



YEAR in REVIEW

July 1, 2023–
June 30, 2024



BOWDOIN COLLEGE MUSEUM OF ART
BRUNSWICK, MAINE

Bowdoin

FROM THE CO-DIRECTORS

Reflecting on her time as the halley k harrisburg '90 and Michael Rosenfeld Artist in Residence, Abigail DeVille noted, "I got caught up in looking at the original collection of objects that James Bowdoin III gave to the museum and thinking about the 'invention of America.' What were the ideals that were instilled? What does it even mean to get a higher education?" DeVille's residency at Bowdoin and her subsequent exhibition at the Museum, *Abigail DeVille: In the Fullness of Time*, speak to these questions.

Benefitting from DeVille's insightful practice, our minds turn to the many individuals who have offered ongoing support to this institution, as well as to the faculty, students, and artists whose important questions allow us to refresh and rethink the nature of the work carried forward here. Over more than two centuries, the Museum has built a collection of more than 30,000 artworks from around the world and over 4,000 years of human history. It has helped to educate generations of students and been an important cultural resource for our community, our region, and the many people who visit Maine.

During the past year, we are proud to have hosted classes from thirty different departments across campus, the largest number in the Museum's history. Similarly, we employed a record twenty-seven students in paid internship and ambassador positions. Together, this partnership of educators and students takes a lead role in conceiving and developing the great majority of the Museum's exhibitions, publications, and public programs.

In the following pages, we highlight some of the important accomplishments during the past fiscal year. We appreciate greatly the many people whose contributions make possible the work we do and offer our profound thanks. We look forward to seeing you at the Museum!

Anne Collins Goodyear

Frank H. Goodyear III





BCMA BY THE NUMBERS

27,889

VISITORS

1,083

OBJECTS PULLED
FOR CLASSES

77

UNIQUE BOWDOIN
COURSES
AT THE MUSEUM

40

PUBLIC PROGRAMS

24

COURSES THAT MADE
MULTIPLE VISITS

27

STUDENT EMPLOYEES

47

UNIQUE PROFESSORS
WHO BROUGHT
STUDENTS
TO THE MUSEUM

11

NEW EXHIBITIONS
OPENED

30

UNIQUE DEPARTMENTS/
PROGRAMS
HELD COURSES
AT THE MUSEUM

428

NEW ARTWORKS ADDED
TO THE COLLECTION

0

COST TO VISIT
THE MUSEUM

1,546

STUDENT VISITS
FOR CLASSES

Students examine artwork in *Abigail DeVille: In the Fullness of Time*

SELECTED EXHIBITIONS



METAMORPHOSIS AND MALICE: PONTORMO'S THREE MONOCHROME PAINTINGS FROM RENAISSANCE FLORENCE AND RELATED WORKS

August 3, 2023 to December 17, 2023

“There are lots of connections between [Pontormo and Fra Angelico], not only showing how painting developed over this time period, but also the narrative arc and the themes of transformation and the conquest of the female body.”

Ingrid Astley '24, student curator, as quoted in The Bowdoin Orient, September 8, 2023



Above and below: installation views of *Metamorphosis and Malice: Pontormo's Three Monochrome Paintings from Renaissance Florence and Related Works* (Dennis Griggs, Tannery Hill Studios).



JIM DINE: LAST YEAR'S FORGOTTEN HARVEST

December 7, 2023 to June 2, 2024

"I was not intending to review *Jim Dine: Last Year's Forgotten Harvest* at the Bowdoin College Museum of Art when I visited recently with a friend. I was headed, instead, for *Without Apology: Asian American Selves, Memories, Futures*. But the Dine show stopped both of us dead in our tracks, and pretty soon, we found ourselves in an almost trance-like state, hypnotized by the intensity and the woozy sense of time passing that emanated from the drawings."

Jorge S. Arango, Portland Press Herald, April 28, 2024



Above and below: installation views of *Jim Dine: Last Year's Forgotten Harvest* (Dennis Griggs, Tannery Hill Studios); middle: co-director Anne Collins Goodyear leads a tour of the exhibition.



WITHOUT APOLOGY: ASIAN AMERICAN SELVES, MEMORIES, FUTURES

December 14, 2023 to June 2, 2024

“The points of view throughout *Without Apology* run the gamut from biting humor to vigorously confrontational. In so doing, they reveal the rich multiplicity underlying the all-in-one term Asian American. ... But the exhibition emphasizes the need to recognize all these cultures individually as contributors to the infinitely variegated character of humanity in general. This is an argument that incontestably deserves our respect and attention.”

Jorge S. Arango, Portland Press Herald, April 28, 2024

Above: visitors view artwork in *Without Apology: Asian American Selves, Memories, Futures*; left: faculty curators Shu-chin Tsui, Nancy E. Riley and Belinda Kong lead a tour of the exhibition (not pictured: Connie Y. Chiang and Shruti Devgan).



THE BOOK OF TWO HEMISPHERES: *UNCLE TOM'S CABIN* IN THE UNITED STATES AND EUROPE

January 25, 2024 to July 21, 2024

“An institution such as Bowdoin affords innumerable opportunities to enrich the classroom. Working with Sean Kramer permitted my students to understand a book we were reading for class—*Uncle Tom's Cabin*—through a range of media. The historical context we gleaned proved invaluable in understanding the sources of the American Civil War.”

Patrick Rael, Professor of History



Above: installation view of *The Book of Two Hemispheres: Uncle Tom's Cabin in the United States and Europe* (Dennis Griggs, Tannery Hill Studios); right: visitors listen to a presentation by Sean Kramer and Tess Chakkalakal in the exhibition.



Abigail DeVille
just blew my mind
and conceivably
changed my life and
my direction.

Museum comment book,
undated



ABIGAIL DEVILLE: IN THE FULLNESS OF TIME

June 29, 2024 to November 10, 2024

"I think what's so cool about [the exhibition] is that there's multiple threads of migration. ... I liked that her whole kind of throughline is this deep personal connection with her family, but she also ties it to broader themes in American history and the universe."

Zoë Pringle '27, student curatorial assistant, as quoted in The Bowdoin Orient, September 20, 2024

Above: installation view of *Abigail DeVille: In the Fullness of Time* (Dennis Griggs, Tannery Hill Studios); left: Abigail DeVille and Darla Migan lead a gallery talk in the exhibition.

SELECTED ACQUISITIONS



DONATIONS

*Jean-Baptiste Nini, *Benjamin Franklin*, terracotta medallion, 1777, Museum Purchase with funds donated by an Anonymous Donor [\[right\]](#)

Herbert Cyrus Farnum, *Holland*, oil on canvas, c. 1893–96, Gift of Ines and Frederick Yeatts P'88

*Pierre Bonnard, *L'Arc-en-ciel, La Roulotte*, oil on board, 1909, Gift of the Alex Katz Foundation [\[above\]](#)

*Walter Pach, *Street in Mexico*, oil on canvas, 1922, Gift of Francis M. Naumann and Marie T. Keller [\[p. 10, right\]](#)

Marguerite Zorach, *Topsham Fair*, oil on canvas, c. 1940, Gift of Deborah and Rebecca Zorach

Robert Neuman, *Monument to No One in Particular*, oil on linen, 1971, Gift of Sunne Savage





Jules Olitski, *Beauty Mouth*, acrylic on canvas, 1972, Gift of Elizabeth Lyman

Carroll Dunham, *Color Message A, B, C*, three lithographs, 1985–86, Gift of Alvin D. Hall '74

Jim Dine, 29 portrait drawings, graphite, charcoal and pastel, 1986–2023, Gift of the Artist (28); and Gift of Matt Dine (1)

Jim Dine, 100 prints, including aquatints, drypoints, etchings, lithographs, screenprints and woodcuts, 1984–2014, Gift from the Jim Dine Art Trust



Various artists, 21 works on paper, twentieth century American and European, Gift of Howard M. Haimes, '76

Alejandro Mario Yllanes, *Elegia*, 1944, wood engraving. Gift of Ben Elwes Fine Art, London and Martin du Louvre, Paris

PURCHASES

José Clemente Orozco, *Turistas y Aztecas*, lithograph, 1935, Museum Purchase, Art Collections Purchase Fund

*Alejandro Mario Yllanes, *Estaño Maldito*, oil on canvas, 1937, Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund [opposite, bottom left]

Yolanda Andrade, *Jaime Vite*; *La Ultima Cena*; *Granaderos, CDMX*; and *Si el Papa, CDMX*, four gelatin silver prints, 1984–1994, Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund

Wendy Edwards, *Oyster*, oil on canvas, 1989, Museum Purchase, Laura T. and John H. Halford Jr. Art Acquisition Fund

*Zanele Muholi, *Sine IV, Melbourne, Australia*, gelatin silver print, 2020, Museum Purchase, Gridley W. Tarbell II Fund [opposite, top]

Stephanie Shih, *Bok Choy*; *Red Snapper*; *Gold Plum Chinkiang Vinegar*; and *Yang Jiang Preserved Beans*, painted ceramic sculptures, 2022 and 2023, Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund

Theresa Secord, *Pasokos (Sturgeon)*, ash, sweet grass, birch bark, commercial dye, 2023, Museum Purchase, Anne Dorsey Loth Art Acquisitions Fund

Emilie Stark-Menneg, *Night Blum*, acrylic on canvas, 2023, Museum Purchase, Jane H. and Charles E. Parker, Jr. Art Acquisition Fund

*Jeremy Frey, *Permanence*, black ash, cedarbark, birchbark, and synthetic dye, 2023, Museum Purchase, Jane H. and Charles E. Parker, Jr. Art Acquisition Fund [below, right]

Reza Aramesh, *Site of the Fall – Study of the Renaissance Garden Action 247: At 11:45 am Friday 27 June 2003*, marble sculpture, 2023, Museum Purchase, Laura T. and John H. Halford Jr. Art Acquisition Fund

*Hong Zhang, *Eye of Tornado*, *Fuse*, and *Gun Control*, three Chinese ink drawings, 2023, Museum Purchase, Greenacres Acquisition Fund [opposite, far left]

*illustrated



PROFILES IN GENEROSITY



PETER L. SHELDON

Born in New York City and educated at Harvard University, Peter L. Sheldon ultimately made his home in Maine. Having first spent summers at Sebago Lake, he and his wife Ann moved to Standish, where he taught English and Art History at St. Joseph's College before retiring to focus on his investments. A great champion of the arts in Maine, he presented at the time of his death in 2021 one of the largest financial contributions ever to the Bowdoin College Museum of Art. He also made significant gifts to 16 other organizations across the state. The gift to the BCMA is now an endowment that will support the museum's operations in perpetuity.



DOROTHY AND HERBERT VOGEL

In honor of Dorothy H. Vogel's 90th birthday, which will be marked this year, we celebrate her extraordinary life and the remarkable art collection that she and her late husband Herbert built together. Having married in 1962, the couple lived in New York City, where Herb worked for the United States Post Office and Dorothy served as a librarian at the Brooklyn Public Library. They began collecting at the time of their marriage and ultimately acquired more than 4,500 artworks, with an emphasis on minimalism and conceptual art. They never sold a single work, and in 1992 they donated much of their collection to the National Gallery of Art in Washington, D.C. Working with curators there, they also presented 50 museums, one in every state, with 50 artworks each. In 2013 they donated more than 300

works to the Bowdoin College Museum of Art, including notable paintings by Robert Barry and Pat Steir, drawings by Edda Renouf and Richard Tuttle and objects by Michael Lucero, Judith Shea, and Martin Wong.

Above: Lucio Pozzi, *Portrait of Dorothy Vogel*, 2001, gelatin silver print on paper. Bowdoin College Museum, Brunswick, Maine. Dorothy and Herbert Vogel Collection.

Lucio Pozzi, *Portrait of Herbert Vogel*, 2001, gelatin silver print on paper. Bowdoin College Museum, Brunswick, Maine. Dorothy and Herbert Vogel Collection.





KATHARINE J. WATSON

The first female director of the Bowdoin College Museum of Art, Katharine J. Watson arrived in Brunswick in 1977 after completing her PhD in Art History at the University of Pennsylvania and serving as a curator at Oberlin College's Allen Memorial Art Museum. During her 21-year career at Bowdoin, she cemented the BCMA's reputation for outstanding research and educational outreach. With exhibitions and publications such as *Old Master Drawings at Bowdoin College* (1985) and *The Legacy of James Bowdoin* (1994), Watson elevated the national reputation and profile of the BCMA's collections. Following her retirement in 1998, a group of Watson's colleagues and friends established an endowment at the museum in her honor; since then, Watson has provided significant support for the fund, has donated more than a dozen artworks, and has remained one of the BCMA's most steadfast supporters.



WYETH FOUNDATION FOR AMERICAN ART

The Wyeth Foundation for American Art was formed in 2002 by iconic artist Andrew Wyeth and his wife Betsy James Wyeth. Together the Wyeths spent much of their life in Maine, and Andrew's evocative paintings of the people and landscapes of the state he and Betsy loved spanned nine decades. Perhaps more than any other artist, Andrew Wyeth is identified with Maine and the state's unique, rugged spirit. For more than a decade, the Wyeth Foundation has consistently and generously supported the BCMA. Most recently, the Foundation has made significant grants to support four recent exhibitions: *Mina Loy: Strangeness Is Inevitable* (2023); *Rufus Porter's Curious World: Art and Invention in America, 1815–1860* (2019–2020); *Winslow Homer and the Camera: Photography and the Art of Painting* (2018); and *Night Vision: Nocturnes in American Art, 1860–1960* (2015). The Foundation also has committed support for the current exhibition, *Art, Ecology, and the Resilience of a Maine Island: The Monhegan Wildlands*.

Above: Image courtesy of Wyeth Study Center Archives.

OTHER EXHIBITIONS

Tom Burckhardt: Informal Worship

May 23 to August 18, 2024

Empires of Liberty: Athena, America, and the Feminine Allegory of the State

March 21 to November 10, 2024

Etruscan Gifts: Artifacts from Early Italy at Bowdoin

February 1, 2024 to February 9, 2025

Face Forward: Recent Acquisitions

November 30, 2023 to March 10, 2024

Threads: Artists Weave Their Worlds

October 12, 2023 to October 6, 2024

Currents: Art Since 1875

October 12, 2023 to March 2, 2025



Cassandra Mesick Braun, curator, leads a tour in *Currents: Art since 1875*.

SELECTED PROGRAMS

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



Andrea Achi

Metropolitan Museum of Art

Nicholas Baume

Public Art Fund, New York

Caitlin Beach '10

Fordham University

Kevin Bubriski '75

Photographer, Vermont

Sarah Cantor

Independent scholar, Kentucky

Abigail DeVille

Artist, New Jersey

Jim Dine

Artist, Washington

Dennis Geronimus

New York University

Jocelyn Lee

Photographer, Maine

Eileen Jeng Lynch

The Bronx Museum

LJ Roberts

Artist, New York

Ruby Rumié

Artist, Columbia

Theresa Secord

Artist, Maine

Stephanie H. Shih

Artist, New Jersey

Emile Stark-Menneg

Artist, Maine

Dwayne Tomah

Sipayik Museum

Student band Night Hawk (Peyton Semjen '24, Colter Adams '24, Layla Rafimeyeri '24, Tara O'Malley '24, and Courtney Burnett '26, with dancers Dylan Richmond '24 and Juliana Vandermark '24) performs "Edward Hopper Recomposed" in the Museum rotunda.

PUBLICATIONS

Jim Dine and Anne Collins Goodyear

JIM DINE: LAST YEAR'S FORGOTTEN HARVEST

Published by Steidl and the Bowdoin College
Museum of Art

**Connie Chiang, Shruti Devgan, Belinda Kong,
Nancy Riley, and Shu-Chin Tsui**

**WITHOUT APOLOGY: ASIAN AMERICAN SELVES,
MEMORIES, FUTURES**

Published by the Bowdoin College Museum of Art

Eileen Jeng Lynch

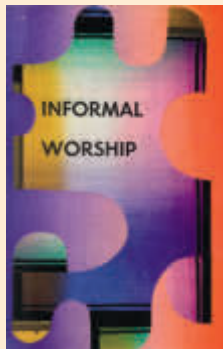
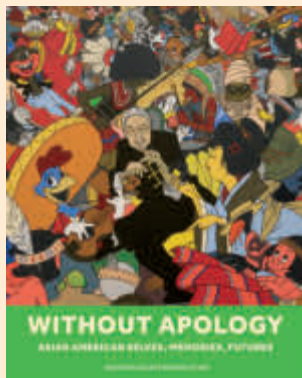
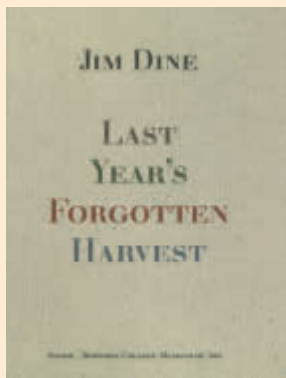
ABIGAIL DEVILLE: IN THE FULLNESS OF TIME

Published by the Bowdoin College Museum of Art
and The Bronx Museum

Elena Sisto

TOM BURCKHARDT: INFORMAL WORSHIP

Published by the Bowdoin College Museum of Art
and High Noon



ADVISORY COUNCIL

Alvin Hall '74, Co-chair
Anne Collins Goodyear,
Co-Director, Co-Chair
Frank H. Goodyear,
Co-Director, Co-Chair



Bryson B. Brodie '00
Shelley Cyr '76
Keith Halperin '86
George "Nat" Jeppson '91
Shelley Langdale '85
John F. McGuigan Jr.
Mary K. McGuigan
Ellen Grenley McKernan '06
Dianne Pappas P'21
Jill A. Shaw Ruddock '77
Lindsay Stavros '95
John J. Studzinski '78
Isabel Taube '92
Paula J. Volent
Paula M. Wardynski '79

SENIOR OFFICERS

Jennifer Scanlon, Dean for Academic Affairs
Scott Meiklejohn, Senior Vice President,
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FACULTY

Pamela Fletcher, Professor and Chair, Art History
Michael Kolster, Professor and Chair, Visual Arts
Jennifer Taback, Professor and Chair, Mathematics

STAFF

Cassandra Braun, Curator
Amy Morin, Associate Director of Museum
Finance and Operations

As of June 30, 2024

Frank H. Goodyear and Anne Collins Goodyear, co-directors;
Alvin Hall '74; Jennifer Scanlon, senior vice president and dean
for academic affairs and John S. Osterweis professor of gender,
sexuality, and women's studies.



I Love the Art

Aaron, age 10, Museum comment book,
September 20, 2024

Front cover: Front cover: A student engages with *Lunar Capsule* (2022) by Abigail DeVille; students examine objects in *Etruscan Gifts: Artifacts from Early Italy at Bowdoin*; students enter the Pavilion of the Museum for an evening event.
Left: Gordon Parks, *Herklas Brown, Somerville, Maine*, 1944. Courtesy of and copyright of The Gordon Parks Foundation.

Gordon Parks: Herklas Brown and Maine, 1944

June 28 to November 9, 2025

In January 1944, at the height of World War II, Gordon Parks photographed Herklas Brown, owner of the general store and Esso gas station in Somerville, Maine. Parks traveled to the state under the auspices of the Standard Oil Company (New Jersey) (SONJ) to record its contributions to the war effort and to document the home front. His photographs chronicled oil and gas facilities and workers, gas station owners in small towns, and people whose work depended on fuel and other SONJ products. Consistent with his work before and after, Parks made it his mission to get to know his

subjects and show their humanity. He photographed Brown at his Esso station, in his store, and with his family at the dinner table. Traveling as a Black man in a state with little racial diversity and at a time when transportation, food, and lodging were a challenge, Parks nonetheless created a compelling documentary record of rural America. His work offers insight into this historic moment, as well as into the early photographic practice that directly preceded Park's joining of the staff of *Life* magazine.