

D A V I S
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FOR IMMEDIATE RELEASE
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**DAVIS MUSEUM AND CULTURAL CENTER, WELLESLEY COLLEGE
ANNOUNCES FALL 2005 EXHIBITIONS AND INSTALLATIONS**

Wellesley, MA—The Davis Museum and Cultural Center, Wellesley College announces its fall 2005 exhibition schedule, including ***Hold: Vessel 1***, a multimedia installation exploring connections between visual art and the sciences by Australian artist **Lynette Wallworth** in her first exhibition in the United States; ***Brice Marden: Etchings to Rexroth***, a series of 25 works inspired by Kenneth Rexroth's translations of the great Chinese poet Du Fu (Tu Fu); and a site-specific installation by Los Angeles-based muralist **Aaron Noble**. **A multi-exhibition opening will take place on Wednesday, September 14 from 6–8 pm.**

Extended Boundaries, a group exhibition of Wellesley's internationally acclaimed Studio Art faculty, will open on **Wednesday, October 19 from 6–8 pm.**

HOLD: VESSEL 1
AN INSTALLATION BY LYNETTE WALLWORTH **September 14 – December 18**

"One holds the image and is held by it; one leaves and the vision is released." Lynette Wallworth

Travel to places the human eye cannot. Journey into the ocean depths or the outer reaches of space to explore the intimacy and immensity of the natural world and our relationship to it. Australian artist Lynette Wallworth's wondrous 3 channel DVD multimedia installation challenges the traditional boundaries between visual art and the sciences and examines the relationship between scientific technologies and human experience.

At the entrance of a darkened room we are invited to take a glass bowl and move slowly inside. Three streams of video emanate from the ceiling, disappearing into the darkness. The content in these columns of moving imagery is only visible when the viewer catches the vision inside the bowl, adjusting the position in order to bring the images into sharp focus. The fragile bowls, blasted with glass beads, offer a surface like that of early projection screens, providing beautiful resolution. Layers of sound continually remix atop an ambient piece, enhancing our experience of having entered another realm. Viewers are enveloped in a sense of mystery, invited to participate in a communal ritual - the sharing and passing of bowls hand to hand, person to person.

Australian artist Lynette Wallworth has worked in photography, short film, installation and performance. In her recent work, she has collaborated with scientific image libraries and

specialist cinematographers as part of an ongoing investigation into imaging technologies.

Hold: Vessel 1 was commissioned in 2001 by the Australian Centre for the Moving Image in Melbourne, Australia. **This is Wallworth's first exhibition in the United States.**

BRICE MARDEN: ETCHINGS TO REXROTH September 14 – December 18

Everywhere men speak in whispers.

I brood on the uselessness of letters.

from *Snow Storm*, Tu Fu as translated by Kenneth Rexroth

Language reverberates across time and space, from Chinese to English, from the eighth century to the twentieth, from one culture to another, with correspondences in emotion and experience. Kenneth Rexroth (1905-82), poet, writer, playwright, and painter, brought the lines of the Tang Dynasty poet Du Fu (712-70) into the context of our time. Du Fu is considered by many to be the greatest non-epic, non-dramatic poet who has survived in any language. Rexroth, a father figure to the Beat poets, is well known for his translation of Asian poets.

Brice Marden's 1986 series *Etchings to Rexroth* is significantly influenced by Rexroth's interpretations of thirty-six of Du Fu's poems and adds yet another layer to the cross-cultural and intergenerational creative dialogue, by extending it to include visual art. The resulting twenty-five images pay homage to calligraphy, and its potential as word, image and story. Written from top to bottom, right to left, the forms begin as individuals, like letters. As the series progresses, they become linked to one another in an evocative web of language where letters have become unpredictable symbols.

AARON NOBLE

September 14 - December 18

Los Angeles-based muralist Aaron Noble is the third artist-in-residence to realize a site-specific work for the Davis Museum's lobby. Inspired by superhero comics, the 1980's San Francisco punk scene, graffiti, pop art and high culture, Noble's paintings are thematically bound to the subject of superheroes and cartoon characters. He is known for his earlier WPA-style outdoor murals in San Francisco, realized in collaboration with the community and depicting the city's labor history. His work refers to contemporary popular street culture, to Western and Asian popular culture, to the collage technique and traditions in mural and public painting. Between August 30 and September 9 visitors are invited to watch Noble installing this site-specific work

Born in 1961 in Portland, Oregon, Noble studied in San Francisco before becoming a muralist and performance artist in the early 1980s. He is the co-founder of Clarion Alley Mural Project (CAMP) in the San Francisco Mission district. Since the early 1990s, he has realized numerous public collaborative and solo murals in the United States, Europe (Czech Republic) and Asia (Indonesia, Taiwan). In 2002, Noble had his first museum exhibition at the UCLA Hammer Museum (Los Angeles) and was recently shown at White Columns (New York) and at PeerUK (London). He is currently collaborating with artist Andrea Zittel for the Fall 2005 *Frieze Art Fair* in London.

EXTENDED BOUNDARIES

October 19 – December 18

Extended Boundaries recognizes the artistic and academic excellence of the Wellesley College's internationally celebrated Studio Art faculty and shows works in painting, photography, print, installation, sculpture, film and video, and installation. Participating

artists are Carlos Dorrien, Bunny Harvey, Jessica Irish, Joel Janowitz, Phyllis McGibbon, Qing-Min Meng, Arne Reimer, Sarah Slavick, Elaine Spatz-Rabinowitz, Karin Stack, and Ann Steuernagel.

Carlos Dorrien, one of today's foremost stone sculpture artists, creates forms that are part abstract and part referential, taking his inspiration from nature, architecture, archaeological ruins and the human figure. **Bunny Harvey** creates abstract landscapes with shifting, symbolic surfaces that "layer time in the Cubist sense" (*The New York Times*), drawing from archaeology, philosophy, cosmology and personal observations of the natural world, also referring to her studio surroundings in Vermont. **Jessica Irish** is a media artist in web, installation, print, photography and video whose work is an investigation into the relationships between technology, architecture and landscape. **Joel Janowitz's** paintings and prints have their roots in realism while teetering on the edge of abstraction, working mostly in series. **Phyllis McGibbon** works in a range of media including prints, drawings and site-specific installations referring to mythology, and her lithographs and artist books are included in more than 35 public collections. **Qing Min Meng's** work reflects his dual training and expertise in both the traditional Chinese art forms and the diverse styles of Western art. Photographer **Arne Reimer**, originally from Germany, just graduated from Massachusetts College of Art and defines his photographs through a painterly perspective. **Sarah Slavick's** recent works are abstract paintings that reference interiors of the body made of cells, neurons, blood, milk, veins, wounds, and sutures. **Elaine Spatz-Rabinowitz** creates arresting works in which form and content, beauty and pain are inextricably wed. She alludes in her recent work to the situation of politics often already indicated in the painting's titles. **Karin Stack**, newly appointed Studio Art faculty member, works in various media (drawing, prints, photography) focusing on the link between the real and the artificial. **Ann Steuernagel** is an experimental video and sound artist. Steuernagel's sound work—a blend of music, ambient sound, spoken word, and noise—stems from her decade-long collaboration with choreographer Caitlin Corbett.

PUBLIC PROGRAMS

September 14, 6 — 8 pm: Multi-Exhibition Opening Reception with Artists Talks

6:30 pm: Conversation: Art and Science, Knowledge and Mystery

Artist-in-residence Lynette Wallworth and Associate Professor of Biological Sciences Marianne Moore discuss marine imagery in Wallworth's *Hold: Vessel 1* and technologies for viewing deep-sea life as part of a larger conversation on the contemporary relationship between art and the sciences.

7:00 pm: Conversation: Aaron Noble

Aaron Noble discusses his work and its origin in superhero comics, collage traditions including surrealist, beat and hip-hop practices, the post-surrealist art movement known as Lettrism, as well as mural traditions.

October 5 at 5:30 pm: Du Fu Participatory Poetry Reading

Brice Marden's series *Etchings to Rexroth* was significantly influenced by Kenneth Rexroth's interpretations of Tang Dynasty poet Du Fu's poetry. Surrounded by these prints, we will hear Du Fu's poems read in the original Chinese, as well as in Rexroth's English translations. Attendees are invited to volunteer to read.

October 18 at 5 pm: Deborah Gribbon: Discussion and Reception

Former Director of the J. Paul Getty Museum and Trust, Deborah Gribbon '70 presents the Dr. Ruth Morris Bakwin '19 Lecture. Gribbon is the first alumna to present

this annual lecture that was founded in 1985 to bring to the most distinguished persons in the field of Art History to Wellesley College.

October 19, 6 – 8 pm: Opening Reception for *Extended Boundaries*

During the opening reception, exhibiting artists are available for informal discussions on their work.

FREE ADMISSION. FREE PARKING.

MEDIA NOTE: For more information, digital images, or to set up an interview, please contact Nina J. Berger at 781-283-2034 or ninajberger@hotmail.com.

Davis Museum and Cultural Center Hours

From September 6 – December 20: Tues–Sat, 11am-5pm, Wed until 8pm, and Sun noon-4pm; December 21 – December 24: Tues – Sun, noon – 4pm. Closed December 24 – January 3. Closed Mondays and holidays.

Recorded information about museum exhibitions, events, and directions is available at 781-283-2051 or on our web site at: www.davismuseum.wellesley.edu. For tour information, please call 781-283-3382. The museum's Collins Café, recognized for its innovative cuisine, offers a fresh menu daily and is open weekdays until 3:30pm.

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.

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