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***Global Feminisms* Launches Reopening  
Davis Museum and Cultural Center, Wellesley College  
September 19, 2007**

**Wellesley, MA** — *Global Feminisms*, a challenging large-scale international exhibition of contemporary art, will launch the reopening of the Davis Museum and Cultural Center, Wellesley College on September 19, 6 – 8 pm. The exhibition, organized by the Brooklyn Museum, will remain on view until December 9.

Through sculpture, painting, drawing, photography, video, installation, and performance, *Global Feminisms* explores the influence of feminist thought on art at the turn of the new millennium. Featuring work created since 1990 by women artists, most of whom are under the age of 40 and from around the world, this exhibition questions what it means to be a feminist artist today, and how gravely that differs in varying cultural, political, and social contexts. Gender, sexuality, violence, power, politics, and ultimately, identity, are among the sources and subjects of this momentous show. Building upon and transcending groundbreaking feminist scholarship of the 1970s, *Global Feminisms* presents cutting edge contemporary art that is international in scope and challenging in nature.

*Global Feminisms* exhibits work from over 60 women artists, most of whom have never before presented work in the greater Boston area. Some 40 countries are represented, including a good number that seldom figure in the contemporary art discourse, such as Guatemala, Kenya, Russia, Yugoslavia, Costa Rica, Afghanistan, and Bulgaria.

The joint enterprise of two scholars, Maura Reilly, Curator of the new Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, and Linda Nochlin, Lila Acheson Wallace Professor of Modern Art at the New York University Institute of Fine Arts, the survey coincides with the 30th anniversary of the first major exhibition to explore the role of women in the history of Western art. Elaine Mehalakes, Curator of Academic Programs, is organizing the exhibition for the Davis Museum.

“In *Global Feminisms*, we are attempting to construct a definition of ‘feminist’ art that is as broad and flexible as possible,” says Reilly. “Linda and I kept asking what it means to be a feminist in radically different cultural, political, and class situations. And we found not one definition, but many; hence the term ‘feminisms.’”

Dr. Nochlin adds, “Since [the exhibition] *Woman Artists* opened in San Francisco 30 years ago, gender studies have penetrated all ways of looking at art. So even though it is true that many aspects of society have not changed much, or enough, in the intervening years, it is also true that, consciously or unconsciously, people now make work that was impossible before feminism.”

“*Global Feminisms* and its related programming provides students of all disciplines and the greater community with a challenging forum to see, experience and engage in a dialogue with contemporary women artists from different parts of the globe,” says David Mickenberg, Ruth Gordon Shapiro ’37 Director of the Davis Museum.

Despite significant differences in the life situations and preoccupations of the artists, several threads of thought emerge as themes in *Global Feminisms*. While organized around the subjects of Life Cycles, Identities, Emotions, and Politics at the Brooklyn Museum, the Davis Museum’s installation will examine alternate connections between the works, in sections centered on Cultural Encounters; Power, Violence, and Protest; Self as Subject/Self as Object; Motherhood; and Sexuality and the Body.

**Cultural Encounters** examines cultures clashing and merging in an interconnected world. Works such as Ingrid Mwangi’s *Static Drift* and Tanja Ostojic’s *Looking for a Husband with EU Passport* explore issues of ethnic and national identity and multiplicity, verbal and physical borders, immigration and immobility.

Pieces in the **Power, Violence, and Protest** section reference political and power struggles and the dynamics of human relationships. Many of the artists whose works are presented call attention to violence against women, challenging us to not look away. Regina José Galindo memorialized murdered Guatemalan women in her performance videotape, *Who Can Erase the Prints?*, in which she trails a bloody footprint with each step as she walks from the Court of Constitutionality to the National Palace in Guatemala City. The theme of Power, Violence, and Protest also features images of women as powerful figures, such as Lisa Reihana’s *Mahuika*, possessor of fire in Maori mythology.

**Self as Subject/Self as Object** includes self-portraiture in a variety of forms and guises, pointing out the sometimes ambiguous and multiple possible definitions of oneself. Tracey Emin’s video *The Interview* features the incongruous aspects of the divided self presented as separate people, while Tejal Shah’s video installation points out the artificial trappings of gender identity. Other artists use their bodies to create personal and political narratives.

**Motherhood** questions traditional female roles and relationships, and offers unconventional images of mothers. Among the works featured in this section is Melanie Manchot’s portrait of her mother nude from the waist up, and laughing in a setting of blue sky and clouds. A photograph and a video by Hiroko Okada humorously explore male pregnancy, while Margi Geerlinks, Catherine Opie, and Canon Senol depict woman as the nourisher of life.

In a small section entitled **Sexuality and the Body**, female artists delve into eroticism, the male body, and pornography. Ghada Amer’s *Encyclopedia of Pleasure* reinserts the topic of women’s pleasure from an 11 or 12<sup>th</sup> century Arabic text, into the contemporary discourse.

Among the other artists represented in *Global Feminisms* are Pilar Albarracín (Spain), Rebecca Belmore (Canada), Tania Bruguera (Cuba), Tracey Moffatt (Australia), Priscilla Monge (Costa Rica), Jenny Saville (U.K.), Ambreen Butt (Pakistan), Milica Tomic (Yugoslavia), and Ryoko Suzuki (Japan).

### **Public Programs**

Public programs related to *Global Feminisms* will include an opening reception and celebration of the 25<sup>th</sup> anniversary of the Wellesley College Women's Studies Department on September 19 from 6-8pm, with a talk by curator Maura Reilly of the Brooklyn Museum. There will be a performance by Indonesian artist Arahmaiani on October 24.

### **Catalogue**

A fully illustrated catalogue published by Merrell will accompany the exhibition.

The Wellesley venue of *Global Feminisms* is funded by the Sandra Cohen Bakalar '55 Fund, Kathryn Wasserman Davis '28 Fund for World Cultures and Leadership, Kemper Fund for Academic Programs, Andrew W. Mellon Foundation, Wellesley College Committee for Lectures and Cultural Events, Wellesley College Friends of Art, and Women's Studies Department. The Wellesley College Women's Studies Department has selected the *Global Feminisms*' opening event to celebrate the department's 25<sup>th</sup> anniversary.

Please note: *Global Feminisms* gives voice to diverse points of view and contains challenging subject matter that some visitors may find disturbing or offensive. Discretion is advised.

### **DAVIS MUSEUM AND CULTURAL CENTER HOURS AND INFORMATION**

The Davis Museum is open Tuesday–Saturday, 11am-5pm, Wednesday until 8pm, Saturday 12noon to 5pm and Sunday 12noon-4pm. Closed Mondays and holidays. Admission is free. The Center is located on the Wellesley College campus, 106 Central Street in Wellesley, Massachusetts. Parking is free and available in the lot behind the museum. Additional parking is available in the Davis Parking Garage.

For docent tour information, please call 781-283-3382. The museum, 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 the Director of Disability Services, Jim Wice at 781-283-2434 or at [jwice@wellesley.edu](mailto:jwice@wellesley.edu).

**FREE ADMISSION. FREE PARKING. OPEN TO THE PUBLIC.**

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**MEDIA NOTE:** For more information, digital images, or to set up an interview with curator Elaine Mehalakes, contact: Barbara Levitov at 781-283-2034 or [blevitov@wellesley.edu](mailto:blevitov@wellesley.edu).

