



In 1969, when I was a junior at Bowdoin, I took my first photography course with Professor John McKee in a classroom in the basement of the Walker Art Museum. Discovering this medium with McKee's insightful teaching made me aspire to be an artist on the spot. More than forty-five years later, under the roof of the same museum, I made a camera obscura photograph showing the college quad projected on an inside wall of the rotunda. For me this picture is an invitation to the entire campus to the promise and pleasures of art, and to this museum that welcomed me with open arms so many years ago.

ABELARDO MORELL, '71, H'97

The Museum announces an unusual opportunity to own a photograph by Abelardo Morell and to support the Bowdoin College Museum of Art.

This limited edition photograph, entitled *Camera Obscura: The Campus Quad inside the Rotunda of the Bowdoin College Museum of Art, July 30th, 2015*, is available for purchase. All proceeds will support phototographic programs at the Museum. The print dimensions are 26.5" x 34", and the edition size is limited to 100. It is signed and dated on the reverse, and is offered mounted and framed at the artist's direction.

The photograph is available for \$2,500 at the Museum of Art Shop or through the Bowdoin Store website at <http://store.bowdoin.edu/collections/art-museum/products/limited-edition-abelardo-morell-print>.

YEAR in REVIEW

July 1, 2014–
June 30, 2015



BOWDOIN COLLEGE MUSEUM OF ART
BRUNSWICK, MAINE

Bowdoin

FROM THE CO-DIRECTORS

The Bowdoin College Museum of Art serves as a dynamic educational resource for faculty and students from across campus and welcomes thousands of visitors from throughout Maine and beyond. A laboratory of creativity, it facilitates connections to the world and all periods of human history. This annual report covers the fiscal year July 1, 2014 through June 30, 2015 and provides a summary of major accomplishments. During this period the Museum opened twenty new exhibitions and hosted more than fifty public programs. Its historic collections continue to grow with the addition of nearly 400 works of art. The Museum is also proud to have launched a monthly e-bulletin and its first-ever digital exhibition, *Fifty Years Later: The Portrayal of the Negro in American Painting*. Thank you for your support. We look forward to seeing you at the Museum.

Anne Collins Goodyear
Frank H. Goodyear, III

BCMA BY THE NUMBERS

30,205

VISITORS

142

TOURS LED BY BOWDOIN STUDENTS

186

BOWDOIN CLASSES
HELD AT THE MUSEUM

920

ADULTS PARTICIPATED
IN GUIDED TOURS

2,322

STUDENT VISITS
FOR CLASSES

834

K-12 STUDENTS PARTICIPATED
IN GUIDED TOURS

952

OBJECTS PULLED FOR
BOWDOIN CLASSES

515

MEMBERS OF THE MUSEUM

75

PROFESSORS TAUGHT
CLASSES IN THE MUSEUM

393

WORKS ACQUIRED FOR THE
PERMANENT COLLECTION

59

PUBLIC PROGRAMS

1,500

WORKS DIGITIZED DURING
THE YEAR

20

EXHIBITIONS

2,137

HOURS OPEN TO THE PUBLIC

0

COST TO VISIT THE MUSEUM

"Best museum on the planet!"

Museum comment book, August, 2014

FEATURED EXHIBITIONS



Professor James Higginbotham presents a public tour of *Contest! Challenge, Competition, and Combat in Ancient Art*



ON 52ND STREET: THE JAZZ PHOTOGRAPHY OF WILLIAM P. GOTTLIEB

July 10–September 14, 2014

“Billie Holiday’s unmistakably seductive voice singing ‘Fine and Mellow’ lures the listener into the Museum’s second floor 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 1940’s, when 52nd Street’s ‘Swing Alley’ in New York City was the epicenter of jazz, and William P. Gottlieb (1917–2006) was its passionate chronicler. The exhibit is a compact, deeply satisfying gem.”

Jewish Journal, July 2014

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

“Goltzius’ images have a technical sizzle that makes them fascinating to both connoisseurs of Old Master prints and contemporary audiences with our focus on the here-and-now object qualities of art.... In the next room, the suite of tapestries illustrating Apuleius’ story of Cupid and Psyche, made after designs by the great Pieter Coecke van Aelst, provide the affluent bookend to Goltzius’ paper prints.”

Portland Press Herald, December 2014



“Love your museum —
curated beautifully!”

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

Museum comment book, August, 2014



“Expanded my universe!”

Museum comment book, August, 2014

**COLLABORATIONS AND COLLUSIONS:
ARTISTS' NETWORKS FROM THE
NINETEENTH CENTURY TO THE PRESENT**

November 6, 2014–February 8, 2015

“*Collaborations* is a reminder of the incredible academic resource the Colby, Bates and Bowdoin art museums are for the art audience of Maine. 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 2014

**PAST FUTURES: SCIENCE FICTION,
SPACE TRAVEL, AND POSTWAR ART
OF THE AMERICAS**

March 5–June 7, 2015

“The nuanced connections between sci-fi and Latin American culture post-Cold War is sure to indulge your penchant for the weird, but it also provides a keen look into sci-fi and notions of otherness underpinning the lived experiences of artists of the Americas.”

Portland Phoenix, March 2015

“*Past Futures: Science Fiction, Space Travel, and Postwar Art of the Americas*, a Maine exhibition of works by artists from the Americas and a book of the same name, dazzles viewers with its variety and emotional extremes. Depictions ranging from cuddly to sinister reflect the artists’ intuitions of mankind’s destiny as the latest news about the Cold War, the rise of science and technology, and especially the space race occupied newspaper headlines.”

Pasatiempo, The New Mexican’s Weekly Magazine of Arts, Entertainment, & Culture, August 2015

**A GIFT OF KNOWING: THE ART OF
DOROTHEA ROCKBURNE**

March 14–April 26, 2015

“One of the reasons I’m so really thrilled to be here is that most mathematicians, not all, do not understand what I’m doing, nor do critics. They think it’s beautiful work they’re looking at and that’s not interesting to me. I’m interested in finding out about how the universe ticks, and I’m getting there my way.”

Dorothea Rockburne, April 2015

**A MIND OF WINTER: PHOTOGRAPHS
BY ABELARDO MORELL**

May 5–September 27, 2015

“Morell isn’t trying to transport us to winter; instead, he presents us with an impressively successful model for attaining a mind of winter. The idea is that it could be summer, art, sunrise, the woods or anything sufficiently powerful to hold our spirit in place long enough for a self-aware spiritual experience.”

Portland Press Herald, June 2015

“The 12 large archival inkjet prints, three of them black ink on glass cliché verre, are stunning evocations of a world of snow and ice and bare trees. While the Wallace Stevens poem ‘The Snow Man,’ which inspired Morell, references ‘the sound of the land,’ these prints require the quiet of contemplation in order to behold ‘nothing that is not there and the nothing that is.’”

Art New England, September 2015



Artist Abelardo Morell greets guests at the opening of *A Mind of Winter: Photographs by Abelardo Morell*



NIGHT VISION: NOCTURNES IN AMERICAN ART, 1860-1960

June 27, 2015–October 18, 2015

“Thanks to ambitious loans and smart selections by the show’s curator, Joachim Homann, it enriches ideas about native qualities—both realistic and visionary—in American art. Every work in the show amplifies the heart’s ambivalence about night.”

Boston Globe, July 2015

“Here’s an unusual and original organizing principle—a hundred years of night scenes by American artists from the 1860’s introduction of the electric light to the inception of the age of Sputnik ..., [a] study of how a broad range of American artists in all media met the challenges of creating nocturnal images.”

The Daily Beast, December 2015

EXHIBITIONS

Night Vision: Nocturnes in American Art, 1860–1960

June 27–October 18, 2015

Michel Auder: Untitled (I Was Looking Back To See If You Were Looking Back At Me To See Me Looking Back At You)

June 27–October 18, 2015

“Empire Follows Art:” Culture and Identity in the Atlantic World

May 10–August 30, 2015

A Mind of Winter: Photographs by Abelardo Morell

May 5–September 27, 2015

Contest! Challenge, Competition, and Combat in Ancient Art

Opened April 28, 2015

Peasants and Patricians: Art of the Nineteenth Century

April 2–September 20, 2015

Mapping the Ancient Origins of Light

March 19–June 7, 2015

A Gift of Knowing: The Art of Dorothea Rockburne

March 14–April 26, 2015

Past Futures: Science Fiction, Space Travel, and Postwar Art of the Americas

March 5–June 7, 2015

Lovers and Saints: Art of the Italian Renaissance

January 24, 2014–January 4, 2015

To Instruct and Delight: European and American Art, 1500–1800

Opened January 15, 2015

Rocks, Waves, and Skies: Maine Landscapes, 1900-1950

January 15–June 28, 2015

Letters and Shadows: African American Art and Literature Since the Harlem Renaissance

January 22–March 15, 2015

Fifty Years Later: The Portrayal of the Negro in American Painting—A Digital Exhibition

Opened November 11, 2014

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

November 6, 2014–February 8, 2015

Revealing Mediterranean Women

October 30, 2014–January 18, 2015

Alison de Vere: Psyche and Eros

October 2, 2014–February 22, 2015

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

September 27, 2014–March 8, 2015

Hendrick Goltzius: Mythology and Truth

September 27–March 1, 2015

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

July 10–September 14, 2014



“Better every time we come.”

Museum comment book, December, 2014

Past Futures: Science Fiction, Space Travel, and Postwar Art of the Americas

SELECTED ACQUISITIONS

GIFTS

Maine, ca. 1910–1913, oil on panel by Leon Kroll (American, 1884–1974), gift of Frank M. Gren in honor of Anne and Frank Goodyear. [at left]

Forty-nine gelatin silver prints, various titles and subjects, 1946–1981, by Brett Weston (American, 1911–1993), gift from the Christian Keese Collection.

My Father, 1969, gelatin silver print by Richard Avedon (American, 1923–2004), gift of Hilton and Esta Kramer.

Twenty-six gelatin silver prints from the portfolio *Up River: The Story of a Maine Fishing Community*, 1987–1993, by Olive Pierce (American, born 1925), gift of the photographer, Olive Pierce.

Homage to Franz Kline, 1989, six photogravures by Aaron Siskind (American, 1903–1991), gift of Cheryl M. Coffin, M.D., Class of 1975, and Mr. Ralph E. Topham, II.

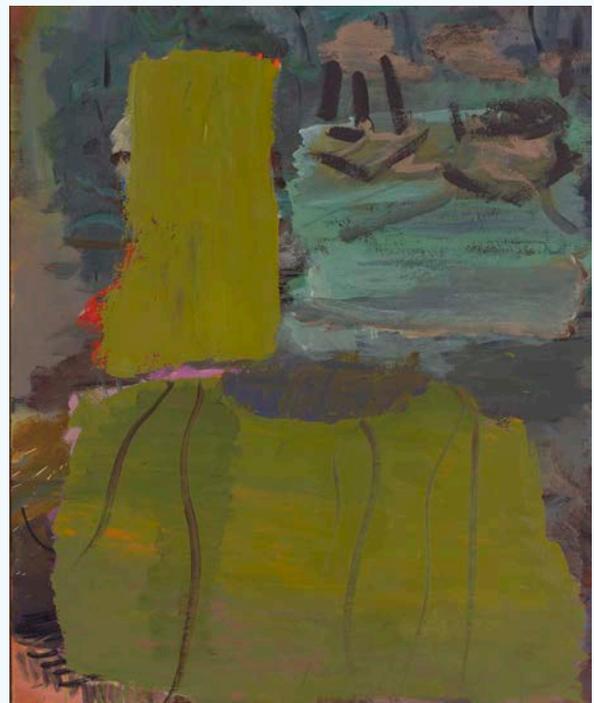
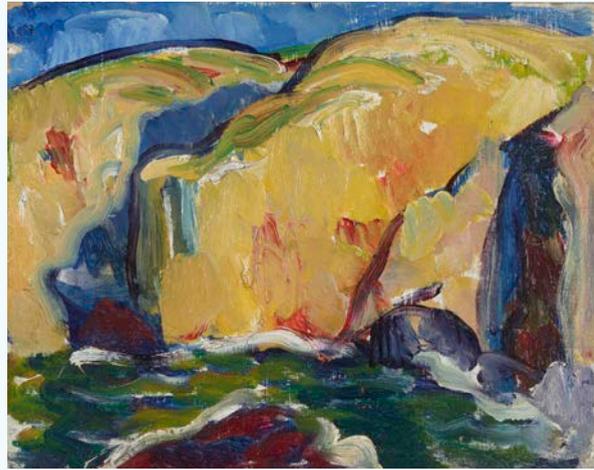
Richard Pousette-Dart, 1990, gelatin silver print by Hans Namuth (American, 1915–1990), gift of Hilton and Esta Kramer.

PURCHASES

Martyrdom of Saints Denis, Rusticus, and Eleutherius, pen and brown ink with brown wash over black chalk by Avanzino Nucci (Italian, 1551–1629). Acquired through the generosity of George and Elaine Keyes.

Madonna of the Rosary (La Madone du Rosaire), 1714–1715, oil on canvas, by Francesco Trevisani (Italian, 1656–1746). Acquired through the generosity of George and Elaine Keyes. [at right, lower left]

Exterior view of the Amphitheatre, Nimes, 1826, graphite; camera lucida drawing by John Herschel (English, 1792–1871), Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund.



Two Ladies Seated in a Loge, Facing Left, ca. 1879–1880, soft ground aquatint by Mary Cassatt (American, 1844–1926), Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund. [at right]

The Steerage, 1906, photogravure by Alfred Stieglitz (American, 1864–1946), Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund. [at bottom right]

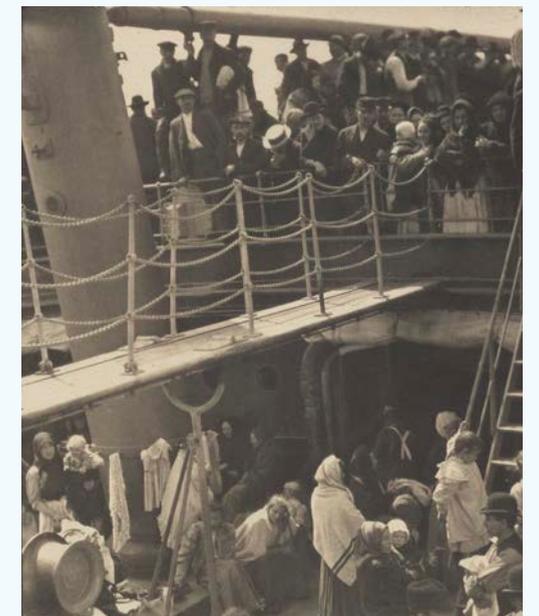
The Heart of the Storm, 1912, gelatin silver print by Anne Brigman (American, 1869–1950), Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund.

Monte Carlo Bond, 1938, lithograph by Marcel Duchamp (French, 1887–1968), Museum purchase, Greenacres Acquisition Fund.

Skowhegan V, 1991, oil on canvas by Per Kirkeby (Danish, born 1938), Museum purchase, Jane H. and Charles E. Parker, Jr. Art Acquisition Fund. [at left]

Twenty gelatin silver prints from the portfolio *Occupying Wall Street*, 2011–2012 by Accra Shepp (American, born 1962), Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund.

The Jerome Project (Asphalt and Chalk) XI, 2015, chalk on asphalt paper by Titus Kaphar (American, born 1976), Museum purchase, Barbara Cooney Porter Fund. [at bottom center]



SELECTED PROGRAMS

The Museum organized more than fifty public programs, including lectures, special tours, film screenings, musical concerts, and gallery conversations. Bowdoin faculty played a role in many of these activities. Likewise, student docents and interns were actively involved in developing and leading programs. The Museum also welcomed to campus a number of leading artists, scholars, and arts professionals. The following list of visiting speakers suggests the breadth and excellence of the public programs at the Museum:

Ford Bell (president, American Alliance of Museums)
Elizabeth Cleland (curator, Metropolitan Museum of Art)
Bridget Cooks (professor of art history, University of California, Irvine)
Barbara Haskell (curator, Whitney Museum of American Art)
Scott Homolka (paper conservator, Philadelphia Museum of Art)
James McManus (professor of art history, California State University, Chico)
Abelardo Morell '71, H'97 (artist)
Francis Naumann (scholar and art dealer)

Gabriel Perez-Barreiro (director, Colección Patricia Phelps de Cisneros)
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Linda Roth '76, P'13 (curator, Wadsworth Atheneum)
Richard Schiff (Effie Marie Cain Regents Chair in Art, University of Texas at Austin)
Susan Tallman (professor of art history, School of the Art Institute of Chicago)
Michael Taylor (director, Hood Museum, Dartmouth College)
Dorothy Vogel (art collector)
Saya Woolfalk (artist)



"This made me so happy."

Museum comment book, July, 2014

"Music at the Museum" with Rebel Baroque Ensemble

LIST OF DONORS

The Bowdoin College Museum of Art is extremely 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, 2014 and June 30, 2015. Every effort has been made to ensure accuracy.

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As of June 30, 2015