

A YEAR IN REVIEW: 2014 AT THE BOWDOIN COLLEGE MUSEUM OF ART

2014 was a banner year at the Bowdoin College Museum of Art. Highlights included the re-launch of the Museum's membership program in February, the inauguration of the "Music at the Museum" series in March, the adoption of a new Five-Year Strategic Plan in April, the opening of the Museum's major exhibition Richard Tuttle: A Print Retrospective in June which remained on view into October, reaccreditation by the American Alliance of Museums (AAM) in October, and the debut of the Museum's first-ever digital exhibition, Fifty Years Later: The Portrayal of the Negro in American Painting in November. The Museum opened fifteen new exhibitions and installations in 2014, hosted a record number of public

SELECTED EXHIBITIONS

Under the Surface: Surrealist Photography

February 27, 2014–June 1, 2014

“ Surrealism, an artistic movement, gave rise to surrealism, a way of seeing the world. Quite rightly, Under the Surface: Surrealist Photography includes both.”

–Boston Globe, March 13, 2014

“ Its poignant subject matter alone makes Under the Surface an important and exciting show, but its unexpectedly strong works make it Maine’s first do-not-miss show of 2014.”

Portland Press Herald, March 30, 2014

Opening reception for Under the Surface: Surrealist Photography, February 2014

Richard Tuttle: A Print Retrospective

June 28, 2014–October 19, 2014

“ It is the most exciting and important exhibition of contemporary art to have been mounted in Maine in many years. It is also particularly relevant for Maine’s art communities because Tuttle aligns himself perfectly with the craft-friendly, concept-driven art that comprises the most significant thread of contemporary art-making in the state.”

Portland Press Herald, July 13, 2014

“ Step by Step, with Fluidity of Projection and Metal Shoes
In that estimation he can argue both the classic, which
Fulfills the traditional requirements, and the eccentric that
Cries out for new paths, can coexist without censorship.
Cosmic symphony, cut ovals, notations in the air,
Collisions of unnamable forms with occasional rubbings.
This is how he directs his art.”

Brooklyn Rail, September 4, 2014

Opening reception for Richard Tuttle: A Print Retrospective, June 2014

“It’s What You Do With What You View”: Selections from the Dorothy and Herbert Vogel Collection at the Bowdoin College Museum of Art

June 28, 2014–September 14, 2014

“ ‘This donation represents a true highlight in the giving of our collection,’ Dorothy Vogel said in a statement. ‘I take pleasure knowing that artworks included here, by leading American artists, have the capacity to inspire many generations of audiences, from students to locals, to a broad range of international visitors.’ ”

Art Info, January 10, 2014

Thursday Night Salon: On 52nd Street, July 2014

On 52nd Street: The Jazz Photography of William P. Gottlieb

July 10, 2014–September 14, 2014

“ Billie Holiday’s unmistakably seductive voice singing “Fine and Mellow” lures the listener into Bowdoin College Museum of Art’s Shaw-Ruddock Gallery. Stepping into the installation On 52nd Street: The Jazz Photography of William P. Gottlieb is like entering a time capsule into the 1940s, when 52nd Street’s “Swing Alley” in New York City was the epicenter of jazz, and William P. Gottlieb was its passionate chronicler. The exhibition is a compact, deeply satisfying gem.”

The Jewish Journal, July 31, 2014

A visitor enjoys Collaborations and Collusions., fall 2014

Weaving the Myth of Psyche: Baroque Tapestries from the Wadsworth Atheneum

September 27, 2014–March 8, 2015

Hendrick Goltzius: Mythology and Truth

September 27, 2014–March 1, 2015

“The works on display reveal Goltzius’ teacher and his students as well as the political context of the day. They introduce his business model and his influential circle of friends. But, as much as they try to lure you away with intriguing ideas, it’s impossible to forget the composition, design and—more than anything else—the bravura line of this great Dutch artist.”

Portland Press Herald, December 7, 2014

Collaborations and Collusions: Artists’ Networks from the Nineteenth Century to the Present

November 6, 2014–February 8, 2015

“While many Maine art venues are local in subject and source, our leading academic institutions stand below no one in what they have to say on the world stage.”

Portland Press Herald, December 28, 2014

STUDENT/FACULTY-CURATED EXHIBITIONS

Frontier Visions: The American West in Image and Myth

May 8, 2014–June 8, 2014

Revealing Mediterranean Women

October 30, 2014–January 11, 2015

VIRTUAL EXHIBITION

Fifty Years Later: The Portrayal of the Negro in American Painting

Opened November 11, 2014

“Fifty Years Later: The Portrayal of the Negro in American Painting tells a powerful story on canvas, expressed with an artist’s deft strokes and compelling vision. Each generation must discover how it will interpret the crucible of race relations. Thanks to the new Bowdoin exhibition, there is an opportunity for everyone to be part of the story.”

SELECTED ACQUISITIONS

Gifts

Selection of thirty-seven Anasazi ceramics, ca. 1000, from an anonymous donor

Madonna of the Rosary 1714–1715, oil on canvas, by Francesco Trevisani, acquired through the generosity of George and Elaine Keyes

Interior of a Roman Building with Figures Carrying the Body of a Man, ca. 1780, gouache by Charles-Louis Clérissseau, from George and Elaine Keyes

Maine, ca. 1913–15, oil on panel, by Leon Kroll, from Frank M. Gren in honor of Anne and Frank Goodyear

291 (magazine), May 1915, from Hilton and Esta Kramer

John Donne in His Winding Cloth, 1955, bronze, by Leonard Baskin, given in memory of David Becker, Class of 1970, from Ann Vershbow and Charles Beitz

Forty-nine gelatin silver photographs, ca. 1950, by Brett Weston, from the Christian Keese Collection

Francesco Trevisani, Madonna of the Rosary, 1714–1715, oil on canvas. Acquired through the generosity of George and Elaine Keyes.

Untitled, 1959, spray and stencil, by David Smith, from Hilton and Esta Kramer

Hermine, 1965, graphite, by Jack Tworkov, from Isabelle and James Storey

Forty-two African objects, ca. 1960, by Nigerian artists, from Dorothy S. Hassfeld given in memory of the Otun Shoun, Chief N.D. Oyerinde, OBE

Seven drawings and watercolors, ca. 1975, by Richard Tuttle, from Gilbert and Lila Silverman

Homage to Franz Kline, 1989, six photogravures, by Aaron Siskind, from Cheryl M. Coffin, M.D., Class of 1975, and Mr. Ralph E. Topham II

Brett Weston, Untitled (Edward Weston) (detail), 1942, printed 1977, gelatin silver photograph. Gift from the Christian Keese Collection.

The Prize, 2007, plastic items collaged onto 3D silk-screen and digital print by Hew Locke, from Julie L. McGee, Class of 1982

Grasslands Portfolio 2014, ten gelatin silver photographs by Michael Berman, from Betsy and Frank H. Goodyear, Jr.

Purchases

A Coastal Scene Near Zandvoort, ca. 1640, oil on panel by Simon de Vlieger

Collection ou Suite de Vues Pittoresques de l'Italie, ca. 1790 seventy-four etchings, by Johann Christian Reinhart

Die Badenden—The Bathers, 1798–1799, etching by Carl Wilhelm Kolbe

Girl with Drapes, ca. 1850, daguerreotype by Samuel Carleton

The Heart of the Storm, 1912, gelatin silver photograph by Anne Brigman

Jerry, ca. 1945, etching by Charles W. White

Group of seven Fluxkits, 1961–1973, mixed media by various artists

African portraits, ca. 1970, two gelatin silver photographs by Malick Sidibé (one acquired with donations from the Collectors' Collaborative)

Skowhegan V, 1991, oil on canvas by Per Kirkeby

Sequent Portfolio, 2013, five color aquatints with embossing by Alison Shotz

Alyson Shotz, Sequent, 2013, (detail) color aquatint and collograph with embossing. Museum Purchase, Greenacres Acquisition Fund.

LIST OF DONORS

The Bowdoin College Museum of Art is extremely 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 January 1 and December 31, 2014. Every effort has been made to ensure accuracy.

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Simon de Vlieger, A Coastal Scene Near Zandvoort, ca. 1640. Oil on panel. Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund.

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