Tuesday, March 22

**Sebastian Smee’s article in The Boston Globe about Alice Neel’s Wellesley Girls portrait**

Read Sebastian Smee’s article in The Boston Globe about Alice Neel’s Wellesley Girls portrait, capturing an informal sitting by Wellesley students Nancy Selvage and Kiki Djos in 1967, and currently on view at the Davis.

Thursday, June 9

**Davis Welcomes 2011 Summer Interns**

The Davis welcomes Cabelle Ahn, Kristina Bracero, Katie Foley, Miquel Geller, Mollie Hutchings and Allison Li - our 2011 summer interns.

Each summer, Wellesley College students join the Davis Museum and Cultural Center staff on campus for ten weeks of hands-on professional experience in one of several departments at the Museum. This is an opportunity for students to work in-depth on projects, learn marketable skills, gain a broad exposure to museum operations, and acquire an overview of museum practices and policies. The internship also includes a regular roster of professional development activities, including travel to regional museums and arts events, meeting art professionals and leaders in the arts, and conversations with Davis staff about the museum field and careers.

Interns work in one or more of the museum’s departments and are engaged in research, publications, interpretation, outreach, collections management, exhibition development and design, and technology.

This year the summer internship coordinator is Miquel Geller. Our interns, who are all Wellesley College students, come to the Davis from the U.S. and Canada - Cabelle Ahn ‘12 (Richmond, BC), Kristina Bracero ‘14 (Orlando, FL), Katie Foley ‘12 (Orono, ME), Miquel
Geller ’10 (Pittsburgh, PA), Mollie Hutchings ’14 (Argyle, NY) and Allison Li ’13 (Los Angeles, CA).

For more information click here.

Monday, June 13

**Bay State Banner reviews El Anatsui exhibition**

*The Bay State Banner* calls the El Anatsui retrospective “one of the most memorable museum shows in Greater Boston this year.” Read the Banner’s review of El Anatsui: *When I Last Wrote to You about Africa*. See the exhibition at the Davis until June 26.

Friday, June 17

**El Anatsui closing this week!**

Don’t miss your last chance to see the El Anatsui retrospective before it closes on June 26.

See El Anatsui: *When I Last Wrote to You about Africa* during its final days. Bring a picnic and enjoy the beautiful Wellesley College campus.

Admission is always free!

Monday, June 20

**Art Forum’s Critics Pick this week – El Anatsui!**

International art magazine Art Forum has selected the El Anatsui exhibition for a Critics Pick feature this week. Reviewer Chinnie Ding says “the US debut of Anatsui’s seminal touring retrospective dives deep past the artist’s culturally representative status and other ambassadorial shallows to illuminate four decades of rich, manifold graphic and sculptural work.” See the exhibition before it closes this Sunday, June 26! Read the full review [here](#).
Monday, June 27

Davis closed for the summer!

Please note that the Davis galleries will be closed for the summer starting June 27, 2011. We will resume regular hours next Fall – please check back for our Fall opening date!

Meanwhile, we invite you to enjoy the magnificent sculptures installed on the Wellesley College campus. Click here to download our walking sculpture tour guide; accompanying podcasts can be found here.

Wednesday, August 10

Wellesley’s site-specific sculptures

Stroll through Wellesley College’s grounds to take a tour of the sculptures and be inspired by the surroundings and art. Designed by landscape architect Frederick Law Olmsted Jr., the campus is an historic landmark that showcases the work of several distinguished architects, including Ralph Adams Cram (Tower Court), Paul Rudolph (Jewett Art Center) and Raphael Moneo (Davis Museum). We invite you to bring a picnic lunch or dinner, and enjoy our beautiful campus!

Here’s what’s on view:

- Robert Irwin’s filigreed band of steel is set into a gentle ridge overlooking Lake Waban just west of Clapp Library.

- On the Lake Waban footpath is a site-specific work resulting from a collaboration between sculptor Michael Singer and architect Michael McKinnell.

- On the other side of campus, Nancy Holt’s circular steel sculpture is situated in the arboretum between Route 135 and College Road.

- The steel tubes and wires of Kenneth Snelson’s sculpture “Mozart”, located near the Science Center, illustrate the concept of ‘tensegrity.’

Click here to download our walking sculpture tour guide and map; accompanying podcasts can be found here.
Monday, September 12

Double Solitaire chosen as Critics Pick by Boston Globe

The Boston Globe’s Fall Arts Preview highlights “Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy,” as one of the recommended art exhibitions in the Boston area. Read Pulitzer-Prize winning arts writer Sebastian Smee “Critic’s Picks” of art exhibitions that are not to be missed this fall.

Thursday, September 15

Tour of Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy

Join us at the Davis for a guided tour of the special exhibition Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy.

The tour, which is free and open to the public, will be preceded by a brunch at the Wellesley College Club; for more information, please visit The Arts at Wellesley page.

Thursday, September 15

Family Day at the Davis: Play Like the Surrealists!

Held in conjunction with the special exhibition Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy, Family Day invites young visitors to explore the works on view and then immerse themselves in the Surrealist creative process through collaborative word and picture games. Fun activities, based on the creative accident, include “calligramme” (poems in which words take the shape of an object), “coulage” (sculptures created by pouring hot materials into cold water), and “cubomania” (images cut up into squares and rearranged to create nonsensical compositions).

Thursday, September 15

Fall Celebration: Welcome Back to the Davis

Celebrate the new academic year with the opening of our extraordinary fall exhibitions, including Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy and Global Flora: Botanical Imagery and Exploration.

Join us for an evening of fine art, food, and fun at the Davis!

Thursday, September 15

Boston Phoenix names Double Solitaire
“Double Solitaire” is one of the 10 most anticipated fall art shows according to the Boston Phoenix’s Fall Arts Preview.

Writing about the exhibition, Greg Cook says “Sage and Tanguy liked each other’s surrealist art before they met, and then liked each other when they were introduced in Europe in the late ’30s. War drove the couple to Connecticut, where in side-by-side studios they painted eerie landscapes populated by melting rocks (his) and haunted architecture (hers). Seeking individual achievement, they showed together just once in their lives. Here they’re finally together again.”

Join us for the opening on October 19!

Thursday, September 22

Regular member event: A visit to the Addison Gallery of American Art, Phillips Academy, Andover, MA

Thursday, September 22

Regular member event: Curator led tour at MFAH, Rienzi

Event contact: Emily Steiner ’59 emilysteiner@sbcglobal.net

Monday, September 26

“Double Solitaire” opens October 19

The Davis reopens October 19 with “Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy,” the first major touring exhibition to explore the dynamic exchange of ideas that shaped the astonishing landscapes of these Surrealist artists. On view through January 15, 2012 in the Bronfman & Chandler Galleries, Double Solitaire takes visitors on a stimulating journey through the subconscious.

“The Davis is honored to present this fascinating exhibition, bringing together many of the finest examples of Sage and Tanguy’s work for the first time,” said Lisa Fischman, Ruth Gordon Shapiro ’37 Director of the Davis. Fischman added, “We’re particularly thrilled to lend our own Sage work, her 1947 On the First of March Crows Begin to Search, to the traveling exhibition. The painting was a bequest by the artist to the Davis and the first Surrealist work to enter the museum’s collections.”

Sage and Tanguy were inseparable throughout their 15-year marriage, sharing adjoining
studios in Woodbury, Connecticut and communicating only in French until Tanguy’s untimely death in 1955. Both artists sought to create paintings that the French poet André Breton called “peinture-poésie,” a style influenced by poetry and dream-like imagery.

Despite this, they did not want to be considered a “team of painters” and refused to exhibit together. With the condition that they be placed in separate galleries, a 1954 exhibition at the Wadsworth Athenaeum in Hartford, Connecticut, was the closest their works ever came to being shown together. _Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy_ integrates, for the first time and in one space, the paintings they created during their years together.

Featuring approximately 25 paintings by each artist, dating from 1937 to 1958, as well as selected ephemera, this groundbreaking exhibition provides unprecedented access to the couple’s intertwined artistic and personal lives.

The exhibition demonstrates how the art of Tanguy, one of the original French Surrealists, and that of Sage, one of the first American Surrealists, developed and changed, and where each artist was inspired by the other’s vision.

Sage first saw Yves Tanguy’s work at the 1936 International Surrealist Exhibition in London. It was his painting “I Am Waiting For You,” and she was immediately captivated—not only with the painting but with the artist whom she finally met in person two years later after he came to an exhibition of her work at a Paris Salon. Tanguy recalled, “Kay Sage – man or woman? I didn’t know. I just knew the paintings were very good.” He too was enchanted. They fled Europe together during World War II (Sage arranging refuge for a few other French artists as well), were married in Reno, Nevada, in 1940 and spent the rest of their lives together in an 18th-century farmhouse in rural Connecticut.

Initially, Tanguy’s influence on Sage was stronger, as she was just beginning to paint professionally when they met. His paintings from the early 1940s initiate a new direction in her work, a turn towards the geometric imagery that became the hallmark of her mature style. But Sage’s art also affected Tanguy’s, an aspect that has heretofore gone unrecognized. Distinct changes in Tanguy’s paintings—including shifts in compositional strategies, the adoption of a muted color palette, and the introduction of a dominant “figure”—came directly

Yves Tanguy, detail from A Little Later (Un peu après) 1940 (oil on cavas). Private Collection. USA.
COPYRIGHT 2011 ESTATE OF YVES TANGUY/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK
from working in close proximity to his wife.

**Double Solitaire is divided into three primary themes:**

- The art each produced when Tanguy was already an established member of the Surrealist movement and Sage was first entering the group’s orbit

- The numerous ways in which each influenced the other’s compositions, motifs and subject matter while living and working together in the United States

- An examination of their art’s personal and social influence, including the impact that Tanguy’s death had upon Sage and her later work

Organized by the Katonah Museum of Art, Katonah, New York, and The Mint Museum, Charlotte, North Carolina, Double Solitaire is curated by Stephen Robeson Miller and Jonathan Stuhlmam, two of the country’s foremost scholars of Surrealism. Major funding for the exhibition was provided by the National Endowment for the Arts and the Pierre and Tana Matisse Foundation. The presentation at the Davis is generously supported by Wellesley College Friends of Art and the Sandra Cohen Bakalar ’55 Fund.

The exhibition is accompanied by a catalogue with essays by the curators and full-color plates that will be available for purchase at the Davis for $40.

**About Sage and Tanguy**

Yves Tanguy (1900-1955) was born in Paris and spent much of his childhood on the Brittany coast at Locronon, a landscape comprised of the prehistoric Celtic rock formations that were of great influence to his painting. It was Tanguy’s desert-like scenes, melding the land and sky that André Breton saw as the most poetic of Surrealist painting. He was one of the original followers of Breton’s Surrealist Manifesto and remained a key member of the Movement throughout his career.

Kay Sage (1898-1963) was born in upstate New York to a well-to-do family and was raised in Italy. Sage always wanted to be an artist and at a very early age showed great talent as a painter and poet. She moved to Rome in the early 1920s to pursue her artistic and literary aspirations, and began painting professionally in the mid-1930s. Beginning in 1944, her architectonic paintings would comprise a unique geometric vision in Surrealist art.

**EXHIBITION EVENTS**

To complement the exhibition, the Davis will present three public programs: an evening opening celebration (Oct. 19), Family Day at the Davis: Play Like the Surrealists! (Oct. 22), and a Brunch & Tour of *Double Solitaire* (Nov. 13).

**Fall Celebration: Welcome Back to the Davis**

**Wednesday, October 19 | 5 p.m. to 7 p.m.**

The Davis lobby and galleries

Free
Celebrate the opening of *Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy* and *Global Flora: Botanical Imagery and Exploration*. Join us for an evening of fine art, food and fun at the Davis!

**Family Day at the Davis: Play Like the Surrealists!**
**Saturday, October 22, 2011 | 11 a.m. to 1 p.m.**
**Davis Museum Plaza and galleries**
**Free**

Held in conjunction with *Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy*, Family Day invites young visitors to explore the works on view and immerse themselves in the Surrealist creative process through collaborative word and picture games. Fun activities, based on the creative accident, include “calligramme” (poems in which words take the shape of an object), “coulage” (sculptures created by pouring hot materials into cold water), and “cubomania” (images cut up into squares and rearranged to create nonsensical compositions).

**Brunch & Tour of Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy**
**Sunday, November 13, 2011 | Lunch at 11 a.m. & Tour at 1 p.m.**
**The College Club and the Davis**

Join us at the Davis for a guided tour of the special exhibition *Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy*. The tour, which is free and open to the public, will be preceded by a brunch at the Wellesley College Club; for reservations, call 781-283-2700.

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**Monday, September 26**

**Regular member event: Tour and reception at Driehaus Museum**

Event contact: Carlyle Madden ’82
carlyle.madden@morganstanley.com

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**Monday, October 3**

**Global Flora opens October 19**

“*Global Flora: Botanical Imagery and Exploration,*” an exhibition linking the history of botanical imagery with the adventure of exploration and effects of globalization on our contemporary world opens on Oct. 19.

On view through February 26, 2012 in the Morelle Lasky Levine ’56 Works on Paper Gallery, the exhibition is free and open to the public. To complement the exhibition, the Davis will present two public programs: an evening opening celebration (Oct. 19), and an Interdisciplinary Gallery Walk (Nov. 9).
According to Elaine Mehalakes, Kemper Curator of Academic Programs and curator of Global Flora, the 28 works in this exhibit—from engravings that date back to the 1500’s to contemporary still lifes—are not only exquisitely detailed depictions of flora and fauna, but also tell a story about the complex relationships that have evolved alongside botanical art. “Botanical imagery has long been admired for its beauty and appreciated for its scientific significance, but its history is a more complex one, tied to the political, imperial, and cultural aspirations of an increasingly interrelated world,” said Mehalakes.

“From the Age of Discovery through the Age of Enlightenment, botany was at the forefront of scientific knowledge. Botanists and artists sailed with explorers, facing identical dangers. Suffering heat, cold, ticks and leeches, lack of food, and even sabotage, these botanist travelers ventured into uncharted territories, often made more dangerous by political situations,” she said. “Some expeditions, supported by colonial governments keen on gaining further knowledge of the lands they possessed, faced animosity from local peoples. The publications on view in this exhibition hint at the links between botany, climate, geography, culture, economy, and history.”

Botanical imagery reveals several centuries of change in the world, reflecting a journey through exploration to knowledge, and from isolation to globalization. The natural world has changed considerably due to the acquisitive nature of human beings with an attraction to the exotic. In the process of collecting and recording specimens from distant parts of the globe, botanists contributed to the international dispersal of flora. Transferring or propagating plants in botanical gardens back home naturally led to the spread of species, while publishing books on a region’s plants provided a means of organizing, simplifying, and containing the life of that place. Naming was another means of claiming, with native plants being labeled for foreign naturalists. Colonial gardens and colonial floras, or botanical books, were powerful symbols of imperialism and control.

Drawn from the Davis collections and Wellesley College Library’s Special Collections, the prints and illustrated books on view also demonstrate the changes from the 16th century to the present in techniques used to depict botanical imagery—from woodcuts, engravings, and mezzotints to lithographs, cyanotypes, and inkjet prints; from the hand-colored to the color printed; and from the compact to the lavishly outsized. They display variations in format and purpose, though with equal attention given to accuracy, from floral still lifes imbued with symbolic meaning to precise depictions of individual plants with their component parts labeled for scientific classification.

Featured works in the exhibition include:

Isabella Kirkland, Trade from the portfolio Taxa, 2008, inkjet print, The Nancy Gray Sherrill, Class of 1954, Collection, 2010.42.4
- Two engravings from Belgian artist Jacob Hoefnagel’s Archetypa Studiaque (1592), a series of fifty-two prints intended as a source book for artists, which includes a number of plants that were depicted for the first time.

- The dramatic Rafflesia patma, from Carl Ludwig Blume’s Florae Javae (1835-48), is a yard-wide flower with a smell like rotten meat, and a plant that well met the nineteenth century, or any age’s, hunger for the strange and unusual.

- Exceedingly rare and unusual in both technique and style, Robert John Thornton’s Temple of Flora (1807), is a conglomeration of botanical science, classicizing manner, poetry, homage and national pride. Employing mezzotint and aquatint techniques, the plates depict specimens in settings suggestive of their native contexts. A live specimen of the plant shown in The Night-Blooming Cereus print is on view in the Wellesley College Margaret C. Ferguson Greenhouses. Also known at the “Queen of the Night,” the Cereus is a unique bloom visible only at night.

- American artist Bertha Jacques’ interest in creating botanical prints came out of a desire for preservation. Many of the plants she depicted were endangered. Nasturtiums, as seen in her hand-colored drypoint from 1937, were originally found in Mexico and Peru. They were among the first New World plants brought to Europe and quickly traveled to the North American colonies as well, and are growing in the Wellesley Greenhouses.

- Isabella Kirkland’s Taxa series (2006) examines the effects of humankind on nature, including introduction and invasion, decline and extinction. Each plant and animal in these still lifes is depicted with painstaking accuracy and at life size, after thorough research and observation from life or of preserved specimens. Kirkland’s compositions allude to Dutch seventeenth-century still life and botanical paintings, combining these traditions while giving the subject matter significance for the twenty-first century. Visitors are welcome to view actual plant specimens depicted in these works at the Wellesley College Botanic Gardens. www.isabellakirkland.com/paintings/taxa.html

The botanical prints, maps, and landscapes in this exhibition describe places such as Egypt, Greece, southern Africa, Indonesia, and the Himalayas, and culminate with contemporary prints evidencing an interconnected world, through the depiction of plant and animal life that has spread across the planet. These compositions include invasive species and rarities that make their way into personal collections. Revealing several centuries of change in the world, Global Flora reflects a journey through exploration to knowledge and from isolation to globalization.

Global Flora is generously supported by Wellesley College Friends of Art, and the Claire Freedman Lober ’44 Davis Museum Endowment Fund.

EXHIBITION EVENTS

Fall Celebration: Welcome Back to the Davis
Wednesday, October 19 | 5 p.m. to 7 p.m.
The Davis Lobby and Galleries
Free

Celebrate the opening of Global Flora: Botanical Imagery and Exploration and Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy. Join us for an evening of fine art, food and fun at the Davis!

Global Flora: An Interdisciplinary Gallery Walk
Wednesday, November 9 | 6 p.m.
Morelle Lasky Levine ’56 Works on Paper Gallery
Free

Exhibition curator Elaine Mehalakes is joined by Kristina Jones, Director of Wellesley College Botanic Gardens, and Ruth Rogers, Curator of Special Collections, to discuss botanical imagery on view, from historical, artistic, and scientific perspectives.

Art in Science
A companion exhibit to Global Flora on view October 19 – February 26 | 8 a.m. – 4 p.m.
Wellesley College Botanic Gardens Visitor Center
Free

From early books on medicinal herbs and documentary paintings by plant explorers to the teaching tools used and studies done by Wellesley College and Friends of Horticulture students, botanical illustration has been vital in furthering knowledge. This companion exhibit highlights the use of botanical imagery in the study and communication of scientific concepts. Visitors are encouraged to visit actual and related specimens of both the Global Flora and Art in Science exhibit’s featured plants in the Ferguson Greenhouses and outdoor gardens, which include: pitcher plants, orchids, several Arum species, tropical Rhododendron, and an entire house devoted to ferns. http://www.wellesley.edu/WCBG/Welcome/welcome.html

Friday, October 7

Teacher Workshop: Exploring the Surreal Worlds of Kay Sage and Yves Tanguy

with Nancy Wallach, Director of Curatorial Affairs, Katonah Museum of Art

Join us on the eve of our Fall Opening for an exclusive behind-the-scenes tour of the traveling exhibition Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy, a groundbreaking exhibition which features approximately 25 paintings along with selected ephemera by each artist, provides unprecedented access to the couple's intertwined artistic and personal lives.

Space limited; RSVP to Kelley Tialiou
t 781.283.2175 | e ktialiou@wellesley.edu

Wednesday, October 12

Wine: A Matter of Life and Death, A John Varriano Lecture

John Varriano will examine two aspects of the cultural history of wine: its central role in theories of medicine from ancient Greece to the present and its changing meaning over the ages in artistic and literary meditations on the afterlife.
Thursday, October 13

**Globe previews new “The Reveal” sculpture installation**

Award-winning Boston Globe videographer David Ryan previews the new installation “The Reveal: Sculpture from the Davis Collections.” Works on view range from 1900 to 2006, from Rodin to Shonibare, and include Arp, Bertoia, Hepworth, Soto, Nevelson, Oldenburg, Kienholz, Butterfield, and Stella among others. Join us for the opening on Wednesday, Oct 19 from 5-7 pm!

For more about “The Reveal,” click here.

Friday, October 21

**Join us for Family Day @ the Davis – Oct 22 at 11am**

Play like the Surrealists and be among the first to see the new fall exhibitions! Tomorrow at 11 am!

Held in conjunction with the special exhibition Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy, Family Day invites young visitors to explore the works on view and then immerse themselves in the Surrealist creative process through collaborative word and picture games. Fun activities, based on the creative accident, include “calligramme” (poems in which words take the shape of an object), “coulage” (sculptures created by pouring hot materials into cold water), and “cubomania” (images cut up into squares and rearranged to create nonsensical compositions).

Tuesday, October 25

**Public Tour of Global Flora: Botanical Imagery and Exploration**

Please join us for a tour on Thursday, Oct. 27 of the Margaret C. Ferguson Greenhouses, followed by a tour of the special exhibition Global Flora: Botanical Imagery and Exploration at the Davis. The tours will examine rare specimens growing in the greenhouses and botanical illustration on view at the museum.
Thursday, October 27

**“Surrealism is all in the family in Wellesley exhibit” – Metrowest Daily News review**

“Surrealism is all in the family in Wellesley exhibit” say the Metrowest Daily News’ Chris Bergeron in his review of the “groundbreaking” Double Solitaire exhibition on view through January 15. He continues, ”Through courtship, 15 years of marriage, death and beyond, painters Kay Sage and Yves Tanguy have been regarded as the premier surrealist couple whose menacing dreamscapes raise fascinating questions about the creative dynamics of their life together.” Read more at Metrowest Daily News.

Thursday, October 27

**Dazzling ‘Global Flora’ at Wellesley showcases talented scientific artists**


Reviewer Chris Bergeron continues, “Fusing horticulture and fine art, Isabella Kirkland paints still lifes of fabulous complexity, precisely depicting scores of species in an interwoven web of biodiversity of Edenic sublimity. Viewing lifesize images from her “Taxa” series at Wellesley College is like seeing the Amazon rainforest close up through a native’s eyes. The six prints in Kirkland’s 2007-2008 series are the seeming heart of “Global Flora,” a just-opened exhibit of dazzling craft and beauty at the Davis Museum and Cultural Center.”

Read more at Metrowest Daily News

Friday, November 11

**Brunch and Tour of Double Solitaire**

Join us this Sunday, Nov. 13 at 1pm for a guided tour of Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy.

The tour, which is free and open to the public, will be preceded by a brunch at the Wellesley College Club. To make reservations for the brunch, contact the Wellesley College Club at 781.283.2700 or wcc@wellesley.edu.

Friday, November 11

**Wine: A Matter of Life and Death**

Wine lovers, take note! On Monday, Nov. 14 at 4:30pm, John Varriano, Professor Emeritus of Art at Mt. Holyoke College, delves into the cultural history of wine: its role in theories of
From ancient Greece to the present, and its changing meaning in artistic and literary meditations on the afterlife.

From celebrations of Bacchus in ancient Rome to the Last Supper and casual dinner parties, wine has long been a key component of festivities, ceremonies, and celebrations. Made by almost every civilization throughout history, in every part of the world, wine has been used in religious ceremonies, inspired artists and writers, been employed as a healing medicine, and, most often, sipped as way to relax with a gathering of friends.

Yet, like all other forms of alcohol, wine has also had its critics, who condemn it for the drunkenness and bad behavior that arise with its overconsumption. Wine can render you tongue-tied or philosophical; it can heal wounds or damage health; it can bring society together or rend it.

Sponsored by the Davis Museum, the Friends of Horticulture, and the First-Year Seminar Program, in conjunction with the Wellesley course, The Art and Science of Food in Italy in from the Renaissance to the Slow Food Movement, and the exhibition, Global Flora: Botanical Imagery and Exploration.

Science Center Room 278

Tuesday, November 15

**Arts Fuse review of Global Flora**

“Flowers as the work table of the imagination” writes The Arts Fuse critic Grace Dane Ma- zur. Read her fascinating review of Global Flora.

Tuesday, November 15

**Boston Globe on Double Solitaire**

“Captivating,” says The Boston Globe’s art critic Cate McQuaid in her review of Double Soli- taire. Read “From separate quarters to a rare dual show – Arts – The Boston Globe.”

Thursday, November 17

**Davis awarded Massachusetts Cultural Council Grant**

The Davis has been awarded a $165,000 grant from the Massachusetts Cultural Council to be used towards upgrading the museum’s security system.

Governor Deval Patrick today announced $7.4 million in grants from the Massachusetts Cultural Facilities Fund to support building projects for nonprofit arts, heritage, and science organizations across the Commonwealth.

A full list of the 2011 Massachusetts Cultural Facilities Fund grant recipients here.
Wednesday, November 23

**Global Flora video tour**

Take a guided video tour through the Global Flora exhibition with Elaine Mehalakes, Kemper curator of academic programs, Kristina Jones, who directs the college’s Botanic Gardens, and Ruth Rogers, who curates the Clapp Library Special Collections.

Global Flora features 28 paintings, prints and drawings of flora and fauna from around the world made by explorers, naturalists and artists over the last five centuries.

Here’s the link to the video: http://youtu.be/UjGJUPpfNS0

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Tuesday, December 6

**Global Flora extended until Feb 26**

Global Flora: Botanical Imagery and Exploration has been extended until February 26, 2012!

Learn more about the works on view by going on a virtual gallery walk with exhibition curator Elaine Mehalakes, Botanic Gardens director Kristina Jones, and Special Collections curator Ruth Rogers.

Global Flora: Interdisciplinary Gallery Tour

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Monday, December 12

**Interview with the curators of Double Solitaire**

Hear Double Solitaire curators Jonathan Stuhlman and Stephen Robeson Miller in conversation with NPR host Mark Lynch. The program aired on Worcester’s WICN and is available as a podcast on station’s website, wicn.org/podcasts.

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Tuesday, December 20

**ArtsEditor:features:Inseparable Pairs**

“Double Solitaire features an excellent collection of Surrealist paintings, providing a crucial window into the culture and politics surrounding art communities during the era of World War II,” writes ArtEditor reviewer Melissa Woods. On view at the Davis until January 15,
2012 — don’t miss it!

ArtsEditor: features: Inseparable Pairs
www.artseditor.com

Double solitaire is a single-person game played in the company of another two people seated at the same table, each negotiating with his own set of cards, luck of the draw, and strategy. Their 52-card sets, though, are dealt by shuffling together two separate decks, and the game is competitive thus,...