

## Bowdoin College Museum of Art final 7/22/15

### Temporary Exhibitions



#### ***A Mind of Winter: Photographs by Abelardo Morell***

through September 27, 2015

*A Mind of Winter* includes photographs created at various sites in Maine during the winter of 2014–2015. Generously funded by the National Endowment for the Arts, the exhibition represents Morell's first prolonged engagement in the state since his graduation from Bowdoin College and his first creative response to winter and the theme of climate change. The winner of the Infinity Award in Art given by the International Center of Photography in 2011, Morell taught at the Massachusetts College of Art and Design for twenty-seven years.

image: morell-Tree-Branch-Pressed-Snow.jpg

caption: *Tree Branch Pressed in the Snow*, 2015, archival inkjet print by Abelardo Morell. Bowdoin College Museum of Art.



#### ***Peasants and Patricians: Art of the Nineteenth Century***

through September 27, 2015

European and American art in the nineteenth century was full of startling contrasts. Some artists preferred grand vistas of ancient ruins, while others created small landscapes celebrating the specificity of local haunts. Similarly, some painted portraits of noblemen and women, though others sought out peasants, farmers, and rogues. This installation from the Museum's collection highlights these different approaches.

image: brown-vesuvius.jpg

caption: *Sunset, View of Vesuvius and the Bay of Naples*, 1864, oil on canvas by George Loring Brown. Bowdoin College Museum of Art.



#### ***Night Vision: Nocturnes in American Art, 1860-1960***

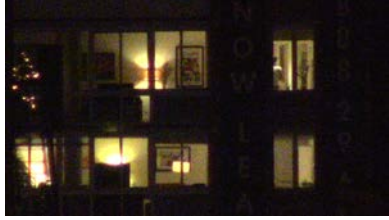
through October 18, 2015

*Night Vision* examines the allure of the night for American artists who explored its visual effects, mystery, menace, and promise. This exhibition features nocturnes by masters such as Winslow Homer, Albert Ryder, Edward Steichen, John Sloan, Edward Hopper, Georgia O'Keeffe, Andrew Wyeth, and many others. "Thanks to ambitious loans and smart selections [*Night Vision*] enriches ideas about native qualities – both realistic and visionary

in American art." (Sebastian Smee, *Boston Globe*)

image: Dove-MoonLaughingAtMe.jpg

caption: *The Moon was Laughing at Me*, 1937, wax emulsion on canvas by Arthur G. Dove. Bequest of Elmira Bier, 1976, The Phillips Collection, Washington, D.C. © The Estate of Arthur G. Dove, courtesy Terry Dintenfass, Inc.



***Michel Auder: Untitled (I Was Looking Back To See If You Were Looking Back At Me To See Me Looking Back At You)***  
through October 18, 2015

Michel Auder dedicated himself to capturing the views from his apartment over the course of a year. This three-channel video installation from 2014 is based on the footage Auder recorded at night, when the electric light in adjacent homes allowed glances into strangers' lives and reflections in windows further confused borders between inside and out, private and public.

image: auder-film-still-1.tif

caption: Film still from *Untitled (I Was Looking Back To See If You Were Looking Back At Me To See Me Looking Back At You)* by Michel Auder.



***Gilbert Stuart: From Boston to Brunswick***  
through January 3, 2016

This exhibition brings together a selection of oil paintings by Gilbert Stuart (1755–1828) from the Museum's collection, including his famous portraits of Thomas Jefferson and James Madison. The preeminent portraitist of the early republic, Stuart created fashionable likenesses of the period's most important political, military, and social figures. Each of the works included in the exhibition was completed after Stuart's move to Boston in 1805. Collectively, they provide insight into the artist's relationship with other artists and collectors in the region, including members of the Bowdoin family.

image: jefferson-stuart.jpg

caption: Gilbert Stuart, *Portrait of Thomas Jefferson*, 1805-1807, oil on canvas. Bequest of the Honorable James Bowdoin III.



***Earth Matters: Land as Material and Metaphor in the Arts in Africa***

October 15, 2015 through March 6, 2016

Looking through the lens of Africa, *Earth Matters* focuses on the creative and visual ways in which individuals and communities negotiate complex relationships with the land beneath their feet and the earth at large. The works of art included within this exhibition reflect the ideas and issues of the artists' choosing.

Dating from approximately 1800 to the present day, these artworks document changing relationships to the land from the time that international slave trade was illegalized, voluntary international travel became increasingly possible, colonization began, and the mining practices that fueled the Industrial Revolution intensified. The reverberations from these changes can still be felt and seen today.

image: Osodi.jpg

caption: *De money series no. 1*, 2009, by George Osodi, born 1974, Nigeria, Fuji crystal archivalprint. National Museum of African Art, Smithsonian Institution, Washington, DC.



***Olive Pierce: Photographing a Maine Fishing Community***

October 29, 2015 to January 17, 2016

A Maine resident, photography teacher, and lifelong political activist, Olive Pierce began a ten-year project in 1986 photographing several families in Waldoboro, Maine who have long been associated with the fishing industry. This exhibition – curated by Sarah Haines '15 under the direction of Art History assistant professor Dana Byrd – brings together a selection of these documentary photographs. Pierce recently donated twenty-six photographs from this series to the Bowdoin College Museum of Art.

image: O-Pierce-boat

caption: *Ricky and Daniel*, 1990, gelatin silver print by Olive Pierce, American. Gift of the photographer, Bowdoin College Museum of Art.



***To Count Art an Intimate Friend: Highlights from Bowdoin Collections, 1794 to the Present***

November 5, 2015 through June 5, 2016

The Offer of the College serves as an inspiration for this selection of works from the collection that span the entire history of Bowdoin College. This exhibition exemplifies how the museum contributes to making the College a place “to gain a standard for the appreciation of others’ work and the criticism of your own.”

image: Skowhegan-kirkeby

caption: *Skowhegan V*, 1991, oil on canvas by Per Kirkeby, Danish, born 1938. Jane H. and Charles E. Parker, Jr. Art Acquisition Fund, Bowdoin College Museum of Art

**Ongoing**



***To Instruct and Delight: European and American Art, 1500-1800***

The Museum’s collection of historic European and American art was shaped by James Bowdoin III, the founder of the College, who bequeathed family collections of European art in 1811. Subsequent generations have built on this legacy and collecting continues to this day. This exhibition brings together works from Bowdoin’s collection with important recent acquisitions that offer new perspectives on the art of Europe and the transatlantic colonies.

image: calvaert.jpg

caption: *Annunciation*, ca. 1595, oil on copper by Denys Calvaert, Flemish/Italian, ca. 1540–1619. Laura T. and John H. Halford, Jr. Art Acquisition Fund, Lloyd O. and Marjorie Strong Coulter Fund and Jane H. and Charles E. Parker, Jr. Art Acquisition Fund, Bowdoin College Museum of Art.



***Contest! Challenge, Competition, and Combat in Ancient Art***

This exhibition considers the representation of contests in ancient art. With works drawn from the Museum's permanent collection, it examines various forms of competitive interaction between individuals in ancient Greece, Rome, and elsewhere in the ancient world. Depictions of sporting events, musical competitions, and gladiatorial contests take center stage in this exhibition.

image: sphinx-oedipus.jpg

caption: *Red-Figure Column Krater with Oedipus and the Sphinx*, ca.

430 BCE, (detail), Greek (Attica). Gift of Edward Perry Warren, Esq., Honorary Degree, 1926. Bowdoin College Museum of Art.