



YEAR in REVIEW

July 1, 2016–
June 30, 2017



BOWDOIN COLLEGE MUSEUM OF ART
BRUNSWICK, MAINE

Bowdoin

FROM THE CO-DIRECTORS

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

FEATURED EXHIBITIONS

The
to the
human
if less
achievement
marable
unsettling
bodies,

Known
"remember
truth lying
the deforma
publication

But these
world's
artistic
more red
challenging
decisions
gathered
jewelry—
between



THE IVORY MIRROR The Art of Mortality in Renaissance Europe

Installation view of *The Ivory Mirror: The Art of Mortality in Renaissance Europe*

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*



Installation view of *Why Draw? 500 Years of Drawings and Watercolors* at Bowdoin College.

“The art museum is a real jewel in the crown of Maine.”

Museum comment book, May 5, 2017

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



Visitors examine works in *Why Draw* during “Second Friday Brunswick!”

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

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



PERSPECTIVES FROM POSTWAR HIROSHIMA: CHUZO TAMOTZU, CHILDREN'S DRAWINGS, AND THE ART OF RESOLUTION

January 10–April 16, 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

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

In 1951, four years before the Swiss-born photographer Robert Frank (born 1924) began work on his most famous series, *The Americans*, he stated, "When people look at my pictures I want them to feel the city they do when they want to read a line of a poem twice."

The Americans, comprising 83 photographs culled from more than 27,000 that Frank shot careening around the country in a second-hand Ford coupe, has often been identified as the most influential photography book of the twentieth century. Frank's quick-wit, camera-wielder style shocked some traditional critics (one writer complained about his "drunk gazettes"), but it was at heart straightforward, at least to Frank: "I was fond of romanticism," he explained. "I wanted to present what I saw, pure and simple." The impact was overwhelming. The exposure of melancholy and alienation lurking behind the scrim of red, white, and blue altered our awareness of ourselves as a country. It also altered our understanding of what photography could do, to a degree that could be inspiring, but also daunting.

The Americans retains its power today, full force. But its emblematic status makes it perhaps not the best place to delve deeper beneath the surface of Frank's method and his art. Images read so often are hard to read for the second time. This selection of farther-flung work sent by the Pennwick Foundation offers a fresh chance to peer sideways into an oeuvre that is usually encountered head-on. Nearly sixty years after the debut of Frank's iconic paragon to America, these photographs provide an essential way to read the great poem twice.

This exhibition was organized with faculty members Michael Koster, Russ Rymec, and students in the spring 2016 seminars, "Writing Creative Nonfiction Through Photography" and "Documentary Photography." Financial support is provided by the Elizabeth B.O. Hamlin Fund and a generous gift from Martha F. and Richard E. Hume '88.

Photographs from the Pennwick Foundation



Installation view of *Robert Frank: Sideways*

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



Guests enjoy the opening of *Robert Frank: Sideways*

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



Ellen Tani, Andrew W. Mellon Post-Doctoral Curatorial Fellow, leads a discussion in the Museum's Zuckert Seminar Room for a Bowdoin class.

"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]

Sixteen American drawings, 1920–1994, by multiple American artists, gift of halley k harrisburg, Class of 1990, and Michael Rosenfeld [*Untitled*, 1961, by Norman Lewis, previous page, lower 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]

Forty-two drawings, 1965–2015, in various media by Alex Katz (American, born 1927). Gift of Alex Katz

Fifteen archival pigment prints, 1981–2002, by Donna Ferrato (American, born 1949), gift of Carol Koobatian Ouzounian, Class of 1987

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



Untitled, 2014, acrylic on raw canvas by Israel Lund (American, born 1980), gift of Alexander Glauber, Class of 2006

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 [\[above\]](#)

Two vintage gelatin silver prints from the series *Slaughterhouse, South St. Paul, Minnesota*, 1962, 1962, by Jerome Liebling (American, 1924–2011), Gridley W. Tarbell II Fund

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

Siluetta 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

Technology/Transformation: Wonder Woman, 1978–1979, color, sound by Dara Birnbaum (American, born 1946), Lloyd O. and Marjorie Strong Coulter Fund

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)



Artist Adi Nes leads discussion of his work in the exhibition *Art & Resolution, 1900 to Today*. An untitled chromogenic print, 2008, by Adi Nes can be seen in the background.

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

Museum comment book, November 3, 2016

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

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 Patricia D. Livesay
 Burke O. and Judith Long
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 Erik Lund '57, P'83, P'85 and
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 Peter and Paula C. Lunder
 Charles P. and Elizabeth C. Lyman
 Peter and Barbara Lynch
 Robert B. and Mary M. Magnus
 Marjorie M. and A. Richard Malkin
 Rose Marasco
 Carol S. Markell W'54
 Marcia Marks
 Betty-Anne Mauzy
 Florence S. McBride
 Craig A. McEwen
 William R. McMullen '68 and
 Teresa E. Wagner
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 Sarah Meachan
 Melissa Mial
 Claudette Midgley
 Anne D. Milne W'54
 Harriett M. and Robert S. Modr
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 Susan J. Montgomery and
 Michael E. Williams
 Anne C. Morham
 Richard A. '50 and Eleanor Morrell
 Catherine M. Morrow P'97
 Ann L. Morse
 Diane Moyer
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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.

Front cover: top left to right: student assistants Michael Amano, '17, Virginia Crowe '18 (kneeling), Catherine Price '18, Estafania Chavez '17, William Schweller '17, and Hailey Beaman '18; Shelley R. Langdale '85, President of the Print Council of America; Students studying works of art in a class at the Museum
Above: *Winslow Homer with The Gulf Stream in his studio at Prouts Neck, Maine, ca. 1900*, albumen print by an unknown artist, gift of the Homer Family, Bowdoin College Museum of Art