Tuesday, January 10


The Pace Gallery, 534 West 25th Street

Tuesday, January 10

**Behind the scenes tour at the National Gallery with Sarah Fisher ’67**

Tuesday, January 10

**Tour of di Rosa Art Preserve in Napa, followed by lunch at Boon Fly Café**

Friday, January 20

**Radcliffe Bailey’s Memory as Medicine open Feb 15**

“Radcliffe Bailey: Memory as Medicine” opens February 15, 2012

Internationally known Atlanta-based artist Radcliffe Bailey explores American history and memory to encourage healing and transcendence through art. The exhibition features 30 works that range in scale from grand to intimate, including installations, paintings, sculptures, works on paper, and modified found objects.

WELLESLEY, Mass. – The Davis Museum at Wellesley College presents the Northeast premiere of Radcliffe Bailey: Memory as Medicine, the most comprehensive examination of works by the artist to date. The exhibition highlights Bailey’s ongoing experimentation and improvisation with different forms that draws inspiration from African art, his family’s past, world history and jazz. On view February 15 through May 6, 2012 in the Bronfman, Chandler, Jobson and Tanner Galleries, the exhibition is free and open to the public.

“Memory as Medicine underscores the Davis’ continued commitment to introducing internationally known contemporary artists to the Boston area,” says Lisa Fischman, the Davis’ Ruth Gordon Shapiro ’37 Director. “Bailey’s art, informed by a strong social and historical consciousness and solidly grounded in family and community, combines a rich, narrative content with a high-level of abstraction and poetic resonance to explore questions of history and memory. The Davis is honored to present his work, and on a personal level, I’m thrilled to reconnect with Radcliffe since our shared days in Atlanta.”
Through exploration of the past, the present, and the unknown, Bailey layers meaning into his art by layering objects. Combining two and three-dimensional forms, he uses various mediums and scale to create a diverse and engaging collection of art. Mixed-media paintings and installations incorporate objects steeped in history, including tintypes of distant family members, African sculptures, disassembled piano keys and Georgia red clay. These items suggest stories of the black Atlantic diaspora and migrations more universal and spiritual, and harmonize an intuitive balance of world history and familial memory. The works make visual connections between art and life, people and places, and ancestors and their descendants.

“Whenever you’re sick, you go to the medicine cabinet. For me, I go to memory. The idea of memory heals me and takes me to another place,” said Bailey, explaining the title of his exhibition. “Growing up, I spent a lot of time with my grandparents and other family members and I feel like that’s lost in most families today. In my art, I try to restore some of the lost kinship between people.

OBJECTS ON VIEW

The exhibition presents Bailey’s work by looking at three main themes: “Water,” “Blues” and “Blood.” Works included in the “Water” group feature the artist’s references to the Black Atlantic as a site of historical trauma as well as an artistic and spiritual journey. “Blues” highlights works that illustrate the importance of music as a transcendent art form, including Bailey’s 1999 painting “Transbluesency,” which refers to a book of poems by Amiri Baraka and echoes the “Blues” theme. The third theme, “Blood,” features works focusing on the ideas of ancestry, race, memory, struggle and sacrifice. This section further explores the artist’s engagement with African sculptures in tandem with his investigation of his own family’s DNA.

HIGHLIGHTS

Memory as Medicine features Bailey’s monumental Windward Coast, a monumental sculptural installation that shapes wooden piano keys from more than 400 pianos into undulating waves. A lone head, painted glittery black, bobs in this expanse. The work of art, which the New York Times calls “a star attraction” among the thirty-five pieces presented, refers to the African slave trade, to water, blues and blood, and evokes musicality, human transcendence and survival.

In 2006, Bailey learned his family’s ancestral links to the Mende people of Sierra Leone. This inspired the smallest, most intimate work he ever created—a miniature drawing done in ink and coffee on a piece of sheet music that features a Mende mask framed within a tiny red-velvet lined, 19th-century tintype case, as though a family portrait. This work is on view in the exhibition alongside more recent works, including a new sculpture that has the smooth, curvilinear forms of Mende masks. It is made of wood and was repeatedly rubbed with finishing wax in a daily studio ritual. Minus the functional purpose of Mende masks, this work becomes a Brancusi-esque objet d’art, an inscrutable prop for a Neo-Dada-style, contemporary art world performance.

At the core of the exhibition is Bailey’s “medicine cabinet sculptures.” Their contents include a broad range of culturally charged objects, imagery and raw materials, from indigo powder to tobacco leaves to Georgia red earth. Just as Kongo minkisi sculptures from central Africa contain healing and protective medicine within mirrored packets, the socially cathartic contents of Bailey’s medicine cabinet sculptures are deeply recessed under reflective, tinted glass. These sculptures were conceived to link the too often disconnected histories of peoples of Africa and the African Diaspora and to emphasize collective experiences.
A number of works in the exhibition highlight the artist’s practice of animating his work with large-scale photographic reproductions of black-and-white prints given to him by his grandmother as well as historic photos he collects, in order to place African Americans at the center of both American and world history. “I am interested in an Africanism that permeates our contemporary world but goes unnamed and is not talked about or fully addressed culturally,” stated Bailey. “I am interested in the impulse of that mysterious African force that propels black people wherever they are in the world.”

Curated by Carol Thompson, Fred and Rita Richman Curator of African Art, with Michael Rooks, Wieland Family Curator of Modern & Contemporary Art, Radcliffe Bailey: Memory as Medicine is organized by the High Museum of Art in Atlanta. It is made possible by the National Endowment for the Arts as part of “American Masterpieces: Three Centuries of Artistic Genius.” Additional support is provided by the Lubo Fund and the Radcliffe Bailey Guild.

The presentation and related programs at the Davis are generously supported by Wellesley College Friends of Art, the Constance Rhind Robey ’81 Fund for Museum Exhibitions, and the Betsy Patterson Colburn Endowed Fund for Davis Museum Program Support.

A full-color catalogue accompanies “Memory as Medicine,” featuring essays by Carol Thompson, Michael Rooks, Edward S. Spriggs, René Paul Barilleaux and Manthia Diawara, with a foreword by High Museum Director Michael E. Shapiro.

RADCLIFFE BAILEY

The New York Times describes artist Radcliffe Bailey’s shimmering, shape-shifting works as being fueled by an exploration of “Black Atlantic culture, the vital, nurturing, agitated link between Africa and the Americas.”

Born in 1968 in Bridgeton, New Jersey, Radcliffe Bailey moved to Atlanta when he was four years old. Growing up, his interest in art was piqued by visits to the High and the art classes he took at the Atlanta College of Art. As a teenager Bailey, who grew up in Hank Aaron’s neighborhood in Atlanta, pursued his early love of baseball and played semi-pro for a year. He ultimately decided he was too small for his position as catcher and followed his mother’s vision for him by enrolling at the Atlanta College of Art, where he earned his Bachelor of Fine Arts degree in 1991.

In 1996, Bailey gained acclaim for his large-scale mural “Saints,” a commission for Atlanta’s Hartsfield-Jackson International Airport for the 1996 Summer Olympics in Atlanta. “Saints” remains on view, welcoming travelers entering the airport at International Terminal E. From 2001 to 2006 Bailey taught at the Lamar Dodd School of Art at the University of Georgia. In 2004, he received a Joan Mitchell Foundation Grant and was a visiting faculty member of Skowhegan School of Painting and Sculpture in 2006.

Bailey’s work is represented in leading museum collections including the Metropolitan Museum of Art, New York; the Smithsonian Museum of American Art and the Corcoran Gallery of Art, Washington, D.C.; San Francisco Museum of Art; the Museum of Fine Arts, Houston; the Nelson-Atkins Museum of Art, Kansas City; the Art Institute of Chicago; and the High Museum of Art, Atlanta.

EXHIBITION EVENTS

Opening Celebration
Wednesday, February 15 | 5 pm to 7 pm
Davis Lobby and Galleries
Free

Join us to welcome Radcliffe Bailey to the Wellesley College campus, and celebrate the presentation of his extraordinary exhibition, Memory as Medicine.

Film Screening
Space is the Place (1974)
Wednesday, February 29 | 6 pm
Collins Cinema
Free

Sun Ra— a free-jazz keyboardist, space-age prophet, and the star of the film— is one of Radcliffe Bailey’s favorite musicians. In this film, Sun Ra and his spaceship land in Oakland, having been presumed lost in space. With Black Power on the rise and the fate of the Black race at stake, Sun Ra disembarks from his spaceship and proclaims himself the “alter-destiny,” with a mission to rescue and redeem his people. Space is the Place is a portrait of the complex persona and “cosmic” philosophies that made Sun Ra a pioneer of afro-futurism.

Co-sponsored by the Music Department and The Susan and Donald Newhouse Center for the Humanities.

Conversation with the Artist
Wednesday, March 28 | 5 pm
Collins Cinema
Free

Radcliffe Bailey is joined by Carol Thompson, exhibition curator and Fred and Rita Richman Curator of African Art at the High Museum of Art, Atlanta, and Lisa Fischman, Ruth Gordon Shapiro ’37 Director of the Davis, for a lively conversation on the artist’s work.

Lecture: Nikki A. Greene on Radcliffe Bailey’s Soundscapes
Wednesday, April 18 | 6 pm
Collins Cinema
Free

Nikki A. Greene, Mellon Postdoctoral Fellow in Art History & Africana Studies, explores the harmony between music and visual art within African American culture. While countless artists call on inspiration from various musical forms, especially blues and jazz, Radcliffe Bailey creates original compositional “riffs” that not only incorporate rhythms and beats structurally, but also transform materials and space (meta)physically as part of his distinctive visual-aural language and style.

Family Day at the Davis: Memory in Mixed Media
Saturday, April 21 | 11 am – 1 pm
Davis Lobby and Galleries
Free

Inspired by Radcliffe Bailey: Memory as Medicine, this Family Day examines memory — personal and collective — as a source of inspiration in art making. Young visitors will participate in an interactive exploration of Bailey’s work, with its vibrant colors, unusual materials, dynamic compositions, and rich narratives, followed by art projects based on appropriation, accumulation, and layering. Focusing closely on Windward Coast, an in-
stallation likened to the sea, we investigate the recurring piano keys in Bailey’s work. Light refreshments served.

Wednesday, February 8
**ARTFORUM features Memory as Medicine**

International contemporary art magazine ARTFORUM features Radcliffe Bailey’s “Memory as Medicine” in their U.S. Museum previews...Read it here!

Thursday, February 16
**WBUR on Radcliffe Bailey**

WBUR’s Anthony Brooks talks with artist Radcliffe Bailey on Radio Boston about his exhibition at the Davis and says, “It’s hard to sum up the work of sculptor Radcliffe Bailey, but given the artist’s inclination to improvising with memory, history, and stories, jazz comes to mind.” Listen here.

Thursday, February 23
**Regular member event: “Shifting Paradigms in Contemporary Ceramics: The Garth Clark and Mark Del Vecchio Collection”**

A tour with Cindi Strauss, Curator, Modern and Contemporary Decorative Arts and Design

The Beck Building, Museum of Fine Arts, Houston

Thursday, February 23
**Regular member event: A visit to the Isabella Stewart Gardner Museum**

Friends of Art will host a private, docent-led tour of the new and newly renovated Isabella Stewart Gardner Museum, followed by an optional pay-your-own-way luncheon in the Museum’s new cafe.

Thursday, February 23
**Tour and presentation on the restoration of Millicent Rogers’ 1937 Delage Aerosport at**
**Cooper Technica**

Friday, February 24

**Globe reviews Memory as Medicine**

Boston Globe’s Sebastian Smee reviews Memory as Medicine – in “Radcliffe Bailey looks back to move forward” saying the artist “explores the Middle Passage in the impressive ‘Memory as Medicine’ show at Davis Museum. What stands out above all else is the jazzy, improvisational inventiveness of his work, each piece’s extraordinary richness of connotation.” Read the full review here.

Monday, March 5

**At Home and Abroad Symposium**


**SYMPOSIUM SCHEDULE**

Saturday, March 10, 2012

Collins Cinema, Davis Museum, Wellesley College, Wellesley, MA

8:30    Registration
9:00    Welcome


    April Masten, Associate Professor, American History, SUNY Stony Brook

9:45 – 11:00  Promoting Travel and Art

    “From the White Mountains to the Alps and Back Again: New England Women Artists at Home and Abroad”

    Nancy Siegel, Associate Professor of Art History, Towson University, Towson, MD

    “The Women’s Rest Tour Association of Boston and the Promotion of Transatlantic Travel for Nineteenth Century Women”

    Elizabeth Bischof, Assistant Professor, History Department, University of Southern Maine

    “A Campaign for the Starving Artist: Margaret Fuller and the Arts in America”
Erika Schneider, Assistant Professor, Framingham State College, Framingham, MA,

11-11:15 Break

11:15-12:30 European Encounters

“The New England Woman Abroad as an Allegory of American Cultural Innocence”

Emily Burns, PhD Candidate, Washington University, St. Louis, MO

“Anne Whitney in Rome: A Colonial Encounter”

Melissa Dabakis, Professor, Department of Art and Art History, Kenyon College

“Marcia Oakes Woodbury, Painting Womanhood”

Annette Stott, Professor, Art History Dept., University of Denver, Denver, CO

12:30-2:00 Lunch

2:00-3:15 Domesticating the Exotic

“Isabella Stewart Gardner’s Vagabond Map: Fenway Court as Transgressive Aesthetic Cartography”

Paul Fisher, Assistant Professor, American Studies Program, Wellesley College

“Cultures Crude and Strange: Early-Twentieth Century Ethnocentrism in the Photography Of Edith Barry”

Cynthia Walker, Curator, Brick Store Museum, Kennebunkport, ME

“At Home with the Domestic: The Travel Sketches of Eleanor Manning”

Ricki Zinni Sablove, PhD Candidate, Art History, Rutgers University

Reception Immediately Following, Davis Museum Lobby

Thursday, March 15

**With a French Accent Opens March 14**

“With a French Accent,” a groundbreaking collaboration between the Davis and the American Antiquarian Society, will be on view through June 3. The exhibit was recently featured on The Boston Globe’s To Do List, and in the international online art newspaper Art Daily.
“Art21” features El Anatsui at the Davis

Art21’s “Change” episode featuring El Anatsui’s retrospective at the Davis airs on PBS Friday, April 13 at 9 p.m. The series continues with new episodes each Friday during April and May. Check local listings.

The Davis Museum, in partnership with Art21 as part of its Access ’12 initiative, presented a sneak preview in advance of the premiere of the sixth season of Art in the Twenty-First Century, the Peabody-Award winning prime time national PBS television series focused exclusively on contemporary art. Held on Wednesday, April 11 at 6pm in Collins Cinema, the event was free and open to the public.

The Davis Museum will be screening Episode 1, titled “Change,” that was filmed at Wellesley College during the installation of the El Anatsui retrospective exhibition, “When I Last Wrote to You about Africa,” in March 2011. The episode features artists who bear witness, through their work, to transformation – cultural, material, and aesthetic – and actively engage communities as collaborators and subjects. Along with El Anatsui, artists Ai Weiwei and Catherine Opie are featured.

Art21 Access ’12 is an international screening initiative created to increase knowledge of contemporary art, ignite dialogue, and inspire creative thinking through hundreds of public screenings and events that tailor the ideas presented in the series to the interests and concerns of local audiences. The season premieres on PBS April 13th with a new episode each Friday during the April and May at 9 pm (check local listings). Through in-depth profiles and interviews, the four-part series reveals the inspiration, vision and techniques behind the creative works of some of today’s most thought-provoking artists.

Art21 Access ’12 events, hosted by museums, schools, libraries, art spaces, community centers and universities, worldwide, are presented in partnership with the Arts Business Council, Emerging Leaders of New York Arts, National Guild for Community Arts Education, and the YMCA. An updated list of Art21 Access ’12 events and venues worldwide can be found at art21.org/access.


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Tuesday, April 17

Nikki A. Greene riffs on Radcliffe Bailey

Hear Nikki A. Greene riff on Radcliffe Bailey’s Soundscapes on Wednesday, April 18 at 6pm in Collins Cinema

This lecture by Nikki A. Greene, Mellon Postdoctoral Fellow in Art History & Africana Studies, explores the harmony between music and visual art within African American culture. While countless artists call on inspiration from various musical forms, especially blues and jazz, Radcliffe Bailey creates original compositional “riifs” that not only incorporate rhythms and beats structurally, but also transform materials and space (meta)physically as part of his distinctive visual-aural language and style.
Family Day at the Davis

‘Family Day at the Davis: Memory in Mixed Media’ is Saturday April 21 at 11am in the Davis Lobby and Galleries

Inspired by Radcliffe Bailey: Memory as Medicine, this Family Day examines memory — personal and collective — as a source of inspiration in art-making. Young visitors will participate in an interactive exploration of Bailey’s work, with its vibrant colors, unusual materials, dynamic compositions, and rich narratives, followed by art projects based on appropriation, accumulation, and layering. Focusing closely on Windward Coast, an installation likened to the sea, we investigate the recurring piano keys in Bailey’s work. Light refreshments served.

Wednesday, April 18

Meadmore sculpture installed

Clement Meadmore’s “Upsurge” is the newest addition to our outdoor sculpture!

Wellesley College is the new home for Clement Meadmore’s monumental steel sculpture Upsurge. Characteristic for its fusion of geometry and fluidity, the work—which stands 20 x 13 x 8 feet and weighs nearly 1500 pounds—is sited between Diana Chapman Walsh Alumnae Hall and the Davis Parking Facility, on a small curved grassy landscape feature located near the College’s Route 135 main entrance. The sculpture was installed on Friday, April 13.

Upsurge comes to Wellesley through the generosity of Bob and Lynn Johnston ’64, who is a member of the College’s board of trustees. The Johnstons also donated Mozart, a sculpture by Kenneth Snelson that is sited near the Science Center, to the College in 2008.

Meadmore, a native of Australia who moved to the United States in the 1960s, was renowned internationally for his massive outdoor pieces made of square-sided steel beams bent or coiled into sinuous forms. Monumental in scale, his sculptures can be found on college campuses, at corporate headquarters, and in the collections of major museums around the world.

At the time of his death in 2005, The New York Times wrote:

With their stark power and smooth, black-painted surfaces, Meadmore’s sculptures combined Minimalism’s devotion to pure geometric form with the evocative powers of Abstract Expressionism. They were also influenced by the rhythms and improvisational quality of jazz, an art form he passionately admired. His best pieces were studies in line, form, movement and balance, played out at epic scale.
Many of his sculptures are so large they are meant to be walked around, ducked under, perhaps even sat in, and are heavy enough to be installed by crane. Still, they have a dynamic quality that belies their heft: Some appear to soar weightlessly into space while others have the pent-up energy of coiled springs.

About the Artist

Clement Lyon Meadmore was born in Melbourne, Australia, on February 9, 1929. At the Royal Melbourne Institute of Technology, he studied aeronautical engineering before switching to industrial design. In the 1950s, while working as a furniture designer, he made his first welded sculptures.

In 1963, Meadmore resettled in New York, where he came under the influence of the painter Barnett Newman. Inspired in part by Newman’s uninterrupted expanses of saturated color, Meadmore gradually renounced the more open, airy sculpture that Picasso and his followers had made de rigueur. Meadmore’s work, by contrast, helped signal sculpture’s renewed concern with denser forms.

His work is displayed on the campuses of Columbia University, Middlebury College, and Princeton University and at the Empire State Plaza in Albany, and is part of the permanent collections of the Metropolitan Museum of Art, the Art Institute of Chicago, the National Gallery of Australia, and other institutions. He wrote several books, including How to Make Furniture Without Tools (Pantheon, 1975) and The Modern Chair: Classic Designs by Thonet, Breuer, Le Corbusier, Eames and Others (Dover, 1997). His work was the subject of a book by Eric Gibson, The Sculpture of Clement Meadmore (Hudson Hills Press, 1994).

Although his sculpture was often described as gestural, Meadmore was adamant that it did not depict anything or even stand for anything. His art was about the possibility of form, and only that.

“I’m not interested in metaphors of infinity or of anything else,” he told Time magazine in 1971. “I have to start with a real object, a thing—and then try to let it transcend its physicality.”

A documentary on Meadmore’s life and work is in development, and can be previewed online.

Friday, April 27

Live-Draw Performance on the Davis Plaza

A Live-Draw Extravaganza featuring animated projections by visiting artists Jenny Schmid and Ali Momeni in collaboration with the students from classes taught by Wellesley College studio art faculty David Teng Olsen and David Kelley was held on the Davis Plaza on Friday, April 28. Presented in conjunction with the exhibition Jenny Schmid and Ali Momeni: The Department of Smoke and Mirrors, on view in the Joan Levine Freedman ’57 and Richard I. Freedman Gallery until June 3, 2012.

The Department of Smoke and Mirrors (DSM) is a meditation on the effects of contemporary media on our collective and individual relationship with contemporary political dis...
course and action. This work draws on the spectacle of journalistic firepower that hijacks today’s politics: from Washington and Wall Street, to the network of satellites and screens that report, to the protests that Occupy, the whole world is watching what a few of us are producing. DSM is comprised of a scroll augmented with mapped projections, and faced by surveillance cameras which feedback into the projection, causing repetition and distortion of the image. This project investigates the relationship between authority, protest, the lens and the screen. The rhizome of surveilled objects and subjects in this work reflects on a culture where there is no time or distance separating the artifact, from the experience, from the spin.

The Department of Smoke and Mirrors includes animated video projections onto a vellum scroll hanging from the ceiling with eight surveillance cameras on the opposite side, set to feed and re-feed into the image source of the projectors. This animation includes a parade of sprinting demons, crowds responding chaotically and images from recent protests. The audience can walk through the spectacle, causing even further video distortion chaos as the surveillance cameras read and the software loops and layers their physical interference with the spectacle.

Tuesday, May 8

Summer Hours 2012

Starting on Tuesday, June 5, the Davis galleries will operate on summer hours:
Tuesday – Friday 12-4 pm
Our normal schedule will resume on Tuesday, September 4, 2012.

Friday, May 18

International Museum Day!

Happy International Museum Day to lovers of museums everywhere! (Check out Davis Director Lisa Fischman’s recent commentary on the current art market–featured in the Wellesley College Daily Shot today –  http://new.wellesley.edu/news/stories/node/25372.)
Tuesday, June 5

**Monet’s Garden: Curator-led tours at The New York Botanical Garden**

Please join the New York Wellesley Friends of Art for a special visit to The New York Botanical Garden to see Monet’s Garden, a stunning tribute to the celebrated French Impressionist and the gardens that inspired his art.

**Questions:**

Danielle Mund  
Email: NewYorkFoA@gmail.com  
Phone: 917-699-9077

Tuesday, June 5

**ARTFORUM reviews “Memory as Medicine”**

International contemporary art magazine ARTFORUM’s Summer 2012 issue features Francine Koslow Miller's wonderful review of “Radcliffe Bailey: Memory as Medicine”

Thursday, June 14

**Davis Welcomes 2012 Summer Interns**

This June the Davis is pleased to welcome eight Wellesley College students and recent graduates from across the country as the 2012 summer interns. Claire McRee ’12 (Lancaster, PA), Darcy Kupferschmidt ’12 (Philadelphia, PA), Michaela Haffner ’14 (San Antonio, TX), Quinn Refer ’14 (Glen Ellyn, IL), Sarah Heveron-Smith ’12 (Rochester, NY), Shannon Smith ’13 (Rochester, NY), Camila Connolly ’13 (Newburyport, MA), and Kristina Bracero ’14 (Orlando, FL) will spend ten weeks at the Davis working in a variety of departments including curatorial, technology, collections management and development.
Kristina Bracero, a second-year intern, serves as Internship Coordinator this year, planning group trips to museums and galleries and organizing lectures and meetings with arts professionals. “I am so honored and excited to be given the opportunity to come back this year as the Internship Coordinator. It’s going to be a fantastic summer,” says Bracero.

Launched in 2003, the Davis Museum Summer Internship Program offers students the opportunity to participate in everything from researching works of art and helping with special projects to art conservation and collections management. This summer, interns look forward to assisting with upcoming exhibitions, researching potential acquisitions, working in the print vault, and participating in a full inventory of the Davis collections, among other activities.

The internship provides comprehensive museum experience and gives interns the opportunity to work directly with Davis Museum staff as well as on self-directed projects. This is an opportunity for students to learn marketable skills, gain an extensive insight into museum operations, and acquire an overview of museum practices and policies. Interns also receive professional guidance through dialogue with professionals and experts in the art world from both the Davis and other cultural institutions. Each summer, interns leave the Davis with a broader understanding of the museum field and the potential careers available to them in the art world.

Friday, July 6

**Sebastian Smee’s Frame by Frame e-book**

A new e-book of Pulitzer Prize-winning art critic Sebastian Smee’s popular “Frame by Frame” columns is now available from The Boston Globe, offering an up-close look at dozens of stimulating works of art – including three works at the Davis! Listen to Mr. Smee speak about the Davis’ Perez-Maldonado ex-voto and other works in New England museums with WBUR’s Radio Boston Adam Ragusea.

Thursday, August 9

**August Artwork of the Month**

Summer intern Claire McRee ’12 selected an 1830s coverlet by A. A. Gordy as the August Artwork of the Month! Check it out: https://www.davismuseum.wellesley.edu/explore-the-collection/artwork-of-the-month.

Tuesday, September 4

**A Generous Medium opens Sept. 12**

“A Generous Medium, Photography at Wellesley 1972-2012” opens next Wednesday, September 12! Join us to celebrate our community, our collaborators in creating this landmark exhibition and the remarkable collection that it honors!

In this image from the exhibition, Andy Warhol uses the instantaneity of the Polaroid image to capture superstar Diana Ross in an unguarded moment, celebrating her beauty and glamour while highlighting her fragility.
OPENING CELEBRATION

Keynote Address: Eugenia Parry
5:00 – 6:30 pm
Collins Cinema

Reception
6:30 – 8:00 pm
Davis Lobby and Galleries

Alex Brown: The Pop Up Photo Booth
6:00 – 8:00 pm
Davis Plaza

Photographer Alex Brown was born in Hong Kong, raised in London and currently lives in New York. His work has been featured in major publications, including Elle, Vice, Soma, Slam and Trace. To celebrate the opening of A Generous Medium, Brown brings his most recent project—a tented photo booth in which he conducts five-minute portrait sessions—to the Davis!

Monday, September 10

It’s a generous medium, photography

“It’s a generous medium, photography.”
- Lee Friedlander

The title of our upcoming photography exhibition is taken from a quote by Lee Friedlander. One of the extraordinary photographers of our time, Friedlander (who is also the father of alumna Anna Friedlander-Roma ’84), recognizes the elastic capacity of the medium to exceed expectation, to capture more and to accrue meaning beyond any particular intention.

Friedlander’s “New York City, 1974” print was a gift of Friedlander-Roma in 1991. Come see it at the Davis! Opening reception is Wednesday, September 12 from 5-8pm.

It’s one of more than 100 images on view in “A Generous Medium,” from William Henry Fox Talbot’s Oriel Window at Lacock Abbey, (a print from one of the oldest photographic negatives in existence) to the contemporary works of Cindy Sherman and James Casebere (acquired to celebrate this major exhibition), and photographs by some of history’s most iconic image makers—Ansel Adams, Berenice Abbott, Diane Arbus, Eugène...

Serendipitously, Freidlander has a big show this fall at the Pace/ MacGill gallery in New York and this week’s New Yorker features a spread of his “Mannequin” series (nyr.kr/Q391Sk)!

Saturday, September 22

**Photogs on Film: Susan Meiselas**

Join us this Sunday, September 23 at 3:00 pm for our Photogs on Film Series’ first event.

Renowned photojournalist Susan Meiselas will introduce the screening of her documentary “Pictures from a Revolution” (dir. Meiselas, 1991) in Collins Cinema. Richly suffused with context and color, the film catches up with the places and people behind Meiselas’ iconic photographs of war-torn Nicaragua in the late 70s and 80s. A lively Q&A will follow.

Rigorous, hard-hitting yet deeply personal and compassionate” – Los Angeles Times

Wednesday, October 17

**Provisional Aesthetics, Rehearsing History**

**Opens October 17**
Provisional Aesthetics, Rehearsing History, an exhibition bringing together for the first time in the region Phil Collins, An-My Lê, and Danh Vo—three critically acclaimed international artists whose work complicates the realism associated with photography and video opens today! A project of the Babson-Olin-Wellesley collaboration, the exhibition is on view through January 11.

Friday, October 19

**Davis Museum mourns loss of Ruth Gordon Shapiro ’37**

The Davis and entire Wellesley community mourn the recent loss of Ruth Gordon Shapiro ’37. Her philanthropy, undertaken with her husband Carl, had an enormous impact on institutions in our area, including of course Wellesley and the Davis.

Among Mrs. Shapiro’s favorite educational institutions was her alma mater, Wellesley, where her gifts support the arts and music. She endowed the director’s position at the Davis.

“We remember Ruth as a kind and generous woman, whose passion for Wellesley and whose commitment to giving back to her alma mater — and to all of the organizations in which she believed — inspires us all,” Wellesley College’s president, H. Kim Bottomly, said in a statement.

Read the Boston Globe’s tribute to Ruth Shapiro, who died October 14, 2012 at the age of 95.

Memorial donations may be made to the Ruth Gordon Shapiro Museum Directorship Fund at Wellesley College, 106 Central St., Wellesley, MA 02481; to the Boston Symphony Orchestra at 301 Massachusetts Ave., Boston, MA 02115; to the Joslin Diabetes Center, One Joslin Place, Boston, MA 02115, or the Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115.

Wednesday, October 24

**“Photography Now” talk 10/24 at the Newhouse**
Tuesday, October 30

**Provisional Aesthetics: Lecture & Opening Reception**

**New date and time for An-My Lê Lecture and Reception! Dec. 3 at 5pm.**

Vietnamese-American photographer and video artist An-My Lê, gives a talk at the Davis on Monday December 3 at 5:00 pm, reception at 6:30pm. Lê continues the traditions of large-format war and landscape photography associated with earlier photographers, Mathew Brady and Timothy O’Sullivan, with a focus on young women in military service. In addition to the Davis exhibition, selections from the artist’s Small Wars series will be on view in the Babson College Hollister Gallery, November 5 to January 10.

Reception in the Davis lobby follows the artist’s lecture. Please note this talk has been rescheduled from November 5.

Provisional Aesthetics: An International Visiting Artist Lecture Series is a Mellon Presidential Innovation Project, organized by David Kelley, Associate Professor of Photography in the Art Department at Wellesley, for the Babson-Olin-Wellesley three-college consortium. The lecture series presents three acclaimed artists whose practices have a provisional, propositional, and spontaneous character.

Friday, November 2

**Abelardo Morrell on Hitchcock’s “Vertigo”**

Photographer Abelardo Morrell introduces a screening of Hitchcock’s “Vertigo,” this Sunday Nov. 4, part of the Photogs on Film Series held in conjunction with “A Generous Medium: Photography at Wellesley, 1972-2012.” Discussion following the film.

Thursday, November 8

**Lorraine O’Grady Lecture and Celebratory Event**

Internationally recognized artist and writer - and Wellesley alumna – Lorraine O’Grady ’55, visits Wellesley on Thursday, November 15 to celebrate the opening of her archive to researchers around the world. O’Grady’s collection is the first major acquisition of alumnae papers at the Wellesley College Archives.

This event is free and open to the public. Talk at 5pm in Collins Cinema. Reception at 6pm in the Davis lobby.

A Boston native, Lorraine O’Grady is best known for conceptual installation and performance art that explores racial and feminist politics. Her 1980s guerrilla performance as the
persona “Mlle Bourgeoise Noire” won new acclaim in the landmark 2007 exhibition WACK! Art and the Feminist Revolution. Her work has also been in such exhibits as the Whitney Biennial and the Triennale de Paris.

O’Grady’s work is currently on view in the Davis Museum’s exhibition, A Generous Medium: Photography at Wellesley 1972-2012; and will be featured in the exhibition This Will Have Been: Art, Love & Politics in the 1980s that opens at the Institute of Contemporary Art/Boston on November 15.

This event is sponsored by the Art Department, Archives Department, and Davis Museum.

Tuesday, December 4

**Laura McPhee on John Ford’s “The Searchers”**

Photographer Laura McPhee introduces a screening of John Ford’s “The Searchers,” this Sunday Dec. 9 at 3:00 pm, as part of the Photogs on Film Series held in conjunction with “A Generous Medium: Photography at Wellesley, 1972-2012.”

In Collins Cinema. Discussion following the film.

In partnership with the Cinema and Media Studies program, the Davis invited three prominent photographers - Susan Meiselas, Abelardo Morrell & Laura McPhee – with work on view in A Generous Medium to participate in an unusual and exciting Sunday series—not to lecture on their own work or practice, per se, but instead to bring their photographic perspective to bear in a trans-medial context. Each artist selects a film, introduces the screening, and manages a lively Q&A following.

This series is generously supported by the Davis Museum Film Program Gift.

Thursday, December 6

**DMSAC hosts “The Sartorialist” talk & book signing**

On Monday, Dec. 10 at 7pm, the Davis Museum Student Advisory Committee hosts Scott Schuman, founder/photographer of the highly respected and influential fashion blog
“thesartorialist.com,” for a visit to Wellesley to speak about his own street style photography in relation to the history of photography, as portrayed in the Davis Museum’s current exhibition, “A Generous Medium” (on view only through December 16!). Schuman, whose blog receives 14 million page views a month, has just released a new book called “The Sartorialist Closer.”

This event, held in Alumnae Auditorium, is free and open to the public.

Scott Schuman began The Sartorialist with the idea of creating a two-way dialogue about the world of fashion and its relationship to daily life. In addition to the blog, Schuman’s work has been featured in GQ, Vogue Italia, Vogue Paris, and Interview. DKNY Jeans, Crate & Barrel, and Absolut have all commissioned ad campaigns from Schuman. His work resides in the permanent collections of the Victoria & Albert Museum and the Tokyo Metropolitan Museum of Photography.

Book signing and reception, with books available for purchase, to follow in Alumnae Ballroom.

Read the Boston Globe article about Schuman.

Monday, December 24

**Davis closed until January 2, 2013**

The Davis is closed Monday, 12/24, through Tuesday, 1/1, re-opening on Wednesday 1/2/2013.

Happy Holidays!