Amuso, Facilities Assistant

Jeffrey Attridge, Development Associate for Prospect Research

Andrea Belair, Library Project Specialist

Helen Bennett, Lunder Special Assistant to the Director

Daphne Birdsey, Chief Advancement Officer

Mario Cesareo, Archives Assistant

April Clay, Senior Development Officer for Special Events

Roz Crews, Manager of Community Engagement Programs

Rebecca Goldbach, Inventory Clerk

Olivia Gravel, Visitor Services Associate

Emily Ha, Library Project Specialist

Derek Hansen, Graphic Design Associate

Annie Jun, Assistant Editor

Sophie Kerwin, Curatorial Assistant

Kolby Lampiasi, HVAC Technician

William Marceau, Museum Shop Retail Associate

Lily McGartland, Education Department Coordinator

Maggie O'Connor, RAP Program Coordinator

Elizabeth Paolucci, Editor/Production Manager

Jessica Pochesci, Associate Registrar

Theresa Rondeau, Facilities Specialist

Will Schmenner, Head of Public Programs

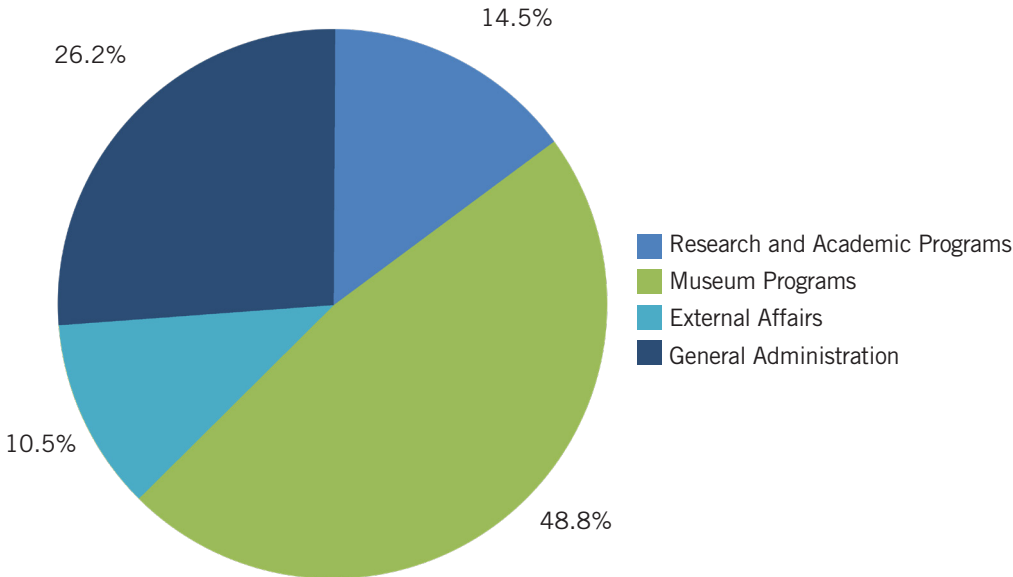
Colin Torre, Archivist and Records Manager

# FINANCIAL REPORT

Statement of revenue collected and expenses paid for the year ended June 30, 2022  
(with comparative totals for the year ended June 30, 2021)

	2022	2021
<b>OPERATING SUPPORT AND REVENUE</b>		
From Investments	\$ 12,057,508	\$ 9,136,841
Memberships	1,389,264	1,156,092
Contributions and Grants	4,502,039	4,706,122
Earned Revenue	916,917	541,383
Other Income	519,899	228,215
<b>TOTAL OPERATING REVENUE</b>	<b>\$19,385,627</b>	<b>\$15,768,653</b>

<b>OPERATING EXPENSES</b>		
Research and Academic Programs	\$ 2,813,315	\$ 2,338,297
Museum Programs	9,456,621	7,534,338
External Affairs	2,042,997	1,761,088
General Administration	5,072,694	4,134,930
<b>TOTAL OPERATING EXPENSES</b>	<b>\$19,385,627</b>	<b>\$15,768,653</b>



**Cover image:** Making art is every bit as fun as looking at art. The Clark offers a wide array of programs that encourage artists of all ages to express themselves creatively. Photo: Tucker Bair.