



# YEAR in REVIEW

July 1, 2021–  
June 30, 2022



BOWDOIN COLLEGE MUSEUM OF ART  
BRUNSWICK, MAINE

**Bowdoin**



## FROM THE CO-DIRECTORS

The Museum re-opened on July 1, 2021, happily resuming its regular public hours. While many activities were possible remotely during the pandemic, we have enjoyed working again in-person with faculty and students and welcoming visitors, artists, and scholars from near and far.

During this past year the Museum has been busy launching a series of new exhibitions focused on women artists, including *Jona Frank: Model Home*, *There Is a Woman in Every Color: Black Women in Art*, and *Marcia Resnick: As It Is or Could Be*, the latter two of which are now in the midst of a national tour. This period also enabled us to realize a major project that the pandemic required us to postpone: *At First Light: Two Centuries of Artists in Maine*. Originally intended to coincide with the bicentennial of Maine statehood in 2020, the exhibition finally opened last June. Benefitting from this unforeseen but unavoidable delay, it incorporated several new artworks created in 2020 that addressed Maine's past and present at this historic moment. We look forward to building on the success of these and other recent exhibitions.

On July 1, the Museum published its new *Anti-Racism Strategic Plan*, a document crafted during the pandemic by the Museum's staff with important input from faculty, students, and the Office of the Dean for Academic Affairs. This plan reflects the Museum's long-standing commitment to equity and inclusion and provides a roadmap for specific priorities we are now working to implement. You can access the plan and updates on the Museum's website.

We appreciate greatly the many people whose contributions make possible the work we do. Our profound thanks. We look forward to seeing you at the Museum!

Anne Collins Goodyear

Frank H. Goodyear III



Visitors examine the Assyrian reliefs which have recently been lit by colored light projections.



## BCMA BY THE NUMBERS

**66**

UNIQUE BOWDOIN COURSES  
AT THE MUSEUM

**31**

COURSES THAT MADE MULTIPLE  
VISITS

**22**

COURSES THAT UNDERTOOK A  
PROJECT AT THE MUSEUM

**40**

UNIQUE PROFESSORS WHO  
BROUGHT STUDENTS TO THE  
MUSEUM

**30**

UNIQUE DEPARTMENTS/  
PROGRAMS HELD COURSES AT  
THE MUSEUM

**998**

STUDENT VISITS FOR CLASSES

**1,063**

OBJECTS PULLED FOR CLASSES

**29**

IN-PERSON PUBLIC PROGRAMS

**10**

VIRTUAL PUBLIC PROGRAMS

**565**

WORKS ADDED TO THE  
COLLECTION

**23**

STUDENT EMPLOYEES



# SELECTED EXHIBITIONS

## THERE IS A WOMAN IN EVERY COLOR BLACK WOMEN IN ART



Elizabeth S. Humphrey '14, leads a curator's tour of the exhibition; a group of students visit the exhibition; installation view of *There Is a Woman in Every Color: Black Women in Art*.

## THERE IS A WOMAN IN EVERY COLOR: BLACK WOMEN IN ART

September 16, 2021 to January 30, 2022

“Part of the mission of this remarkable exhibition is to highlight the undervaluing of Black women in art. ... This show is part of a needed trend to shine a spotlight on art-historical omissions.”

*Art New England, January/February 2022*







Installation view of *Jona Frank: Model Home*; patrons enjoy various aspects of the exhibition.

## JONA FRANK: MODEL HOME

February 24 to June 5, 2022

“We all have ways in which we inhabit a space outside of the norm, and the larger world’s bewilderment of it and attempts to quash or rationalize it create painful wounds in children that can range from awkwardness in one’s own skin to full-blown neuroses. That situation is poignantly and, often, agonizingly on view in *Jona Frank: Model Home*, a conceptually sumptuous four-room installation on view at the Bowdoin College Museum of Art.”

*Portland Press Herald*, April 10, 2022







Installation view of *Marcia Resnick: As It Is or Could Be*; guests enjoy the photographs in the exhibition; Marcia Resnick (top row, second from right) makes remarks at the opening of the exhibition.



## MARCIA RESNICK: AS IT IS OR COULD BE

February 24 to June 5, 2022

“Resnick’s portraits of iconic figures such as Susan Sontag, Jean-Michel Basquiat, Kathy Acker, and Gary Indiana, among others, have become well-known documents of a much-romanticized period in the history of New York. Yet few are familiar with the photographer’s multifaceted and wide-ranging practice beyond these portraits, something the curators of this retrospective, Resnick’s first ever, hope to change.”

*The Brooklyn Rail, May 2022*







Visitors in *Antiquity & America: The Ancient Mediterranean in the United States* in the Boyd Gallery, Rotunda, and Walker Gallery.

## ANTIQUITY & AMERICA: THE ANCIENT MEDITERRANEAN IN THE UNITED STATES

March 31, 2022 to February 5, 2023

“A new exhibition – online and in the Charles McKim-designed Bowdoin College Museum of Art– explores America’s obsession with all things Greek and Roman. ... The idea is to get a sense of the possibilities of this very rich vein of American history and understand where we come from.”

*Architects + Artisans, September 20, 2022*





# AT FIRST LIGHT TWO CENTURIES OF ARTISTS IN MAINE

*At First Light* presents artworks created in Maine over the last two centuries and argues for the important place that the visual arts have played in the state's history. From help us to better understand ourselves. In this exhibition, through a broad range of media and imagery, they present insights into the diverse lands and peoples that comprise this place and the developments that have shaped it. These works testify to Maine's dramatic north-south, maritime, and woodlands and to an ethos of independent thinking, qualities that have made this region appealing to generations of artists. At the same time, they prompt us to address the complex dynamics and legacies of the state's history and the responsibility we bear in reconciling its memories.

On March 15, 1850, Maine became the twenty-third state admitted into the Union during a period characterized by national expansion and fierce debates concerning the institution of slavery. Under the terms of the Missouri Compromise, Maine entered as a free state; while Missouri joined the Union permitting enslaved labor, federal authorities ruled Maine as well, with nearly half seeking Maine's citizenship from Massachusetts. In addition, we are cognizant that two history-defining moments of the region's history have taken place on these lands far more than 100 years ago.



Map of Maine, 1850. The map shows the state's boundaries and major cities. It is a historical document that provides context for the exhibition.

*A treasure in Maine. So many fabulous artists from this small state.*

Museum comment book,  
June 26, 2022

Installation views of *At First Light: Two Centuries of Artists in Maine*; students take photos with works in the exhibition.



## AT FIRST LIGHT: TWO CENTURIES OF ARTISTS IN MAINE

June 25 to November 6, 2022

“For proof that this sparsely populated and out-of-the-way state boasts an outside artistic footprint, one need only stroll through *At First Light: Two Centuries of Artists in Maine*. ... But flaunting Maine’s artistic riches is only partly the point. The more than 100 pieces mix household names with lesser-knowns.”

*Downeast Magazine, September 2022*





# SELECTED ACQUISITIONS



## GIFTS

Sforza di Marcantonio, Maiolica-Footed Dish, glazed earthenware, 1561, Museum Purchase with funds contributed in memory of Christopher P. Monkhouse by friends and colleagues, Katharine J. Watson, Ronald P. Bourgeault, Sheila ffolliott and Shepard Krech III, Thomas Michie, Julia B. Leisenring, Jared I Edwards and Clare N. Cooley Edwards, Patricia N. McCullough, Laura and Seth Sprague '75, Phillip and Jane Johnston, Nancy P. Osgood, Charles H. Seilheimer Jr., Mary Louise Sprague, David W. Granston III, Kevin D. Murphy, Nicholas Noyes, Glenn B. Skillin and David M. Waterbury and gift of Miss Susan Dwight Bliss, Charles Potter Kling and Dr. Bernard Samuels, by exchange [right]



James Duffield Harding, *Vico Equense, Italy*, pencil on blue paper, 1830, Gift of George and Elaine Keyes

Charles Ethan Porter, *Still-life with Roses*, oil on canvas, ca. 1900, Gift of Randall Ives Bond '67 in memory of his parents, Gladys Kloter Bond and Raymond Ives Bond





Paul Manship, *Flight of Europa*, bronze medallion, 1919, Museum Purchase, The Philip Conway Beam Endowment Fund and funds contributed by an anonymous donor

Chuzo Tamotzu, seventeen paintings and prints, ca. 1930s to 1960s, Gift of Helena L. Katz, MD, in honor of her aunt and uncle Louise and Chuzo Tamotzu [above]



Marcel Duchamp, *The Bride Stripped Bare by Her Bachelors, Even (The Green Box)*, 1934, Gift of Anne d'Harnoncourt and Joseph Rishel

Irving Penn, sixteen photographs, 1947–1996, Gift of the Robert A. Freson Family, with support from the Irving Penn Foundation

Ashley Bryan, nine paintings, ca. 1950 to 2000, Gift of The Ashley Bryan Center

Jules Allen, fourteen gelatin silver prints from his series *Double Up*, 1983–85, gift, Gift of Henry Bristol '76

Katy Grannan, *Untitled (from the Poughkeepsie Journal)*, chromogenic print, 1998, Gift of Michael Edward Tobin

Jefferson Pinder, *Mule*, video, 2006, Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund and the Collectors' Collaborative

Mario Martinez, *Yaqui Abstraction III*, acrylic on canvas, 2011–18, and *Urban Presence*, colored pencil, charcoal, and pastel, 2006–13, Museum Purchase underwritten partially by an anonymous supporter





Merritt Johnson, *Fetish (Object/Object/Object)*, fiber sculpture, 2018, Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund and the Collectors' Collaborative [p. 10, bottom]



Various artists, 198 artworks, including paintings, prints, drawings, and photographs by 82 twentieth and twenty-first century American and European artists, Gift of the Estate of Hilton and Esta Kramer

Various artists, 50 twentieth and twenty-first century photographs from North America, Europe, and Asia, and seven limited edition books, Gift of Nancy Rutter Clark

## PURCHASES

William Gale, *The Captured Runaway*, oil on canvas, 1856, Museum Purchase, Jane H. and Charles E. Parker Jr. Fund [above, left]

Hung Liu, *Western Pass*, oil painting and ceramics, 1990, Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund [detail, p. 9, top]



Shahzia Sikander, *Ready to Leave. Series II*, watercolor, 1997, Museum Purchase, Laura T. and John H. Halford Jr. Art Acquisition Fund

Niskapisuwin (Geo Soctomah Neptune), *Apikcilu Binds the Sun*, brown ash, sweetgrass, gold-plated glass beads, 2018, Museum Purchase, The Philip Conway Beam Endowment Fund [above, right]

Jeffrey Gibson, *Garment No.3*, canvas sculpture, 2019, Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund

Dawoud Bey, *Sugarcane II*, gelatin silver print, 2020, Museum Purchase, Gridley W. Tarbell II Fund and the Helen Johnson Chase Fund [p. 10, top right]

Uman, *Untitled*, acrylic, oil, and pastel on canvas, 2020, Museum Purchase, Greenacres Acquisition Fund

Daniel Minter, *A Distant Holla from the Mouth of the New Meadows River*, mixed media, 2020, Museum Purchase, Jane H. and Charles E. Parker Jr. Fund [above, center]



# PROFILES IN GENEROSITY



## Ashley Bryan

World War II veteran Ashley Bryan, a celebrated artist, writer, and illustrator, grew up in New York City. In 1946, Bryan traveled to Maine to join the first-ever class of artists at the Skowhegan School of Painting and Sculpture, where he became fascinated by Maine's imposing natural beauty – particularly the trees.

In 1956, Bryan painted *Spruce, Soli Deo Gloria (Skowhegan)*, an energetic masterwork that weaves reverential phrases into his depiction of Maine conifers. The Ashley Bryan Center gifted this painting, which was featured in the exhibition *At First Light: Two Centuries of Artists in Maine*, along with eight more of his works, in 2021. Bryan passed away in February of 2022.



## David Driskell H'89 Fund

Julie McGee '82, an associate professor of Africana studies and art history and director of the Interdisciplinary Humanities Research Center at the University of Delaware, established the David Driskell H'89 Fund in 2021. In 2022, Barbara Futter '84, an attorney in Nashville, Tennessee, and her sister, Catherine Futter, director of curatorial affairs at the Brooklyn Museum, provided additional support, as well as several others.

The fund honors the memory of 1989 honorary degree recipient David Driskell, a pioneering artist and art historian who taught at Bowdoin, as well as several historically Black colleges such as Howard and Fisk Universities. His influential scholarship laid the foundation for the field of African American art history. The fund furthers diversity, equity, and inclusion efforts at the BCMA by supporting exhibitions and programming on African American art.



## Helen Frankenthaler Foundation



In 2019, the BCMA was one of ten institutions nationwide selected by the Helen Frankenthaler Foundation to receive a collection of the artist's original prints. A visionary post-war abstract painter and printmaker, Frankenthaler was hailed as one of the most innovative artists of her time for her experimental printmaking processes. The ten editioned prints and eight related proofs, which represent a wide breadth of the artist's techniques, serve as key components of a new exhibition at the Museum, *Helen Frankenthaler and Jo Sandman: Without Limits*. The Helen Frankenthaler Foundation also contributed financial support for the exhibition.

## Peter J. Grua '76 and Mary G. O'Connell '76



Peter Grua and Mary O'Connell, both members of Bowdoin's Class of 1976, have supported the BCMA in a variety of impactful ways. In addition to their gifts toward the Museum's operations and care of the Permanent Collection, they have supported several individual exhibitions, including *Marcia Resnick: As It Is or Could Be*, *Jona Frank: Model Home*, and *At First Light: Two Centuries of Artists in Maine*, as well as an upcoming exhibit featuring avant-garde artist Mina Loy. Grua and O'Connell have donated to the BCMA two photographs by artist Abelardo Morell '71, *25 Dollars* and *Falling Coins #2*.

Grua is a managing partner at HLM Venture Partners, an investment firm focused on improving the healthcare industry through entrepreneurship and innovation. O'Connell, who is now retired, was a Senior Partner with the national recruiting firm CPS, Inc., managing recruitment for the actuarial, healthcare, and employee benefits industries.

## Christopher Monkhouse



A distinguished curator of decorative arts for four decades at the Rhode Island School of Design Museum, the Carnegie Museum of Art in Pittsburgh, the Minneapolis Institute of Arts, and the Art Institute of Chicago, Christopher Monkhouse returned to his native Maine in 2017 and settled into retirement in Brunswick. Monkhouse developed a deep relationship with the BCMA, frequently sharing expertise in art, antiques, books, and ephemera. Upon his passing in 2021, Monkhouse donated to the BCMA a remarkable collection of 120 ceramics and works on paper.



# OTHER EXHIBITIONS

**At First Light: Photographs of Maine Artist Studios and Homes by Walter Smalling**  
May 26 to August 21, 2022

**Powdered Pigments: Three Centuries of Pastel Drawings**  
April 7 to August 21, 2022

**Innovation and Resilience Across Three Generations of Wabanaki Basket-Making**  
February 1 to September 18, 2022

**Transformations: New Acquisitions of Global Contemporary Art**  
July 1 to December 23, 2021

**Laurel Nakadate | 365 Days: A Catalogue of Tears**  
July 1 to August 15, 2021

# SELECTED PROGRAMS

The Museum is well-known on campus and beyond for its active calendar of public programs, including scholarly lectures, gallery conversations, musical performances, film screenings, academic symposia, and public tours by faculty, students, and Museum staff. During the past year, the Museum invited many special guests to participate in programs and to deliver public presentations. The following list of speakers reflects the breadth and excellence of the public programs at the Museum.

**Micah Pawling**  
Professor of History and Native American Studies,  
University of Maine-Orono

**Marcia Resnick**  
Artist, New York City

**Stephanie Syjuco**  
Artist, Oakland, California

**Sarah Workneh**  
Co-Director, Skowhegan School of Painting & Sculpture

**Matthew Bogdanos**  
Director, Antiquities Trafficking Unit, New York City

**Katherine Bradford**  
Artist, New York City

**Elinor Carucci**  
Artist, New York City

**Sonya Clark**  
Artist, Amherst, Massachusetts

**Wendy Edwards**  
Artist, Providence, Rhode Island

**Jona Frank**  
Artist, Santa Monica, California

**Faye Hirsch**  
Professor of Art and Design, SUNY-Purchase

**Laurel Nakadate**  
Artist, Boston, Massachusetts

**Geo Neptune**  
Artist, Indian Township, Maine



Shandiin Largo '23, Amanda Cassano '22, and Sunshine Eaton '22, student curators of *Innovation and Resilience Across Three Generations of Wabanaki Basket-Making*.



# PUBLICATIONS

Jona Frank, Anne Collins Goodyear, and Alex Kalman, editors

**JONA FRANK: MODEL HOME**

Published by the Bowdoin College Museum of Art

Frank H. Goodyear, Lisa Hostetler, and Casey Riley

**MARCIA RESNICK: AS IT IS OR COULD BE**

Published by Yale University Press

in association with the Bowdoin College Museum of Art

Elizabeth S. Humphrey

**THERE IS A WOMAN IN EVERY COLOR: BLACK WOMEN IN AMERICAN ART**

Published by the Bowdoin College Museum of Art



## ADVISORY COUNCIL

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Anne Collins Goodyear, Co-Director, Co-Chair

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Shelley Cyr '76

Alvin D. Hall '74

halley k harrisburg '90

Keith Halperin '86

Caroline Hyman P'10

George N. Jeppson II '91

George Keyes

Shelley Langdale '85

Shaun Leonardo '01

Mary K. McGuigan

John F. McGuigan Jr.

Dianne Pappas P'21

Jill A. Shaw Ruddock '77

Lindsay Stavros '95

John J. Studzinski '78

Paula Volent

Susan Zuckert, W'36,

P'86, GP'19

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Carrie Scanga, Associate Professor and Chair,

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Art History

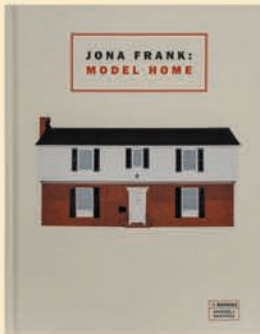
## STAFF

Leslie Bird, Associate Director of Museum Finance and Operations

Sean Burrus, Andrew W. Mellon Postdoctoral Curatorial Fellow and Interim Curator

As of June 30, 2022

Above: Frank H. Goodyear and Anne Collins Goodyear, co-directors; Clayton Rose, president, Bowdoin College; and Eric Silverman '85, P'19.



A visitor enjoys *Marcia Resnick: As It Is or Could Be*.





### SUMMER/FALL EXHIBITION 2023

*People Watching: Contemporary Photography, 1965 to Today*

June 24 to November 5, 2023

Front cover: Students in *At First Light: Two Centuries of Artists in Maine*; visitors converse in the galleries; students enter the Pavilion of the Museum for an evening event.

Above: *Demons, Tlazoteotl 'Eater of Filth,'* p92 from *Indigenous Woman*, 2018, c-print mounted on Sintra, hand-painted artist frame, by Martine Gutierrez, American, born, 1989, Museum Purchase, Greenacres Acquisition Fund, Bowdoin College Museum of Art.  
© Martine Gutierrez; Courtesy of the artist and RYAN LEE Gallery, New York.

*I love college art  
collections. Just  
the right size and  
a treat to the eyes.  
Thank you!*

Museum comment book,  
August 1, 2022