



YEAR in REVIEW

July 1, 2017–
June 30, 2018



BOWDOIN COLLEGE MUSEUM OF ART
BRUNSWICK, MAINE

Bowdoin

FROM THE CO-DIRECTORS

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

These values guide the Museum in its work on campus, in our community, and beyond. A teaching facility, the Museum seeks to encourage interdisciplinary study and innovation.

This past year the Museum organized a series of exhibitions that demonstrate its commitment to original research. Such exhibitions as *Second Sight: The Paradox of Vision in Contemporary Art*; *Richard Pousette-Dart: Painting/Light/Space*; and *Winslow Homer and the Camera: Photography and the Art of Painting* were each accompanied by significant publications. We were also pleased to partner with museums in Florida and Pennsylvania to travel the Museum's exhibitions beyond Maine.

Other highlights of the past year include the addition of important works of art to the Museum's permanent collection. The donation of the Walter Pach Visual Art Archive from Francis M. Naumann and Marie T. Keller enhances the Museum's ability to tell the story of modernism's origins. Similarly, the donation of more than 400 works of art from the estate of Marion Boulton "Kippy" Stroud, constituting the Archival Collection of Marion Boulton Stroud and Acadia Summer Arts Program, Mt. Desert Island, Maine, adds significantly to the Museum's holdings in global contemporary art.

We appreciate the generosity of these and many other friends. Your support makes possible the ambitious exhibitions, lively public programs, and important educational activities that occur at the Museum. Together these activities positively influence the lives of students, faculty, and visitors from near and far.

We look forward to seeing you back at the Museum!

Anne Collins Goodyear

Frank H. Goodyear III





BCMA BY THE NUMBERS

31,746

VISITORS

73

TOURS LED BY
BOWDOIN STUDENTS

2,133

PATRONS ATTENDED
OFF-SITE PROGRAMS

20

STUDENT-LED
PUBLIC PROGRAMS

48

UNIQUE BOWDOIN CLASSES
HELD AT THE MUSEUM

3

STUDENT CURATORIAL
FELLOWS

1,555

STUDENT VISITS
FOR CLASSES

1,721

ADULTS PARTICIPATED
IN GUIDED TOURS

46

PROFESSORS TAUGHT
CLASSES IN THE MUSEUM

1,367

K-12 STUDENTS
PARTICIPATED IN
GUIDED TOURS

89

PUBLIC PROGRAMS

550

MEMBERS OF THE MUSEUM

11

EXHIBITIONS

28%

OF STUDENT BODY ATTENDED
"NIGHT AT THE MUSEUM"

4

EXHIBITIONS CURATED
BY FACULTY OR STUDENTS

\$0

COST TO VISIT THE MUSEUM

26

STUDENT EMPLOYEES

FEATURED EXHIBITIONS



WINSLOW HOMER AND THE CAMERA: PHOTOGRAPHY AND THE ART OF PAINTING

June 23 to October 28, 2018

*Exhibition traveled to the Brandywine River Museum of Art,
November 17, 2018 to February 17, 2019*

A monumental show that deepens our appreciation of Homer's artistic practice. For a painter who has been studied for more than a century, that is a significant accomplishment.

Art New England, July/August 2018

Winslow Homer and the Camera takes a perceptive, original look at one of America's great visionaries. This show also achieves the pinnacle of creativity that often springs from a distinctive slice of the art world in America: the college art museum.

National Review, August 18, 2018



Visitors enjoy Winslow Homer and the Camera.



Installation view of Richard Pousette-Dart: *Painting/Light/Space*

Wow! You continue to bring us thought-provoking exhibits! Thank you!

Museum comment book, July 25, 2017

RICHARD POUSETTE-DART: PAINTING/LIGHT/SPACE

April 19 to September 16, 2018

The contrast between close inspection and distant reflection of these works reveals a very different aesthetic response from the eye of the viewer. Closely scrutinized, we are astounded by the complexity of texture that the artist was able to achieve. From different viewing distances the works radiate very surprising perceptual modalities and sensorial pleasures. The totality of the whole is far different from the examination of the detail.

Artscope, May–June 2018



Gallery conversation with Pousette-Dart family members

Open Access is a temporary, collectively-held space where participants can find comfort in disclosing their needs and preferences with one another. It is a responsive support network that adapts as needs and available resources change.

Superlative conception of the "Second Sight." Really provocative and terrific curatorial comment.

Museum comment book, March 3, 2018

Installation view of *Second Sight*



A tour of *Second Sight: The Paradox of Vision in Contemporary Art*.

SECOND SIGHT: THE PARADOX OF VISION IN CONTEMPORARY ART

March 1 to June 3, 2018

Second Sight is challenging, provocative and politically poignant, but with no room for anyone's privilege, elitism or self-righteousness. And yet through the quality of the art, the wit and the focus on perception and experience, it is also a thoroughly engaging exhibition for anyone.

Portland Press Herald, March 25, 2018

[The exhibition] explores how bias creeps into our consciousness via sight and sound. The work in this show addresses what it's like to possess qualities that so much of the world is not built to serve: blindness and blackness. *Second Sight* explores these qualities as well as themes of accessibility, race, how our vision shapes our perceptions of the people around us, and what is gained—whether we're visually impaired or not—when we listen.

The Chart, Spring 2018



Installation view of *Constructing Revolution*

CONSTRUCTING REVOLUTION: SOVIET PROPAGANDA POSTERS FROM BETWEEN THE WORLD WARS

September 23, 2017 to February 11, 2018

*Exhibition traveled to The Wolfsonian, Florida International University,
April 13 to August 12, 2018*

Political doctrine and artistic practice don't play well together. The great exception took place in Russia, starting in 1917. What became the Soviet Union witnessed a period of rare cultural ferment that lasted for a dozen years or so. [The exhibition] looks at the vibrant relationship between ideology and graphic design during those years.

Boston Globe, September 27, 2017

Bolshevik posters offered utopian visions, often focused on the mundane, undergirded with an unmistakable message of power. . . . Their impact remains daunting, their mental world surprisingly familiar.

Wall Street Journal, October 9, 2017



Guest enjoys the opening of *Constructing Revolution*

EXHIBITIONS

Barkley Hendricks: “Let’s Make Some History”

July 20 to October 29, 2017

Constructing Revolution: Soviet Propaganda Posters from between the World Wars

September 23, 2017 through February 11, 2018

Exhibition traveled to The Wolfsonian, Florida International University, April 13 to August 12, 2018

Dmitri Baltermants: Documenting and Staging a Soviet Reality

September 23, 2017 through January 7, 2018

Art from the Northern Plains

November 9, 2017 through July 15, 2018

Looking Anew: Art and Estrangement, 1900–2000

December 14, 2017 through April 8, 2018

Where the Artist’s Hand Meets the Author’s Pen: Drawings from the Artine Artinian Collection

January 19 through March 22, 2018

Second Sight: The Paradox of Vision in Contemporary Art

March 1 through June 3, 2018

Reading Room: Experiments in Collaborative Dialogue and Archival Practice in the Arts

March 29 through June 3, 2018

Richard Pousette-Dart: Painting/Light/Space

April 19 through September 16, 2018

Made In Maine


May 24 through August 19, 2018

Winslow Homer and the Camera: Photography and the Art of Painting

June 23 through October 28, 2018

Exhibition traveled to the Brandywine River Museum of Art, November 17, 2018 through February 17, 2019

Visitors enjoy *Looking Anew: Art and Estrangement, 1900–2000*



*Thank you for
providing such a
wonderful place to allow
our daughters to explore
history!*

SELECTED ACQUISITIONS



Students in “The Omics Revolution: Computational Genomics and Big Data in the Field of Biology” work in the Zuckert Seminar Room.

GIFTS

Collection of English and American silver, chests, and chairs, seventeenth and eighteenth century, gift of Donald E. Hare '51 and Ann F. Hare

Collection of European silver, seventeenth and eighteenth century, gift of Walter G. Gans '57 and Katherine Gans

Untitled Portrait of a Woman, 1869, marble by Edmonia Lewis (American, ca. 1844–1907), gift of Elizabeth C. and Robert H. Roak [\[lower left\]](#)

Hillside Landscape in Spring, ca. 1900, oil on canvas by John J. Enneking (American, 1841–1916), gift of John P. and Betty M. Bibber

Collection of sixty-five Maine baskets by various artists, gift of an anonymous donor

Walter Pach Archival Collection, paintings, watercolors, prints, drawings, and books, gift of Francis M. Naumann and Marie T. Keller [\[lower right\]](#)

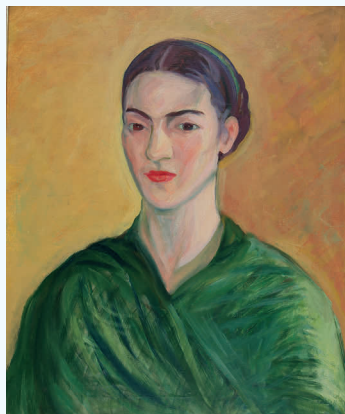
USSR in Construction, 1930–1941, complete series of magazines, gift of Eric '85 and Svetlana Silverman P'19

Raumplastik, 1958, steel mounted on a stone plinth by Norbert Kricke (German, 1922–1984), gift of Elizabeth Cabot Lyman in honor of Bogislav von Wentzel [\[above\]](#)

Marion Boulton Stroud and Acadia Summer Arts Program Archival Collection, Mt. Desert Island, Maine, gift from the Marion Boulton “Kippy” Stroud Foundation [\[page 11, lower right\]](#)

Collection of 149 twentieth and twenty-first century photographs, gift of Joseph Baio Collection of Photography

Going Home (Suzhou), 1986, oil on canvas by Chen Yifei (Chinese, 1946–2005), gift of Irving Isaacson in memory of Judith Magyar Isaacson [\[page 10, upper right\]](#)



Portrait of Frida Kahlo, 1933, oil on linen by Walter Pach. Gift of Francis M. Naumann and Marie T. Keller



Carnival II, 2000, printed collage by Nancy Spero (American, 1926–2009), gift of Alvin Hall '74

Champ (Sonny Liston 2), 2015, charcoal by Shaun Leonardo '01 (American, born 1976), Museum Purchase, with support from the Collectors' Collaborative and the Lloyd O. and Marjorie Strong Coulter Fund [below]

Untitled, 2016, alpaca and wool by Tamara Gonzales (American, born 1959), gift of the Alex Katz Foundation

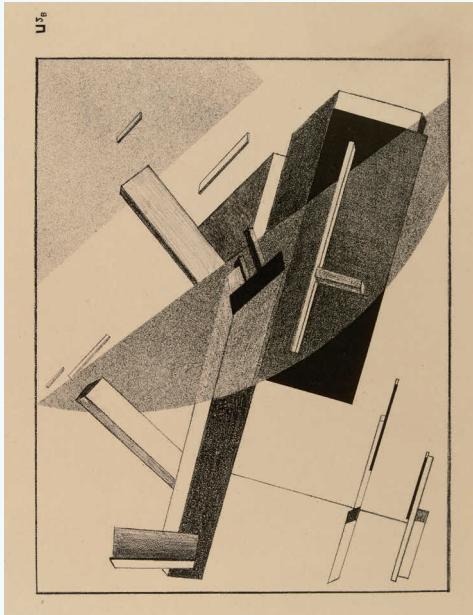
PURCHASES

Apulian Fish Plate, ca. 350 BCE, terracotta by unknown artist, Museum Purchase, Adela Wood Smith Trust [above left]

Four hand-colored engravings of insects, 1705–1726 by Maria Sybilla Merian (German, 1647–1717), Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund

Lady Temple (Elizabeth Bowdoin), 1767, pastel on paper by John Singleton Copley (American, 1738–1815), Museum Purchase with funds donated by David and Barbara Roux P'14 and Donald Goldsmith '65





Proun 2B, 1921, lithograph by El Lissitzky (Russian, 1890–1941), Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund [above]



Video Drawing: Tennis, 1975, chromogenic print by Howardena Pindell (American, born 1943), Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund

Members of the Young Lords Party, 1971, gelatin silver print by Richard Avedon (American, 1923–2004), Museum Purchase, Gridley W. Tarbell II Fund [lower right]

Tell Me What You're Thinking, 2016, chromogenic print by Mickalene Thomas (American, born 1971), Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund [upper right]

Parallel Axis, 1973, gelatin silver prints by Carolee Schneemann (American, born 1939), Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund

Apartment 6F, 2017, HD video by Matt Bollinger (American, born 1980), Museum Purchase, Art Collections Purchase Fund

Caged Corn, 1992–2014, hybrid cadmium accumulated dwarf corn (harvest sample 1991) redwood, galvanized steel, by Mel Chin. Archival Collection of Marion Boulton Stroud and Acadia Summer Arts Program, Mt. Desert Island, Maine. Gift from the Marion Boulton “Kippy” Stroud Foundation.



SELECTED PROGRAMS

The Museum organized eighty-nine public programs, including lectures, symposia, workshops, special tours, musical performances, and gallery conversations. Twenty-three different Bowdoin faculty members played a role in developing and leading these programs, and students regularly took center stage in conducting them. The Museum also welcomed leading artists, scholars, and art professionals. The following list of speakers reflects the breadth and excellence of the public programs at the Museum.

- Kelly Baum** (The Metropolitan Museum of Art)
- Janet Berlo** (University of Rochester)
- Joanna Ebenstein** (Morbid Anatomy Museum)
- Ruth Fine** (National Gallery of Art)
- Jacqueline Francis** (California College of the Arts)
- Don Hare '51** (collector)
- Meredith Hoy** (Arizona State University)
- Jonathan Katz** (University at Buffalo)
- George Keyes** (Detroit Institute of Arts)
- Byron Kim** (artist)
- Stephen J. Knerly '72** (Hahn Loeser & Parks LLP)

- Richard Kurin** (Smithsonian Institution)
- Thomas Laqueur** (University of California, Berkeley)
- Sharon Louden** (artist)
- Semion Lyandres** (University of Notre Dame)
- Nyeema Morgan** (artist)
- Carmen Papalia** (artist)
- Patricia Reilly** (Swarthmore College)
- Sir Paul Ruddock, CBE** (collector)
- Marjorie Shelley** (The Metropolitan Museum of Art)
- Andrea Sulzer** (artist)
- John Walker** (artist)

Left: Social practice artist Carmen Papalia (with cap) leads an eyes-closed tour of the Bowdoin College Quad, offering participants new perspectives on the accessibility of our shared spaces. *Right:* Richard Kurin, Distinguished Scholar and Ambassador-at-Large, Smithsonian Institution, and Anne Collins Goodyear, Co-Director, discuss a digital light projection on the Museum's Assyrian reliefs.



LIST OF DONORS

The Bowdoin College Museum of Art is grateful to the many alumni, parents, friends, foundations, and others who support the Museum through gifts, memberships, and grants. The following includes gifts received between July 1, 2017 and June 30, 2018. Every effort has been made to ensure accuracy.

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 Kristine Poland
 Carole A. Pope
 J. Lawrence Prendergast
 Charles E. '61 and Frances E. Prinn
 David and Margaret Racicot
 Nancy E. Randolph and Peter Caron
 Nina Rayer
 Alan D. Reder
 Sue W. and John S. Reed
 Patricia B. Rice
 Herbert C. Richter and Patricia Hatfield
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 Benjamin A. '66 and Betsy McElvein
 Soule
 Alexander H. '79 and Jill H. Spaulding
 P'09, P'12
 William T. and Patricia E. Spock
 Ann L. and Bob Springhorn
 Frederic S. and Lucille P. Stott
 Ann M. and David S. Swanson
 Phyllis M. Truesdell W'65
 David J. and June A. Vail
 Derek and Pamela VanVolkenburgh P'02
 Dulcianne and Whitfield W. Vye P'82
 Daniel S. '67 and Stefanie Walker
 Mary Lee P. Ward
 William A. Weary
 Susan E. Wegner and John R. Fischer
 Rupert B. '55 and Ruth V. White
 Frances H. Woodring
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 Jerielle Young and Wendy Walsh
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Summer Exhibition 2019

ART PURPOSES: OBJECT LESSONS FOR THE LIBERAL ARTS

June 29–October 27, 2019

Presenting exceptional works of art since 1970 from the collection, many on view for the first time, this exhibition highlights art's purposes as tools for observation, inquiry, and learning in a liberal arts context.

*Wonderful
exhibits, very
informative and so
glad we made time
to visit and learn!*

Museum comment book, August 13, 2017

Front cover: top left: participants in "Art and Movement" in the Bowdoin Gallery; top right: musicians perform within the exhibition *Richard Pousette-Dart: Painting/Light/Space*; below: students enjoy a reception at the Bowdoin College Museum of Art.
Above: *Angel*, 2007, c-print by Alfredo Jaar, Chilean, born 1956. Archival Collection of Marion Boulton Stroud and Acadia Summer Arts Program, Mt. Desert Island, Maine. Gift from the Marion Boulton "Kippy" Stroud Foundation.