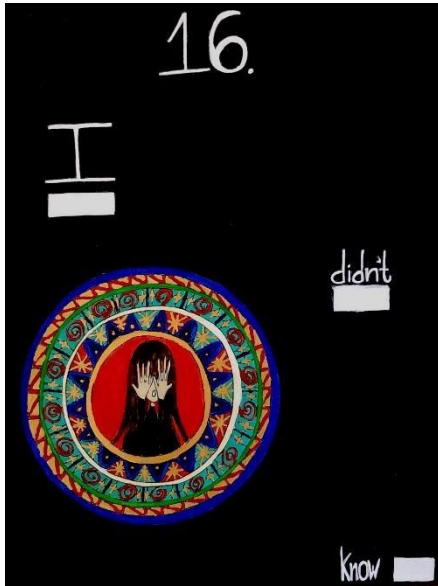


FOR IMMEDIATE RELEASE
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WELLESLEY ART INSTRUCTORS PUSH THE ENVELOPE IN Q20 FACULTY SHOW



WELLESLEY, Mass. – Diverse and challenging works of art by members of the Wellesley College faculty headline the spring exhibition season at the Davis Museum. The 2020 edition of the museum’s quinquennial (every five years) faculty showcase engages with artists from varying fields for a cross-disciplinary approach, featuring photography, painting, collage, sculpture, book arts, printmaking, installation, video, sound, and trans-medial making. *Q20: Wellesley Faculty Artists* will be on view February 7 through June 7, 2020. An opening celebration, free and open to the public, will take place at the Davis Museum February 6 from 6:30 to 9 p.m.

“There is a little bit of an experimental edge” to the 2020 show, says Lisa Fischman, the Ruth Gordon Shapiro ’37 Director of the Davis Museum, noting the inclusion of genre-defying, collaborative installation work by Jenny Olivia Johnson and Daniela Rivera, among others. “Something about the experience of working together and

working with students on a campus really encourages faculty artists to think more broadly about their practice.”

Q2: Wellesley Faculty Artists is organized by Lisa Fischman, Ruth Gordon Shapiro ’37 Director of the Davis Museum, and Mark Beeman, Manager of Exhibitions and Collections Preparation, with major support from Wellesley College Friends of Art at the Davis and the Erna Bottigheimer Sands (Class of 1929) Art Fund.

FEATURED ARTISTS

Jenny Olivia Johnson (b. 1978, Santa Monica, CA), Associate Professor of Music, debuts *DIVE (Lucy’s Last Dance)*, an installation with interactive lighting, video, and audio from *The After Time*, a 90-minute opera for three voices, electronics, and chamber ensemble that she composed over a nineteen-year period. jennyoliviajohnson.com

Claudia Joskowicz (b. 1968, Santa Cruz de la Sierra, Bolivia), Assistant Professor of Art, presents *Los rastreadores* (2014), a 23-minute two-channel digital HD video (with color and sound) that references John Ford’s 1956 classic western film *The Searchers* to craft an experimental, nonlinear narrative about a Bolivian narco-kingpin. joskowicz.com

Phyllis McGibbon (b. 1961, Madison, WI), Elizabeth Christy Kopf Professor of Art, repurposes a vintage map case sourced from the Science Center to present a selection of collage and print works drawn from her current sabbatical work. wellesley.edu/art/faculty/mcgibbon

Kelsey Miller (b. 1985, Antigua, West Indies), Visiting Lecturer in Art, is guided by everyday cycles—the rapid pace of news and weather, the slow build of archives and scientific data—toward an iterative practice of recording, scanning, altering, accumulating, and distributing that manifests in prints and large-scale installations. kelseynmiller.com

Elizabeth Mooney (b. 1977, Weymouth, MA), Visiting Lecturer in Art, makes painting and sculpture concerned with the contemporary landscape and the ways that technology, travel, and speed impact our experience. Her research considers traditions of beauty in relation to the representation, perception, and interaction with the landscapes of the Anthropocene. elizabethmooney.com

Andrew Mowbray (b. 1971, Boston, MA), Lecturer in Art and Director of 3D Arts, works across concept and medium to blur boundaries between art, architecture, design, and craft. From quilts made of Tyvek HomeWrap to variations on the globally ubiquitous form of the milk crate, Mowbray's practice is informed by utilitarian modernist ideas and the structures of modularity and pattern. andrewmowbray.com

David Teng Olsen (b. 1977, Seattle, WA), Associate Professor of Art, presents *Survival Robot* (2020), a monumental sculptural installation that explores themes of autonomy, collectivity, apocalyptic disaster, and immortality along the East/West axis. Conceived as a self-powering survival exoskeleton that mines its own cryptocurrency, it is constructed from wood, plastic, and metal and filled with ASIC blockchain mining machines. davidtengolsen.com

Daniela Rivera (b. 1973, Santiago, Chile), Associate Professor of Art, presents *Without Trace/ Sin Evidencia*, 2019, a monumental wall constructed of soap that establishes a dialogue between the political history of the artist's home country, Chile, and personal histories of trauma and the formal strategies of male-dominated Western art movements. danielarivera.com

Katherine Ruffin (b. 1972, Huntsville, AL), Director of the Book Studies Program and Lecturer in Art, works in handset letterpress and here presents two broadside projects predicated on historical precedents. For *The Seven Lamps of Architecture* (2019), she takes cues from John Ruskin's 1849 publication of the same name, while *The New Game of 13 Virtues* (2017) recasts the terms of a late eighteenth-century board game that moves players through the "seven ages of man." wellesley.edu/lts/collections/bookarts/kruffin

William Van Beckum (b. 1988, Unionville, CT), Visiting Lecturer in Art, presents two projects united by his interest in landscape photography as both a fine art and a social practice. Borrowing photographs from social media and historically significant landscape photographers, like Ansel Adams, he creates new compositions that reference the varying roles that photography has occupied in the past three centuries. williamvanbeckum.com

RELATED PROGRAMS

Faculty Q20 Artist Gallery Talk Series

Join Wellesley College faculty artists and Davis curators in this series of gallery talks, celebrating the inventive diversity of practices in the 2020 edition of the quinquennial showcase at the Davis Museum.

William Van Beckum and Carrie Cushman, Linda Wyatt Gruber '66 Curatorial Fellow in Photography

Tuesday, February 18, noon–1 p.m.

David Teng Olsen and Jenny Olivia Johnson

Thursday, April 9, 12:45–2:10 p.m.

Katherine Ruffin, Kelsey Miller, Elizabeth Mooney, and Sarah Hulsey

Friday, April 17, 3–4:15 p.m.

Claudia Joskowicz, Daniela Rivera, and Andrew Mowbray

Tuesday, May 5, 4–5 p.m.

ABOUT THE DAVIS MUSEUM

A vital resource for communities on the Wellesley College campus and beyond, the Davis Museum is one of the oldest and most acclaimed academic fine art museums in the United States. Its signature Rafael Moneo building houses collections that span the history of art worldwide, from antiquity to the present. Guided by commitments to diversity and inclusion, excellence and innovation, and access for all, the Davis is at the core of Wellesley's liberal arts mission of educating women to make a difference in the world. With exceptional encyclopedic holdings, rotating special exhibitions, and enriching public programs, the Davis warmly welcomes all visitors, including scholars and students of all ages. For visitor information:

<https://www.wellesley.edu/davismuseum/visit/directions>.

ABOUT WELLESLEY COLLEGE AND 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 2,400 undergraduates from 49 states and 58 countries.

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Image Credits:

Jenny Olivia Johnson, in collaboration with Daniela Rivera, “I Didn’t Know,” scene 16 of *DIVE (Lucy’s Last Dance)*, installation at Davis Museum, 2020. Courtesy of the artist.

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High-resolution images and interviews available upon request