



YEAR in REVIEW

July 1, 2020 –
June 30, 2021



BOWDOIN COLLEGE MUSEUM OF ART
BRUNSWICK, MAINE

Bowdoin

FROM THE CO-DIRECTORS

Recognizing the power of art as an intellectual pursuit, the Bowdoin College Museum of Art promotes creative thought, global engagement, inclusivity, and the common good through its exhibitions, collections, programs, and engagement with faculty, students, and the public.

This mission statement guides the Museum in its work. During this past academic year, the Museum—like every department on campus—was forced to adapt to the restrictions imposed by the COVID-19 pandemic. Although the galleries were closed to the public, we worked to ensure that our engagement with faculty, students, and on-line visitors continued with as little disruption as possible.

During this period, the Museum's staff crafted new tools and strategies for connecting with our different audiences. New digital resources such as class e-packets added to the growth of available educational materials, and new virtual programs such as the student-run "Art Up Close" series allowed the Museum to resume public programming. Statistics indicate that collaboration with Bowdoin faculty and students remained robust.

The development of new exhibitions, the acquisition of new artworks, and the publication of new scholarly catalogues also continued during the past year. We are proud of the professional accomplishments of our colleagues and grateful for the generous support of the Museum's many friends. On July 1, 2021, the Museum re-opened its galleries to the public. It has been a joy to welcome visitors back to the Museum. We look forward to seeing you again soon.

Anne Collins Goodyear

Frank H. Goodyear III



Sabrina Lin '21 and Anne Collins Goodyear, co-director, study a print during a class in the spring of 2021.



BCMA BY THE NUMBERS

47

UNIQUE BOWDOIN CLASSES HELD
AT THE MUSEUM

48%

OF CLASSES MADE MULTIPLE
MUSEUM VISITS

20

CLASSES UNDERTOOK A PROJECT
AT THE MUSEUM

78%

OF BOWDOIN DEPARTMENTS HELD
A CLASS IN THE MUSEUM

758

STUDENTS VISITED FOR CLASSES

28

PROFESSORS TAUGHT CLASSES
IN THE MUSEUM

66

E-PACKETS WERE PRODUCED
FOR CLASSES

750

OBJECTS PULLED FROM STORAGE
FOR BOWDOIN CLASSES

29

VIRTUAL PROGRAMS

9

"ART UP CLOSE" EPISODES CREATED
AND LED BY STUDENTS

1,208

PATRONS ATTENDED VIRTUAL
PROGRAMS

375

WORKS ACQUIRED FOR COLLECTION

712

WORKS CATALOGUED WITH IMLS
GRANT SUPPORT

750

OBJECTS WERE NEWLY PHOTOGRAPHED

2,677

OBJECTS WERE MOVED TO
NEW STORAGE SPACE

14

STUDENT EMPLOYEES

The Museum closed its physical doors on March 16, 2020 in response to the COVID-19 pandemic, pivoting to serving the campus community and the general public virtually during this period. It reopened to the public on July 1, 2021.

SELECTED EXHIBITIONS

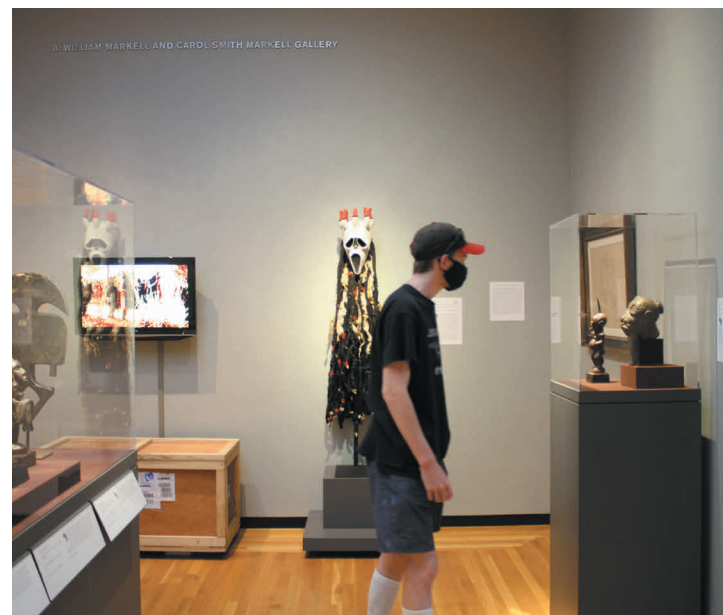


THE PRESENCE OF THE PAST: ART FROM CENTRAL AND WEST AFRICA

August 14, 2020 to December 18, 2021

The most exciting aspect of this exhibition was being able to work with students, as well as former Postdoctoral Curatorial Fellow Allison J. Martino, to highlight the magnificent works of West and Central African art on loan from the Wyvern Collection, alongside recent acquisitions by the BCMA, especially the thought-provoking work by Hervé Youmbi entitled *Double Visage*. With its ideas of movement between places and between past and present, this artwork very much captured the spirit of the exhibition.

David Gordon, Professor of History



Installation view of *The Presence of the Past: Art from Central and West Africa*.

A Bowdoin student studies works in the exhibition.



Thank you so very much for the rare and rewarding opportunity to spend time in the company of the group gathered to present today's webinar. It was an informative and thought-provoking hour.

email from virtual program attendee,
November 16, 2020

NEW VIEWS OF THE MIDDLE AGES: HIGHLIGHTS FROM THE WYVERN COLLECTION

September 8, 2020 to February 27, 2022

“It has been a huge pleasure to be part of a multi-faceted collaboration in developing this exhibition. The installation represents an opportunity to think in different, innovative ways about how to introduce the art and culture of the medieval world.”

Kathryn Gerry, Visiting Assistant Professor of Art History, in the Bowdoin Orient, October 2, 2020

“*New Views* challenges the conventionally Eurocentric view we often encounter in exhibitions of this period.”

Maine Sunday Telegram, July 11, 2021



Installation view of *New Views of the Middle Ages: Highlights from the Wyvern Collection*.

Kathryn Gerry, visiting assistant professor of art history, works with students in the exhibition.



The museum staff made heroic efforts to make the collection accessible digitally to our students, but in a year of distancing and remote learning, it was access to the galleries that was the absolute highlight of each of my two in-person classes.

Pamela M. Fletcher, Professor of Art History



CREEPING PAVEMENT: DEPICTIONS OF AN URBANIZING AMERICA

April 9, 2021 to January 16, 2022

“If cities were full of vigor and even chaotic at street level, from a vantage point high above they took on a satisfyingly Euclidean aspect: endless rectangles in neat rows, vanishing into the distance.”

The Magazine Antiques, November/December 2021

Installation view of *Creeping Pavement: Depictions of an Urbanizing America*.

A Bowdoin student enjoys the exhibition.



**RE | FRAMING THE COLLECTION:
NEW CONSIDERATIONS IN EUROPEAN
AND AMERICAN ART, 1475–1875**

Opened May 13, 2021

“Visiting the *Re | Framing* exhibition for my course, ‘Environment and Culture in North American History,’ was an impressive experience for the students. Seeing foundational works reframed as representations of imperialism, colonialism, and legacies of slavery and dispossession of Indigenous peoples helped the class reconsider how depictions of nature are never neutral or objective. Our tour made real a central point of the class: ideas and images of nature always contain an enormous amount of human history.”

Matt Kingle, Associate Professor of History and Environmental Studies

Installation view of *Re | Framing the Collection: New Considerations in European and American Art, 1475–1875*.

A group of students participates in a class in the exhibition.



EXHIBITIONS

The Presence of the Past: Art from Central and West Africa

Curated by David Gordon, Professor of History, and students in his course, "Sacred Icons and Museum Pieces: The Powers of Central African Art," with assistance from Allison Martino.

August 14, 2020 to December 18, 2021

New Views of the Middle Ages: Highlights from the Wyvern Collection

Curated by Kathryn Gerry, Visiting Assistant Professor of Art History, and students in her course, "Medieval Art and the Modern Viewer: Building an Exhibition with the Wyvern Collection."

September 8, 2020 to February 27, 2022

Creeping Pavement: Depictions of an Urbanizing America

Curated by members of the Student Museum Collective, with assistance from Elizabeth Humphrey '14.

April 9, 2021 to January 16, 2022

Re | Framing the Collection: New Considerations in European and American Art, 1475–1875

Curated by Elizabeth Humphrey '14 and Laura Sprague

Opened May 13, 2021

A Bowdoin class gives presentations in the Assyrian Gallery.

DIGITAL EXHIBITIONS

Along the Water: French and Dutch Impressionism

This online exhibition was organized by Alex Withers '21 and Camille Amezcua '22, with assistance from Elizabeth Humphrey '14.

New Views of the Middle Ages: Highlights from the Wyvern Collection

This online exhibition was organized by Kathryn Gerry, Visiting Assistant Professor of Art History. Critical research was contributed by her students: Amanda Banasiak '20, Claudine Chartouni '20, Maria McCarthy '20, Olivia Muro '20, Camila Papadopoulo '20, and Brooke Wrubel '21.



*It was impossible
not to envy the students
who had the great privilege
of popping in for great art
between classes.*

Maine Sunday Telegram, July 2021

SELECTED ACQUISITIONS



GIFTS

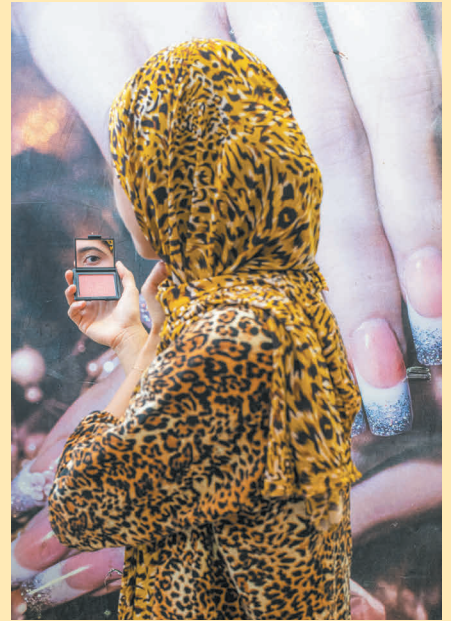
Federico Zuccaro, *A Man before a Roman Temple, with a Statue of Jupiter*, pen and brown ink and wash, over traces of black chalk, late sixteenth century, acquired through the generosity of an anonymous donor in honor of Susan Wegner, associate professor of art history [below, right]

Salvator Rosa, *The Dream of Aeneas*, ca. 1663–64, and Giovanni Battista Tiepolo, *Magician with Four Figures Near a Smoking Altar*, ca. 1740, two etchings on laid paper, gift of George and Elaine Keyes in honor of Joachim Homann and gift of George and Elaine Keyes in memory of David P. Becker

Thomas Webb and Daniel Eccleston, *General Washington Inscribed to His Memory by D. Eccleston*, bronze, 1805, acquired through the generosity of an anonymous donor in honor of Jackie Brown, associate professor of visual arts

Stanford White, *Architectural Study*, graphite, ca. 1880, gift of the McGuigan Collection in memory of Christopher P. Monkhouse





Louis Eilshemius, *Interior with Nude* and *Storm in Harbor*, two oil paintings, ca. 1915, gift of halley k harrisburg '90 and Michael Rosenfeld in memory of Stefan Banz (1961–2021)

Augusta Savage, *Gamin*, painted plaster sculpture, ca. 1930, gift of halley k harrisburg '90 and Michael Rosenfeld [p. 9, top left]

Jim Dine, twenty portrait drawings, ca. 1970 to 2000, gift from the Jim Dine Art Trust

Jo Sandman, ten works on paper and cloth, ca. 1970 to 2010, gift of the artist

Kara Walker, *Crossover Artist*; *The Hi-Brids*; *Poor Baby*; and *Quadroon Song*, four ink on paper drawings, 1998, gift of the Marion Boulton “Kippy” Stroud Estate

Shaun Leonardo, *Self Portrait (Minstrel)*, acrylic on canvas, 2001, gift of Julie McGee, '82, Rodney Moore, and Shaun Leonardo '01 in honor of David Driskell H'89

Laurel Nakadate, *August*, from the series *365 Days: A Catalogue of Tears*, 31 type C prints, 2011, gift of Tony Podesta Collection, Washington, DC [above, left]

Farah Al Qasimi, *Woman in Leopard Print* and *5 Star Barber Shop*, two archival inkjet prints, 2019, Museum Purchase, Collectors' Collaborative and the James Phinney Baxter Fund [above, right]

Katherine Bradford, *Fear of Dark*, oil on canvas, 2020, gift of David and Barbara Roux P'14 in honor of Anne and Frank Goodyear

PURCHASES

Greek grave stele, Ionia, marble, ca. second century BCE, Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund and the Adela Wood Smith Trust [p. 9, top right]

Deschamps de la Telaire, *Portrait of a Biracial Woman*, pastel, ca. 1760, Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund

Attributed to Lewis Miles, possibly made by David Drake, *Jar*, Edgefield alkaline-glazed stoneware, ca. 1840, Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund



John Sartain, after Nathaniel Jocelyn, *Cinque, Chief of the Amistad Captives*, mezzotint, 1840–41, Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund [above, right]

Graciela Iturbide, *Magnolia con Espejo/Magnolia with Mirror, Juchitán*, 1986; and *Mujer ángel/Angel Woman, Sonoran Desert*, 1979, two gelatin silver prints, Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund

Lorraine O’Grady, *Cutting Out CONYT 26*, letterpress printing on Japanese paper, cut-out, collage on laid paper, 1977/2017, Museum Purchase, Barbara Cooney Porter Fund

Emma Amos, *Pool Lady*, etching and aquatint, 1980, Museum Purchase, Barbara Cooney Porter Fund [above, left]

Lynne Mapp Drexler, *Evergreen*, oil on canvas, 1980, Museum Purchase, Barbara Cooney Porter Fund

Deana Lawson, *Sharon*, pigment print, 2007, Museum Purchase, The Philip Conway Beam Endowment Fund and Gridley W. Tarbell II Fund



Yun-fei Ji, *Three Gorges Dam Migration*, hand-printed watercolor woodblock mounted on mulberry paper, 2009, Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund

Andrea Dezsö, *Neuron People, Some Things Remain*, and *The Visitors*, from *The Shingles Paintings* series, three watercolors, 2019-20, Museum Purchase, Greenacres Acquisition Fund

Meryl McMaster, *When the Storm Ends I Will Finish My Work*, chromogenic print, 2021, Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund [below]



PROFILES IN GENEROSITY



ROBERT FRESON

A celebrated international photojournalist, Robert Freson is best known for his evocative photographs of such figures as surrealist painter Salvador Dali, President Dwight D. Eisenhower, and actress Sophia Loren. Freson's work has appeared in *The New York Times Magazine*, *National Geographic*, and *Vogue*, among other publications, in nearly eighty countries.

Freson also worked as studio manager and assistant for photographer Irving Penn for thirteen years. Since 1998, Freson, who was born in Belgium, has lived on Bailey Island, Maine, and has been a partner and contributor to the Museum. His work was featured in 2019 in the exhibition, *Photographic Lives: Robert Freson, Irving Penn, and the Portrait*, and in 2021 he donated sixteen photographs by Irving Penn to the Museum.



ALVIN HALL '74

Educator, author, financial advisor, and broadcaster Alvin Hall '74 has won wide admiration and multiple awards for his television series *Your Money or Your Life* on BBC 2, his programs "Jay-Z: From Brooklyn to the Boardroom" and "Who Sold the Soul?" on BBC Radio 4, and most recently, his podcast series, *Driving the Green Book*. Less commonly known, Hall is also a leading collector of contemporary works by African American artists with an unerring eye, and has quietly amassed, according to *The New York Times Style Magazine*, "one of the best art collections" in New York City.

A former Trustee of the College and recipient of the Bowdoin Alumni Service Award, Hall is a founding and active member of the Museum's Advisory Council. He has been invaluable in that role, providing expertise and acting as a sounding board in the Museum's acquisitions of contemporary art. Hall also has donated and loaned many important works from his own collection.



DIANNE PAPPAS P'21

Dianne Pappas P'21 is a visual artist who works primarily in sculpture and installation. In addition to her studio practice at Artspace in Maynard, Massachusetts, she teaches sculpture at Northern Essex Community College. Pappas has been a visiting artist and lecturer at Keystone College of Art in Pennsylvania, The Archer School for Girls in Los Angeles, and the Maryland Institute College of Art, where she served as Assistant Director of the MFA in Studio Arts program.

Pappas brings her considerable expertise as an artist and educator to her work as a member of the Museum's Advisory Council. She and husband Steve Marrow '83, P'21 have supported the Museum in several impactful ways. This includes providing for student internships through the Bowdoin College Museum of Art Internship Fund, helping to support Museum operations with the Steven P. Marrow '83 and Dianne Pappas Fund, and sponsoring individual exhibitions such as *Winslow Homer and the Camera: Photography and the Art of Painting* and *Art Purposes: Object Lessons for the Liberal Arts*.



MICHAEL YADGAR

Michael Yadgar, a first-generation Assyrian-American, traces his heritage and background back over 2,000 years to the ancient Assyrian empire. Assyrian culture has been a part of his entire life, whether it was attending Assyrian Church, speaking the ancient language at home, or visiting museums around the world with priceless Assyrian artifacts and exhibits on display. In 2015,

Michael, with his wife Susan and three kids, Paul, Matthew, and Isabelle, visited the Museum specifically to see the Museum's ninth century BCE reliefs from the royal palace at Kalhu.

Inspired by that visit and the impact the reliefs had on his family's sense of cultural pride and understanding, Yadgar created the Yadgar Family Endowment Fund at the Museum. The Fund honors the family's heritage by focusing on the preservation of the Museum's ancient Assyrian reliefs and providing for associated programming, such as lectures on Assyrian culture and digital resources. In this way, Yadgar's gift will enable students, scholars, visitors, and future generations to enjoy and learn from the Assyrian collection.

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, when the Museum and campus were closed to the public, the Museum offered a variety of virtual programs, featuring an outstanding group of scholars, curators, and artists. The following list of speakers reflects the breadth and excellence of the virtual programs offered by the Museum.

Abdulameer Al-Hamdani

Archaeologist and Former Iraq Minister of Culture

Barbara Boehm

Paul and Jill Ruddock Senior Curator for The Met Cloisters

Eyob Derillo

Curator of Ethiopian collections, British Library

Kathryn Gerry

Visiting Assistant Professor of Art History,
Bowdoin College

Sarah Guérin

Assistant Professor, Department of History of Art,
University of Pennsylvania

Thomas Hardiman

Keeper of the Portsmouth Athenaeum

Michael Rakowitz

Artist, Chicago, Illinois

Justin Randolph Thompson

Director and Co-Founder of Black History Month Florence

Sir Paul Ruddock H'19

Philanthropist and supporter of the arts

Earle G. Shettleworth Jr.

Maine State Historian

Walter Smalling

Photographer, Washington, D.C.

Patricia Q. Wall

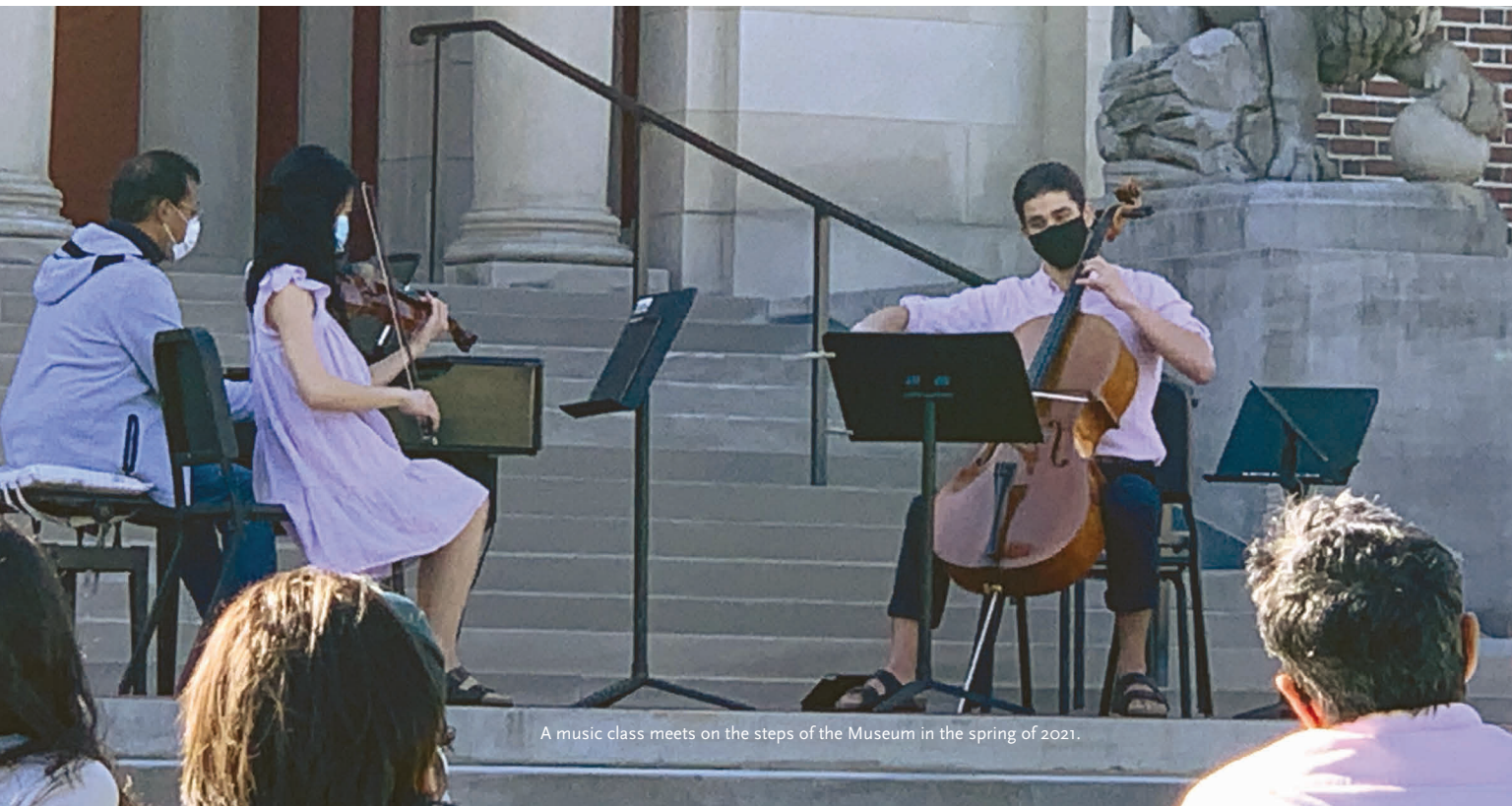
Independent Scholar, Exeter, New Hampshire

Hervé Youmbi

Artist, Douala, Cameroon

Diane Zorich

Director of the Smithsonian's Digitization Program Office



A music class meets on the steps of the Museum in the spring of 2021.



ADVISORY COUNCIL

Eric S. Silverman '85, P'19, Co-chair
Anne Collins Goodyear, Co-Director, Co-Chair
Frank H. Goodyear III, Co-Director, Co-Chair

Bryson B. Brodie '00
Shelley Cyr '76
Alvin D. Hall '74
Keith Halperin '86
Caroline Hyman P'10
George N. Jeppson II '91
George Keyes
Shelley Langdale '85
Shaun Leonardo '01
Mary K. and John F. McGuigan Jr.
Dianne Pappas P'21
Jill A. Shaw Ruddock '77
Lindsay Stavros '95
John J. Studzinski '78
Susan Zuckert W'56, P'86, GP'19

SENIOR OFFICERS

Jennifer Scanlon, Dean for Academic Affairs
Scott Meiklejohn, Senior Vice President,
Development and Alumni Relations
Paula J. Volent, Chief Investment Officer
and Senior Vice President, Investments

FACULTY

Pamela Fletcher '89, Professor and Chair,
Art History
Carrie Scanga, Associate Professor and
Chair, Visual Arts
Jackie Brown, Associate Professor, Visual Arts
Sebastian Urli, Assistant Professor,
Romance Languages and Literatures

STAFF

Leslie Bird, Associate Director for
Museum Finance and Operations

STUDENTS

Claire Traum '21
Lucy Siegel '22

As of June 30, 2021

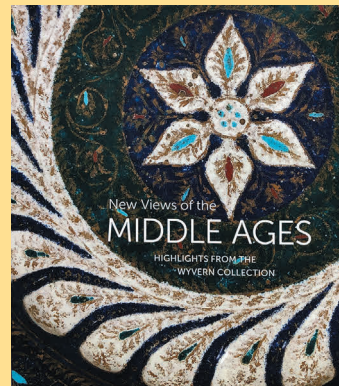
Frank H. Goodyear and Anne Collins Goodyear,
co-directors; Eric Silverman '85, P'19; Jennifer
Scanlon, senior vice president and dean for
academic affairs and John S. Osterweis professor
of gender, sexuality, and women's studies; and
Clayton Rose, president, Bowdoin College.

PUBLICATIONS

Kathryn Gerry, ed.

NEW VIEWS OF THE MIDDLE AGES: HIGHLIGHTS FROM THE WYVERN COLLECTION

Published by Scala in association with the Bowdoin College
Museum of Art.



Kristina Toland

CONSTRUCTING REVOLUTION: SOVIET PROPAGANDA POSTERS, 1917-1947

Published by Lucia/Marquand in association with the
Bowdoin College Museum of Art





SUMMER/FALL EXHIBITION 2022

AT FIRST LIGHT: TWO CENTURIES OF ARTISTS IN MAINE

June 24 through November 6, 2022

This summer, the Bowdoin College Museum of Art will bring together some of the most outstanding artistic treasures created in Maine over the last two centuries. All artistic mediums will be represented, including painting, sculpture, drawing, printmaking, photography, new media art, and various craft traditions. While many works will come from the Museum's collection, the exhibition will also include important works from other institutions, artists, and private collectors in Maine and beyond. The exhibition will honor the extraordinary diversity that characterizes the arts in Maine.

Front cover: Sean P. Burrus, interim curator and Andrew W. Mellon post-doctoral curatorial fellow, and Pamela M. Fletcher, professor of art history, prepare for a class in the Museum; Amira Oguntoyinbo '24, student assistant, welcomes visitors; the Museum staff films a greeting to announce the reopening of the Museum's galleries to the public.

Above: *Flowers in Landscape*, acrylic on canvas, ca. 2000, by Ashley Bryan. Pending gift of the Ashley Bryan Center. © The Ashley Bryan Center, 2021 and Courtesy of the Ashley Bryan Center

Brunswick art lovers have reason to rejoice. After more than a year shuttered due to the pandemic, the Bowdoin College Museum of Art will reopen its doors to visitors starting July 1.

The Times Record, June 10, 2021