

FOR IMMEDIATE RELEASE
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THE DAVIS MUSEUM PRESENTS ARTIST'S FIRST U.S. SOLO MUSEUM EXHIBITION WITH *CHRISTIANE BAUMGARTNER: ANOTHER COUNTRY*



WELLESLEY, Mass. – The Davis Museum at Wellesley College presents *Christiane Baumgartner: Another Country*, the German artist's first major solo museum exhibition in the United States. Organized as a survey of Baumgartner's work at midcareer, the installation features 55 prints from the past decade. It includes several of the magnificent monumental woodcuts—hand-carved blocks and hand-printed impressions—for which the artist is best

known, along with photo-engravings, aquatints, and photogravures executed in series.

Sourced from videos and photographs, related to subjects that combine interests in war, destruction, speed, standstill, and hope, Baumgartner's prints are dramatic feats of concept and execution that have earned her critical attention around the world. The exhibition, on view in the Camilla Chandler and Dorothy Buffum Chandler Gallery and Marjorie and Gerald Bronfman Gallery, runs from September 21 through December 16, 2018.

“Christiane Baumgartner works at the intersection of old and new media to expand the conceptual and technical capacities of printmaking—to push beyond the traditional boundaries of the medium's expectations and precedents,” says Lisa Fischman, curator of the exhibition and Ruth Gordon Shapiro '37 Director of the Davis Museum. “Really,” she continues, “Baumgartner is processing mediated images (sourced from cinema and television, or her own photographs and videos) to get at bigger and more tricky issues—about speed and transmission, the limits of human sight, cultural memory, and modes of representation. She's an unusual character in the world of printmaking, of it and beyond it at the same time.”

Baumgartner is known for combining radically different mediums at extreme ends of the spectrum—plying the most contemporary technologies, whether in the form of digital video or photography, with the most traditional hand-labored techniques. After selecting an image that she wants to use, she modifies it on a computer using line grids and then transfers it onto a wooden support (often plywood), to carve the image by hand. Viewed up close, the cut lines look like a type of abstract language. Viewed from farther away, the lines resolve into clarity as image. Often monumental in scale, or produced in large series, Baumgartner’s prints exceed the small spaces commonly allotted to works on paper at most museums; they will find great accommodation in the spacious Davis galleries.



For example, one highlight of the exhibition, *Another Country* (2016), originated from a digital photograph taken by the artist in 2005 during her first visit to New York—a shot of New York Harbor, looking southwest down the Hudson River. Up close, the viewer sees what appear to be curved black and white lines. However, upon moving away, the waves of the water begin to form, and the sunlight reflecting on the water becomes clear.

Baumgartner’s representation of movement is especially evident in pieces such as *The Wave* (2017). Based on Hokusai’s iconic piece, it portrays a massive wave the instant before it crashes. In a similar manner, *Phoenix* (2018), depicts a large plume of smoke rising from a volcano before the ashes fall to the ground. The latter brings new vibrant color into work that was primarily black and white.

Baumgartner says of the exhibition, “For the earliest of the prints on view, I shot photos from a TV screen, taking stills from war documentaries, and these are an important starting point. From there, the exhibition brings us to the light, and into the sunset. This creates a circularity: I see the connection in so far as the sunsets transmit a bitter-sweetness. They aren’t just nice. Rather, they are about transience. The circular concept lends the exhibition its mood.”

The Artist

Born in 1967 in Leipzig, Germany, Christiane Baumgartner worked as a skilled typesetter at a publishing house before entering the Hochschule für Grafik und Buchkunst Leipzig (Academy of Visual Arts Leipzig). During her school years, she founded Carivari Artist Press, and was an artist-in-residence at the Edinburgh Printmakers Workshop in Scotland. She entered the Royal College of Art, London in

1997 and completed her MFA in Printmaking in 1999. She has since received many honors and awards, including the 2010 commission of *Ladywood*, an installation combining print and video elements, by the Birmingham Museum and Art Gallery in collaboration with The Art Fund, UK and the 2011 commission of *Illumination* by the Schweizerische Graphische Gesellschaft in Zurich, Switzerland. From 2014 to 2016, Baumgartner was Visiting Professor for Printmaking at the Academy of Visual Arts Leipzig. Her work is held in over thirty public collections worldwide, including the Albertina, Vienna; the Museum of Modern Art, New York; the Bibliothèque Nationale de France, Paris; and the Staatliche Museen zu Berlin. Baumgartner was recently awarded the prestigious Mario Avati Printmaking Prize by the Académie des beaux-arts, Paris, which staged her first solo exhibition in France in 2015. Baumgartner lives and works in Leipzig, where she has maintained a studio at the famed Leipzig Spinnerei since 1995.

Catalogue & Contributors

A fully illustrated catalogue, published and distributed by Hirmer Verlag, will contribute new scholarship on the artist: essays by Claire C. Whitner, Director of Curatorial Affairs and James A. Welu Curator of European Art at the Worcester Art Museum, and the former Assistant Director of Curatorial Affairs and Senior Curator of Collections at the Davis Museum, and Richard S. Field, retired Curator of Prints, Drawings, and Photographs at the Yale University Art Gallery, contextualize Baumgartner's work in relation to German printmaking traditions and contemporary artistic practices; and an interview with the artist by the exhibition curator, Lisa Fischman, considers Baumgartner's practice at mid-career.

Support For *Christiane Baumgartner: Another Country*

The exhibition and catalogue for *Christiane Baumgartner: Another Country* were realized with generous funding from Wellesley College Friends of Art at the Davis; The Kathryn Wasserman Davis '28 Fund for World Cultures and Leadership; The Mildred Cooper Glimcher '61 Endowed Fund; The E. Franklin Robbins Art Museum Fund; The Sandra Cohen Bakalar '55 Fund; The Betty B. McAndrew Art Museum Fund; The Davis Museum and Cultural Center Program Endowed Fund; and the Constance Rhind Robey '81 Fund for Museum Exhibitions.

EXHIBITION-RELATED EVENTS AND PROGRAMMING

Fall Opening Celebration

Thursday, September 20

5:30 p.m., Collins Cinema

Artist's Talk: Christiane Baumgartner

6:30 - 9 p.m., Davis Lobby
Opening Reception

6:45 p.m., Davis Lobby and Galleries
Welcome Remarks

The Davis Museum will host a reception for the opening of the Fall 2018 exhibitions—including five special installations that bring spectacular energy and creative artistic innovation to the Wellesley College campus. German artist Christiane Baumgartner will be in attendance for the debut of *Another Country*, her first major US museum solo exhibition. In addition, the second “Windows Invitational” project, featuring Associate Professor Daniela Rivera’s *Fragmentos para una historia del olvido/Fragments for a history of displacement*; *Sky Hopinka: Dislocation Blues*, *Jacob Lawrence: The Legend of John Brown*, *A Critical Eye: James Gillray and the Art of Satire*, and refreshes to the permanent collections galleries will be on view.

Christiane Baumgartner’s visit to the Wellesley College campus for the exhibition opening and artist’s talk on September 20 is supported by the [Goethe-Institut Boston](#).



SPECIAL CONCERT – Boston Symphony Orchestra Live Performance

Sunday, November 11

2:30 p.m.

Pre-concert Programme: BSO musicians in conversation with Lisa Fischman, Ruth Gordon Shapiro '37
Director of the Davis Museum

3 p.m. Camilla Chandler and Dorothy Buffum Chandler Gallery
Concert

As part of its 2018-19 Community Concert season, and in recognition of its ongoing partnership with the city of Leipzig, members of the Boston Symphony Orchestra will perform a free chamber music concert featuring repertoire that responds to *Christiane Baumgartner: Another Country*—the artist’s first major museum exhibition in the United States. Admission is free, but reservations are required by visiting www.bso.org.

4 p.m. Davis Museum Lobby
Reception

Following the concert, audience members are invited to a free reception to meet the musicians and other concertgoers over coffee and dessert.

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.



Generous Support to the Davis Museum is provided by Massachusetts Cultural Council.

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.

Images:

Christiane Baumgartner, *Phoenix*, 2018

Woodcut on Kozo paper

Block: 54.7 x 78.7 in (139 x 200 cm)

Artwork Credit: Courtesy Christiane Baumgartner and Alan Cristea Gallery, London

Christiane Baumgartner © VG Bild-Kunst Bonn e.V. 2018 / ARS, New York

Baumgartner in her studio, Leipzig Spinnerei, 2017

Photography by Arthur Morgenstern

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Media Contact: Mary Agnew
617-512-7489, Magnew@wellesley.edu
High-resolution images and interviews available upon request.