



# YEAR in REVIEW

July 1, 2024 –  
June 30, 2025



BOWDOIN COLLEGE MUSEUM OF ART  
BRUNSWICK, MAINE

**Bowdoin**

## FROM THE CO DIRECTORS

Art has a remarkable ability to bring people together and to create community. At the Bowdoin College Museum of Art, we are grateful to everyone who has shown up to explore and discover the recent exhibitions and programs. While a solitary encounter with a resonant artwork can be a glorious experience, more often time in front of an artwork prompts conversation. These exchanges occur every day in the Museum's galleries. They foster learning, inspire us to action, and allow us to connect with each other.

More than ever museums depend on partnerships with others to activate the art collections in their care. Over the past year, the Museum is proud to have collaborated with a variety of individuals and organizations, including Bowdoin faculty, staff, and students from two dozen academic departments, as well as artists, collectors, and other museum professionals here in Maine and around the globe. A hallmark of the Museum's recent exhibitions and programs has been the active involvement of others from beyond the walls of the Walker Art Building.

In the following pages, we highlight some of the Museum's important accomplishments of the past fiscal year. We appreciate greatly the many people whose contributions make possible the work we do and offer our profound thanks. We look forward to seeing you at the Museum!

**Anne Collins Goodyear**

**Frank H. Goodyear III**



Visitors observe photographs in *John McKee: As Maine Goes*.  
(Andrew Estey Photography)



## BCMA BY THE NUMBERS

**28,775**

VISITORS

**1,114**

OBJECTS PULLED  
FOR CLASSES

**85**

UNIQUE BOWDOIN  
COURSES  
AT THE MUSEUM

**41**

PUBLIC PROGRAMS

**17**

COURSES THAT MADE  
MULTIPLE VISITS

**20**

STUDENT EMPLOYEES

**54**

UNIQUE PROFESSORS  
TAUGHT STUDENTS  
AT THE MUSEUM

**12**

NEW EXHIBITIONS  
OPENED

**24**

UNIQUE DEPARTMENTS/  
PROGRAMS  
HELD COURSES  
AT THE MUSEUM

**529**

NEW ARTWORKS ADDED  
TO THE COLLECTION

**0**

COST TO VISIT  
THE MUSEUM

**1,454**

STUDENT VISITS  
FOR CLASSES

# SELECTED EXHIBITIONS



## WITNESSING WAR: OGAWA KAZUMASA AND VISUAL CULTURE IN EARLY TWENTIETH-CENTURY JAPAN

August 1 to December 15, 2024

“[Ogawa’s photographs] are a reminder of how much the camera is drawn to all things military: uniforms, regalia, weaponry, combat, destruction of any sort. At what point does recording war become a celebration of it? It’s a question that transcends the relationship between documentation and propaganda.”

*Mark Feeney, The Boston Globe, August 15, 2024*

Above: Installation views of *Witnessing War: Ogawa Kazumasa and Visual Culture in Early Twentieth-Century Japan* (Tim Greenway Photography)

Opposite, top: Installation view of *Art, Ecology, and the Resilience of a Maine Island: The Monhegan Wildlands* (Tim Greenway Photography)

Opposite, bottom: Installation view of *Irreplaceable You: Personhood and Dignity in Art, 1980s to Now* (Tim Greenway Photography)

## ART, ECOLOGY, AND THE RESILIENCE OF A MAINE ISLAND: THE MONHEGAN WILDLANDS

December 12, 2024 to June 1, 2025

“[The exhibition] is not your usual survey of Monhegan artists. ... I cannot help thinking that this show has valuable lessons to teach us about our current moment in history.”

*Jorge S. Arango, Portland Press Herald, January 17, 2025*

## IRREPLACEABLE YOU: PERSONHOOD AND DIGNITY IN ART, 1980S TO NOW

January 16 to June 1, 2025

“Working with Sean Kramer on *Irreplaceable You* was an incredible experience. ... It was rewarding to see *Irreplaceable You* come to life in the galleries, and this project only solidified my passion for museum work and an art historical career in the future.”

*Julia Smart '25, Curatorial Intern*



*Refreshing!  
[The Monhegan exhibition]  
makes me want to see  
Monhegan and be part of  
social change.”*

Anonymous, Museum comment book





## POETIC TRUTHS: HAWTHORNE, LONGFELLOW, AND AMERICAN VISUAL CULTURE, 1840–1880

February 6 to July 20, 2025

“Partnering with the Museum to celebrate the bicentennial of the Class of 1825 was a wonderful experience. Laura Sprague and I were able to offer complementary exhibitions that extended the breadth and reach of what we could have accomplished on our own.”

*Kat Stefko, Director of Special Collections & Archives, Bowdoin College*

## GORDON PARKS: HERKLAS BROWN AND MAINE, 1944

June 28 to November 9, 2025

“[Parks’ images of Maine] offer a glimpse into the photographer’s ability to build trust with his subjects that made him successful throughout his career. ... A trip to this

exhibition might lead you to a deeper exploration of the artist’s work.”

*Megan Gray, Portland Press Herald, October 2, 2025*

## ANN CRAVEN | PAINTED TIME: MOONS (LABORATORY)

May 22 to August 17, 2025

“Craven manages to capture a string of moments we can feel morphing and moving as we pass each picture. It is like individual celluloid frames of a movie, or the pages of a flip-book that seem to come alive when you quickly riffle through them.”

*Jorge S. Arango, Portland Press Herald, July 17, 2025*

Above: Installation view of *Poetic Truths: Hawthorne, Longfellow, and American Visual Culture, 1840–1880* (Tim Greenway Photography)

Opposite, top: Installation view of *Gordon Parks: Herklas Brown and Maine, 1944* (Tim Greenway Photography)

Opposite, bottom: Installation view of *Ann Craven | Painted Time: Moons (Laboratory)*, exhibition rotation by Adam Weinberg and Lorraine Ferguson (Dave Clough Photography)

# GORDON PARKS

Herklas Brown  
and Maine, 1944

In January 1944, at the height of World War II, Gordon Parks (1902–2006) photographed Herklas Brown, owner of the Esso gas station and general store in Somerville, Maine. Parks traveled to the state under the auspices of the Standard Oil Company there, journey to record its contributions to the war effort and to document the home front. His photographs chronicled the gas facilities and their employees, Esso gas station owners, and people whose work depended on fuel and other Standard Oil products. Consistent with his work before and after Parks made it his mission to get to know his subjects and show their humanity; he photographed Brown at his Esso station, in his store, and with his family. Parks spent a month in Maine that winter and then returned in August to resume his work on the state.

Then thirty-one years old and recently settled in New York, Parks was building a reputation as one of the leading photographers of his generation. Hired by Standard Oil in late 1943, he traveled to Maine at a time when transportation, food, and lodging were a challenge, especially as a Black man traveling alone. Parks nonetheless created a compelling documentary record of rural America that others might take this historic moment, as well as into his early photographic practice that directly preceded his joining the staff of *Life* magazine.

Images whose source, all photographs were created and titled in 1944 by Gordon Parks, printed in 1945, and presented to the The Gordon Parks Foundation, Pleasantville, New York. Photo credit for the exhibition has been provided by Herklas Brown, Esso Station, Somerville, Maine. A special thanks to Herklas Brown, Esso Station, Somerville, Maine, and the staff of the Gordon Parks Foundation, Pleasantville, New York.



## Somerville, January 1944

During a month-long stay in the winter of 1944, Parks created photographs that were later used in the book *Somerville, Maine, 1944*. The book is a collection of black and white photographs that document the life of the people of Somerville, Maine, during the war. The book is a collection of black and white photographs that document the life of the people of Somerville, Maine, during the war.





## JOHN MCKEE: AS MAINE GOES

June 28 to November 9, 2025

“[McKee’s] photographs combine castigation and warning with a sense of saddened wonder. The beauty of coastal Maine is shown sullied by abandoned cars, billboards, drainage pipes, trespassing. ... McKee’s dismay, even disgust, is palpable. If Old Testament prophets had had cameras, McKee would have been Jeremiah.”

*Mark Feeney, The Boston Globe, August 1, 2025*

*Fabulous & wonderful & unexpected beyond the quality of the art—I loved the knowledge/kindness of the guards.*

Anonymous, Museum comment book, March 13, 2025

Exhibition curators Chris Zhang '25 and Frank Goodyear, co-director of the Bowdoin College Museum of Art, lead a tour of *John McKee: As Maine Goes*.

# SELECTED ACQUISITIONS



## DONATIONS

Various artists, Collection of 238 photographic self-portraits and portraits of artists, ca. 1845–2010  
Gift of David and Gail Mixer

Adolphe Braun, *Vue Suisse*, album of albumen and carbon prints, ca. 1860s  
Gift of June Adler Vail and Christine Adler Phillips

Adolphe Appian, *Beach at Collioure*, etching, 1878  
Gift in memory of Roscoe H. and Dorothy H. Hupper, from their family

Various artists, Collection of 9 photographs from the Farm Security Administration and Standard Oil photographic projects, ca. 1930s–1952  
Gift of Andrea Kremer, Ph.D. and Richard E. Kremer, M.D.

Sidney Simon, *East Madison, Maine*, oil on canvas, 1946  
Gift of The Renee A. Simon Estate





Louis Faurer, 77 gelatin silver prints, ca. 1940s-1970s  
 Gift of Robert A. Fréson Family

Mark Power '59, 18 photographs from various series, ca. 1960s-80s  
 Gift from the estate of Mark Livingston Power

John McKee, 85 photographs from "As Maine Goes" and other series, 1965-1982  
 Gift from the Estate of John H. McKee [\[top left\]](#)

Howardena Pindell, *Cassiopeia and Andromeda*, etching, 1999  
 Gift of Mark J. Spalding

Howardena Pindell, *Flowers*, etching, 2002  
 Gift of the The Braestrup Family

Jaune Quick-To-See Smith, *Jocko, Gray Whale*, acrylic, pastel, and charcoal on paper, 1993  
 Museum Purchase with Funds Contributed by Jimmy Ellis '82, Martha Henry '82, and Leslie Rainer '82 in memory of Yvonne Swann Simon '82 [\[page 9, bottom\]](#)

Dario Robleto, *If We Fly Away, They'll Fly Away*, mixed media sculpture, 2005-2006  
 Gift of Kerry F. Inman

Li Hongwei, *Upwelling of Gravity #30*, stainless steel and porcelain, 2018  
 Gift of Li Hongwei and Sue and Bernie Pucker

#### PURCHASES

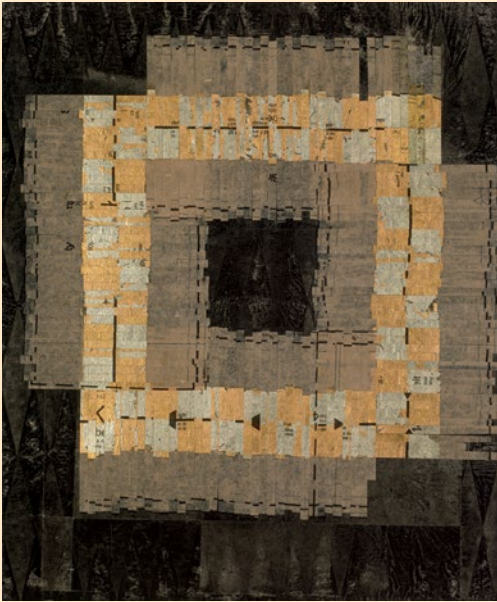
Tina Modotti, *Rene D'Harnoncourt Marionette and Gourd Bird*, gelatin silver print, 1929  
 Museum Purchase, The Philip Conway Beam Endowment Fund [\[page 11, bottom\]](#)

Marcia Resnick, *Anorexia*, nine gelatin silver prints, 1975  
 Museum Purchase, Greenacres Acquisition Fund

Hung Liu, *Luzao (Stove)*, color spitbite, softground and sugarlift aquatint etching, 2008  
 Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund [\[top right\]](#)

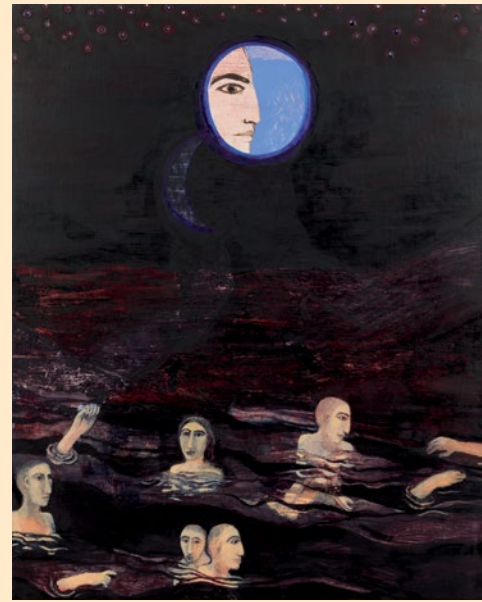
Roger Shimomura, *American vs. Disney*, acrylic on canvas, 2010  
 Museum Purchase, Barbara Cooney Porter Fund

Joshua Rashaad McFadden, *Tenderly Speaks the Comforter* and *I Can't Breathe (Minneapolis, Minnesota)*, two archival pigment prints, 2020  
 Museum Purchase, Gridley W. Tarbell II Fund



Samira Abbassy, *Second Moon #2*, oil on birch panel, 2022  
Museum Purchase, Barbara Cooney Porter Fund [\[top right\]](#)

Jarod Lew, *Finger Trap*, archival pigment print, 2023  
Museum Purchase, Collectors' Collaborative and the Helen Johnson Chase Fund [\[page 9, top, detail\]](#)



Nina Jordan '86, *Fourteen Homes for \$129K*, fifteen woodcut prints, 2023  
Museum Purchase, Jane H. and Charles E. Parker, Jr. Art Acquisition Fund

Ruby Rumié, *Women in Bodegon de la Candelaria*, photograph, 2023  
Museum Purchase, The Laura T. and John H. Halford Jr. Art Acquisition Fund

Lily Wong, *Mosaic (The Past Is Now)*, acrylic on paper, 2024  
Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund

Ronny Quevedo, *weaving portals*, drawing, weaving, collage, 2024  
Museum Purchase, The Philip Conway Beam Endowment Fund [\[top left\]](#)

Martha Tuttle, *Sediment accumulating in the bend of a river*, silk, linen, wool, pigment, mineral and aluminum on wooden support, 2024  
Museum Purchase, Jane H. and Charles E. Parker, Jr. Art Acquisition Fund

# PROFILES IN GENEROSITY



## THE GOLDSMITH FAMILY

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The Goldsmith Family, whose philanthropic association with the BCMA stretches back decades, includes Don '65, P'04, Mary Lee P'04, and Jeremy Goldsmith '04 and Lindsay Markey-Goldsmith (as pictured right to left). A partner at the law firm Holland & Knight and former Trustee of the College, Don established an endowed acquisitions fund at the BCMA in 1997 with input from Jeremy, who majored in art history and visual arts at Bowdoin, received a graduate degree in contemporary curating from Goldsmiths' College at the University of London, a master's degree in art history from SUNY Purchase, and a graduate certificate in Native American studies from the University of Montana. The Goldsmith's endowed fund has been used to acquire important works for the BCMA for the last 25 years. Jeremy currently is pursuing a doctorate in Native American art history at the University of Oklahoma, and the BCMA has benefitted from his expertise and the family's generosity to refocus the Goldsmith's endowed fund on acquiring North American Indigenous works of art by established and/or internationally recognized artists.



## JOHN MCKEE

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The late Professor Emeritus John McKee began his career at Bowdoin as an instructor in romance languages, but his talent and passion for photography, and the truths it could reveal, proved pivotal both for his career and his impact on the worlds of art and environmental conservation. In 1966, the BCMA featured McKee's powerful photographs of degradation along the Maine coast, in the groundbreaking exhibition, *As Maine Goes*. Those photographs, which bent his professional trajectory toward a tenured position as a professor of art, were part of a bequest from McKee to the BCMA upon his death in 2023. This past fall, the BCMA again featured these influential photographs in the exhibition *John McKee: As Maine Goes*. In 2002, former students of John McKee, in honor of his retirement, made gifts to endow the John McKee Fund for Photography, which supports the photography program at Bowdoin.



**DAVID MIXER**

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David and Gail Mixer generously donated 238 photographs spanning the 1840s through the 2000s. This global collection features works by Berenice Abbott, Diane Arbus, Duane Michals, Alexander Rodchenko, and many others. Focused on artist portraits, it includes works by more than forty artists not previously represented at the BCMA. Three dozen of these photographs were showcased in the special exhibition *Hello, Stranger: Artist as Subject in Photographic Portraits since 1900*, curated by BCMA intern Isa Cruz '27. An entrepreneurial investor, David has been involved in founding and leading several venture capital firms focused on technology, communications, agricultural innovation, and emerging markets. In 2016, he founded Mill Town Capital to drive business development and community impact in Pittsfield, Massachusetts, and throughout the Berkshires. Reflecting on this extraordinary gift, he notes: “Gail and I are thrilled that the collection will live on for a new audience at the BCMA. This collection has been a part of our lives, and it was important to see it given to a community that will honor and appreciate the art and provide exposure to a new generation of viewers.”



**NORBERT '70 AND CHRISTINE YOUNG**

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Alongside careers in design, construction, and real estate for Norb '70, and medical publishing followed by landscape design and horticulture for Christine, the couple also built a formidable art collection. Norb's passion for art was nurtured at the BCMA when he was a student, and together he and Chris built, over fifty plus years, a remarkable collection of art focused on the State of Maine guided in no small part by their long friendship with David Becker '70. The couple was inspired to make opportunities available for future generations of Bowdoin students to discover their passion for art and design through hands-on experience. To that end, Norb and Chris recently established the Norbert W. Young '70 and Christine H. Young BCMA Internship Fund, which provides Bowdoin students with internship opportunities at the BCMA.

# OTHER EXHIBITIONS

## **Hello, Stranger: Artist as Subject in Photographic Portraits since 1900**

October 25, 2024 to August 10, 2025

## **From Daughters to Mothers: A Study of Reproductive Labor**

December 19, 2024 to March 2, 2025

## **Flora et Fauna: Nature in Ancient Mediterranean Art and Culture**

March 6, 2025 to March 7, 2026

## **Reimagining Our Américas: Empathy and Activism Beyond Borders**

March 25 to June 1, 2025

## **Rudy Burckhardt: Three Maine Films**

June 28 to November 9, 2025



Exhibition curators Isa Cruz '27 and Frank Goodyear, co-director, Bowdoin College Museum of Art, lead a tour of *Hello, Stranger: Artist as Subject in Photographic Portraits since 1900*.

# SELECTED PROGRAMS

The Museum maintains an active schedule of public programs. Many relate to specific exhibitions on view, though we also endeavor to develop specific student and faculty-centered programs. The opportunity for students to listen to and talk with artists and arts professionals is invaluable and greatly appreciated. The following list of speakers reflects the breadth and excellence of the public programs at the Museum.

Artist Barbara Putnam leads a workshop, "Scratching the Surface," presented in conjunction with *Art, Ecology, and the Resilience of a Maine Island: The Monhegan Wildlands*.



**Reza Aramesh**  
Artist, London, England

**Nicholas Basbanes**  
Independent scholar, Massachusetts

**Libby Bischof**  
University of Southern Maine

**Sascha Crasnow**  
Drake University

**Laura De Becker**  
University of Michigan Museum  
of Art

**Abigail DeVille**  
Artist, New York

**Ben Dewar**  
University of London

**David Foster**  
Harvard University

**Karen Fraser**  
University of San Francisco

**Kirk Johnson**  
National Museum of Natural  
History

**Joshua Rashaad McFadden**  
Photographer, New York

**Daniel Minter**  
Artist, Maine

**John Bear Mitchell**  
University of Maine at  
Orono

**Sayantan Mukhopadhyay**  
Portland Museum of Art

**Jefferson Pinder**  
Artist, Illinois

**Barbara Putnam**  
Artist, Maine

**Accra Shepp**  
Photographer, New York

**Anthony Viti**  
Artist, New York

**Hong Chun Zhang**  
Artist, Kansas

# PUBLICATIONS

Frank Goodyear and Carrie Mae Weems

GORDON PARKS: HERKLAS BROWN AND MAINE, 1944

Published by Steidl

Sean Kramer

IRREPLACEABLE YOU: PERSONHOOD AND DIGNITY IN ART,  
1980S TO NOW

Published by the Bowdoin College Museum of Art

Barry Logan, Jennifer Pye, and Frank Goodyear

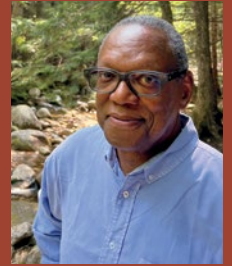
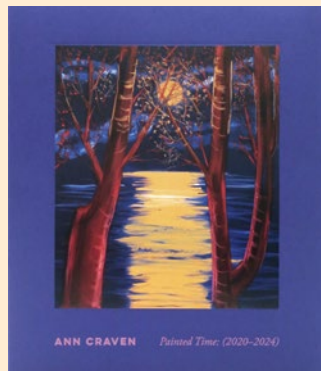
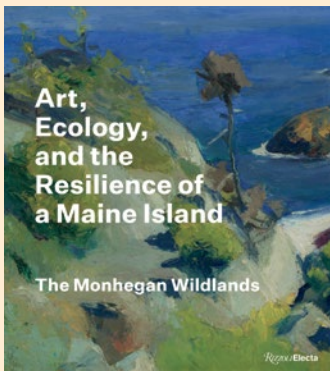
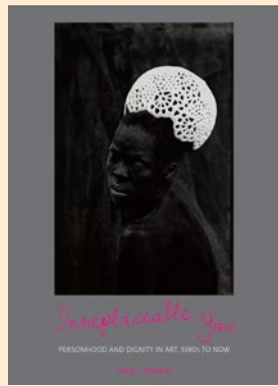
ART, ECOLOGY, AND THE RESILIENCE OF A MAINE ISLAND:  
THE MONHEGAN WILDLANDS

Published by Rizzoli Electa

Jaime DeSimone, Ann Craven, Christopher J. Brownawell,  
and Anne Collins Goodyear

ANN CRAVEN | PAINTED TIME: (2020–2024)

Published by the Farnsworth Art Museum



## ADVISORY COUNCIL

Alvin Hall '74, Co-chair  
Anne Collins Goodyear,  
Co-Director, Co-Chair  
Frank H. Goodyear,  
Co-Director, Co-Chair



Bryson B. Brodie '00  
Julia Fowler '93, P'27  
Keith Halperin '86  
George "Nat" Jeppson '91  
Shelley Langdale '85  
John F. McGuigan Jr.  
Mary K. McGuigan  
Ellen Grenley McKernan '06  
Chris Omachi '12  
Dianne Pappas P'21  
Lady Jill Shaw Ruddock, CBE '77  
Lindsay Stavros '95  
John J. Studzinski '78  
Isabel Taube '92  
Paula J. Volent  
Paula M. Wardynski '79

## SENIOR OFFICERS

Jennifer Scanlon, Dean for Academic Affairs  
Heather Krajewski, Senior Vice President for  
Development and Alumni Relations

## FACULTY

Jackie Brown, Associate Professor and Chair,  
Visual Arts  
Pamela Fletcher, Professor and Chair, Art History  
Irina Popescu, Assistant Professor,  
Latin American, Caribbean, and Latinx Studies

## STAFF

Cassandra Braun, Curator  
Amy Morin, Associate Director of Museum  
Finance and Operations

As of June 30, 2025

Pictured above:  
Frank H. Goodyear and Anne Collins Goodyear, co-directors;  
Alvin Hall '74; Jennifer Scanlon, senior vice president and dean  
for academic affairs and John S. Osterweis professor of gender,  
sexuality, and women's studies.



*We had a great time.  
Thank you so much  
for this experience!*

Sophia, Nokomis High School,  
Museum comment book,  
December 4, 2024

## USA @ 250

June 27 to November 8, 2026

On the occasion of the United States's 250th birthday, the Museum of Art presents a major exhibition that explores the nation's history through a series of exceptional artworks created since 1776. All the selected works will come from the Museum's own collection. The exhibition foregrounds many voices, many traditions, and many historic moments. The goal is to celebrate the artistic accomplishments of the past 250 years, to use artworks to make visible the great diversity of American life, and to explore more deeply the nation's history.

## Celebrating Independence! Fifty Years of Spindleworks, 1976–2026

May 20 to August 16, 2026

Established fifty years ago, Spindleworks Art Center, based in Brunswick, Maine, is a nationally recognized progressive art studio that has become a vibrant part of the local community. This exhibition celebrates the vision of the artists whose work in a broad range of creative practices, from painting and sculpture to poetry and dance to weaving and new media art, provides a source of enduring inspiration and revelation.

Front cover: Students examine ancient objects with Professor James Higginbotham; visitors discuss an object on view; students observe an artwork during Student Night at the Museum. (Andrew Estey Photography)

Above: Gordon Parks, *American Gothic, Washington, D.C.*, 1942, gelatin silver print on paper. Bowdoin College Museum of Art, Brunswick, Maine. Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund. Courtesy and copyright The Gordon Parks Foundation