

the Davis.

DAVIS MUSEUM AT WELLESLEY COLLEGE

FOR IMMEDIATE RELEASE

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THE DAVIS MUSEUM AT WELLESLEY COLLEGE ANNOUNCES SPRING 2013 EXHIBITION SCHEDULE

WELLESLEY, Mass. – The Davis Museum at Wellesley College announces its spring 2013 exhibition schedule, beginning with the opening of *Festina lente: Conserving Antiquity* on January 30. Also on the roster—an original interactive sound installation by composer and Assistant Professor Jenny Olivia Johnson inspired by the works of Sylvia Plath and Sol LeWitt; a visual tribute to John Cage; a rare viewing of large-scale paintings in the collections by major figures in the “Color Field” movement; and smaller exhibitions of works by Louise Nevelson and Josef Albers. On April 10, an evening of gallery talks, festive treats and fun for all, will celebrate the exciting exhibitions and programs at the Davis this spring!

Festina lente: Conserving Antiquity

January 30 – July 7, 2013

Marjorie and Gerald Bronfman Gallery

Camilla Chandler and Dorothy Buffum Chandler Gallery

Festina Lente offers an unconventional behind-the-scenes approach to viewing the Greek and Roman art in the Davis permanent collections. Focused on collecting, conservation, and stewardship, the exhibition invites new research and scholarship regarding a range of objects—some, deeply beloved long-time fixtures in the Davis galleries, and others, hidden from view for decades.

The exhibition and programs illuminate the particular challenges facing museum antiquities collections, including questions of attribution, provenance, and authenticity; the science of investigation; changing strategies and shifting aesthetics in restoration; the function of and framework for managing fragmentary objects; the search for traces in abraded and eroded surfaces; and trends in collecting over time.

Featuring vases and vessels of all sorts and designs, relief portraits and standing figures, mosaics, coins and jewelry, human and animal forms, the scope of the collection reveals tremendous vitality of form and function rendered in glass, terracotta, clay, metal, and stone.

The classical adage, *Festina lente*, favored by the first Roman emperor, Augustus, seems particularly apt in relation to the collecting and conservation of antiquities—and, to the larger

project of museums overall. To “make haste slowly,” is to balance urgency and diligence, risk and caution—a perfect description for the dynamic focus on collecting, art history and archaeology, scientific research and conservation treatment that distinguishes this project.

Curated by **Lisa Fischman**, **Ruth Gordon Shapiro** ‘37 Director of the Davis, *Festina lente* and related programs have been generously supported by Wellesley College Friends of Art.

Prepared Box for John Cage

February 1 – June 9, 2013

Morelle Lasky Levine ’56 Works on Paper Gallery

In 1987, artist **Allan Kaprow** invited contributions to the catalogue for an exhibition honoring the seventy-fifth birthday of composer, artist, and innovator **John Cage**. The exhibition, organized by Carl Solway Gallery, was held at the Chicago International Art Exposition. Forty-five artists, composers, curators, and writers—members of the **Fluxus** group, proponents of Happenings, performers of sound poetry, and creators of mail art—responded to Kaprow’s call with the poems, drawings, essays, photographs, games, and scores that make up *Prepared Box for John Cage*. This eclectic assortment of material explores the influence of Cage’s teaching, writings, and music on twentieth-century visual art, music, poetry, dance, and film. This exhibition displays the portfolio in its entirety, including contributions by **Robert Rauschenberg**, **Allen Ginsberg**, and **Nam June Paik**, among others, and will also offer opportunities to see Cage’s scores and listen to performances of his work.

Curated by **Elaine Mehalakes**, Kemper Curator of Academic Programs, *Prepared Box for John Cage* is presented with generous support from the Sandra Cohen Bakalar ’55 Fund.

Glass Heart (bells for Sylvia Plath)

February 20–June 9, 2013

Dorothy Johnston Towne Gallery

Jenny Olivia Johnson, Assistant Professor of Music Composition and Theory, debuts a Davis commissioned interactive installation, *Glass Heart (bells for Sylvia Plath)*. Johnson’s work is linked to synaesthetic experiences, in which certain sounds evoke particular colors in the mind. Inspired both by **Sol LeWitt’s** 1991 series of etchings, *All Combinations of Red, Yellow, and Blue, with Scribbles*, and the poetry of **Sylvia Plath**, Johnson will create an interactive musical instrument to share the gallery space with LeWitt’s prints. The instrument consists of seven glass bell jars fitted with contact microphones and colored LED lights. A touch triggers a sound sample of a new composition written by Johnson and featuring Plath’s poetry, and causes the lights of the glass hearts to dance to the sound. Johnson’s work is a daring foray into the potential of intersecting emotional undertones among distinct pieces of literature, music, and visual art.

In conjunction with the installation, Johnson will present “Glass Heart and Other Stories,” a **concert** of original multi-media compositions, featuring two world premieres, on February 23 at Houghton Chapel. Her music, which has been hailed as “gorgeous, ominous, and hypnotic” by the *Boston Globe*, explores themes of musical synesthesia, acoustic memory, and childhood trauma. www.jennyoliviajohnson.com

Curated by **Elaine Mehalakes**, Kemper Curator of Academic Programs, *Glass Heart (bells for Sylvia Plath)* is generously supported by The Mary Tebbetts Wolfe '54 Program Fund.

Josef Albers: Geometries

February 26 – 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 the 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

March 6 – 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 monochrome strategies in assemblage became legendary, black was particularly significant: it “symbolized harmony and continuity.” Moreover, as her long-time gallerist, **Arne Glimcher**, notes, 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.”

Curated by **Lisa Fischman**, Ruth Gordon Shapiro '37 Director of the Davis, the exhibition is generously 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.

This presentation, curated by **Lisa Fischman**, Ruth Gordon Shapiro '37 Director of the Davis, 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.

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

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.

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 and Cultural Center 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.

Located just 12 miles from Boston and accessible by public transit, Wellesley College's idyllic surroundings provide a nearby retreat for the senses and inspiration that lasts well after a visit.

Since 1875, Wellesley College has been a leader in providing an excellent liberal arts education for women who will make a difference in the world. Its 500-acre campus near Boston is home to 2,400 undergraduate students from all 50 states and 75 countries.

