

Anonymous

Racism and Insensitivity at Bowdoin College

Screenshots from Yik Yak

I am deeply disturbed by these racist and degrading posts from students at my school, Bowdoin College. If you are reading this and do not know about the incident that occurred last Thursday night, a group of white students hosted a "gangster" party, where they proceeded to dress as "gangsters" by wearing clothes and accessories that perpetuate black stereotypes. This party made students of color and other minorities shocked and uncomfortable. At Bowdoin, we are fortunate to be surrounded by a community that fosters inclusivity and preaches tolerance and to not have to encounter these issues to the extent that others do in the world beyond Bowdoin College; however, these anonymous posts on Yik Yak prove otherwise. I am deeply ashamed of my College. Although the Dean of Student Affairs, Tim Foster, released a statement regarding the incident and denouncing it, that is simply not enough. It is inexcusable to have this lack of empathy for those who are marginalized and further, to mock them for expressing discomfort, especially within a community that many see as a comfortable space and as home. I demand that the administration intervenes more strongly. A statement is not enough.

Ella Blanchon '16

Fortitude

Oil on canvas

Ella Blanchon '16

Face Off

Charcoal on paper

PLEASE HELP US TO POP THE BOWDOIN BUBBLE

Bowdoin Art Society Curators

Knowledge and Power

Bubble Wrap

In response to national and international events this past year, activism has become more visible on Bowdoin's campus. Student activist initiatives such as the Divestment from Fossil Fuels campaign, Die in Thorne and Moulton, Students for Justice in Palestine, the Hands Up Don't Shoot Rally, and most recently, the Teach In, have raised awareness on campus

but also sparked controversy. They have raised the question, what are the limits of student activism at Bowdoin, and how does the College as an institution negotiate its role facilitating social action?

The surfacing of diverse activist campaigns on campus shed light on the issues that the college does and does not prioritize through campus-wide programming. During Orientation, students participate in Speak About It and learn about Sexual Assault and Consent, setting the tone for the issues that the college prioritizes raising awareness about. When there is no institutional structure to facilitate conversation on an issue, it is the responsibility of the student body to mobilize discourse and action. For activist groups, it is a struggle to engage students who do not identify with certain backgrounds and issues to come to events, to encourage them to engage in these conversations and to care. As a Bowdoin student, if you are not predisposed to have certain conversations, you could spend all four years without seriously contemplating issues that are socially and politically relevant.

Despite these challenges, as more students shed light on pervasive issues, it slowly opens the door to conversations that have the potential to be widely socially-acceptable at Bowdoin. In the past year, as we have seen so much activism take place on campus, our expectations of what it is possible for students to accomplish at Bowdoin have expanded. Student mobilization has shown that Bowdoin students have the power to produce a shift in what some people see as a culture of conversation without action, or more cynically, a culture of apathy.

What is the extra step that Bowdoin students must take to convert conversation into action, and what does action mean in the context of a college campus? If the liberal arts is only about dialogue and communication, then there are serious limits to the reach of student activism. While Bowdoin helps us to set ground rules for facilitating dialogue so that we are sensitive and inclusive, it does not confront us with pushing past the discomfort of having conversations about social justice. If we are to realize our full power as agents of change, then we as students will have to do more to educate each other, and to extend conversation into action.

Our hope is this installation will be a space in which we can listen to each other's stories with new openness and humbleness. As liberal arts students, we understand that the problems that today's world faces are intersectional, and this exhibition provides an avenue for a cross-pollination of ideas and for mutual support. It is because we care about Bowdoin and about each other that we want it to better reflect our values and the values that we think the college community should uphold.

-Emily Stewart
Bowdoin Art Society

Introduction to Digital Media

Untitled

Interactive Video Installation

This year, Introduction to Digital Media students created two projects that explore our contemporary relationship to the past and our hopes and fears for the future.

The first piece, a two-channel, looping video installation takes the form of a letter to or from a non-human entity. The videos, through allusion or metaphor, implore their viewer to think about issues like climate change, patriotism, and immigration in a new way. Using videos created by artists Slinko and Annika Eriksson as touchstones, students considered how text can support or trouble images, and how landscapes, objects, and animals can serve as a lens through which to encourage viewers to question what is most familiar to them.

William Faulkner once wrote, “The past is never dead. It’s not even the past.” In the second piece, digital media students will interact with exhibition visitors through a series of participatory experiments to discover how their own life stories and thoughts on the future relate to how we perceive the past. Students will ask visitors questions that investigate what it means to be a parent or student or simply a human in 2015, videotape their answers, and collectively edit a video work that will be available for view October 30-November 1.

-Erin Colleen Johnson
Visiting Artist
Visual Arts Department

Ella Blancheon ‘16
Fortitude
Oil on canvas

Ella Blancheon ‘16
Face Off
Charcoal on paper

Lucy Walker & Andy Zheng '14
Senior Year Painting from Art Battle
Acrylic on canvas

During Art Battle, artists compete in 2.5 hour window to start and finish their painting in less than ideal lighting. Simultaneously, spectators watch and party around them. Last fall, two artists from each class year at Bowdoin College worked on a team together.

Daniel Eloy & Anna Reyes '15

Junior Year Painting from Art Battle

Acrylic on canvas

During Art Battle, artists compete in 2.5 hour window to start and finish their painting in less than ideal lighting. Simultaneously, spectators watch and party around them. Two artists from each class year at Bowdoin College worked on a team together.

Nick Benfey, '15

Dream/Death

Oil on canvas

Sam Mayne, '16

Night Sky

Water-soluble oils

Mariah Reading, '16

One

Copper etching, ink on paper

Cody Castle Stack, '16

****3:52 AM***

Cody Castle Stack, '16
***my penis.**

Hy Kong, '16
Alma Mater (2012-2015)
Photographs

Mariah Reading, '16
Falling
Oil on Canvas

Mariah Reading, '16
Jenny
Acrylic on Canvas

Mariah Reading, '16
Dragon's Lair
Digital painting

Mariah Reading, '16
John Singer Sargent Master Copy
Oil on Canvas

Mariah Reading, '16
Purple Paint Palette Self Portrait
Acrylic on wax paper

Heather Chan, '17
Hong Kong
Collagraph, paint and watercolor

Heather Chan, '17
Vietnam, City of Lights
Series of photographs

Images of Hoi-an, a watertown in Vietnam.

Hyungyu Lee, '19

The Girl

Poem

I believe poetry is another art in word form, it can be just as beautiful, if not more beautiful than a painting, picture, or sculpture.

Evelyn Beliveau, '19

Series of Four Celebrity Portraits

Acrylic on canvasboard

clockwise from top left:

Tom Hiddleston

Angel Coulby

Samantha Barks

Misha Collins

Zeph Williams, '19

****Phoenix***

Origami

Designed by Satoshi Kamiya, folded by Zeph Williams from a single uncut square measuring 60cm x 60cm

Eliza Goodpasture, '18

Shadows

Digital reproduction of gelatin silver print

Eliza Goodpasture, '18

Rose

Digital reproduction of gelatin silver print

Erin Voss, '16

Sloth in Motion

Photographs

Two-toed sloth (*Choloepus didactylus*) at La Selva Biological Station, Puerto Viejo de Sarapiquí, Costa Rica.

Hugo Hentoff, '19

Archives: Magazine

Photograph

Hugo Hentoff, '19
Archives: Possum
Photograph

Hugo Hentoff, '19
You're Not the Boss of Me
Photograph

Hugo Hentoff, '19
Faces
Photograph

Hugo Hentoff, '19
Surprised
Photograph

Hugo Hentoff, '19
Window
Photograph

Hugo Hentoff, '19
Dancers #1
Photograph

Hugo Hentoff, '19
Bird Over Water
Photograph

Hugo Hentoff, '19
Icelandic Sheep
Photograph

Mariah Rawding, '18
Candid 2
Photograph

Sarah Levy, '16
Is This the Real Life, Or Is This Just Fantasy?
Photograph

Sarah Levy, '16

Is This the Real Life, Or Is This Just Fantasy?

Photograph

Simone Rumph, '19

Dream Realized

Photograph

January 20, 2009, the first African American president to be inaugurated. On a balcony overlooking as President Barack Obama rides and walks down Pennsylvania Avenue. My mother and I overcome with emotion, sharing a moment in history.

Rachel Zafren, '18

Modular

Charcoal and micron pen on paper

Coco Faber, '16

The Earth is Rotund

Water soluble oils on canvas

Isaac Jaegerman, '16

Untitled
Cut paper

Dhivya Singaram, '17
2pm
Photograph

□□□□□ (Sa□s□ra)
Taken in South India.

Dhivya Singaram, '17
Devotee in the Shade
Photograph

□□□□□ (Sa□s□ra)
Taken in South India

Dhivya Singaram, '17
Monkey Meditation
Photograph

□□□□□ (Sa□s□ra)
Taken in South India.

Tessa Epstein, '19
Ferris Wheel
Scanned 35mm film, reproduction of original silver gelatin print

Tessa Epstein, '19

Prayer

Scanned 35mm film, reproduction of original silver gelatin print

Jamie Ptacek, '17

After Egon Schiele's "Portrait of Gerti Schiele"

Oil and gold paint on canvas

Jenny Ibsen, '18

Exposures

35mm scanned film negative

Jenny Ibsen, '18

Tension

Photograph

Garrett English, '16

Taylor St. Houses 1, 2, and 4

Inkjet print

Taylor St. Houses 1, 2, and 4 depicts old 1940s Humble Oil Co. housing in the Permian Basin of Western Texas.

Garrett English, '16

Unknown Genus

Inkjet print

Unknown Genus was created in La Madera, New Mexico with a 4x5 field camera.

Garrett English, '16

Congruence

Platinum-palladium print

Congruence is a platinum-palladium print. Platinum-palladium is an alternative, hand-coated, UV light sensitive contact printing process.

Rachel Brooke, '16

Food for Thought

Walnuts, chicken wire and plaster

It is no coincidence that walnuts have a brain-like quality to them and that is because they are the top nut for brain health. Walnuts contain DHA which is a type of Omega 3 fatty acid that promotes brain growth in newborns, improves cognitive performance in adults and has been shown to prevent age-related cognitive decline. This piece strives to use every part of the nut to highlight the role of Omega-3's in each stage of human brain development.

Kelsey Bumgardner, '18

Eunice

Charcoal on paper

Victoria Yu, '19

Hidden Valley

Photograph

Kofi Kevonté 77X, '16

HM.Surf

Song

A song that shows the tenacity of skills and attributes to retain themselves across time, space and reincarnation.

Kofi Kevonté 77X, '16

#MMM

Video

A clip on the bus ride to the Million Man March, highlighting fashion, determination and indigenous birthright.

Kofi Kevonté 77X, '16

PUSH22

Photograph

“Do not push me because Eye am close to the edge.” Engages the position of being trapped by boundaries, yet still having pressures and signs urging one forward against natural will; locked in paradox.

Daniel Lulli, '18

Lepidoptera

Ink and colored pencil on recycled newsprint

Diana Furukawa, '18

Parallel

Linocut print, ink on paper

Diana Furukawa, '18

Ghost Town

Linocut print, ink on paper

McClure Brower, '18

Girl Spinning

Photograph

Naomi Jabouin, '18
Anna May Wong 1920s Actress Portrait
Ink painting on wood

Wilder Nicholson, '16
Video

The Art of Success

“A young artist struggles between society's pressures to succeed and his own creative ambitions.

A Snowy Reverie

“The snowy beaches, strange concoctions, and pistol stare-downs all point to one thing: we are in a world where the unexpected happens.”

Verpasste Blicke: Past Glances

Emily Nguyen, '16
Self-Portrait
Drypoint, ink on paper

Maggie Bland, '18
Year One Reflections
Photograph

In memory of Chris Crowley

Evan Stevens, '17
Face Off
Charcoal on paper

Evan Stevens, '17
Jade
Oil paint on wood panel

Sarah Wilson, '17
***3, 125 Miles From Home: Top of the World**
Photograph

3,125 Miles From Home is a series of photographs I took this summer while I was volunteering for an orphanage in Quito, Ecuador.

Sarah Wilson, '17
***3,125 Miles From Home: Quilotoa**
Photograph

3,125 Miles From Home is a series of photographs I took this summer while I was volunteering for an orphanage in Quito, Ecuador.

Tess Hamilton, '16
Olympic Peninsula, WA
Oil paint on tree rings

Marisa Browning-Kamins, '16

****Untitled***

Soap

Preston Thomas, '17

Desire

Digital photograph

Amanda Newman, '19

89138

Cardboard, paint, butterflies

Tess Hamilton, '16

Dillingham, AK

Copper etchings, ink on paper

Tess Hamilton, '16

Original Composition: Tom Crotty

Oil on canvas

Katherine Bryan, '17
Cadillac Sunrise
Photograph

Juliette Dankens, '18
Study of a Foot
Charcoal on paper

Juliette Dankens, '18
Notre-Dame-de-Monts
Copper etching, ink on paper

Juliette Dankens, '18
Rock
Plaster, chicken wire, paint, sand

Blanche Froelich, '19
A Bit of Home
Chicken wire, plaster

Westerly Gorayeb, '16
Puzhehei #2
Photograph

Westerly Gorayeb, '16

Hongtudi

Photograph

Julián Huertas, '16 and Soph Lundeberg

Untitled

Digital Media

Propaganda for Vice President David Sperber

Anna Reyes, '16

****On my knee***

35mm film photography

Maya Reyes, 16

In A Glittering Fury

Zine: collage, photographs and text

Catherine Craighill, '17

****Fox***

Pen on paper

Catherine Craighill, '17

***Zebra**

Pen on paper

Zihao Chen, '19

Untitled

Pen on paper

Zihao Chen, '19

Untitled

Drypoint, ink on paper

Grace Mallett, '18

***On Safari**

Photograph

Grace Mallett, '18

***On Safari**

Photograph

Julian Ehrlich, '17

***New New Portraits**

Inkjet print

In 2014, Richard Prince unveiled his series "New Portraits" at Gagosian Gallery. Each of the 38 portraits consisted of a screenshot of someone else's photo on Instagram and a comment left by Prince underneath, printed on 65" by 48" canvas. "New New Portraits" is an effort to build on Prince's masterful appropriation of the culture of social media and digital identity. Yik Yak allows users to post comments and start conversations anonymously based on location. Because users are anonymous, the voice of the artist in the conversation (the comment thread) is unknown, yet the command still stands: "This yak is art. Submit it."

Arianna Cameron, '16

Untitled

Digital inkjet print

Jeffrey Chung, '16

****The Louvre, Paris, France 2015***

Photograph

Jeffrey Chung, '16

****Narayana Press, Odder, Denmark 2015***

Photograph

Jeffrey Chung, '16

***Narayana Press, Odder, Denmark 2015**

Photograph

Jeffrey Chung, '16

***Hvidovre Main Library, Hvidovre, Denmark, 2014**

Photograph

Jeffrey Chung, '16

***University of Copenhagen Zoological Museum, Copenhagen,
Denmark 2014**

Photograph

Samantha Hoegle, '17

Adventure

Photograph

Hy Khong, '16

Networking

Ink on paper

Nevan Swanson, '18

Girl

Archival pigment print photograph

Taken in Baja California Sur, Mexico.

Nevan Swanson, '18

Untitled

Archival pigment print photograph

Taken in Baja California Sur, Mexico.

Nevan Swanson, '18

23°19'45" N, 110°10'46° W

Archival pigment print photograph

Taken in Baja California Sur, Mexico.

Logan House, 17

Self-Portrait

Oil on canvas

Kayli Weiss, '18

From the Rockies to the Coast: Vail

Photograph

My brother and I set out on a 2,500 mile road trip from our home in Colorado to the East Coast.

Martin Shott, '16

Untitled series

Digital photographs, iPhone 5s

In March, 18 Americans stumbled through Swaziland and Mozambique. As a very amateur photographer—armed with Apple's finest—I tried to capture a complicated region and complicated society with only black and white. Many of these photos were taken on or near a touring bus, and may tell more about how we experience new places than about the places themselves.

Julia Morris, '18

Snail

Photograph

Julia Morris, '18

Autumn Leaves

Photograph

I captured this image this fall in New England. I love the colours and crisp light of fall.

Samantha Valdivia, '19

stay gentle

Digital photograph

Samantha Valdivia, '19

midpoint

Digital photograph

Samantha Valdivia, '19

inundated

Digital photograph

Isaac Schuchat, '19

Linesider

Photograph

Pre-release close-up photograph
of a striped bass caught off Fire
Island, New York

Zakir Bulmer, '19

Ships

Original Alternative Rock Song

Henlopen

Original Jazz Song

These two pieces are original compositions with all tracks and instruments excluding drums recorded by Zakir Bulmer. Inspired by Edgar Allan Poe's poem "Annabel Lee," "Ships" depicts an epic tale of arctic exploration to the North Pole. "Henlopen" is an original jazz composition detailing the sounds and feelings of rays in Cape Henlopen State Park, Delaware.

Alex Barker, '16
Ice Cream Shop
Digital photograph

A long exposure photograph taken the night of July 4, 2015 in Taipei, Taiwan.

Beleicia Bullock, '19
Light Rays
Digital art print

Ali Ragan, '16
Trailer for Documentary Film about Sexual Violence at Bowdoin
Video

Paola Alejandra Rios, '18
MTA
Photograph

Evelyn Beliveau, '19

Red

Acrylic on stretched canvas

Portrait of Bryce Dallas Howard

Rachel Noone, 19

Fruitful Design

Fish food, soda bottle, plaster, paint, sewing thread

Grady Aldrich, '18

Cumbrella

Paper Umbrella and Condoms

Nicole Nelson, '16

Forever Young

Crayons

Please handle with care

Please handle with care

Sarah Wilson, '17

Taken Off

Used makeup wipes

When I was considering materials for this project I found myself drawn to ones with a history. In this piece, *Taken Off*, I tell a story with materials that have been an intimate part of someone's life and reflect that in their appearance. *Taken Off* is a dress stitched from used makeup wipes. I sought to construct something beautiful from objects that are used to remove substances thought to increase beauty, are all that remains of the effort put into a beauty ritual, and are considered worthless and unclean once used. *Taken Off* sheds light on the conflicting purposes of clothing and makeup. They can be used as a means of self-expression, but we can also use them to conceal ourselves and our flaws from the world. The ability to choose clothing and apply makeup can be freeing and enjoyable but sometimes it becomes consuming. Many of us spend a lot of energy and effort trying to conform to society's expectations of what a woman should look like. I chose to incorporate light in this piece because of the way light can be used to both highlight strengths and illuminate flaws. Lampshades, in particular, are used to block light or change its appearance to make it easier on our eyes. Makeup and other beauty rituals can also be used to make women "easier on the eyes." I hope *Taken Off* speaks to the larger issues of societal expectations for women today.

Bowdoin Art Society Curators

Slacktivist

Is this the age of “Slacktivists” who promote causes through expending minimum personal effort to feed their own egos ? Is it enough to wear a slogan, to sign a petition, to change your Facebook profile picture in support of a cause, and if it isn’t, what does social action really look like?

This interactive piece explores the disconnect between the activist slogans that we wear or display and the

real social problems that activism seeks to address. It opens up a discussion about what it means to be an activist within the context of Bowdoin's campus.

340 Miles North 2015
Bowdoin Art Society
Curatorial Mission

What is the difference between 1) art that is made to participate in protest, and 2) art that is about protest? How much of the media that is part of a movement to affect change is really intended to be art? There is art that is sustained in photography, documentaries and installations that are meant to provoke. People may argue that it is all art, but it is important to probe these distinctions because there are different tactics and strategies for how activist art manifests itself and how people respond to it.

Bowdoin College is one school, but that does not mean that everyone at the school has the same opinion. The activist section of this show directs itself at multiple communities, seeking to break down factions within Bowdoin in respectful, but provocative ways.

