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A New Beginning

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BOWDOIN COLLEGE MUSEUM OF ART A NEW BEGINNING



A NEW BEGINNING

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The Bowdoin College Museum of Art's Walker Art Building, which has been called the "finest public building in Maine," is also a great pride of Bowdoin College. But for many it has lately been something of a mystery, as it has been closed for our two-year renovation and expansion. In fact, of our current students on campus, only our seniors have ever been inside.

During this time, I have continued to greet our first-year class out in front each August, and we have continued to celebrate Commencement on the steps in May, but our prized collection of art has been away for too long as this magnificent building has undergone a sophisticated and complicated transformation. I am delighted to say that the doors — new doors in an impressive new entrance pavilion — are now open once again.

The goal of this work has been to improve visitor access, to protect the art collection with a modern climate control system and a state-of-the-art storage facility, to add new gallery space and visitor facilities, and to create a modern classroom facility within the Museum. The result is all of this and so much more!

This has been delicate and complex work on a landmark building completed exceptionally well by our architects, Machado and Silvetti Associates of Boston, our contractor, Consigli Construction, and our own facilities and museum staff members.

And it has been a long time coming — a project conceived in the 1970s. The effort began years ago as a challenging climate control project at the Museum. But as interest grew in the endeavor, and as more and more people came to understand the value of Bowdoin's art collection and its importance in undergraduate education, it was expanded into the comprehensive \$20.8 million project now completed.

The entire Bowdoin College community, including everyone on campus today, alumni, parents, and friends, along with the Brunswick community, the State of Maine, and the many people from around the world who visit our Museum, owe an enormous debt of gratitude to the many donors who made this work possible for the College and for the public.

Harriet Sarah and Mary Sophia Walker had a vision for art at Bowdoin in the late nineteenth century when they offered the Walker Art Building in honor of their beloved uncle, Theophilus Walker. Today that vision — which began with the "jewel box" building designed by McKim, Mead and White — has been beautifully and responsibly transformed into a twenty-first-century structure and program that are simply outstanding.

I invite you to visit and to see for yourself!



Barry Mills

President, Bowdoin College

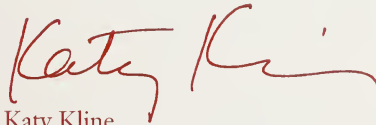
I took the helm of the Bowdoin College Museum of Art in October 1998, having been charged with renovating, updating, and revivifying a venerable institution. If the amazing collection and the extraordinarily handsome building hadn't already existed, they could not be invented today. Though there were deficiencies (no climate control, no truly accessible entrance, no loading dock, inadequate and dangerous art storage sites, a cramped classroom, too many dark and low-ceilinged galleries), I was excited by the challenge and leapt in, fully expecting that the project would take, at most, a couple of years. Time and the complexities of the process have proved me wrong about the schedule, but the outcome was worth the wait!

Today, I stand astonished at what we have accomplished. Through the vision of College leadership and the support of many donors, large and small, the visionary artistry of architect Jorge Silvetti and his team has managed to retain the original dignity and integrity of the McKim building, while adding beautiful exhibition spaces, dramatic sightlines, open access, and inviting, rational circulation throughout. Somehow, through the imaginative genius of architects and engineers and the skill and patience of hundreds of construction workers, massive systems and equipment have been deftly shoehorned into ceilings, walls, and floors, so that much of the beauty of what you see is due to what you don't see. Our public, teaching, storage,

and office spaces are now elegant, efficient, and enviably up-to-date technologically. We are now poised to retake a leadership role among institutions of our size and scope.

Why is this museum so important to the life of the College? I firmly believe that museums are one of the last places in the contemporary world to provide, even insist upon, the sensuous scrutiny of reality. When you are face-to-face with an unmediated object, with the Real Thing, something happens that defies words. That object is telling you the story of its making; it engages you intimately in its particular moment in time. You share the same air. Students often tell us that this close exposure to art and artifacts in the collection connects them to human history in ways they don't otherwise experience in today's image-laden, virtual culture.

In the world of museums today, those housed within a college enjoy a special freedom. Ours is a wide-open space for investigating the whole range of human inquiry and expression. When you visit the Bowdoin College Museum of Art, I hope you will be variously seduced, moved, tickled, perplexed, excited, and, most of all, engaged.



Katy Kline
*Director,
Bowdoin College Museum of Art*



FROM THE ARCHITECT...A PROUD ACHIEVEMENT

At our first project meetings nearly four years ago, none of us could have anticipated the vast diversity of challenges that lay ahead or the excitement and satisfaction that would come from working through them with such a dedicated team of clients, consultants, and contractors. Throughout the design and construction process, this group has been united by a shared respect for the beauty and historic importance of the 1894 Walker Art Building as well as a strong commitment to the teaching mission of the Bowdoin College Museum of Art.

Our first challenge involved providing universal and equal access to a free-standing building of the purest classical form sitting high on a podium above the campus lawn. We studied more than a dozen approaches in detail, hoping to maintain a central axial entry from the Quad.



left:
A dramatic new handicap-accessible entry pavilion welcomes visitors from both the campus side and public side.

Nine galleries have become fourteen, and storage space for artworks has been custom designed and climate controlled.

above:
The Walker Art Building during construction — the floor of the original lower-level galleries had to be dropped by more than four feet.

The resulting design proposed a ground-level entrance to the building beneath the historic loggia. While this plan efficiently solved the problems of access, it became clear to us (and many others) that the dropping of the entry into the plinth dramatically altered the character of the building. Together with the College, we determined that the front elevation of the historic Walker Art Building should not be modified. Instead, a new entry pavilion, designed to symbolize the exciting future of Bowdoin's Museum of Art, should be constructed on the south lawn.

The design of the new entry pavilion presented us with a second unique challenge. The structure needed to be simultaneously deferential to the highly refined Walker Art Building to its north while boldly announcing itself as the new entrance to the Museum. The pavilion was conceived of as a monolithic plane, sheared and folded to become a strictly symmetrical sculptural element in the campus. The nested bronze and blackened steel formations orient the pavilion toward the historic Walker Art Building, collect paths from the town and campus, and guide visitors through the new entry sequence. The dynamic play of light off the pavilion's surfaces of glass and folded metal produces an effect of lightness and dematerialization that is designed to contrast with the monolithic weight of the Walker Art Building.

The routing of the new entry sequence beneath the original terrace presented us with the third and most daunting structural challenge of the project. It became clear to us that the entire floor of the lower level galleries would need

to be dropped by more than four feet to provide adequate head clearance to the entry. This gave us the opportunity to transform the lower-level spaces into well-proportioned galleries with high ceilings worthy of Bowdoin's exceptional art collection. The arduous process of hand digging the alternating four-foot-wide pits beneath the granite footings and pouring of carefully sequenced concrete underpinnings reminded us all of the monumental nature of this project.

A fourth technical and architectural challenge involved the mandate to provide state-of-the-art climate control for the Museum. The nineteenth-century brick and stone building was not designed for this type of climate control system, however. Working with our engineers, we designed new walls to be constructed inside the old brick building shell to create an air cavity between the plaster-coated brick and the newly constructed gallery partitions. Conditioned return air is drawn rapidly through this cavity from a floor-level slot around the perimeter of the galleries to pressurized return ducts that have been installed with a great deal of effort into the historic framing of the vaulted gallery ceilings. This strategy sandwiches artwork safely between layers of climate-controlled air while simultaneously protecting the five-brick-wide exterior walls from freeze-thaw damage by maintaining the building-side warming they have historically enjoyed.

While the four examples I list above illustrate the range of design challenges this project presented us with, they do not accurately

represent the tremendous scope of issues that this team has been asked to address. As I mentioned to Katy Kline, "...this will be a project I will use to teach architecture students for years to come. It has everything." From the technical resolution of geothermal wells, infiltration beds, and other sustainable building systems to the careful selection of historically accurate, dynamic, and art-sensitive gallery and loggia colors, this seemingly straightforward project called upon the full range of our team's design expertise.

Great buildings cannot happen without exceptional clients, and looking back on the past four years, we have to say that the Bowdoin project team has been among the very best we have ever worked with. The many complex design, technical, and construction challenges could not have been resolved without the clear and pragmatic direction of the program committee or the commitment to quality on the part of the contractor, Consigli Construction. Today, we stand together and share a profound sense of pride in what has been accomplished.

Jorge Silvetti

Machado and Silvetti Associates, Boston

left:
Interior view of the refurbished Rotunda

right:
An expansive glass curtain wall window on the street side of the Museum invites passersby with a view of the new Assyrian Gallery.



In order to give the Walker Art Building something it has never had — a truly distinguished front door — the architects designed what Museum Director Katy Kline describes as a

“beautiful, muscular but delicate bronze door — an elegant, geometric grille over glass” that brings in light to the Rotunda and provides a visual connection to the Quad from within.



I FEAR LEST EACH PASSER-BY SHOULD READ
THE SECRET I CARRY IN MY BREAST.



Modern Times

Bowdoin alumni have long taken a special interest in the Museum. Those connections can be seen in many ways and places in the renewed Museum, through gifts and loans of art, new and renovated spaces, and professional expertise.

In an interesting twist on the traditional “housewarming present,” a number of alumni have generously shared artworks from their collections for the reopening exhibitions at the Museum of Art. The exhibition *Modern Times*, in the Bernard and Barbro Osher Gallery, which is the first space visitors enter, consists entirely of contemporary art loaned by seven Bowdoin graduates representing classes from 1937 to 2000.

For example, Alvin Hall, Class of 1974, has loaned the Museum eleven drawings by Los Angeles artist Raymond Pettibon, all based on a scarlet “A.” Hall became interested in the works because of their reference to the Gothic American masterpiece novel by Nathaniel Hawthorne, Class of 1825.

Among alumni loans to other reopening exhibitions are two rare and early fifteenth-century engravings, a colorful twentieth-century collage by Romare Bearden, a robust watercolor of the Maine coastline by John Marin, and an Impressionist landscape by Claude Monet.



Selected works from the exhibition, left to right beginning on facing page:

Raymond Pettibon, American, born 1957
untitled
Collection of Alvin Hall, Class of 1974

Betye Saar, American, born 1926
Black Crows in White Section Only, 1972
Collection of halley k. harrisburg, Class of 1990, and Michael Rosenfeld

Roy Lichtenstein, American, born in 1923
Crying Girl, 1963
Collection of William Gross, Class of 1937, and Abigail Gross

Andy Warhol, American, 1928–1987
Mao I, 1972
Collection of William Gross, Class of 1937, and Abigail Gross

David Becker, from Student to Collector and Curator

The first time Bowdoin trustee emeritus David Becker, Class of 1970, handled a print by an Old Master, he was a student employee matting works from the Museum’s prints and drawings collection. “I knew nothing about it,” confesses Becker. “I just wanted to know the stories they told, who made them, who they were made for, how they were made.”

Nearly 40 years later, Becker is a leading expert on prints and author of several books on the subject. He also is among the Museum’s most passionate donors. He has given nearly 500 works, roughly one-twelfth of the Museum’s 6,000-piece collection of prints and drawings.

Becker is curating two exhibitions for the Museum’s reopening. The fall exhibition, *Great Graphics*, features 55 works dating from 1470 to 1970, juxtaposing Rembrandt and Picasso, Dürer and Cassatt, Goya and Klee. Prints, notes Becker, are an intimate medium. “They are a one-on-one experience, like reading a book.”

For the spring 2008 exhibition, which features works from 1970 to the present, Becker says to expect the scale to shift: “Contemporary artists are making prints six feet tall, so it’s a different viewing experience.” One of the works on view will be a large Terry Winters color lithograph, *Morula II* (1983–1984), which Becker gave to the Museum in 2000.

Becker says he hopes the renovated storage facilities will encourage more alumni to give to the collection. “Even if the works aren’t on view in the Museum all the time, it is crucial for students on a college campus to have original works to study. I never would have gone into my field if I hadn’t been able to discover these works through Bowdoin courses and collections.”

David Becker, class of 1970 (right and facing page) installing the exhibition in the Halford Gallery.



Selected works from the exhibition, left to right:

Pablo Picasso
Construction with Swallows, 1934, 2003.11.63

Paula Modersohn-Becker
Portrait of a Peasant Woman, 1900-1902 2005.2

Hendrick Goltzius
Phaeton, 1588 1994.10.234



Associate Professor of Art History Linda Docherty with her Art and Life class in the Zuckert Seminar Room.

"The Zuckert Seminar Room is an intimate space where students and faculty can study real works of art and make those connections that can only come when you are face-to-face with extraordinary human achievement."

Katy Kline,
Museum Director



Museum intern
Jessica Haymon Gorlov,
Class of 2009

Zuckert Seminar Room

The Zuckert Seminar Room brings students into the heart of the Museum to interact with art and to deepen connections between the Museum's resources and the College's academic programs. On any given day during the academic year, the room hosts Bowdoin classes from art, history, archaeology, and many other disciplines, such as religion, Romance languages, environmental studies, English, and government. It may serve as a private viewing and "handling" gallery for faculty, students, and staff who are studying subjects — or objects — contained within the Museum's diverse collection.

Among its technical advances are computerized window shades and viewing screens that descend at the flick of a switch. A panel of wireless, dual-platform computers can project slides, talking points, and films. In the summer, it becomes an additional handsome exhibition gallery.

The Becker Gallery

When museum-goers step into the Becker Gallery, they gain insight into the lively learning environment at Bowdoin. During the academic year, the space is dedicated to use by professors — from mathematicians to scientists to art historians — who draw from the Museum's works on paper to put together exhibitions directly relating to their courses, working with the Museum's curatorial staff. The results are often surprising.

Assistant Professor of English Aaron Kitch is mounting a whimsical collection of Shakespeare memorabilia to accompany his fall 2007 course, "Shakespeare's Afterlives." In addition to prints by Boydell, Fuseli, and others in the collection, Kitch will exhibit Shakespeare coasters, Shakespearean-insult-inspired bubble gum wrappers, and Shakespearean finger puppets ("A hand of Hamlet," he quips). Other planned exhibitions include Associate Professor of Art History Pamela Fletcher's inaugural exhibition, *Becoming a (Woman) Artist*, and a suburban America-inspired exhibition connected with the spring 2008 course, "Lawn Boy Meets Valley Girl," taught by Professor of Gender and Women's Studies Jen Scanlon.

Jessica Haymon Gorlov

Art history major Jessica Haymon Gorlov, Class of 2009, was first bitten by the museum bug when she spent a winter break volunteering at London's Victoria and Albert Museum. Since spending summer 2007 interning at the Bowdoin College Museum of Art, she says she's hooked. In addition to helping with the reopening, Haymon Gorlov has gotten some real world experience. Museum Curator Alison Ferris asked her to select five objects from among the inaugural exhibitions to research and label with interpretive wall labels.

"She spent a long time looking and chose diverse works that moved her," notes Ferris. "It's very difficult to convey in a few paragraphs the facts and contexts that make an object inspiring. As this is a teaching museum, we really believe in nurturing students as curators, and it's very gratifying to see a student like Jessi developing her instincts and skills."

The Ancients Come to Life

Associate Curator of Ancient Art and Associate Professor of Classics James Higginbotham has designed an exhibition that draws richly from the collection to examine cultural, mythic, and historical themes that play across time and objects in the ancient Mediterranean. The Walker Gallery celebrates the passions of people of the ancient world for aspects of daily life: food, drinking, music, dance, love, and family. With artifacts from Egypt, the Near East, Greece, and the Roman world, this gallery displays a great range of ancient art — most notably, splendid examples of painted Greek vases.

In the adjoining Northend Gallery, *Ars Antiqua: Immortal Dreams* continues the exploration of ancient culture. Using objects of ritual significance, the exhibition investigates contests, conflict, and complex notions of death and the afterlife. “Most of the ancient art like this that you see in museums comes from a funerary context,” notes Higginbotham. “That’s where objects most often are preserved.” Objects in this exhibition include portrait heads, funerary jewels, and vessels. Here also, the subject of one of the Museum’s prized pieces, *Emperor Antoninus Pius* (marble, second-century Roman sculpture), is reunited with his wife, *Faustina*, whose portrait head is on loan from the Mount Holyoke College Art Museum.



left to right:
 “Niobid Painter”
 Red Figure Hydria
 Greek,
 ca. 460-450 B.C.E.
 1908.3

Mummy Portrait of a Lady
 Roman Egypt,
 ca. 100-150 C.E.
 From the collection of
 Arielle Kozloff

James Higginbotham
 installing the exhibition in
 the Walker Gallery.





Giving the King his Due

The head of King Ashurnasirpal II has been brought into accurate, yet whimsical, perspective in its new placement at the top of the Assyrian Gallery stairs. Associate Curator of Ancient Art and Associate Professor of Classics James Higginbotham located drawings of the original wall relief from which the Museum's fragment came and worked with Associate Professor of Art James Mullen to trace the completed image of the ninth-century B.C.E. king on the gallery's northern wall. Only with the head restored to its human context, notes Higginbotham, can the king assume his rightful place of ascent. "I listen as people come around the corner and up the stairs," says Higginbotham. "They see the head displayed in its outline and you hear 'Wow! That's great!' It's a good reaction to have in a place like this."



The Assyrian Gallery. Note the installation of a sculpture fragment of the head of King Ashurnasirpal II on the left side of the back wall (detail above).

left:
*Winged Figure
 with Embroidered Tunic
 and Shawl* (detail)
 1860.2

Moving the Assyrian Reliefs

We don't know how many people were involved in the 6,000-mile, mid-nineteenth-century move of the giant stone Assyrian reliefs from the palace of Ashurnasirpal II in present-day Iraq. But in the twenty-first century, it required a small army of masons, riggers, and fine art object conservators, as well as a classical archaeologist and an Assyriologist.

The ninth-century B.C.E. gypsum panels had only to travel sixty feet — from the Rotunda to their new home behind the glass curtain wall — but what an arduous journey it was. Workers painstakingly chipped away the brick and concrete that had held the panels in place since the 1930s. Steel lifting eyes were sparingly inserted along the top of the slabs so they could be hoisted an eighth of an inch at a time.

Once they were free, two of the slabs revealed travel instructions: One read "AMERICA"; the other, "Prof. Cleaveland Brunswick, Maine."

A track was laid to the new location so the two-ton skids holding the panels could be safely moved and fastened to structural steel supports in the new walls. When the last panel was safely installed, the crew breathed a huge sigh of relief.

New Views of the Familiar

The Museum's beautiful Rotunda has been returned to its original use as a sculpture gallery. Visitors standing on its original tiled floors can still contemplate the space's four lofty murals of Athens, Florence, Rome, and Venice, and also take in new views of old favorites: the American collection on one side, and the European collection on the other. Visitors can also contemplate the Walker sisters' wisdom in insisting that the building was "To Be Used Solely for Art Purposes" in wording made permanent in the concrete floor medallion.

Media Gallery and *89 Seconds at Alcázar*

The Museum's Media Gallery will regularly feature original film and videos, from the 1960s to the present, that combine innovative uses of form and technology with unique visual styles to address contemporary art and culture.

In its unique envisioning of the past through the distinctly modern medium of high-definition video, *89 Seconds at Alcázar* complements the Museum's reopening programming by enlivening the dialogue between past and present. In the first video to be featured in the new Media Gallery, contemporary artist Eve Sussman and the Rufus Corporation imaginatively "capture" the moments leading up to and immediately following the dynamic moment of artistic conception in Diego Velázquez's dazzling and iconic painting *Las Meninas*.



Detail from *89 Seconds at Alcázar*, by Eve Sussman and the Rufus Corporation, the first video to be featured in the new Media Gallery.



Gilbert Stuart
American, 1755–1828
Portrait of Mrs. Thomas Upham, née Phebe Lord, ca. 1823
1919.1

facing page, top:
The refurbished Bowdoin Gallery featuring European works from the permanent collection.

background:
The original Walker Art Building dedication, embedded in the Rotunda floor.



OPHILUS WHEELER WALKER

BY HIS NECES

MARY SOPHIA WALKER &

MARRIET SARAH WALKER

MDCCCXCIII

TO BE USED SOLELY FOR

ART PURPOSES



**Visiting the Past
with the Walker Sisters**

Visitors to the Museum can now step directly into history with the Walker sisters, viewing works from their personal collection in a setting reminiscent of a Victorian salon. *The Walker Sisters and Collecting in Victorian Boston*, on view in the Shaw Ruddock Gallery, celebrates the generous legacy of the original benefactors of the Walker Art Building, Mary Sophia Walker (1839–1904) and Harriet Sarah Walker (1844–1898) of Boston and Waltham, Massachusetts. The Walker sisters funded the new museum, designed by Charles McKim of McKim, Mead, and White, in memory of their uncle Theophilus Wheeler Walker, who held a

lifelong interest in James Bowdoin’s art collection at the College. Even as this landmark building was being designed, the Walker sisters were seeking a wide range of world art that they felt was appropriate for art education.

The installation celebrates the Walkers’ tastes and interests within the context of their Boston society, bringing art and decorative arts in the classical and colonial revival styles together with objects representing the Aesthetic Movement, a third style popular in America after the Civil War. Many Walker gifts were made at the time the Museum opened in 1894. A large bequest from Mary Sophia Walker in 1904 provided several hundred more objects, including works from the French Barbizon school and its American counterparts, ancient art objects and works in the classical style, Japanese art, and works of contemporary American painters such as Winslow Homer and John La Farge.

An illustrated brochure about the Walker sisters as collectors in Victorian Boston accompanies the exhibition and is available at the Museum.



Robert Gordon Hardie
Portrait of Miss Harriet Sarah Walker (detail) ca. 1900
1904.4

left:
Partial installation view
of *The Walker Sisters and Collecting in Victorian Boston*, Shaw Ruddock Gallery

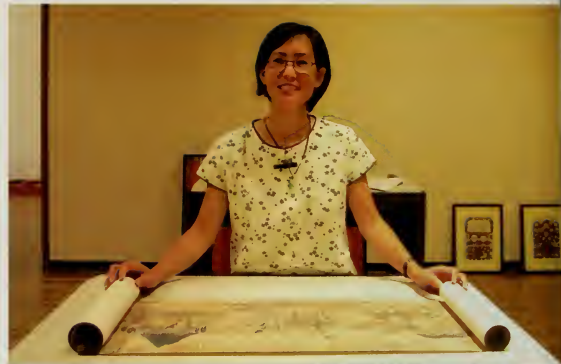
Anna Elizabeth Klumpke
Portrait of Miss Mary Sophia Walker (detail) 1895
1904.3

A Chinese Dialogue, Old and New

In *Transformations: Traditional and Contemporary Chinese Art in Dialogue* (Center Gallery), traditional Chinese scrolls and prints are juxtaposed with contemporary Chinese art to reveal transformations of classical models and vernacular idioms for a modern audience and context. Simultaneously, the dialogue between old and new offers visitors a chance to reflect upon the enduring power of calligraphy, landscape imagery, and popular symbols.

This exhibition, co-curated by Assistant Professor of Art and Asian Studies De-nin Lee, was made possible through the generosity of the Freeman Foundation Undergraduate Asian Studies Initiative, an organization dedicated to enhancing the study of Asian culture in American university systems. The Freeman Foundation provided funds for the acquisition of five of the major contemporary works on view.

Xu Bing's "Square Word Calligraphy" may look like Chinese writing but it is in fact a hybrid script made up of Roman characters that are phonetic. Here Xu has selected a quote from Chairman Mao, who famously championed "Art for the People." On careful scrutiny, it can be seen to read: "Chairman Mao says, 'Make the past serve the present. Make foreign things serve our nation.'" Translated and transported from a fervent socialist context, Mao's quotation in Xu's work takes on new meanings—empty, ironic, and utopian.



Assistant Professor of Art and Asian Studies De-nin Lee, co-curator of the exhibition, during the installation in the Center Gallery.

right:
Xu Bing, Chinese, b. 1955
Quotation from Chairman Mao, 2001
(detail in background)
2006.10.1

Large calligraphic characters in bold black ink, arranged in vertical columns. The characters are highly stylized and expressive, characteristic of cursive or semi-cursive script.

谷阿
五
陰飛陰
陰飛陰
陰飛陰
陰飛陰



Behind the Scenes

Beyond public view, vastly improved facilities and private spaces bring the Museum to a new level of functioning. Climate control throughout the building allows the Museum to display and store objects safely and opens up the galleries for loans and exhibitions that could not have been accommodated in the past. Lights in the galleries are now fully computerized, with the capacity to adjust lighting levels to suit each individual painting.

Expansion and renovation of storage areas has more than doubled the number of compact racks to hold paintings, added dozens of drawers for prints, and allowed for custom-molded containers for each object. The new loading dock, with its retractable hood, permits seamless transport of works in and out of the Museum, and a large, new freight elevator greatly saves time and effort in moving works between levels.

left:
Curator Alison Ferris examines paintings in new storage area.

overlays, left to right:
José Ribas, Museum preparator, frames one of more than 150 works for the opening exhibition.

Museum Director Katy Kline, in the Bowdoin Gallery.

Shovels, hand-painted by the Museum staff for use during the ground-breaking ceremony, decorate the corridor leading to the Museum offices. The original foundation wall has been left exposed.



Faculty Salute to the Visual Arts

The Bowdoin faculty are celebrating the centrality of the Museum to the College's academic life with "Visual Culture in the Twenty-First Century." The yearlong program of cross-disciplinary courses, public talks and performances, and departmental events challenges students and the public to explore the vitality and importance of the visual arts. With support from the Office of the Dean for Academic Affairs, members of the Bowdoin faculty also are bringing to campus a wide range of scholars and artists of national and international reputation.

"The Museum is an extraordinary academic resource for the College," says Dean for Academic Affairs Cristle Collins Judd. "In celebrating its reopening, we want to bring together voices from many areas of our academic program — and beyond — to explore why art matters and how we are affected by it."

Current Exhibitions

Modern Times:

Alumni Collect
Bernard and Barbro
Osher Gallery
October 14, 2007–
March 7, 2008

Loans of contemporary art from Bowdoin alumni.

Great Graphics:

Prints and Drawings, 1470–1970
Halford Gallery
October 14, 2007–March 7, 2008
Lively juxtapositions of hand, date, medium, and topic transcending borders and time.

Becoming a (Woman) Artist

Becker Gallery
October 14–November 25, 2007
How women artists have adopted, challenged, and experimented with the conventions of artistic representation.

Transformations:

Traditional and Contemporary Chinese Art in Dialogue
Center Gallery
October 14, 2007–
February 1, 2008
Ancient Chinese scrolls with contemporary Chinese works illuminate the link between past and present.

Eve Sussman and the Rufus Corporation's 89 Seconds at Alcázar

Media Gallery
October 1, 2007–
January 6, 2008
The moments leading up to and immediately following the dynamic moment of artistic conception in Diego Velázquez's *Las Meninas*.

Stephen Hannock

Focus Gallery
October 14, 2007–
January 13, 2008
Stephen Hannock, Class of 1974, has created a large neo-Luminist painting conceived for the Museum of Art.

Palace Reliefs from Kalhu (Nimrud)

Assyrian Gallery
Assyrian bas-reliefs carved in the ninth century B.C.E. offer a visual narrative of Ashurnasirpal's deeds supported by figures both mortal and divine.

Ars Antiqua: Ancient Art, Ancient Passions

Walker Gallery
Thematic displays investigate the ancient Mediterranean loves of music, athletics, theater, and luxury.

Ancient Art, Immortal Dreams

Northend Gallery
Exploring the notion of life after death as it existed in ancient cultures, objects of ritual significance probe the complexities of human belief systems.

Seeing and Believing: 600 Years in Europe

Bowdoin Gallery
A selective survey of some of Bowdoin's most important works of European art, from a Gothic carved head of a king to an early twentieth-century Cubist landscape.

**The Human Figure:
2500 B.C. to 2000 A.D.**

Rotunda
Sculptures, from a very early Cycladic marble torso to a contemporary work by Joel Shapiro, embody different interpretations of the fundamental form in Western Art.

The American Scene, Part I

Boyd Gallery
October 14, 2007–
January 2008

The nationally significant Federal and Colonial portraits and early nineteenth-century landscapes in the collection focus on the search for a quintessential American identity.

**The Walker Sisters
and Collecting in Victorian
Boston**

Shaw Ruddock Gallery
October 14, 2007–
August 24, 2008

This exhibition honors the donors of the Walker Art Building with an installation of compelling and diverse art representing the Walkers' philosophy of collecting art and their interest in art as education. Many of the objects were donated by the Walker sisters.

Upcoming Exhibitions

Shakespeare's Afterlives

Becker Gallery
November 27, 2007–
January 20, 2008

Visual representations of Shakespeare's plays across the centuries; in conjunction with Assistant Professor Aaron Kitch's English course of the same name.

**Beauty and Duty: The Art
and Business of Renaissance
Marriage**

Bernard and Barbro Osher
Gallery and Halford Gallery
March 24–July 22, 2008
Inspired by the Museum's fifteenth-century cassone panel recently attributed to Fra Angelico, this exhibition will examine the manner in which art played a vital role in the rituals and celebrations of a Renaissance marriage.

**Great Graphics II:
Works on Paper since 1970**

Center Gallery
February 6–May 28, 2008
Continuing to celebrate the breadth of the permanent collection, this installation will feature works on paper created from 1970 to the present.

The American Scene, Part II

Boyd Gallery
Opening late January 2008
The second installment of the American collection exhibition will focus on major portraits and landscapes from approximately 1850 to 1940.

**Unconventional Maine
Landscapes**

Zuckert Seminar Room
June 15–August 24, 2008
The seventh in the Museum's annual summer series highlighting fresh and unconventional approaches to recording the celebrated natural beauty of Maine.

**Watch for more information
on these upcoming exhibitions:**

Patty Chang
January 9–April 13, 2008

**Photographic Portraits
and Snapshots**
January 22–March 16, 2008

**Japanese Prints
from the Collection**
March 18–April 27, 2008

Moving Landscapes
April 15–June 8, 2008

**Highlights from the
Photography Collection**
April 29–June 22, 2008

**American Institute of
Architects Maine Chapter
Awards**
June 5–June 29, 2008

Winslow Homer Etchings
June 5–June 29, 2008

**Watch for three exhibitions
of works on paper in the
Becker Gallery, organized
in conjunction with specific
courses:**

January 22–March 2, 2008
Organized by Jennifer Scanlon, Professor of Gender and Women's Studies, for her course "Lawn Boy Meets Valley Girl: Gender and the Suburbs"

March 4–April 27, 2008
Organized by Susan E. Bell, A. Myrick Freeman Professor of Social Sciences, for her course "Constructions of the Body"

April 29–June 1, 2009
Organized by Meggan Gould, Visiting Assistant Professor of Art, for her course Photography I

GENERAL INFORMATION

Visiting the Museum

The Bowdoin College Museum of Art, located on the quadrangle of historic Bowdoin College, is one of the oldest college art museums in the nation and contains more than 15,000 objects from ancient to contemporary. Visitors experience a vibrant exhibition program featuring both rotating selections from the collections and dynamic changing exhibitions of objects from museums and collections around the world. Further exploration of the world of art is available through the Museum's ongoing public programs, lectures, and symposia. Check the Web site or call for specific information.

The Bowdoin College Museum of Art is open Tuesdays through Saturdays 10:00 a.m. to 5:00 p.m.; Thursday evenings to 8:30 p.m.; and Sundays 1:00 p.m. to 5:00 p.m. Closed on Mondays and national holidays.

The Museum is open to the public free of charge, although donations are welcome. The Museum is wheelchair accessible through the Pavilion entrance.

Tours

Guided tours are available by appointment, and can be customized for any age group, from kindergarteners through senior citizens. To schedule a tour for your group, please call 207-725-3276.

Collections Online

The Bowdoin College Museum of Art is at the beginning of a long-term process of digitizing the collections. Of its more than 15,000 objects, 1,600 are now searchable online and at a computer kiosk located in the entrance pavilion lobby. Visit www.bowdoin.edu/art-museum and click on "collections."

Museum Shop

The Museum Shop carries catalogues of Museum exhibitions and collections. The shop also stocks gifts, jewelry, art books, posters, calendars, notecards, and items for children.

Membership

You are invited to join a growing group of art lovers who support the Bowdoin College Museum of Art by becoming a member of the Museum. Memberships are available at various levels from Student to Director's Circle. All members receive the newsletter, invitations to exhibition previews and events, and a discount in the Museum Shop; higher level memberships have additional benefits. Membership proceeds directly support the Museum of Art. For further information, call 207-725-3276.



Bowdoin

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