



Pierre-Auguste Renoir, *Girl with a Fan*, 1879. Oil on canvas, 65.4 x 54 cm. Sterling and Francine Clark Art Institute

A Passion for Renoir: Sterling Clark and the Impressionists
Thursday, October 13th
11:00am

Kathleen Morris, Interim Senior Curator, Marx Director of Collections and Exhibitions, Curator of Decorative Arts

Beginning in 1916 with the purchase of his first Renoir *A Girl Crocheting*, Sterling Clark embarked on what would become a lifelong passion for collecting paintings by Renoir and other Impressionist artists. Over the first half of the 20th century, both he and his wife Francine amassed a major collection of works by the artist and his contemporaries. Despite the eventual large scale of their collection, the Clarks always remained highly selective in their purchasing choices and had specific time periods, subjects, and themes that they favored. This lecture will discuss both how the Clarks came to accumulate such a spectacular array of Impressionist works and also how the Clark's present collection reflects the interests of its founders.

Series Sponsor



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Registration information

Series admission:
 Includes 4 lectures with gourmet luncheons
 \$175 DCA members, \$195 public

Single lecture with gourmet luncheon
 \$50 DCA members, \$55 public

Single lecture-only admission (walk-ins welcome)
 \$20 DCA members, \$25 public

Prepayment is required for all lunch reservations by noon on the Friday preceding each lecture, and may be purchased at dariendca.org or through the DCA office at 203-655-9050 ext. 10.

Specially designed luncheons by Diane Browne Catering. Luncheons follow the lecture.



NOTES
 Lucy and House, *Renoir in the Barnes Foundation*. New Haven: Yale University Press, 2012. Introductory Essay, John House, *Renoir: Between Modernity and Tradition*

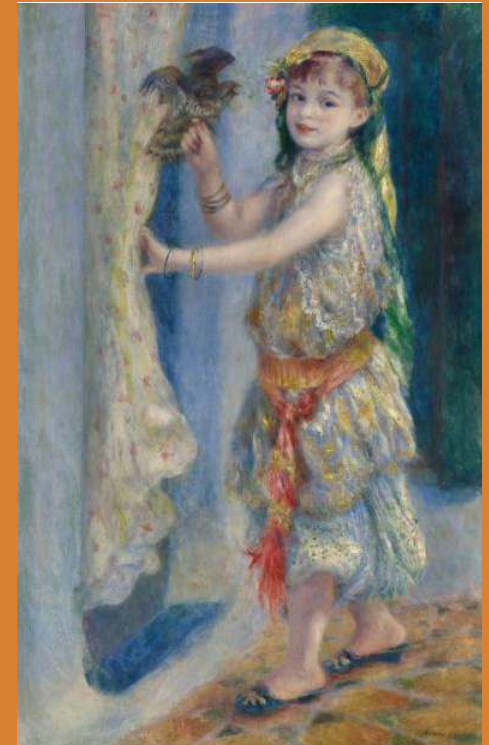


274 Middlesex Road
 Darien, CT 06820
 203-655-9050
 info@dariendca.org
 dariendca.org



2016 DCA Art Lecture Series

Between Modernity and Tradition: Impressionism



Pierre-Auguste Renoir, *Child with a Bird (Mademoiselle Fleury in Algerian Costume)*, 1882. Oil on canvas, 126.4 x 78.1 cm. Sterling and Francine Clark Art Institute

Presented by Williamstown, MA Curators:

Jay A. Clarke
 Kathleen Morris
 Sterling and Francine Clark Art Institute

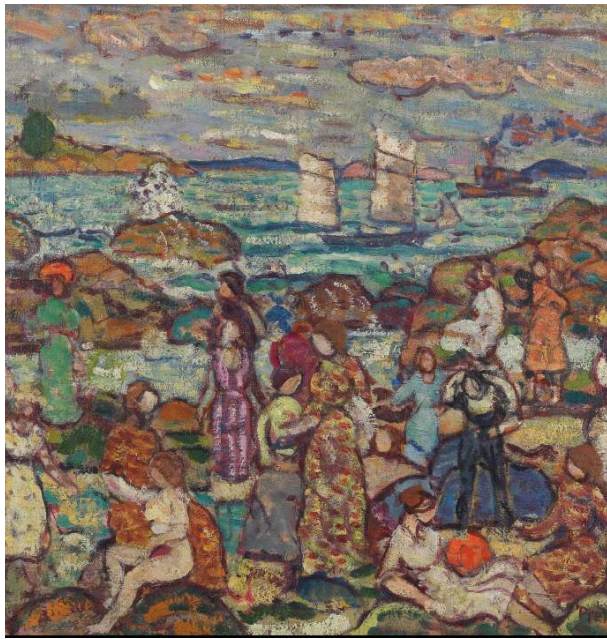
Kevin M. Murphy
 Williams College Museum of Art

& William H. Gerds
 Professor Emeritus of Art History,
 Graduate School of The City University of New York





Edgar Degas, *Entrance of the Masked Dancers*, 1879. Pastel on gray wove paper, 49 x 64.7 cm. Sterling and Francine Clark Art Institute



Maurice Prendergast, *Beach Scene, Maine*, 1910-1913. Oil on canvas, 77.5 x 87.6 cm. Williams College Museum of Art



Paul Georges, *Portrait of a Curator*, 1960's. Oil on canvas, 36" x 48" approximate. Whereabouts unknown.

The Impressionist Line
Thursday, October 6th
11:00am

Jay A. Clarke, Manton Curator of
Prints, Drawings, and Photographs

In the late nineteenth century, artistic visionaries saw the drawn and printed line as a signpost of modernity. Long overshadowed by oil paintings, prints and drawings created from the 1860s to the 1890s have a different story to tell, one of artistic spontaneity and experimentation. This talk will consider the hallmarks of the "Impressionist line" by looking at works from the Clark's collection, including watercolors by Honoré Daumier and Berthe Morisot, drawings by Claude Monet, mysterious color woodcuts by Paul Gauguin, improvisatory etchings by Édouard Manet, pastels by Edgar Degas and Camille Pissarro, and luminous color lithographs by Henri de Toulouse-Lautrec.

Uncommon Modern: Maurice
Prendergast and American Art
Thursday, October 20th
11:00am

Kevin M. Murphy, Eugénie Prendergast
Curator of American Art at WCMA

At the turn of the 20th century, Maurice Prendergast produced some of the most avantgarde art in America. In watercolor and oil, Prendergast created dazzling, mosaic-like scenes of people enjoying parks, the seashore, and other public places through his use of divided brushwork and bright, arbitrary colors. However, while Prendergast's American version of French Post-Impressionism garnered critical acclaim and financial success for the artist, it also seemed out of step with most American art of his era, neither fitting in with the gritty urban realism of the Ashcan School nor the modernism of artists associated with Alfred Stieglitz. This talk will use the extensive collection of the Williams College Museum of Art to explore how we might understand Prendergast's place in American art, addressing his convergence and divergence from his peers.

Confessions of an Historian of
American Impressionist Art
Thursday, October 27th
11:00am

William H. Gerdts, Professor Emeritus
of Art History, Graduate School of The
City University of New York

Author of "the best book ever written on the subject" *Artforum* --- and over 25 books on American art. The lecture will explore the latent development of interest in American art, moving toward recognition of the accomplishments of the American Impressionists, equal to their peers on the continent. Incorporating a "fair number of anecdotes along the way," we will share a front row seat to the arc of a career that shaped the levels of connoisseurship of both curators and collectors alike in the second half of the 20th century, enduring into the 21st.

Abigail Booth Gerdts, Director, *Record of Works by Winslow Homer (in five volumes)* will also give "A Brief Talk on Winslow Homer and Darien."