



YEAR in REVIEW

July 1, 2015 –
June 30, 2016



BOWDOIN COLLEGE MUSEUM OF ART
BRUNSWICK, MAINE

Bowdoin

FROM THE CO-DIRECTORS

Transhistoric. Global. Accessible.

One of the nation's preeminent academic museums, the Bowdoin College Museum of Art seeks to stimulate intellectual inquiry and to reward curiosity about works of art from antiquity to the present from around the world. In addition to welcoming audiences from near and far to our campus galleries, we are delighted to make educational resources and digitized collections available at the click of a button.

The Museum brings forward new ideas, encourages new conversations, and provides a forum for testing and developing new insights. During the past year the Museum is proud to have hosted eleven exhibitions and to have added to the permanent collection 396 works of art, ranging from the second century CE to 2016. We are delighted to have welcomed this year from beyond campus more than two dozen leading thinkers, including scholars, visual artists, and musicians, and have enjoyed partnerships with many faculty, students, and our colleagues at the Bowdoin International Music Festival. The Museum was honored by a visit from National Endowment for the Arts Chairman Jane Chu in August 2015.

We are pleased that the Museum's exhibitions have been well received, and that the accompanying publications have been recognized as among the best in the field. Please be sure to see *Art Treasures, Gracefully Drawn: James Bowdoin III and America's Earliest Drawing Collection*, the first ever online scholarly catalogue by an academic museum, and congratulations to Sarah Montross for being awarded the top prize among our peer institutions from the Association of Art Museum Curators for her catalogue *Past Futures: Science Fiction, Space Travel, and Postwar Art of the Americas*.

See you at the Museum!

Anne Collins Goodyear

Frank H. Goodyear III

Cover: Students studying ancient art in a class held in the Museum. Photo: Bob Handelman Images; Jane Chu, Chairman, National Endowment for the Arts, and Anne Goodyear, co-director, at the Museum in August 2015; Class of 2016 student employees. Left to right: Abigail Mahoney, Jamie Denton, Sophia Namara, Julián Huertas, and Frannie Gurzenda.

Bowdoin students tour the Museum during the Open House for Students. Photo: Dennis and Diana Griggs, Tannery Hill Studios.





BCMA BY THE NUMBERS

36,996
VISITORS

2,790
PATRONS ATTENDED
OFF-SITE PROGRAMS

123
BOWDOIN CLASSES
HELD AT THE MUSEUM

2,330
STUDENT VISITS
FOR CLASSES

959
OBJECTS PULLED FOR
BOWDOIN CLASSES

51
PROFESSORS TAUGHT
CLASSES IN THE MUSEUM

63
PUBLIC PROGRAMS

11
EXHIBITIONS

16
STUDENT EMPLOYEES

3
STUDENT CURATORIAL
FELLOWS

68
TOURS LED BY
BOWDOIN STUDENTS

1,013
ADULTS PARTICIPATED
IN GUIDED TOURS

1,177
K-12 STUDENTS
PARTICIPATED IN
GUIDED TOURS

530
MEMBERS OF THE MUSEUM

396
WORKS ACQUIRED
FOR THE
PERMANENT COLLECTION

1,816
YEARS BETWEEN OLDEST
AND NEWEST WORK
ACQUIRED THIS YEAR

2,137
HOURS OPEN TO THE PUBLIC

0

COST TO VISIT THE MUSEUM

FEATURED EXHIBITIONS



Visitors enjoy *This Is a Portrait If I Say So: Identity in American Art, 1912 to Today*. Photo: Dennis and Diana Criggs, Tannery Hill Studios.

THIS IS A PORTRAIT IF I SAY SO: IDENTITY IN AMERICAN ART, 1912 TO TODAY

June 25–October 23, 2016

“The Bowdoin show makes us rethink not only portraiture but identity. What makes a self? Is it, in fact, a function of identity, in the contemporary sense of ‘identity politics’? Or is it something more slippery, layered, sly, and unknowable?”

The Boston Globe, September 2, 2016

“*This Is a Portrait If I Say So* is large in scope, but its message couldn’t be more simple. For all its canonized names and social implications, ultimately, the exhibition reiterates one of the most basic aspects of art making: that, no matter the style or era, no matter how exactly lifelike or puzzlingly abstract, we make art to understand each other, and ourselves.”

Blouin ArtInfo, August 23, 2016



“Bowdoin deserves credit for being the first museum to focus solely on the evolution of these works in the U.S., especially in a populist era in which museums are aiming for large attendance rather than large ideas.”

The Wall Street Journal, July 19, 2016



R. Luke DuBois—Now. Photo: Dennis and Diana Griggs, Tannery Hill Studios.

OMG, the DuBois works made my entire trip to Maine. I was so amazed by them.

Museum comment book, June, 2016

R. LUKE DUBOIS—NOW

March 31–September 04, 2016

“R. Luke DuBois’ new media exhibition “Now” at the Bowdoin College Museum of Art is a powerful introduction to the digital sublime.... I found myself transfixed.”

Maine Sunday Telegram, May 8, 2016

“Culling through the stuff of our shared media—tweets, Google searches, YouTube videos, and more —DuBois captures in-the-moment, constantly evolving snapshots of American culture.”

The Boston Globe, April 5, 2016



Artist R. Luke DuBois speaks with visitors in the exhibition *R. Luke DuBois—Now*.

*What a great show!
I'm from San Francisco.
Now I want to go
to Bowdoin.*

Museum comment book, July, 2015



Elise Ansel: Distant Mirrors. Photo: Dennis and Diana Griggs, Tannery Hill Studios.



Artist Elise Ansel speaks with visitors in the exhibition *Elise Ansel: Distant Mirrors*.

ELISE ANSEL: DISTANT MIRRORS

January 14–April 17, 2016

“Spelunking into the male-dominated canon, artist Elise Ansel wields paint like an explorer might use a flashlight to illuminate the dark corners of a cave. Known for her abstract riffs on Old Masters, Ansel tackles art history’s hegemonic, and often misogynistic, narrative through reinterpretation.”

Cultured Magazine, February–March 2016

“Whatever patriarchal potions poison the tides of which the codes of beauty ebb and flow, Ansel is willing to luxuriate in the powerful potential of aesthetic culture. ... She clearly loves to paint, and when you visit *Distant Mirrors*, it’s hard not to love it, too.”

Maine Sunday Telegram, February 21, 2016



Earth Matters: Land as Material and Metaphor in the Arts of Africa.
Photo: Dennis and Diana Griggs, Tannery Hill Studios.

EARTH MATTERS: LAND AS MATERIAL AND METAPHOR IN THE ARTS OF AFRICA

October 15, 2015–March 6, 2016

“Powerful objects and thoughtful provocations make the exhibition well worth seeing.”

The Boston Globe, December 10, 2015

“Thanks again, on behalf of all our adult English for Speakers of Other Languages students (mostly African), for providing them with a truly memorable cultural experience today at your museum. I’m fairly certain that none of our students would have seen your exhibit without your invitation for today’s trip—and paying the bus fare, too. Our students continually share with me that one of the huge advantages of living in Maine is the friendliness and helpfulness of Maine people. I am deeply appreciative of the assistance you provided to our students and thereby helped to expand their cultural horizons.”

Paul Manoff, Director of the English for Speakers of Other Languages program, Portland, Maine, February 24, 2016



Oscar Momeke, founder of the Museum of African Culture in Portland, Maine, leads a conversation in the *Earth Matters* exhibition.

EXHIBITIONS

This Is a Portrait If I Say So: Identity in American Art, 1912 to Today

June 25–October 23, 2016

Barbara Cooney: Drawing Biography

May 19–August 21, 2016

Renaissance Rivalries: Painting and Its Sister Arts

April 26–November 27, 2016

Beautiful Monstrosities, Elegant Distortions: The Artifice of Sixteenth-Century Mannerism

April 12–June 5, 2016

R. Luke DuBois–Now

March 31–September 4, 2016

Dissent in 1960s America: The Photography of Ken Thompson

January 26–April 3, 2016

Elise Ansel: Distant Mirrors

January 14–April 17, 2016

To Count Art an Intimate Friend: Highlights from Bowdoin Collections, 1794 to the Present

November 5, 2015–June 5, 2016

Olive Pierce: Photographing a Maine Fishing Community

October 29, 2015–January 17, 2016

Earth Matters: Land as Material and Metaphor in the Arts of Africa

October 15, 2015–March 6, 2016

Gilbert Stuart: From Boston to Brunswick

July 9, 2015–January 3, 2016

Bowdoin students enjoy the Open House for Students.
Photo: Dennis and Diana Griggs, Tannery Hill Studios.



*Absolutely splendid!
Fine teaching collection
intelligently and
discerningly installed.
Bravissimo!*

Museum comment book, August, 2015

SELECTED ACQUISITIONS

GIFTS

Eighteen works of European silver, 17th to 19th centuries, gift of Walter G. Gans '57

Carisbrooke Castle, Isle of Wight, 1788, watercolor and ink on paper by Edward Dayes (English, 1763–1804), gift of George and Elaine Keyes

Untitled, 1958, paint on wood by Louise Nevelson (American, 1899–1988), gift of Hilton and Esta Kramer [below]

Fifty gelatin silver prints, 1938–1982, by Brett Weston (American, 1911–1993), gift of the Christian Keese Collection



Thirty-four prints, 1957–1982, by multiple Japanese contemporary artists, gift of Ted and Marcia Marks

Sixty-three preparatory sketches for illustrations in the books *Eleanor*, *Hattie and the Wild Waves*, and *Island Boy*, ca. 1987–1995, by Barbara Cooney Porter (American, 1917–2000), gift of the children of Barbara Cooney Porter

Calum and Erica, 2006, archival pigment ink print by Matthew Pillsbury (American, born 1973), gift of Bryson B. Brodie '00



Ghada and *Sayed*, two digital pigment prints from the portfolio *Our House Is on Fire*, 2013, by Shirin Neshat (Iranian, born 1957), gift of the Robert Rauschenberg Foundation [*Ghada* at lower left, opposite page]

Les Carreleurs (“*The Tilers*”), ca. 1763, pen and ink by Jean-Michel Moreau le Jeune (French, 1741–1814), Lloyd O. and Marjorie Strong Coulter Fund [at lower right, opposite page]

Blue Velvet LITE TOUCH, 2014, oil on fabric by Gaby Collins Fernandez (American, born 1987), gift of the Alex Katz Foundation

“*G’Wine to de Field*,” *Hopkinson’s Plantation, Edisto Island, South Carolina*, 1862, albumen silver print by Henry P. Moore (American, 1835–1911), Gridley W. Tarbell II Fund [at top left]

Twelve archival inkjet prints from the portfolio *A Mind of Winter*, 2015, by Abelardo Morell ’71, H’89 (American, born 1948), gift of the artist in memory of David P. Becker, Class of 1970

Mangrove, Peanuts, and Cactus, from the *CROPS* series, 1973, three solvent transfer prints by Robert Rauschenberg (American, 1925–2008), Lloyd O. and Marjorie Strong Coulter Fund

PURCHASES

Egyptian Fayum Mummy Portrait Mask, ca. second century CE, paint on wood with applied gilt leaf, Adela Wood Smith Trust [previous page]

There Is a Woman in Every Color, 1975, color linoleum cut, screenprint, and woodcut by Elizabeth Catlett (American, 1915–2012), Lloyd O. and Marjorie Strong Coulter Fund [at top left, opposite page]

Vanitas Still Life, oil on panel, ca. 1640, by Harmen van Steenwyck (Dutch, 1612–1656), Laura T. and John H. Halford Jr. Art Acquisition Fund and funds contributed by George and Elaine Keyes [at top right]

Christopher Street Pier #2 (Crossed Legs), 1976, gelatin silver print by Peter Hujar (American, 1934–1987), Lloyd O. and Marjorie Strong Coulter Fund





12" x 3, 1997, wood engraving by Mel Bochner (American, born 1940), Collectors' Collaborative purchase [lower center, opposite page]

Facebook, Menlo Park, California, 2013, archival pigment print by Alec Soth (American, born 1969), Lloyd O. and Marjorie Strong Coulter Fund

Tango for Page Turning, 2013, single channel HD video by William Kentridge (South African, born 1955), Purchased by the New Media Arts Consortium and Lloyd O. and Marjorie Strong Coulter Fund [above]

Eleven etchings from the portfolio *Black Shunga*, 2008–2015, by Chris Ofili (English, born 1968), Barbara Cooney Porter Fund

32 Questions for DeRay Mckesson, 2016, generative digital media work on computer, with custom software by R. Luke DuBois (American, born 1975), Lloyd O. and Marjorie Strong Coulter Fund



SELECTED PROGRAMS

The Museum organized more than sixty public programs, including lectures, special tours, film screenings, musical concerts, and gallery conversations. Bowdoin faculty and students played a role in developing and leading many of these programs. The Museum also welcomed leading artists, scholars, and arts professionals. The following list of speakers reflects the breadth and excellence of the public programs at the Museum.

Elise Ansel (artist)

Michel Auder (artist)

Aimée Bessire (Bates College)

Mark Bessire (Portland Museum of Art)

Richard Bosman (artist)

Johnnetta Cole (National Museum of African Art)

Debra Diamond (Freer and Sackler Galleries)

Lois Dodd (artist)

David Driskell (artist)

R. Luke DuBois (artist)

Eleanor Harvey (Smithsonian American Art Museum)

Pamela W. Hawkes (architect)

Jon Ippolito (University of Maine)

Titus Kaphar (artist)

Vincent Katz (poet)

Byron Kim (artist)

George Lopez (musician)

Matthew McLendon (Ringling Museum of Art)

Karen Milbourne (National Museum of African Art)

Ellen Miles (National Portrait Gallery)

Oscar Mokeme (Museum of African Culture)

Alexander Nemerov (Stanford University)

Richard Rinehart (Bucknell University)

Richard Saunders (Middlebury College)

Elizabeth Siegel (Art Institute of Chicago)

Sebastian Smee (*The Boston Globe*)

T. Scott Teas (architect)



*Came by chance,
left happy.*

Museum comment book, July, 2016

Phillip Ying, co-director of the Bowdoin International Music Festival, welcomes guests to a concert in the Museum.

LIST OF DONORS

The Bowdoin College Museum of Art is grateful to the many alumni, parents, friends, foundations, and others who support the Museum through gifts, memberships, and grants. The following includes gifts received between July 1, 2015, and June 30, 2016. Every effort has been made to ensure accuracy.

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Above: Clayton Rose, president of Bowdoin College, at the summer reception.
Photo: Dennis and Diana Griggs, Tannery Hill Studios.

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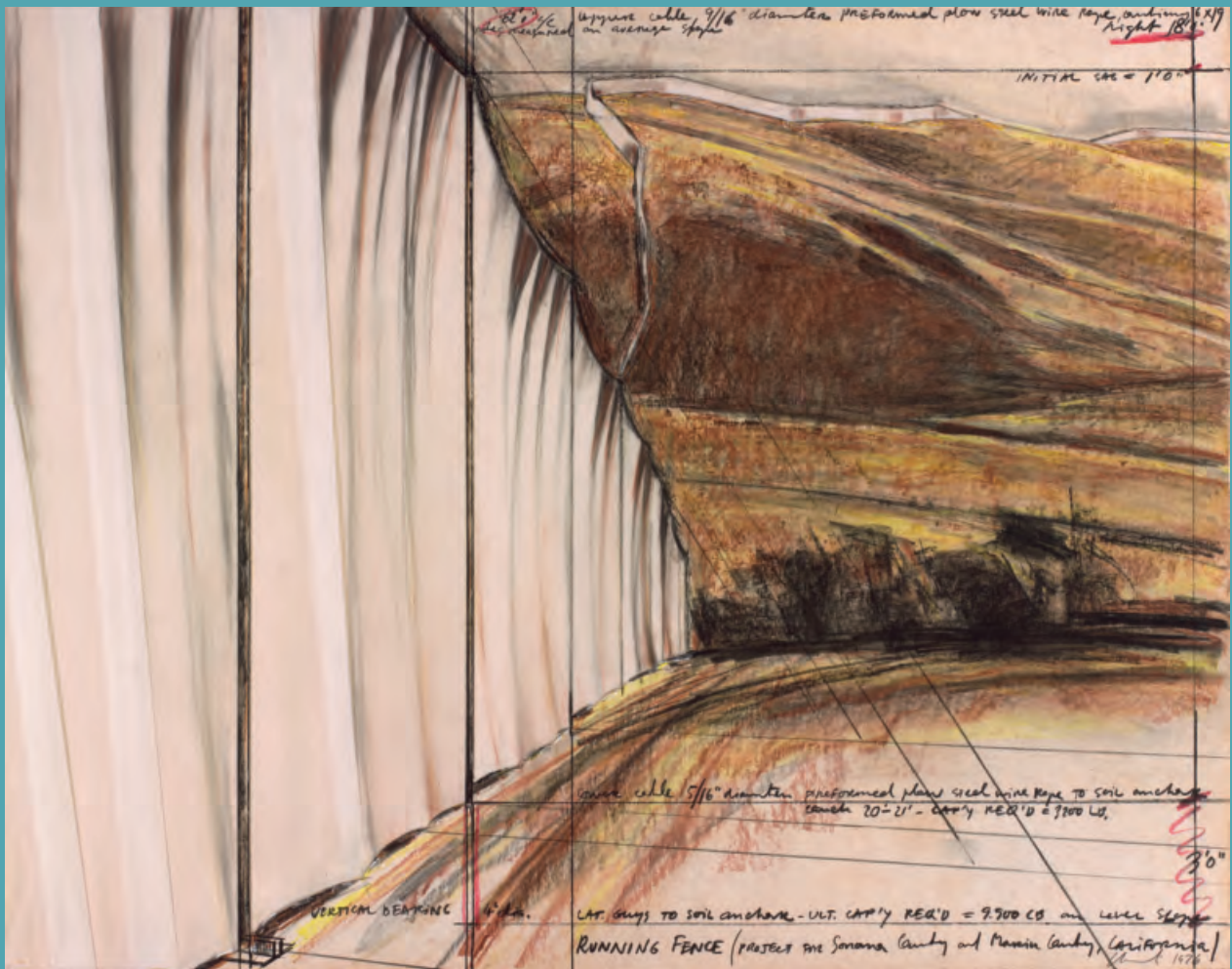
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Joachim Homann, curator

As of June 30, 2016



Summer Exhibitions 2017

WHY DRAW? 500 YEARS OF DRAWINGS AND WATERCOLORS AT BOWDOIN COLLEGE

May 3 through September 3, 2017

Presenting historic and contemporary selections from one of the nation's oldest collections of drawings, this highly engaging exhibition explores the significance and pleasures found in tracing movements of the hand on paper by asking the question "Why Draw?"

THE IVORY MIRROR: THE ART OF MORTALITY IN RENAISSANCE EUROPE

June 24 through November 26, 2017

The Ivory Mirror explores the visual culture of mortality in Renaissance Europe, which featured luxuriously crafted objects intended to remind their owners of the fragility of life and the tension between personal pleasure and responsibility.

Above: *Running Fence*, 1976, graphite, pastel, charcoal, fabric collage, by Christo, American, born 1935. Museum Purchase, George Otis Hamlin Fund with the aid of a matching grant from the National Endowment for the Arts, Washington, D.C., a federal agency.

Left: *Memento Mori Prayer Bead*, seventeenth century, ivory, by an unknown artist, German/Netherlandish. Gift of Linda and David Roth in memory of David P. Becker, Class of 1970

