



Visitors at opening day for *Richard Tuttle: A Print Retrospective*, June 28, 2014

A YEAR IN REVIEW: 2014 AT THE BOWDOIN COLLEGE MUSEUM OF ART

2014 was a banner year at the Bowdoin College Museum of Art. Highlights included the re-launch of the Museum’s membership program in February, the inauguration of the “Music at the Museum” series in March, the adoption of a new Five-Year Strategic Plan in April, the opening of the Museum’s major exhibition *Richard Tuttle: A Print Retrospective* in June which remained on view into October, reaccreditation by the American Alliance of Museums (AAM) in October, and the debut of the Museum’s first-ever digital exhibition, *Fifty Years Later: The Portrayal of the Negro in American Painting* in November. The Museum opened fifteen new exhibitions and installations in 2014, hosted a record number of public programs, acquired more than 200 works of art, and enjoyed an unprecedented level of academic engagement. This report provides a summary of major accomplishments during the past year. We look forward to seeing you during the year ahead.

SELECTED EXHIBITIONS



Opening reception for *Under the Surface: Surrealist Photography*, February 2014

Under the Surface: Surrealist Photography

February 27, 2014–June 1, 2014

“Surrealism, an artistic movement, gave rise to surrealism, a way of seeing the world. Quite rightly, *Under the Surface: Surrealist Photography* includes both.”

–*Boston Globe*, March 13, 2014

“Its poignant subject matter alone makes *Under the Surface* an important and exciting show, but its unexpectedly strong works make it Maine’s first do-not-miss show of 2014.”

Portland Press Herald, March 30, 2014

Richard Tuttle: A Print Retrospective

June 28, 2014–October 19, 2014



Opening reception for *Richard Tuttle: A Print Retrospective*, June 2014

“It is the most exciting and important exhibition of contemporary art to have been mounted in Maine in many years. It is also particularly relevant for Maine’s art communities because Tuttle aligns himself perfectly with the craft-friendly, concept-driven art that comprises the most significant thread of contemporary art-making in the state.”

Portland Press Herald, July 13, 2014

“*Step by Step*, with *Fluidity of Projection* and *Metal Shoes*

In that estimation he can argue both the classic, which fulfills the traditional requirements, and the eccentric that cries out for new paths, can coexist without censorship. Cosmic symphony, cut ovals, notations in the air, collisions of unnamable forms with occasional rubbings. This is how he directs his art.”

Brooklyn Rail, September 4, 2014



Thursday Night Salon: *On 52nd Street*, July 2014

“It’s What You Do With What You View”: Selections from the Dorothy and Herbert Vogel Collection at the Bowdoin College Museum of Art

June 28, 2014–September 14, 2014

“‘This donation represents a true highlight in the giving of our collection,’ Dorothy Vogel said in a statement. ‘I take pleasure knowing that artworks included here, by leading American artists, have the capacity to inspire many generations of audiences, from students to locals, to a broad range of international visitors.’”

Art Info, January 10, 2014



A visitor enjoys *Collaborations and Collusions.*, fall 2014

On 52nd Street: The Jazz Photography of William P. Gottlieb

July 10, 2014–September 14, 2014

“Billie Holiday’s unmistakably seductive voice singing “Fine and Mellow” lures the listener into Bowdoin College Museum of Art’s Shaw Ruddock Gallery. Stepping into the installation *On 52nd Street: The Jazz Photography of William P. Gottlieb* is like entering a time capsule into the 1940s, when 52nd Street’s “Swing Alley” in New York City was the epicenter of jazz, and William P. Gottlieb was its passionate chronicler. The exhibition is a compact, deeply satisfying gem.”

The Jewish Journal, July 31, 2014



Installation view of *Hendrick Goltzius: Mythology and Truth*.

Weaving the Myth of Psyche: Baroque Tapestries from the Wadsworth Atheneum

September 27, 2014–March 8, 2015

Hendrick Goltzius: Mythology and Truth

September 27, 2014–March 1, 2015

“The works on display reveal Goltzius’ teacher and his students as well as the political context of the day. They introduce his business model and his influential circle of friends. But, as much as they try to lure you away with intriguing ideas, it’s impossible to forget the composition, design and—more than anything else—the bravura line of this great Dutch artist.”

Portland Press Herald, December 7, 2014

Collaborations and Collusions: Artists’ Networks from the Nineteenth Century to the Present

November 6, 2014–February 8, 2015

“While many Maine art venues are local in subject and source, our leading academic institutions stand below no one in what they have to say on the world stage.”

Portland Press Herald, December 28, 2014

STUDENT/FACULTY-CURATED EXHIBITIONS

Frontier Visions: The American West in Image and Myth

May 8, 2014–June 8, 2014

Revealing Mediterranean Women

October 30, 2014–January 11, 2015

VIRTUAL EXHIBITION

Fifty Years Later: The Portrayal of the Negro in American Painting

Opened November 11, 2014

“*Fifty Years Later: The Portrayal of the Negro in American Painting* tells a powerful story on canvas, expressed with an artist’s deft strokes and compelling vision. Each generation must discover how it will interpret the crucible of race relations. Thanks to the new Bowdoin exhibition, there is an opportunity for everyone to be part of the story.”

MUSEUM, January/February 2015

SELECTED PUBLICATIONS



Richard Tuttle: Prints, by Joachim Homann and Christina von Rotenhan, published by JRP|Ringier in co-edition with Bowdoin College Museum of Art, 2014.

American Cool, by Frank Goodyear and Joel Dinerstein, published by Prestel, in co-edition with Smithsonian National Portrait Gallery, 2014

aka Marcel Duchamp: Meditations on the Identities of an Artist, edited by Anne Collins Goodyear and James W. McManus, published by Smithsonian Institution Scholarly Press, 2014

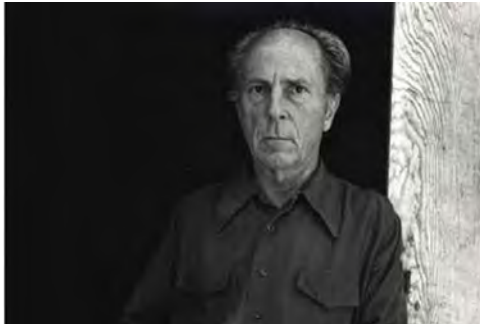
Why Objects Matter: Discoveries at the Bowdoin College Museum of Art, by Joachim Homann, published by Bowdoin College Museum of Art, January 2014

Under the Surface: Surrealist Photography, by Andrea Rosen, published by Bowdoin College Museum of Art, February 2014

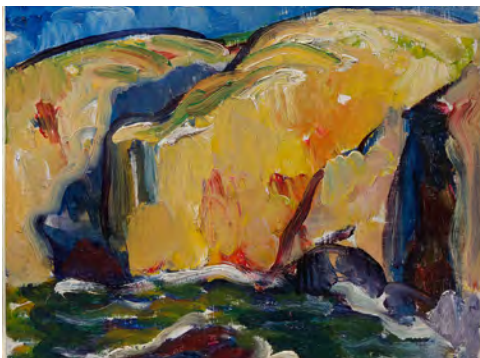
Hendrick Goltzius: Mythology and Truth, by Joachim Homann, published by Bowdoin College Museum of Art, November 2014



Francesco Trevisani, *Madonna of the Rosary*, 1714–1715, oil on canvas. Acquired through the generosity of George and Elaine Keyes.



Brett Weston, *Untitled (Edward Weston)* (detail), 1942, printed 1977, gelatin silver photograph. Gift from the Christian Keese Collection.



Leon Kroll, *Maine*, ca. 1913–15, oil on panel. Gift of Frank M. Gren in honor of Anne and Frank Goodyear.



Alyson Shotz, *Sequent*, 2013, (detail) color aquatint and collograph with embossing. Museum Purchase, Greenacres Acquisition Fund.

SELECTED ACQUISITIONS

Gifts

Selection of thirty-seven Anasazi ceramics, ca. 1000, from an anonymous donor

Madonna of the Rosary 1714–1715, oil on canvas, by Francesco Trevisani, acquired through the generosity of George and Elaine Keyes

Interior of a Roman Building with Figures Carrying the Body of a Man, ca. 1780, gouache by Charles-Louis Clérissseau, from George and Elaine Keyes

Maine, ca. 1913–15, oil on panel, by Leon Kroll, from Frank M. Gren in honor of Anne and Frank Goodyear

291 (magazine), May 1915, from Hilton and Esta Kramer

John Donne in His Winding Cloth, 1955, bronze, by Leonard Baskin, given in memory of David Becker, Class of 1970, from Ann Vershbow and Charles Beitz

Forty-nine gelatin silver photographs, ca. 1950, by Brett Weston, from the Christian Keese Collection

Untitled, 1959, spray and stencil, by David Smith, from Hilton and Esta Kramer

Hermine, 1965, graphite, by Jack Tworkov, from Isabelle and James Storey

Forty-two African objects, ca. 1960, by Nigerian artists, from Dorothy S. Hassfeld given in memory of the Otun Shoun, Chief N.D. Oyerinde, OBE

Seven drawings and watercolors, ca. 1975, by Richard Tuttle, from Gilbert and Lila Silverman

Homage to Franz Kline, 1989, six photogravures, by Aaron Siskind, from Cheryl M. Coffin, M.D., Class of 1975, and Mr. Ralph E. Topham II

The Prize, 2007, plastic items collaged onto 3D silk-screen and digital print by Hew Locke, from Julie L. McGee, Class of 1982

Grasslands Portfolio, 2014, ten gelatin silver photographs by Michael Berman, from Betsy and Frank H. Goodyear, Jr.

Purchases

A Coastal Scene Near Zandvoort, ca. 1640, oil on panel by Simon de Vlieger

Collection ou Suite de Vues Pittoresques de l'Italie, ca. 1790 seventy-four etchings, by Johann Christian Reinhart

Die Badenden–The Bathers, 1798–1799, etching by Carl Wilhelm Kolbe

Girl with Drapes, ca. 1850, daguerreotype by Samuel Carleton

The Heart of the Storm, 1912, gelatin silver photograph by Anne Brigman

Jerry, ca. 1945, etching by Charles W. White

Group of seven *Fluxkits*, 1961–1973, mixed media by various artists

African portraits, ca. 1970, two gelatin silver photographs by Malick Sidibé (one acquired with donations from the Collectors' Collaborative)

Skowhegan V, 1991, oil on canvas by Per Kirkeby

Sequent Portfolio, 2013, five color aquatints with embossing by Alison Shotz

SELECTED PUBLIC PROGRAMS



"Prints, Textiles, and the Art of Richard Tuttle" on June 28, 2014

Public lectures by Robin Kelsey, (Harvard University); Fred Albertson, (University of Memphis); Richard Kurin, (Smithsonian Institution); Elizabeth Cleland, (Metropolitan Museum of Art); Francis Nauman, (Scholar and Proprietor, Francis M. Naumann Fine Art); Bridget Cooks, (University of California, Irvine); Richard Schiff, (The University of Texas at Austin); Susan Tallman, (School of the Art Institute of Chicago); and Greg Burnet, (master printmaker)

Thirteen gallery talks, five concerts in the galleries, and nine programs for families

Panel Discussion: "Stone, Wood, Printing Press: Remembering (Almost) Forgotten Crafts" including Peter Follansbee, (woodcarver), Simon Verity, (stonecarver), and Martha Finney, (artist), January 2014

Guided tour of *American Cool* for the Bowdoin Club of Washington, DC with Frank Goodyear at the National Portrait Gallery, Washington, DC, March 2014

Tour with Richard Tuttle at Pace Gallery, New York City, March 2014

BCMA Collectors' Collaborative event at the AIPAD Photography Show, April 2014

Visit to BCMA by Bryant Fellows from the Metropolitan Museum of Art, May 2014

Panel Discussion: "Prints, Textiles, and the Art of Richard Tuttle," including Richard Tuttle; Chris Dercon, (director of the Tate Modern, London), and Christina von Rotenhan, (independent scholar), June 2014

BCMA Collectors' Collaborative event at IFDPA Print Fair, New York City, November 2014

BCMA reception at Art Basel in Miami, December 2014

Tour with Abelardo Morell, Class of 1971, of his exhibition, *Some Recent Pictures*, Edwynn Houk Gallery, New York City, December 2014



Dorothy Vogel visits the Museum for a public discussion in September 2014

OTHER

Received reaccreditation from the American Alliance of Museums.

During calendar year 2014 the Museum hosted 250 Bowdoin College class sessions for 76 different courses and 62 different professors from 23 different departments or programs, for a total of 2,793 student visits.

Conservation of *Demosthenes* and *Sophocles*, two exterior bronze sculptures on the façade of the Walker Art Building, by conservators from the Williamstown Art Conservation Center.

Annual attendance: 29,838



Patrons gather for Baroque chamber music in the *Weaving the Myth of Psyche* exhibition in December 2014.

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Simon de Vlieger, *A Coastal Scene Near Zandvoort*, ca. 1640, oil on panel. Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund.

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Students in the Rotunda for a musical performance during the student reception, September 2014