YEAR in REVIEW

July 1, 2016 – June 30, 2017

BOWDOIN COLLEGE MUSEUM OF ART
BRUNSWICK, MAINE
The Bowdoin College Museum of Art is a teaching facility, dedicated to keeping its rich collections within immediate reach of Bowdoin students, faculty, scholars, and art lovers. The Museum’s active emphasis on the study of original objects as an integral part of the Bowdoin curriculum makes it the ultimate cross-disciplinary and multicultural enterprise.

Always open free of charge, the Museum is committed to showcasing excellence in the visual arts. It draws upon the global diversity of its permanent collection to organize exhibitions, public programs, and research initiatives that enhance the educational experience of students and serve the “common good.” Students played an active role in each of the thirteen new exhibitions that opened during the past year. In addition, the Museum welcomed fifty-seven classes from across campus and our team pulled more than 1,100 works of art—a record number—for classroom use.

American museums in the twenty-first century are increasingly program-centered, and we are proud to have hosted during the past year sixty-five distinct programs—again, another record for the Museum. The contributions of artists, curators, and scholars from on and off campus make the Museum a dynamic forum for timely conversations about all aspects of creative expression. Among our many special events this year was a visit from the Print Council of America which held its annual meeting in Maine. Longtime member David Becker ’70 was represented in memoriam through works he donated to Bowdoin, and Shelley Langdale ’85 took the reins as president. Photographs from this event and others from the past year can be found in the Historic Photograph Database at “bowdoin.edu/art-museum/archives/parch.shtml”.

The Museum is, of course, also the site of original research, and we celebrate new publications that accompanied recent exhibitions. In particular, Joachim Homann’s *Why Draw? 500 Years of Drawings and Watercolors at Bowdoin College* (Delmonico Books•Prestel) and Stephen Perkinson’s *The Ivory Mirror: The Art of Mortality in Renaissance Europe* (Yale University Press) exemplify the Museum’s rich history of scholarly research.

We are deeply grateful to the many friends of the Museum. Your support makes possible the many activities that happen here and enhances further one of this nation’s preeminent academic museums.

We look forward to seeing you back at the Museum!

Anne Collins Goodyear
Frank H. Goodyear III
**BCMA BY THE NUMBERS**

30,719

VISITORS

2,140

PATRONS ATTENDED
OFF-SITE PROGRAMS

57

UNIQUE BOWDOIN CLASSES
HELD AT THE MUSEUM

1,457

STUDENT VISITS
FOR CLASSES

1,122

OBJECTS PULLED FOR
BOWDOIN CLASSES

50

PROFESSORS TAUGHT
CLASSES IN THE MUSEUM

65

PUBLIC PROGRAMS

13

EXHIBITIONS

20

STUDENT EMPLOYEES

3

STUDENT CURATORIAL
FELLOWS

61

TOURS LED BY
BOWDOIN STUDENTS

945

ADULTS PARTICIPATED
IN GUIDED TOURS

1,036

K-12 STUDENTS
PARTICIPATED IN
GUIDED TOURS

515

MEMBERS OF THE MUSEUM

283

WORKS ACQUIRED
FOR THE
PERMANENT COLLECTION

APPROXIMATELY

5,000

YEARS BETWEEN OLDEST
AND NEWEST WORK
ACQUIRED THIS YEAR

0

COST TO VISIT THE MUSEUM

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Left to right: student assistants Daniel Banks ’19, Daniel Rechtschaffen ’18, Johna Cook ’19, and Juliette Dankins ’18
FEATURED EXHIBITIONS

THE IVORY MIRROR: THE ART OF MORTALITY IN RENAISSANCE EUROPE
June 24–November 26, 2017

“It’s interesting to view The Ivory Mirror in the context of the present, when many of its themes still resonate, as do its visceral depictions of our transient lives.”
Hyperallergic, October 16, 2017

“The carvings, prints, illuminated manuscripts, and more in this exhibition were intended to prompt reflections on death. Some do so with waspish moral rectitude. Others set teeth chattering.”
Boston Globe, August 18, 2017

Visitors enjoy The Ivory Mirror: The Art of Mortality in Renaissance Europe
**WHY DRAW? 500 YEARS OF DRAWINGS AND WATERCOLORS AT BOWDOIN COLLEGE**

May 3–September 3, 2017

“The visitor leaves the galleries and puts down the catalogue with a feeling of liberation, as well as enlightenment—an expansion which comes from the art itself, as much as the academic study of art.”

*New York Arts, September 18, 2017*

“Why do we continue to draw in this digital era? A better question might be ‘Why did you stop drawing?’ Start again. A visit to Bowdoin will prime the pump.”

*Portland Phoenix, August 1, 2017*
I had all these looming questions about life in Hiroshima before I went and I was really surprised at the range of opinions [about World War II]. Some people said they wanted the world to forget about the atomic bombs, but some people were really adamant about how we never can forget the crimes against humanity. It was such a great opportunity to engage with the history in a medium other than a textbook.”

Michael Amano, Class of 2017, guest co-curator, on his research in Hiroshima, Japan

Patron enjoys the exhibition Perspectives from Postwar Hiroshima: Chuzo Tamotzu, Children’s Drawings, and the Art of Resolution

“A feast for the eye, the mind, the soul.”

Museum comment book, March 21, 2017

Participants in the March 31, 2017 symposium “Perspectives from Postwar Hiroshima: Chuzo Tamotzu, Children’s Drawings, and the Art of Resolution.” For further information about this photograph, please visit our Historic Photograph Database (bowdoin.edu/art-museum/archives/parch.shtml)
ROBERT FRANK: SIDEWAYS

September 15, 2016–January 29, 2017

“Frank offers visual complexity as human complexity. Sometimes the most direct approach is sideways.”

*Boston Globe, September 23, 2016*

“Sideways widens the frame on Frank’s visual poetry, offering glimpses into the subjects and themes of his photographs at an angle to his most famous work, and in ways that intersect with the rise of sequential picture narratives in photojournalism and in photobooks.”

*Fine Books and Collections, winter 2017*
EXHIBITIONS

Robert Frank: Sideways
September 15, 2016–January 29, 2017

Art and Artifacts of the Nineteenth Century
September 22, 2016–May 28, 2017

Where Do I Go from Here? Snapshots of Twentieth-Century Life
November 3–December 31, 2016

Art and Resolution, 1900 to Today
November 15, 2016–April 16, 2017

The Temptation of St. Anthony
December 6, 2016–March 19, 2017

Sōsaku Hanga: Nineteenth-Century Japanese Creative Prints
January 10–April 16, 2017

Perspectives from Postwar Hiroshima: Chuzo Tamotzu, Children’s Drawings, and the Art of Resolution
January 10–April 16, 2017

AEGYPTUS: Egypt in the Greco-Roman World
February 2, 2017–July 15, 2018

Modern Medieval: Materiality and Spirituality in German Expressionism
February 16–June 4, 2017

Urban Impressions: New York City in Prints, 1900–1940
March 30–July 9, 2017

Why Draw? 500 Years of Drawings and Watercolors at Bowdoin College
May 3–September 3, 2017

John Walker: A Painter Draws
May 18–August 20, 2017

The Ivory Mirror: The Art of Mortality in Renaissance Europe
June 24–November 26, 2017

“A wonderful, welcoming space for art worth spending time with. Fantastic!”

Museum comment book, April 4, 2017
SELECTED ACQUISITIONS

GIFTS

Jar (Guan), 3000–2500 BCE, Chinese, painted ceramic, gift of George and Elaine Keyes in honor of Barry Mills, Class of 1972

Studies of Butterflies, Moths, Flies, a Beetle, and a Slowworm, ca. 1675–1692, black chalk, pen and black ink, and watercolor by Pieter Withoos (Dutch, 1654–1693), Museum purchase with funds contributed by George and Elaine Keyes [above]

Portrait of Joseph Jean-Baptiste Fleuriau d’Armenonville (1661–1728) Conseiller d’Etat, ca. 1708, black and white chalk and black ink, grey wash, heightened with white by Hyacinthe Rigaud (French, 1659–1743), gift of George and Elaine Keyes, two anonymous donors, and the Lloyd O. and Marjorie Strong Coulter Fund [below, left]

Seventeen historic polar bear prints, 1590–1886, by multiple artists, gift of Peter Davis, Class of 1957

Seven African sculptures, by multiple African artists, in memory of Baha Mahdi a.k.a Roger Brown
Green Breaker, 1913, oil on panel by George Bellows (American, 1882–1925), gift of Remak Ramsay
[previous page, upper right]


Twelve vintage gelatin silver prints, by Manuel Carrillo (Mexican, 1906–1989), gift of the Christopher Foundation for the Arts, Elizabeth Hayes Christopher, Class of 1986, and Scott Christopher [Girl with Chicken, previous page, lower center]


Vessel, 1985, oil on linen by Terry Winters (American, born 1949), gift of Agnes Gund in honor of John Studzinski [below, left]


When H2 leaves O, 2015, hologram by Folkert de Jong (Dutch, born 1972), Collectors’ Collaborative and the Lloyd O. and Marjorie Strong Coulter Fund [above]
PURCHASES

The First Inaugural of Abraham Lincoln, March 4, 1861, salt print by Alexander Gardner (Scottish, 1821–1882), Lloyd O. and Marjorie Strong Coulter Fund [lower right]

The Father’s Leave-Taking, 1879, etching by William Holman Hunt (British, 1827–1910), Lloyd O. and Marjorie Strong Coulter Fund

Sun Dance, ca. 1895, pigments on muslin by unidentified Lakota artist, Lloyd O. and Marjorie Strong Coulter Fund, Laura T. and John H. Halford, Jr. Art Acquisition Fund, Jane H. and Charles E. Parker, Jr. Art Acquisition Fund, Barbara Cooney Porter Fund, and Greenacres Acquisition Fund [above]


Vertical Roll, 1972, black and white video by Joan Jonas (American, born 1936), Lloyd O. and Marjorie Strong Coulter Fund

Silueta Sangrienta (Bloody Silhouette), 1975, super-8mm film transferred to high-definition digital media, color, silent by Ana Mendieta (Cuban, 1948–1985), Lloyd O. and Marjorie Strong Coulter Fund, in partnership with the New Media Arts Consortium of the art museums at Bowdoin College, Brandeis University, Colby College, Mount Holyoke College, and Skidmore College


Revelations IV (after Denys Calvert), 2015, oil on canvas by Elise Ansel (American, born 1961), Jane H. and Charles E. Parker, Jr. Fund [opposite page, lower right]

Like It Is: Those Extraordinary Twins, 2016, graphite pencil by Nyeema Morgan (American, born 1977), Barbara Cooney Porter Fund
SELECTED PROGRAMS

The Museum organized sixty-five public programs, including lectures, special tours, film screenings, musical concerts, and gallery conversations. Bowdoin faculty and students played a role in developing and leading more than half 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.

Kendall Brown (California State University, Long Beach)
Ada Cohen (Dartmouth College)
Elliot Bostwick Davis (Museum of Fine Arts, Boston)
Jens Daehner (J. Paul Getty Museum)
Hasan Elahi (artist)
Natalie Frank (artist)
Alice Cooney Frelinghuysen (The Metropolitan Museum of Art)
Sarah Greenough (National Gallery of Art, Washington)
Peter Jaszi (American University)
Yukiyo Kawano (artist)
Sarah Kennel (Peabody Essex Museum)
Adi Nes (artist)
Alison Nordstrom (independent curator)
Robin Reisenfeld (Toledo Museum of Art)
L.J. Roberts (artist)
Nina Roth-Wells (conservator)
Richard Saunders (Middlebury College)
Mark Selden (SUNY-Binghamton)
Roger Shimomura (artist)
George Thompson (publisher)

"As always, the smaller art museums give more! We have greatly enjoyed our visit!"

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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, 2016 and June 30, 2017. Every effort has been made to ensure accuracy.

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Kimi Phillips-Lohrmann ’99
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As of June 30, 2017
Summer Exhibition 2018

WINSLOW HOMER AND THE CAMERA: PHOTOGRAPHY AND THE ART OF PAINTING
June 23–October 28, 2018

This exhibition explores the question of Homer’s relationship with the medium of photography and its impact on his artistic practice. As one attuned to appearances and how to represent them, Homer understood that photography, as a new technology of sight, had much to reveal. This exhibition thus adds an important new dimension to our appreciation of this pioneering American painter, demonstrating his recognition that photography did not undermine, but instead complemented his larger artistic interests. Exhibition catalogue co-published with Yale University Press.