ART PURPOSES: Object Lessons for the Liberal Arts
Bowdoin College Museum of Art | Brunswick, Maine
June 29–November 10, 2019

Labels

Art Purposes: Object Lessons for the Liberal Arts

Art can be considered a process rather than a product. At Bowdoin College, art objects catalyze academic inquiry and generate opportunities for interdisciplinary learning. Through art, students and faculty engage with thoughts, perceptions, and vocabularies that inform their own. As artists establish starting points for their own creativity, they, too, study others' works, whether in museum collections or elsewhere. They set an example for all who observe, research, interpret, innovate, and communicate—that is, anyone learning about and practicing the Liberal Arts.

New installations of the Museum's collection throughout the Walker Art Building, which turns 125 this year, invite you to get involved. Many works on view, including recent acquisitions that are publicly presented for the first time, are accompanied by interpretations by members of the extended Bowdoin community—scholars, writers, and curators from near and far. Collaboratively, they expand knowledge by exploring new perspectives, tracing forgotten histories, and sharing ideas.

The following galleries survey the Museum's contemporary art collection with selections from the United States and around the globe. They explore themes of "Making," "Exhibiting," "Collecting," "Observing," and "Representing." Together, they fulfill and elucidate the stipulation set in brass letters in the floor of the Walker Art Building's former entrance rotunda: "To Be Used Solely for Art Purposes."

Making

Artists do not create in a vacuum, but insert themselves in a dialogue with works by historic and contemporary practitioners. They share observations, concerns, and joys in visual languages that they adapt and recycle, rather than invent. Works of art in this gallery raise difficult questions by reinterpreting long-established ways of image making. They reference nineteenth century silhouette portraits and paper cuts, vernacular printed pamphlets, Japanese woodblock prints, and other artistic traditions. What they express, however, could not have been articulated in any time other than our own.

Exhibiting

What belongs in a museum and what can be left out? Contemporary artists demonstrate that meaning is not necessarily inherent in things we collect, but is induced by the contexts we create for them. Stories we tell will imbue some objects with significance and filter out others that are deemed irrelevant. But who gets to decide? And what values and privileges are implied in the selection process? Works in this gallery draw attention to the inherent bias reflected in many traditional narratives, whether those construct national identities or form a cultural canon. They advocate for a more complex, open-ended conversation, which they instigate by defying convention.

Collecting

Paintings and drawings in this gallery do not imitate the visual appearance of the world in a conventional sense. Instead they act out and reflect forces of nature. Each work models a different approach, engaging the creative process, its metaphorical implications, and artistic concepts in new ways. Looking at paintings and drawings might sometimes feel like sleuthing. As viewers we are collecting evidence as we reconstruct the making of a work of art, surmise the artist's intentions, and interpret their works on the basis of our own interests, knowledge, and experience.

Observing

New technologies provide ever more sophisticated tools for observation. Do they reveal new facets of reality, or, to the opposite, do they disconnect users from their surroundings? Each work in this gallery is a technological experiment, whether it is based on new camera equipment, telecommunication media, or the advancement of digital image processing and data modeling. With curiosity, skill, and a dose of humor artists investigate, even subvert new media's claims of accuracy. They seek out potential for ambiguity as they stage and manipulate their images and at times mock viewers' assumptions.

Representing

Making art means making choices. Whether this process is emotional or deliberate, strategic or chaotic, it will be a path of personal discovery for the artist. Learning, however, does not stop when a work is completed. Examined retrospectively, an art object might reveal something about its time and the circumstances of its origin that at first would not have been apparent even to the maker. Modern artists of the first half of the twentieth century might have thought of themselves as making timeless statements of universal validity. Successive generations, such as the artists represented in this gallery, questioned such claims, as they created works that acknowledged the rise of consumer culture, established new ways of looking, and affirmed their own identities.

CHECKLIST

BENNY ANDREWS
American, 1930-2006

Mrs. Viola Andrews—My Mother, 1974
oil with fabric collage on canvas

Gift of halley k harrisburg, Class of 1990, and Michael Rosenfeld
2018.39

A multidimensional artist, writer, and critic, Benny Andrews rooted himself in the history of African Americans in the rural South: a history familiar to him from his own childhood in Plainview, Georgia. He drew from his family's struggles and triumphs over the brutal conditions found there and made them the foundation for his work. The matriarch of the family, Viola Andrews, made sure her children had a grounding in their Christian faith, an education beyond the basic skills taught in the local one-room structure, and—for Benny—the resources needed to express himself through art. This required great persistence and determination, since the artist was one of ten children. Based on circumstances and tradition, the large sharecropping family constituted a formidable workforce, and all were needed to work the unforgiving Georgia red clay. Annually, they planted, cultivated, and picked cotton as a means to earn their livelihood. Through it all, Benny Andrew's affection for his mother remained constant.

Pellom McDaniels III, PhD
Curator of African American Collections, Emory University

BERND BECHER
German, 1931–2007

HILLA BECHER
German, 1934–2015

Wildener Straße 7, Salchendorf (Inhabitant: Heinrich Roth, farmer), 1961
From *Half-timbered Houses, Siegen Industrial Region, Germany*, 1958–1973

Group of Cooling Towers (Kühlturm Gruppe), Bargoed Power Station, South Wales, 1966

Oberhausen-Osterfeld, D 1977
From *Water Towers*, 2005

Toledo, Ohio, USA, 1978
From *Water Towers, United States*, 1974–1983

Béziers, Hérault, France, 1984
From *Water Towers*, 1972–2009

Plant for Styrofoam Production, Wesseling near Cologne, Germany, 1997

Collection of Roger L. Conover, Class of 1972

Bernd and Hilla Becher's serial photographs document industrial infrastructure and vernacular architecture. They catalogue humble residences for workers and farmers, water and cooling towers, furnaces, gas tanks, and plants that were or still are essential to modern society but often remain overlooked and unheralded. Inviting comparison between multiple examples, the Bechers capture the complexities, idiosyncrasies, and austere beauty of functional buildings that they termed "anonymous sculptures." Hilla and Bernd Becher often shoot on overcast days in the early morning, when the camera picks up myriad details in even, soft light. Examining the images, one could infer notions of class, history, and labor, but the photographers seem indifferent to any such interpretations. The purpose, they insist, is not to confront political issues or glorify the working class, but instead to connect with the internal memories of a region or community. As expressions of such memories, the anonymous monuments appear simple, unromantic, and unapologetic.

GUILLAUME BIJL
Belgian, born 1946

Composition Trouvée, 1990
mixed media

Gift of The Foundation, To-Life, Inc.
2018.30.2

This large-scale assemblage of found objects is the first work of installation art to enter the Museum's collection. Since Marcel Duchamp anonymously submitted a signed urinal to the Society of Independent Artists in 1917 and titled it *Fountain*, artists have gleefully decontextualized everyday items and inserted them into exhibitions and art discourses. Bijl selected a range of objects from Europe and the United States for this work that has the appearance of a junk shop window display. Referencing the past as well as past notions of the future, at a time when the crumbling of the Eastern Bloc gave rise to the idea of the *End of History* (Francis Fukuyama), he envisions and illustrates the "archeology" of contemporary society. With *Lazy Hardware* (1945), Marcel Duchamp had already presented an installation as a

window display in Gotham Bookmart, New York, to advertise the publication of André Breton's book, *Arcane 17*.

CHAKAIA BOOKER
American, born 1953

Solitaire, 2011
rubber tire and wood

Lent by a Friend of the Museum

With a formal inventiveness that seems to have no bounds, Chakaia Booker mounts sliced rubber tires on wood backing into extravagantly beautiful sculptures. *Solitaire*, to be affixed to the wall, graciously extends into space and confidently takes possession of it. It engages the viewer into a far-ranging conversation: Rubber tires, for Booker, not only embody the quest for mobility and, implicitly, economic expansion, they also speak to matters of post-colonial ecological exploitation. Cast into tread patterns and marred by use on the street, the material communicates what could be understood as identities and personal histories. Booker has long been interested in African dance and Tai Chi Chuan and studied sociology at Rutgers, which might have contributed to her commitment to personal expression and provided interpretative models as well. "One must give oneself permission to create," she explained in 2003, "In this culture, it's difficult to be different."

FRANK BOWLING
American, born 1936

Skowhegan Green II, 1984
acrylic on canvas

Gift of Julie McGee, Class of 1982 in Honor of David C. Driskell H'89
2010.60

Born in 1934 in Bartica, British Guiana, Bowling moved to England in 1953. His first trip to the U.S. was in 1961, and by the late 1960s he was exhibiting with some of the best young black American artists of the day. While Bowling frequently moved between the metropoles of New York City and London, *Skowhegan Green II* is tied directly to the summer of 1984, when he was an artist-in-residence at the Skowhegan School of Painting and Sculpture. As Bowling recalled, it was the first time he faced being so thoroughly enveloped by nature. "I felt the green in the Skowhegan area was so powerful a look that I just couldn't ignore it." The summer in Maine proved to be a pivotal one for Bowling's artistic trajectory. Pushing the boundaries of nonrepresentational and accidental modes of abstract painting, he began experimenting with viscous acrylics and packing foam in the early 1980s.

KATHERINE BRADFORD
American, born 1942

Theater (Watson), 2001
oil on canvas

Gift of Katharine J. Watson in Celebration of the Artist

2018.38.4

The ambiguity and multivalence inherent in fluidly applied paint on canvas has been Katherine Bradford's love affair for many years. In this painting, she delivers a bravura painterly performance on a stage of her own making that puts her energy, imagination, and irreverence on full display. Bradford does not create in a vacuum, but inserts herself in a dialogue with works of art by historic and contemporary practitioners. The Brunswick painter, who spends winters in Brooklyn, lives down the road from the Museum and once jokingly explained that as a young mother she liked to stop there when running errands in town, would admire canvases by Marsden Hartley, Andrew Wyeth, and others, and then carry bursts of inspiration to the aisles of the local supermarket. Art's purpose might very well be its ability to enable viewers to define their perspectives and make contributions of their own.

DOVE BRADSHAW
American, born 1949

Untitled, 1997
twig with thorns with pigment and varnish

Gift of Sarah-Ann and Werner H. Kramarsky
2003.26.5

Wrought from a single twig of the honey locust tree and partially painted, this delicate wreath reaches out into space like an antenna, as if detecting a reality beyond the grasp of human sensory perception. New York artist Dove Bradshaw created this object as part of her *Thorn Works*. Influenced by Marcel Duchamp and in conversation with avant-garde composer John Cage, Bradshaw conceived of them as a contribution to a new art form, *Indeterminacy*. It is based on the acknowledgment of ontological vagaries, such as the changeability of an art object depending on its environment.

BARBARA CHASE-RIBOUD
American, born 1939

Zanzibar #3, ca. 1972
polished bronze with silk (rope tassels)

Bequest of William H. Alexander
2003.11.24

For more than five decades, Barbara Chase-Riboud has created monumental abstract forms with a deep and nuanced understanding of history, identity, and sense of place. Known for striking sculptures that combine metal and fiber, her work operates on several dichotomies that have become central to her practice: hard/soft, male/female, flexible/inflexible, stable/fluid, figurative/abstract, powerful/delicate. *Zanzibar #3* is one of at least six known works in a series named after the East African island in the Indian Ocean that was a hub for the Arab slave trade, which thrived from the seventeenth to the nineteenth century. Evocative of an elaborate headdress, *Zanzibar #3* was created following Chase-Riboud's journeys to Egypt, China, Senegal, and Algeria, where she was exposed to the richness of non-Western cultures.

halley k harrisburg, Class of 1990

Director, Michael Rosenfeld Gallery, New York

ELIZABETH CATLETT
American-Mexican, 1915–2012

There is a Woman in Every Color, 1975
color linoleum cut, screenprint, and woodcut

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund
2015.61

African American artist Elizabeth Catlett contributed to the civil rights movement with politically engaged sculptures and prints. A feminist and teacher, she became the first female professor and head of the sculpture department at the Escuela Nacional de Bellas Artes in Mexico City in 1958. Made around the time of her retirement, this print renders a black woman's dignified face as a positive image in black, while her negative image appears in white, perhaps reflecting the artist's belief that racial difference is merely seeing two sides of the same coin. The multicolored row of figures references the color bar, a form of measurement for registering color accuracy in printing that is usually later removed. In this instance, Catlett's inclusion of this graphic standard enacts an integration of the margins (or marginalized) that can be read as a metaphor for her commitments to global civil rights and equality.

HEATHER DEWEY HAGBORG
American, born 1982

Stranger Visions: Sample 7 NYC (Reconstruction of a Face Based on found DNA, from the Series "Stranger Visions"), 2012–2013
polymer

Lent by a Friend of the Museum

This rendering of a face tests the boundary between art and science and implicitly challenges notions of portraiture. The artist describes her process in a statement: "I collected hairs, chewed up gum, and cigarette butts from the streets, public bathrooms and waiting rooms of New York City. I extracted DNA from them and analyzed it to computationally generate 3d printed life size full color portraits representing what those individuals might look like, based on genomic research. . . . [T]he project was meant to call attention to the developing technology of forensic DNA phenotyping, the potential for a culture of biological surveillance, and the impulse towards genetic determinism." While reflecting a genetic sequence, the work does not and cannot account for any traces of life's many experiences. Nor, despite its scientific accuracy, can it suggest the relationship between appearance and character that is the traditional province of portraiture. Thus, the artist forces us to confront in this generated image not only the marvel of contemporary genetic analysis, but also its limits.

THORNTON DIAL
American, 1928–2016

Movie Star, 1994
charcoal, pastel, and graphite

Gift of halley k harrisburg, Class of 1990, and Michael Rosenfeld
2017.8.4

Thornton Dial, a child of Alabama sharecroppers, created assemblage art in relative obscurity for decades. He only began working on paper around 1990 at the time of his first museum exhibition. Art historian William Arnett, who documented the work of African American artists in the South, provided Dial with professional art making materials, and enabled him to exhibit his work in major institutions. Dial embraced new opportunities, whether traditionally associated with the fine arts or not: "Art is like a bright star up ahead in the darkness of the world. It can lead peoples through the darkness and help them from being afraid of the darkness. Art is a guide for every person who is looking for something. That's how I can describe myself: Mr. Dial is a man looking for something."

DAVID C. DRISKELL
American, born 1931

Shaker Chair and Quilt, 1988
encaustic and collage

Museum Purchase, George Otis Hamlin Fund
1990.2

Born in Eatonton, Georgia, David C. Driskell's first sojourn in Maine was in 1953, when he was twenty-two. At that time, he was an undergraduate student studying fine arts at Howard University in Washington, D.C. Howard made it possible for Driskell to attend the Skowhegan School of Painting and Sculpture on a scholarship that summer. There, Driskell met Leonard Bocour (1910–1993), the paint manufacturer and founder of Bocour Artists Colors. As Resident Faculty that year, Bocour taught a laboratory course on artists' materials, and Driskell was his assistant. Driskell's penchant for studio alchemy is on full display in *Shaker Chair and Quilt*. Driskell favored encaustic for his collage paintings; it provided an excellent binder and transparentizer for the multiple textured materials he deployed, including torn strips of painted paper, prints, magazines, and foil or gauze. When burnished, the melted wax provides a surface brilliance and luminous functional depth that allows his collage elements to seemingly oscillate or dance. This play of flatness and spatial illusionism, fixed suspension, and rhythmic movement courses through his encaustic work of this era.

Julie L. McGee
Associate Professor of Africana Studies and Art History, University of Delaware, Newark

BARKLEY L. HENDRICKS
American, 1945–2017

Northern Lights, 1976
oil and acrylic on canvas

Lent by A Friend of the Museum

Barkley Hendricks, one of the most accomplished American painters of his generation, provides an important touchstone for younger artists today as they articulate their own identities and question

perceptions of race in America. This triple full-length, life-size portrait imbues studio painting with the directness of street photography. The artist had encountered the dashing man on a stroll through Boston and was immediately attracted to his outrageous attire and supreme confidence. Hendricks snapped photographs that he translated in his Connecticut studio into painting. Its scale, the cropping of the figure at top and bottom, as well as the technique of using glossy oil for the figure and mat monochrome acrylic for the ground, all contribute to the immediacy of the work. Its title *Northern Lights* derives from Boston's northern location (in relation to Connecticut) and the radiance of the model, whose shiny leather coat and gold tooth impressed Hendricks.

JENNY HOLZER
American, born 1950

Inflammatory Essays, 1979–1982
offset lithographs

Gift of David P. Becker, Class of 1970
1994.10.247–.258

Conceived in 1979, *Inflammatory Essays* convey dogma, extremism, and fanaticism. An homage to the creative and destructive capacity of the manifesto, the "essays" are in fact short and standardized: 100-word paragraphs of twenty lines each, printed in the same font on colorful paper. Holzer produced a pastiche of taboo-breaking texts (unrelated to her personal convictions) in response to a variety of topical and polarizing issues of the day. In 1982, she wheat-pasted them individually in public spaces around Manhattan, where they would confront unsuspecting pedestrians who, over time, would recognize in their standardized format a larger effort. Together, *Inflammatory Essays* stage an ambivalent relationship to hard-edged ideology, at once showing the danger and absurdity of fanaticism but also honoring the crucial role of ideological commitment in making change happen.

Ellen Tani
Assistant Curator, Institute of Contemporary Art, Boston

PETER HUJAR
American, 1934–1987

Christopher Street Pier #2 (Crossed Legs), 1976
vintage gelatin silver print

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund
2016.8

The primary figure is photographed from the perspective of his crossed legs, folded in on themselves and creating a triangle through which the viewer is invited to see just a bit of a face and the hazy nondescript buildings where the city begins. Scholar Douglas Crimp has suggested that cruising characterizes all of Hujar's photographs of the urban landscape, including images without people. I agree. But in this photograph, it is not so much about the people who may be lurking just out of the camera's view of empty lots, but the architectural character of the body that melds into the surroundings. Returning to the legs that serve as the central object and the frame of the image, I can imagine desire but also curiosity. Why did Hujar decide to look through the legs? Did he see this perspective while strolling

the boardwalk? What would happen if the figure shifted his balance and changed the way these two bent limbs folded into each other? What other shapes could Hujar see or make happen? The figure becomes another part of the receding Lower Manhattan that Hujar was so set on recording.

Joseph Jay Sosa
Assistant Professor of Gender, Sexuality, and Women's Studies, Bowdoin College

GRACIELA ITURBIDE
Mexican, born 1942

Cementerio, Juchitán, Oaxaca, 1988
gelatin silver print

Archival Collection of Marion Boulton Stroud and Acadia Summer Arts Program, Mt. Desert Island, Maine. Gift from the Marion Boulton "Kippy" Stroud Foundation
2018.10.143

The photograph brings together two of Iturbide's favorite subjects, birds and death, to evoke the fleeting passage of life. She created it in 1988 in Juchitán, located in southern Mexico along the Isthmus of Tehauntepec, where she had been working since 1979, befriending many of the women, whom she described as "big, strong, politicized, emancipated wonderful women. I discovered this world of women and I made it my business to spend time with them and they gave me access to their daily world and to their traditions." The rural region is famed for its syncretic fusion of Pre-Columbian Zapotec traditions and myths with Christian rituals and beliefs imposed during colonization. Hovering between imagination and keen observation, Iturbide credits her ability to elevate depictions of daily life to the trust she builds with her subjects: "I want to be clear that I do not work in the indigenous world if there is not complicity and respect. I don't like it when they refer to my work as magical—it makes me furious."

Sarah Montross
Curator, deCordova Sculpture Park and Museum, Lincoln, Massachusetts

ALFREDO JAAR
Chilean, born 1956

Angel, 2007
c-print mounted on Plexiglas

Archival Collection of Marion Boulton Stroud and Acadia Summer Arts Program, Mt. Desert Island, Maine. Gift from the Marion Boulton "Kippy" Stroud Foundation
2018.10.158

Jaar, a Chilean-born artist and political activist, met the subject of *Angel* while shooting his 2005 film *Muxima* in Luanda, Angola. While they discussed some of the nation's ongoing challenges, the boy spoke of the future and expressed his belief that the Angolan people would be protected by angels. *Angel's* tripartite format evokes a triptych, a traditional format for Christian altarpieces. The religious connotation is reinforced by the boy's gesture of blessing and hope, which relates him to—or even transforms him into—the "angel" of the photograph's title. His impoverished circumstances, represented

by the homemade Nike logo on his t-shirt, is set against a background of sprawling affluence. The rapidly growing cityscape of Luanda indicates the concentrated wealth that has arisen from oil production but failed to trickle down to Angola's wider population.

Denise Birkhofer
Collections Curator, Ryerson Image Center, Ryerson University, Toronto

ALFREDO JAAR
Chilean, born 1956

Real Pictures (Camp), 1994–1995
photo archivebox with cibachrome print

Archival Collection of Marion Boulton Stroud and Acadia Summer Arts Program, Mt. Desert Island, Maine. Gift from Marion Boulton "Kippy" Stroud Foundation
7.2018.342

Alfredo Jaar, the Chilean-born artist, architect, and filmmaker, understands that the visibility of art—its ability to generate public discourse—presents a political charge. For several decades, Jaar has taken on the responsibility to raise awareness of dire societal problems on a global scale. This work challenges visitors to imagine the photograph inside the box, which remains invisible Witholding the image, Jaar attempt to break through the filters we routinely apply to our perception to shield us from personal tragedy around us.

ALEX KATZ
American, born 1927

Tulips I, 2012
chalk and charcoal

Gift of Alex Katz
2017.15.5

With unrivaled energy and enviable sense of style, Alex Katz understands how to transform mural-sized canvases into vibrant, unforgettable images. This cartoon, a to-scale drawing for the painting of the same year, offers a glimpse into the artist's practice. Katz usually sketches a subject in oil paint on a small board and projects the image onto a larger sheet of paper. He then translates the color image into a line drawing in charcoal, capturing the essence of his motif and defining its relation to the canvas's shape and dimensions. Following a procedure first established among Renaissance mural painters, he perforates the line with a pointed wheel, further editing the composition in the process. A pouncing of the lines with powdery red crayon transfers the image onto the canvas. With the pre-mixed oil paint on his palette ready to go, Katz is finally able to paint swiftly in his masterful wet-on-wet technique.

ALEX KATZ
American, born 1927

untitled (Skowhegan, Maine landscape), 1960
oil on canvas

Museum Purchase, Hamlin Fund
1983.19

Approached by the Museum after the acquisition of this untitled painting, Alex Katz reminisced in 1983 in a letter from Lincolnville, Maine, where he summers: "The landscape … was painted in Skowhegan in 1960. It's at the art school where I was teaching that summer. The view is facing east near the center of the art school—the bridge and pond still exist." Introduced to Maine's luscious landscapes and brilliant light as a young student in 1949, Katz was first appointed a member of the faculty of the Skowhegan School of Painting and Sculpture in the summer of 1960. This painting feels loose, as if the artist let his mind wander while he captured the essence of the scene. In its carefree use of gesture, the painting conjures Katz's joy in working *en plein air* and testifies to his unmatched eye for color and composition.

PER KIRKEBY
Danish, 1938–2018

Skowhegan V, 1991
oil on canvas

Jane H. and Charles E. Parker, Jr. Art Acquisition Fund
2014.49

Trees, forests, landscapes play a pivotal role in Kirkeby's oeuvre. Especially since his transition to painting on canvas in about 1975, one can discern impressions from nature as a starting point for a painterly practice that is often gestural and conscious of its material foundation. As the hothouse atmosphere of the 1980s waned, many artists were prompted to reconsider their practice, not least because of a crisis in the art market. While this hardly affected Kirkeby, he still began to reorganize his compositional structures by granting more space than before to potent color planes. With its restless brushstrokes and bright splotches of color, *Skowhegan V* announces this new direction to the viewer almost like a manifesto. In the top right, graphic elements are reminiscent of vegetation, but the horizontal and vertical color fields seem to indicate a resolute halt, without making the background completely disappear. Typical for Kirkeby is the ambiguity, whether foreground and background are to be understood in a spatial or temporal relation-most likely both. This remains true when the furor of painting gives way to a conceptual attitude.

Siegfried Gohr
Art historian, curator, and author

JUDY GLICKMAN LAUDER
American, born 1938

Barracks, Birkenau Concentration Camp, Poland, 1988
gelatin silver print

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund
1992.34

JUDY GLICKMAN LAUDER
American, born 1938

Prayer Shawls (Talesim), Auschwitz Concentration Camp, Poland, 1990
gelatin silver print

Gift of Judy Glickman Lauder
1992.32

JUDY GLICKMAN LAUDER
American, born 1938

Bohušovice Train Station near Theresienstadt Concentration Camp, Czechoslovakia, 1991
gelatin silver print from infrared negative

Gift of Judy Glickman Lauder
1992.31

Glickman Lauder, an American Jewish photographer, created these photographs about thirty years ago, when the Holocaust still defined American Jewish communities. At that time, many survivors were still alive, and while some did not speak of their pasts, others did. The Eichmann trial gave face to the testimonies of survivors for the first time in 1961. In 1964, survivors in Philadelphia commissioned what is considered the first public memorial to the Holocaust in the United States. Their efforts testify to the fact that it was survivors—not the general public—who spurred the need for public memorialization.

By the 1980s, with the passing of a generation of Holocaust survivors and as the country took a turn to the right, the risk of forgetting (or of downright suppression of historical fact) was very real and galvanized demands for formalized recognition of the Holocaust in the form of memorials and museums. There was a new urgency, in the Jewish community, to remember the past in a public way, an urgency that soon garnered national attention with the opening of the United States Holocaust Museum.

Natasha Goldman
Adjunct Lecturer, Department of Art History, Bowdoin College

GLENN LIGON
American, born 1960

Runaways, 1993
suite of ten lithographs

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund
2003.21.1–.10

Composed of a block of text using different typefaces and a stock drawing of a stereotypical black figure, each lithograph mimics nineteenth-century ads that slave owners posted or placed in publications in their quest to identify and locate their runaway slaves. Each text begins with the phrase “Ran away,” followed by a description of the artist solicited from different friends. For an African American, reading one after another stimulates a journey—a private and curious series of thoughts. Were any of my

ancestors the subjects of such ads? How would I have been described if I were a run-away slave, someone's property, not seen as a full person? From years of experience, I know that each time I encounter *Runaways*, the work will invariably move from outside of me to inside of me. More and more, I see the work's title, *Runaways*, acquiring a layered irony, or expressing an unfortunate, ongoing truth.

Alvin D. Hall, Class of 1974
Independent Author

CHRISTIAN MARCLAY
Swiss-American, born 1955

Telephones, 1995
single-channel video (black-and-white and color, with sound), 7:30 min.

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund
2011.32

A compilation of Hollywood film clips, *Telephones* demonstrates the transformative power of Marclay's editing. Using the narrative arc of a telephone call, he masterfully stitches together excerpts from well-known movies. *Telephones* opens with scenes depicting characters dialing the phone, an activity whose very mechanics, rhythms, and sonic properties have changed considerably with successive technologies. Marclay crafts a new narrative from the fragments, one that offers astute observations on cinematic devices but also outmoded social habits. In retrospect, he seems to question the linearity of a phone call that connects two people over a limited amount of time—and the linearity of filmic narratives as well—as he alludes to the multi-directionality of communication in the time of the Internet.

ABELARDO MORELL, Class of 1971, Honorary Degree 1997
American, born Cuba, 1948

Untitled, 1970
gelatin silver print

Museum Purchase
1971.13.2

As an undergraduate at Bowdoin College, Abelardo Morell took classes with photographer John McKee and worked at this Museum as object photographer. He quickly became attuned to the medium and produced works of lasting significance. This untitled photograph is one of four from Morell's student years in the collection. The TV screens *The Twilight Zone*, a series first broadcasted on CBS from 1959–1964 with which the artist was obsessed at the time. Morell went on to explore the theme of projected and layered images in widely collected and critically acclaimed series of works, such as his *Camera Obscura* works (since 1991, published Art Institute of Chicago, 2013) and his *A Book of Books* (published Bulfinch, 2002).

SHIRIN NESHAT
American/Iranian, born 1957

"Sayed" and "Ghada" from "Our House is on Fire" series, 2013

digital pigment prints

Gift of the Robert Rauschenberg Foundation
2016.2.1–.2

Neshat's portraits capture the sitters' piercing yet fatigued gaze that reveals the energy and loss brought on by revolution. The artist inserts a barely visible layer of Persian calligraphy over the faces, a metaphor for the indecipherable quality of individuals exposed to disturbing political realities. The two images are part of a larger series entitled *Our House is On Fire,* named after a line in the poem "A Cry" by the Iranian poet Mehdi Akhavan Sales (1928–1990). Work on the series brought Neshat to Egypt in the aftermath of the Arab Spring to speak with and photograph locals. The challenge of picturing loss and grief became Neshat's directive: "I feel strongly that you cannot make work about a subject unless you have experienced it yourself. You can't make work about exile unless you have lived in exile. You cannot make painful art unless you have suffered. You cannot make political work if you haven't lived a political life."

CHRIS OFILI
British, born 1968

Black Shunga, 2008–2015
Suite of eleven etchings with gravure printed on paper specially prepared with metallic color pigment

Museum Purchase, Barbara Cooney Porter Fund
2016.3.1–.11

In the *Black Shunga* etchings, lush azure and Prussian blue pigments swirl, pool, and bleed like water stains or cloud formations, evoking a range of settings—a nocturnal jungle, the depth of the ocean—all of which are enhanced by the underlayer of color-shifting metallic powder. Barely perceptible sinuous linework is printed over the expanse of blue. The viewer is compelled to look more closely and slowly as the silvery lines resolve into contours of figures engaged in a variety of intimate sexual acts. This imagery and the title of the suite refer to Japanese *shunga-e*, erotic woodblock prints made primarily in the Edo period (1615–1868). The addition of "Black" to "Shunga" in the title point to both the stereotyped exoticism of black bodies and the absence of black figures in the canon of Western art, as well as the more generalized lack of acknowledgment experienced by black populations in many of the societies in which they live.

Shelley R. Langdale
Curator & Head of Modern Prints and Drawings, National Gallery of Art, and President, Print Council of America

DUANE PALUSKA
American, born 1936

Walker, 2006
cherry wood

Museum Purchase, in memory of Sylvia E. Ross
2010.33.2

While the title of this work identifies it as an aid for ailing bodies to overcome the forces of gravity, no one has attempted so far to use this object as a personal mobility device. Too vague is the formal similarity with conventional walkers, too precious are material and craftsmanship, too impractical the construction. Brunswick artist, furniture maker, and gallerist Duane Paluska delights in changing peoples' perspectives on the world around them. A former faculty member in Bowdoin's English Department, he decided to forego teaching in the classroom in favor of the studio and workshop. What might be the lesson this work imparts?

HOWARDENA PINDELL
American, born 1943

Video Drawings: Tennis, 1975
chromogenic print

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund
2018.7

Pindell created this unique chromogenic print by superimposing a drawing on mylar over a television screen and then moving the shutter on her camera. This "Video Drawing" synchronizes a sports motif with references to mathematics, by correlating vectors and a tennis match and applying an aleatory approach. Underlying is Pindell's political commitment: The presence of small ink circles in the layered drawing not only suggests the motion of the ball, but appropriates the dot she encountered as a child in Southern restaurants on plates reserved for black customers. Tennis itself was hardly a neutral choice, representing at the time a site for an aggressive assault on gender and racial privilege carried out by such stars as Billie Jean King, Althea Gibson, and Arthur Ashe.

RICHARD POUSETTE-DART
American, 1916–1992

Untitled (Ramapo Freeze), 1976
graphite

Gift of the Richard Pousette-Dart Estate
2018.44

Untitled (Ramapo Freeze) is quietly monumental. Harmoniously balanced, multidirectional graphite marks of various lengths and densities fill the entire sheet, up to its beveled edges. They center the viewer's gaze on a horizon indicated by more forcefully applied clusters of short vertical hatching. A few brief horizontal lines indicate a vertical axis that further acknowledges the viewer's per-spective. While the eye detects a myriad of graphite traces, the mind sees brilliant light emanating from the drawing. This glow can only be explained as a result of the artist's deep understanding of the field of vision and his deliberate manipulation of our perception in areas of focus as well as on the periphery. Situated "just on the edge of awareness," such works effectively evoke an aura that has motivated artists' forays into abstraction since the early twentieth century. Walter Benjamin called it a "unique appearance of distance, no matter how close," and Vasily Kandinsky identified it as "particular spiritual sound.'

LUCAS SAMARAS
American, born 1936

Sittings (Patterson Sims), 1980
polaroid

Archival Collection of Marion Boulton Stroud and Acadia Summer Arts Program, Mt. Desert Island, Maine. Gift from the Marion Boulton "Kippy" Stroud Foundation
2018.10.253

In working with the 20 x 24 inch polaroid camera, Lucas Samaras brought a technological behemoth into his studio. He set up colorful lights, draperies, and a kitchen chair, before exposing his sitters and himself to the dispassionate eye of the camera. The resulting oversized color prints are confounding—a glimpse into an instantaneous artistic transformation witnessed by the artist and revealed in great detail to the viewer. This and other large-scale polaroids of the series anticipate the intrusion of communication technology into the most personal aspects of people's lives. While they might be less delirious and intimate than Samaras's earlier photographic self-portraits—he had worked with smaller-format polaroids for a decade before the 20 x 24 became available, often collaging and physically manipulating the images—the luscious, larger works preserve the experience of a sensual encounter between man and machine.

Julie L. McGee
Associate Professor of Africana Studies and Art History, University of Delaware, Newark

CAROLEE SCHNEEMANN
American, born 1939

Parallel Axis, 1973 (printed 1973)
gelatin silver prints collaged on museum board

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund
2018.4

Since the 1960s Carolee Schneemann has challenged viewers to consider and value a woman's experience and expression. In this photograph, Carolee Schneemann's nude body arches across train tracks that recede through a bucolic landscape. Mounted in a grid, four prints from the negative form a continuous diamond-shaped pattern, suggesting a dialectic of one-point perspective and ornament, of the supple body and the engineered steel. Already in 1973 Schneemann used the image in many different configurations, formats, and media. It is excerpted from a series from 1973 that also included a sheet of photocopied photographs from a Fluxus happening in the train from London to Edinburgh in which Schneemann performed *Isis Strip*, an attempt to cross the whole length of the train on roller skates, naked. Schneemann again revisited the photograph in 2009, when she editioned it with publisher Carolina Nitsch.

LORNA SIMPSON
American, born 1960

Cloudscape, 2004

video, black and white, sound, looped, 11:00 min.

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund in partnership with the New Media Arts Consortium, a collaboration of the art museums at Bowdoin College, Brandeis University, Colby College, Middlebury College, Mount Holyoke College, and Skidmore College

The disappearance of a person and a body, the erosion of memory, and the persistence of voice characterize this haunting video by Lorna Simpson. It features the artist and musician Terry Adkins whistling in a dark room. As his tune unfolds, a cloud eclipses his body, fully obscuring him from view—at which point the video plays backwards and he reappears, accompanied by a now oddly modulated whistle. The work's title conjures associations with the sublime, a philosophical and artistic concept that artists have long pursued, which describes the heights of something truly extraordinary. Consistent with her broader interest in the visible and invisible aspects of the self, Simpson captures the enduring presence of Adkins's voice amidst his visual disappearance. Here, he whistles a nineteenth-century Negro spiritual, originally recorded in the early twentieth century by the Fisk University Jubilee Singers. Linking three historical periods of the African American voice, *Cloudscape* positions the voice as a crucial tool of translation and reproduction that preserves culture against forces of erasure.

NANCY SPERO
American, 1926–2009

Carnival II, 2000
handprinting and printed collage

Gift of Alvin D. Hall, Class of 1974
2017.39

An ad from Frederick's of Hollywood lingerie. Two dildo dancers, after a painted plate from circa 500 BCE by the Greek painter Epiktetos. A prehistoric birth image. A group of smaller dildo dancers. And modern acrobats flipping backward. What do all of these images have in common? This sounds like a parody of a typical setup of an old joke. And it is a setup, but one for a layered, slow-revealing journey into the cultural and political themes and meanings of Nancy Spero's artistic practice. At first the work may appear somewhat cartoony. However, the initial curiosity prompted by the combination and contrast of strong, memorable female images remains hauntingly in the viewer's memory and thoughts. That's the setup for the journey-—looking for the connectors, deciphering the artist's intent, trying to ascertain the work's meaning. *Carnival II* ties motherhood and female sexuality together when they are usually positioned at odds with each other and revels in female exhibitionism, eroticism, birth, and pleasure.

Alvin D. Hall, Class of 1974
Independent Author

PAT STEIR
American, born 1938

After Winslow Homer #2, 1996–97
oil on canvas

Dorothy and Herbert Vogel Collection
2013.21.270

Pat Steir's title poetically implies a reckoning with an aesthetic and cultural legacy fixed in Western art. After Winslow Homer alerts viewers to the passage of time and its suspension in art. Steir observed in an interview with Anne Waldman: "I think Beauty evokes a desire to hold on to the moment; when you realize you cannot stop a moment ... everything becomes very delicate and tenuous and pre-cious." In her canvas (which followed a painting donated by Herbert and Dorothy Vogel to the National Gallery of Art, Washington, D.C.), one perceives the crash of waves towering in a moment and collapsing in the next, the very tension that drew the work's namesake to the sea a century earlier. So, too, does one suddenly recognize yet another dynamic at play: the relationship of the figurative to the abstract. Here Homer's iconic seascapes atomize and reformulate themselves as pure energy—the ineluctable power of the transformation of one thing into another.

PAT STEIR
American, born 1938

Small White Waterfall with Pink Splashes, 1995
oil on canvas

Dorothy and Herbert Vogel Collection
2013.21.269

Since the late 1980s Pat Steir has experimented with poured, dripped, and splashed paint application and afforded the role of collaborator to chance, gravity, and time. John Cage had encouraged her to remove herself from the process and create without leaving personal marks. Agnes Martin, another mentor, advocated for a spiritual approach to art. Steir's work, while being instantly recognizable, expresses forces larger than herself. This selfless attitude was not lost on New York collectors Dorothy and Herbert Vogel who befriended Pat Steir and collected these paintings. They later donated them to Bowdoin as part of a larger gift in 2013. The Vogels' affinity for cutting-edge art and unreserved generosity is legendary. Like the artist, they aspired to open up their lives to the world around them.

PAT STEIR
American, born 1938

Summer, 1999
oil on canvas

Dorothy and Herbert Vogel Collection
2013.21.276

WAYNE THIEBAUD
American, born 1920

Gumball Machine, 1971
five-color linocut

Museum Purchase, Barbara Cooney Porter Fund

2010.7

This color linocut of a gum ball machine, a recurring motif in Thiebaud's work, exemplifies his interest in quotidian objects evocative of personal memories. In a 1969 interview, he described such a dispenser as "both a most elementary mechanism and a gadget for stimulating the grandest sort of associations and references." Thiebaud imbues the mundane with a sense of intangible nostalgia and magical realism through bold colors, dark contours, crisp shadows, and graphic compositional balance—devices characteristic of his early training as an animator and commercial advertiser. The heightened sense of perfection achieved through simplification of form and pristine linearity paradoxically conveys a dreamlike quality of the familiarly generic yet personally specific, and allows the "psychological implications," as Thiebaud described, to radiate through his work.

AL TAYLOR
American, born 1948

Rat Guards, 1998
colored ink, gouache, acrylic, and acrylic mica mortar

Gift of Sarah-Ann and Werner H. Kramarsky
2003.26.9

Art critic Klaus Kertess once described Taylor's works as "new tools for vision." Whether Taylor constructed sculptures out of ephemeral objects or focused in his works on paper on the visual potential of the most mundane, he constructed poetic and highly original invitations to look and think anew. This gouache overlays shimmering vertical planes of diluted inks and acrylic paint to generate an image at once mysterious and enticing. For Taylor it was a souvenir from a trip to Hawai'i, where he had noticed tin sleeves around the trunks of coconut trees, ostensibly discouraging jungle rats from stealing the precious fruit. He exhibited a series of works on paper dedicated to those "Rat Guards," his own term, together with sculptures made from fishing floats washed to the Hawai'ian shores. With an edgy humor and knack for the poetry of trash, Taylor evoked glistening island beauty and continuous motion of the waves in objects a tourist would rather not want to see.

ALMA WOODSEY THOMAS
American, 1891–1978

Double Cherry Blossoms, 1973
acrylic on canvas

Gift of halley k harrisburg, Class of 1990, and Michael Rosenfeld
2003.28

Alma Woodsey Thomas's intense and searching exploration of the figure-ground relationship in her late paintings has led critics and scholars to liken these compositions to screens and lattices. In his influential book *The Souls of Black Folk* (1903), activist and author W. E. B. Du Bois famously employed an analogous symbol — "the veil"—to approximate what he termed the "double consciousness" of African Americans. "For Du Bois," scholar Howard Winant explains, "the veil is a complex metaphor for the dynamics of race. It represents both barrier and connection between white and black. Imagine it as a filmy fabric, a soft and semitransparent border marker, that both keeps the races apart and mediates

between them." These dynamics play out, albeit metaphorically, across the surface of this canvas. The allover array of nearly monochromatic brushstrokes set starkly against a plain background generously offers the viewer the phenomenological equivalent of "double consciousness"—of being othered—with all the responsibilities toward our fellow human beings that follow from such an epiphanic encounter.

Jonathan Frederick Walz
Director of Curatorial Affairs and Curator of American Art, Columbus Museum, Columbus, Georgia

TWINS SEVEN-SEVEN
Nigerian, 1944-2011

Shapes in the Sky During Rainy Season, 1974
mixed media on denim

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund
2017.44

Thanks to his many contributions to international exhibitions, the Nigerian painter, printmaker, and musician Twins Seven-Seven was one of the best-known African artists of his generation. Trained at the Mbari Mbayo workshop, founded by Ulli and Georgina Beier in Oshogbo in 1964, he created contemporary responses to Yoruba myths. His reputation grew quickly, and in 1972 and again in 1974 he visited the Haystack Mountain Crafts School on Deer Isle, Maine. This painting coincides with that second visit. An attempt to immigrate in the late 1980s to the United States did not offer the career opportunities Twins had anticipated, so he returned to Nigeria, where he was honored with chieftaincy titles and, in 2005, was named a UNESCO Artist for Peace.

LEO VILLAREAL
American, born 1967

Untitled, 2007
lightbox, LED lights, encoded computer programming

Lent by a Friend of the Museum

Using LED lights activated through a custom software, this work generates light effects that will never repeat themselves. Viewers are mesmerized by the succession of colors, seeking to establish patterns in their minds, only to recognize that the information provided is too incomplete—and the complexity too high—to ever predict the color transformation. In interviews, Villareal jokingly calls these works "digital campfires," and traces their origin to his regular participation in the annual "Burning Man" celebrations in the Nevada desert. In the early 1990s he began to apply the DIY-ethos of the festival to technology, inventing compelling visualizations for computer codes. In recent years, many of his commissioned works have reached monumental scale, including the light installation on the San Francisco-Oakland Bay Bridge and for the National Gallery in Washington, D.C.

KARA WALKER
American, born 1969

African/American, 1998
linoleum cut

Collection of Alvin Hall ’74

In the 1990s, artist Kara Walker revived the Victorian art of the cut-paper silhouette, popular in nineteenth-century portraiture. Her characters—ranging from slave masters to enslaved children—are often shown engaging in taboo acts of sex, violence, and debasement. She describes the semi–nude figure in this print as “your essentialist-token slave maiden in midair.” Without any background or context, this figure seems to be helplessly falling through a timeless void. While she has been both celebrated and criticized for appropriating negative stereotypes of African Americans, Walker seeks to come to terms with a painful, violent and traumatic past. Her surrealistic figures, which often force incongruent elements into uncomfortably tense proximity, refuse to resolve the horrific historical and psychological circumstances of slavery’s era, leaving us to wonder whether some resolution between racism’s past and present is yet possible.

JOHN WALKER and RON PADGETT
American, born 1939, and 1942, respectively

From a Cabin in the Woods (Poems and 10 prints), 2016
letterpress-printed book with original paintings in mixed media, published by Collectif Génération, Fréjus, France, in an edition of 12

Gift of John Walker
2017.32

“All it takes is a hook/ even a small one/ of any color/ and you’re in,” writes Ron Padgett in one of his poems in this book-shaped collaboration with painter John Walker. Both artists take cues from each other as they reflect on the nature of creativity—as inspiration and as hands-on activity. The reader/viewer of their book will appreciate the texture of the supple paper in their hand, the intimacy of the unique paintings in watercolor, gouache, and ink, and the frankness of the poetry. The book will reawaken their senses to the simple pleasures of life “unplugged,” an experience that for many—including the artists—is connected to being in Maine.

KARA WALKER
American, born 1969

The Katastwóf Karavan (maquette), 2017
painted laser-cut stainless steel

Collection of Alvin Hall, Class of 1974

When Kara Walker was invited to participate in Prospect.4, the international exhibition of contemporary art in New Orleans, she proposed an unusual public intervention. She constructed a horse-drawn cart, for which this work is a model, and outfitted it with a steam-powered pipe organ that played a composition by jazz pianist Jason Moran. This organ was based on the calliope, a musical instrument that has long been played on pleasure cruises on the Mississippi. Walker’s *Karavan* appeared in February 2018 on Algiers Point, the place of a historic prison where African captives were held in custody before being

sold in nearby markets into slavery. The first part of the title of this work is based on the Haitian Creole word for "catastrophe;" the second a word play with the artist's first name.

ANDY WARHOL
American, 1928–1987

Polar Bear, 1983
graphite

Museum Purchase with Donated Funds
2019.10

Warhol's early screen-prints typically de-contextualized everyday objects to void their meaning and gave them new life as clichés of media culture. Warhol then carried this treatment to portraits of celebrities and subjects of political sensitivity that rejected customary interpretations and judgments. This drawing is a preparatory study for the screen-print portfolio Endangered Species, which was published in 1983 by Ronald Feldman Fine Arts in support of animals protected by the 1973 Endangered Species Act (ESA). Although a Polar Bear does not appear—and was not added to the ESA until 2008—scholars believe that Warhol drew (most likely traced from a photographic image) this image as he was exploring its possible use in the series. Such tracings were a necessary step in preparation of the screens used for printing. The drawing of the polar bear is all the more fascinating for the fact that this image did not make the cut.

CARRIE MAE WEEMS
American, born 1953

American Icons: Untitled (Salt and Pepper Shakers), 1988–89
gelatin silver print

Archival Collection of Marion Boulton Stroud and Acadia Summer Arts Program, Mt. Desert Island, Maine. Gift from the Marion Boulton "Kippy" Stroud Foundation
2018.10.329

The viewer might look at this photograph and wonder: What is the race or ethnicity of the person or family who lives with these objects? What would I think and feel about these people if l saw such caricatures displayed in their home? I think of my mother, who worked as a maid her entire life. What would she have thought if she had been required to dust these items every week in the home of her non-African American employer? The brilliance of Weems's quiet domestic photograph is that it disquiets the viewer. It stimulates each person who looks closely to reflect on how, even today, in small, routine ways, each of us could be readily accepting, living with, sustaining, or perpetuating an historical, social, or cultural idea that is an icon of the disturbing aftermath of a peculiar American institution.

Alvin D. Hall, Class of 1974
Independent author

WILLIAM WEGMAN
American, born 1943

Blue Yellow, 1991
color polaroid

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund
2011.13.a–.b

Deliberately exploiting new photographic media to reimagine what art could be, Wegman turned to video in the mid-1960s and the polaroid in the late 1970s. During the same period, he became immersed in a partnership with a Weimaraner dog named "Man Ray," after the Dada photographer. A successor, named Fay Ray, is pictured here. Just as, with a sly sense of humor, Wegman references the legacy of Minimalism by placing Fay Ray on stacked cubes, so too his pet's very presence eerily shifts the image into something more haunting and less easily characterized, disrupting the conventions that keep art at a safe remove from life. As he explained in 2018, "In my photographs, what I like people to see is—yes, there is a dog, and yes, it is a Weimaraner—but what has it become? The dogs are always in a state of becoming something. They become characters, objects. When they are lying down, they become landscapes."

TERRY WINTERS
American, born 1949

Vessel, 1985
oil on linen

Gift of Agnes Gund in honor of John Studzinski
2016.54

Terry Winters's practice encompasses and reflects upon drawing, painting, and print-making, as it coalesces abstraction and figuration. His works flirt simultaneously with the architecture of life and the structure of information. *Vessel* develops themes from his just completed *Morula* series of lithographs, such as the blossoming of cellular forms at the moment of conception. As Winters explained to critic Jennifer Samet: "My approach was structural. I was intrigued by forms that looked 'real,' but were difficult to identify or whose identity was linked directly to their structure: crystals, shells, honeycombs. There was an architecture to the 'morula' forms, in terms of the cell development." Thus, shapes in *Vessel* might call to mind the heart, skull, or stomach. Manipulating highly viscous pigment, Winters gives a tactile and visual presence to the objects he fashions, and in so doing creates a powerful universe that reflects the generative potential of the arts and the natural world.

CUI XIUWEN
Chinese, 1967–2018

Angel No. 2, 2006
chromogenic print

Gift, Joe Baio Collection of Photography
2017.61.9

Along with thirteen other pieces in the series, *Angel No. 2* exemplifies phototropic image making in the digital age, as the artist conceptualizes and visualizes the issue of teen pregnancy through camera and

computer. The composition features a row of pregnant teenagers replicated from one model. Bearing the consequences of (outlawed) female sexuality and the emotional trauma of pregnancy, the twelve figures reflect larger social problems of family planning policy and gender issues attendant to adolescent anxiety. The white dress suggests innocence and vulnerability in a society that regulates female chastity and sets reproductive quotas. The replication of the photographed images asserts that teen pregnancy is not simply an individual nightmare but a collective trauma. The composition positions the pregnant teens in isolation from the outside world, with female sexuality constrained by social-gender norms.

Shuqin Cui
Professor of Asian Studies and Cinema Studies, Bowdoin College

YANAGI YUKINORI
Japanese, born 1959

Loves Me, Loves Me Not, 1997
wool with jute backing and brass

Archival Collection of Marion Boulton Stroud and Acadia Summer Arts Program, Mt. Desert Island, Maine. Gift from the Marion Boulton "Kippy" Stroud Foundation
2018.10.377

Visible in the center of Yanagi Yukinori's *Loves Me, Loves Me Not*, a large wool carpet, is a deep impression of a sixteen-petaled chrysanthemum, its petals missing but for a single brass one hanging from the central disk. Others lie scattered across the rug, each accompanied by black lettering that reads either "s/he loves me" or "s/he loves me not." The inscriptions are written in Japanese and the ten Asian languages spoken in Japan's former colonies (Khmer, Vietnamese, Thai, Indonesian/ Malay, Korean, Chinese, Lao, Tagalog, Tamil, Burmese), with two more drawn from Japan's "internal" colonies of indigenous people (Ainu, Shuri). The carpet's color scheme invokes the felicitous red-white pairing used in Japanese ceremonies and the national flag. Yet, a carpet invites you to step or sit on it, giving viewers the opportunity to regard anew the hallowed Japanese chrysanthemum. Ideologically, this work participates in the national conversations that began in Japan in 1995 regarding the long shadow of wartime ideology and the meanings of community and national identity.

Vijayanthi R. Selinger
Associate Professor of Asian Studies Bowdoin College