

FOR IMMEDIATE RELEASE

THE DAVIS MUSEUM AT WELLESLEY COLLEGE  
PRESENTS

**JOSEF ALBERS: GEOMETRIES**  
**LOUISE NEVELSON: BLACK**  
and  
**APRIL BRIEF: NOTES FROM THE COLOR FIELD**

**“SPRING FLING!” RECEPTION: WEDNESDAY, APRIL 10, 2013**

WELLESLEY, Mass. – The Davis Museum at Wellesley College presents three exhibitions this spring that explore color, light and line in mid-20<sup>th</sup> century art; highlighted by a rare viewing of large-scale paintings by major figures in the “**Color Field**” movement, complemented by smaller exhibitions of works by **Louise Nevelson** and **Josef Albers**. On **Wednesday, April 10 from 5-7 pm**, the Davis hosts “**Spring Fling!**,” an evening of gallery talks, festive treats and fun for all, celebrating all the exciting exhibitions and programs currently on view. Admission is free and open to the public.

***Josef Albers: Geometries***

**Through June 30, 2013**

Robert and Claire Freedman Lober Viewing Alcove

This small selection of works by **Josef Albers** (1888 –1976) from the Davis collections invites close consideration of the geometric line in relation to color—or its absence—through prints and drawings, spanning 1944 to 1976.

Albers—teacher, writer, painter, and color theorist—was an influential member of the **Bauhaus** before immigrating with his artist wife, Anni, to the United States in 1933. His work continued at Black Mountain College and Yale University School of Art; in 1971, he was the first living artist celebrated with a solo retrospective at the Metropolitan Museum in New York.

Curated by **Lisa Fischman**, Ruth Gordon Shapiro '37 Director of the Davis, *Josef Albers: Geometries* is supported by Claire Freedman Lober '44 Endowment Fund.

***Louise Nevelson: Black***

**Through June 9, 2013**

Joan Levine Freedman '57 and Richard I. Freedman Gallery

Installed in the Davis's "black-box" gallery, this exhibition offers a rare opportunity to consider the work of **Louise Nevelson** (1900 – 1988) in the lighting she preferred. For Nevelson, whose complex strategies in monochrome assemblage—in black, white, and gold—became legendary, black was particularly significant: it "symbolized harmony and continuity." Moreover, her long-time representative, Arne Glimcher of Pace Gallery, notes that the artist "used to install all of her works in very dark spaces. For her first shows of environments in the fifties...she painted the entire place black and she had almost no light in there. So your perception had to become hyper-active because of the light-deprivation."

Recapturing something of the mood of Nevelson's early installations, this presentation includes work ranging in date from 1953 to 1973. According to curator **Lisa Fischman**, Ruth Gordon Shapiro '37 Director of the Davis, "The selection contrasts the materiality and structural formality of Nevelson's sculptures with the gestural concentration of her prints, and suggests a persistent interest in the body as architectural form and inspiration. The sculptures feature familiar elements: reclaimed wood scraps assembled to evoke at once the hand-tooled and the machine-made. All of the works play in the realm of shadows, articulating jutting surfaces and crevassed interiors with light, variably reflected and absorbed.

Fischman continues, "The squint, the sharpened focus, and the subtle forward lean that perceiving Nevelson's black works requires of us is exacerbated in the low light, engendering perceptual shifts that engage the senses differently. The act of viewing becomes intensely, unusually embodied."

*Louise Nevelson: Black* is supported by the Davis Museum Program Endowed Fund.

***April Brief: Notes from the Color Field***

**April 3 – May 5, 2012**

Joanne Larson Jobson Gallery

Harold and Estelle Newman Tanner Gallery

The soaring light-filled galleries that crown Rafael Moneo's architecturally stunning Davis Museum building are the setting for large-scale paintings by major figures associated with the "**Color Field**" movement —**Jules Olitski, Helen Frankenthaler, Kenneth Noland, Friedel Dzubas, Jack Bush, and Larry Poons**. Playing on the variable definitions of "brief," this exhibition of striking but little-seen works from the Davis permanent collections is both short-lived and instructive.

The presentation explores tensions between the aesthetic pleasures and curatorial initiatives that align in display, on one hand, and the conservation concerns and stewardship priorities regarding preservation, on the other. And so, the bold and bright shapes of these large-scale paintings will command the gallery space for just one month, a duration determined by standards of safe exposure to high levels of natural light."

Curated by **Lisa Fischman**, Ruth Gordon Shapiro '37 Director of the Davis, *April Brief* is supported by the Davis Museum Program Endowed Fund.

## **DAVIS MUSEUM GENERAL INFORMATION**

**Location:** Wellesley College, 106 Central St., Wellesley, Mass.

**Museum Hours:** Tuesday–Saturday, 11:00 am–5:00 pm, Wednesday until 8:00 pm, and Sunday, noon–4:00 pm. Closed Mondays, holidays, and Wellesley College recesses.

**Admission is free and open to the public.**

**Telephone:** 781-283-2051

**Website:** [www.davismuseum.wellesley.edu](http://www.davismuseum.wellesley.edu)

**Parking:** Free and available in the lot behind the museum. Additional parking is available in the Davis Parking Facility.

**Tours:** Led by student tour guides and curators. Free. Call 781-283-3382

**Accessible:** The Davis, Collins Café and Collins Cinema are wheelchair accessible and wheelchairs are available for use in the Museum without charge. Special needs may be accommodated by contacting Director of Disability Services Jim Wice at 781-283-2434 or [jwice@wellesley.edu](mailto:jwice@wellesley.edu).

## **ABOUT THE DAVIS MUSEUM**

One of the oldest and most acclaimed academic fine arts museums in the United States, the Davis Museum is a vital force in the intellectual, pedagogical and social life of Wellesley College. It seeks to create an environment that encourages visual literacy, inspires new ideas, and fosters involvement with the arts both within the College and the larger community.

## **ABOUT WELLESLEY COLLEGE & THE ARTS**

The Wellesley College arts curriculum and the highly acclaimed Davis Museum are integral components of the College's liberal arts education. Departments and programs from across the campus enliven the community with world-class programming— classical and popular music, visual arts, theatre, dance, author readings, symposia, and lectures by some of today's leading artists and creative thinkers—most of which are free and open to the public.

Since 1875, Wellesley College has been the preeminent liberal arts college for women. Known for its intellectual rigor and its remarkable track record for the cultivation of women leaders in every arena, Wellesley—only 12 miles from Boston—is home to some 2300 undergraduates from every state and 75 countries.



Massachusetts Cultural Council

