



October 6, 2009

EXHIBITION FACT SHEET



Jenny Saville, *Hyphen* (1999). Private Collection, Courtesy of Gagosian Gallery.



Pablo Picasso, *The Artist and His Model* (1964). Albright-Knox Art Gallery, Buffalo, NY.



Eric Fischl, *Frailty is a Moment of Self-Reflection* (1996). Private collection.



Arnaldo Roche-Rabell, *We Have to Eat* (1986). Private collection.



Daniel Richter, *Duisen* (2004). David Zwirner Gallery.

Title: *Paint Made Flesh*

When: October 25, 2009–January 3, 2010

Contents: 34 works dating from 1952 to 2006 by such powerhouse artists as Pablo Picasso, Francis Bacon, Lucian Freud, Willem de Kooning, Alice Neel, Philip Guston, Eric Fischl, Jenny Saville and Julian Schnabel.

Description: Even at a time when figurative works were considered outmoded, the artists in *Paint Made Flesh* dedicated themselves to exploring the physical and emotional power of the human body. Their works, many of them larger than life, use paint to simulate the look and feel of flesh while delving into universal themes of sexuality, illness, aging, and death. The results are colorful, unconventional and often unflinching.

Opening party: Saturday, October 24, 8–11 pm

Programs: These include a lecture by exhibition curator Mark Scala (October 25) and an educators' inservice (October 28).

National tour: MAG is one of only three venues for the show, which opened in January 2009 at Nashville's Frist Center for the Visual Arts, where it was organized, and comes to Rochester from The Phillips Collection in Washington, DC.

Hours: Wednesday–Sunday 11 am to 5 pm and until 9 pm on Thursdays. Closed Mondays and Tuesdays.

Admission: \$10; college students with ID and senior citizens, \$6; children 6–18, \$4. Always free to members, UR students, and children 5 and under. Half-price admission Thursdays from 5–9 pm is sponsored by Thomson Reuters, ExxonMobil Chemical Company and Monroe County.

Credit line: This exhibition has been organized by the Frist Center for the Visual Arts, Nashville, TN. It is supported by an indemnity from the Federal Council on the Arts and Humanities. In Rochester, it is made possible by Victoria and William Cherry, with additional support from the George D. and Freida B. Abraham Foundation, the Herdle-Moore Fund and an anonymous donor.

On the web: mag.rochester.edu

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October 6, 2009

PAINT MADE FLESH OPENS OCTOBER 25 AT MEMORIAL ART GALLERY
Nationally Touring Exhibition Explores Physical and Emotional Power of the Human Body

Flesh was the reason oil paint was invented.

Willem de Kooning

ROCHESTER, NY — Pablo Picasso, Francis Bacon, Lucian Freud, Willem de Kooning, Alice Neel, Philip Guston, Eric Fischl, Jenny Saville and Julian Schnabel are among the powerhouse artists in a nationally touring exhibition that opens October 25 at the Memorial Art Gallery.

Titled *Paint Made Flesh*, the exhibition explores how three generations of 20th- and 21st-century artists have used paint to represent human flesh. Even at a time when figurative works were considered outmoded, these artists dedicated themselves to exploring the physical and emotional power of the human body. Their works, many of them larger than life, simulate the look and feel of flesh while delving into universal themes of sexuality, illness, aging and death. The results are colorful, unconventional and often unflinching.

Paint Made Flesh has been organized by the Frist Center for the Visual Arts, Nashville, TN. It is supported by an indemnity from the Federal Council on the Arts and Humanities. In Rochester, it is made possible by Victoria and William Cherry, with additional support from the George D. and Freida B. Abraham Foundation, the Herdle-Moore Fund and an anonymous donor.

The Memorial Art Gallery is one of only three venues for the show, which opened at The Frist Center in January 2009 and next traveled to the Phillips Collection in Washington, DC.

At MAG, it remains on view through January 3.

About the exhibition

The 34 works in *Paint Made Flesh* date from 1952 to 2006. Divided into chronological sections, the exhibition begins with a late self-portrait by Pablo Picasso, whose dynamic canvases were an inspiration for many of the other painters in the exhibition.

The first section presents American artists working from the immediate post-World War II period through the 1970s. These artists resisted the prevailing trends of abstraction and formalism; instead, their portrayals of sensual and tragic aspects of the human figure reflected the existential angst that marked postwar culture. *Represented: Ivan Albright, Hyman Bloom, Leon Golub, Jack Levine, Alice Neel, Philip Guston, Joan Brown, Richard Diebenkorn, Willem de Kooning, David Park*

The second section presents artists who came to prominence during the 1970s and 1980s. These artists of the Vietnam War era sought to express primal truths extracted from fragments of dreams, folk imagery and personal obsessions. *Represented: Karel Appel, Georg Baselitz, Markus Lüpertz, A. R. Penck, Susan Rothenberg, Julian Schnabel*

The paintings in the next section convey a distinctly British approach to the representation of abject flesh as a sign of personal and social vulnerability. *Represented: Frank Auerbach, Francis Bacon, Cecily Brown, Lucian Freud, Leon Kossoff, Jenny Saville*

more...

The exhibition concludes with recent works that show the body in a state of flux or dissolution, assailed by forces ranging from medical technology and global communications to the specters of terrorism, torture and the evolution of new diseases. *Represented: Tony Bevan, Michael Borremans, Francesco Clemente, John Currin, Eric Fischl, Wangechi Mutu, Albert Oehlen, Daniel Richter, Arnaldo Roche-Rabell, Lisa Yuskavage*

The works in *Paint Made Flesh* are on loan from galleries, private collections and such institutions as the Los Angeles County Museum of Art, Metropolitan Museum of Art, Museum of Modern Art, Tate Britain and Whitney Museum of American Art.

Defining beauty

“In pop culture—in movies, on TV, in the pages of fashion magazines—the nude bodies we see are air-brushed, powdered, polished to perfection,” writes Susan Stamberg of NPR’s Morning Edition in a recent feature. But in the “sometimes brutal, sometimes stunning” canvases in *Paint Made Flesh*, she notes, “you’ll see a different story: scars, bumps, blots, bulges of fat.”

A case in point is British painter Jenny Saville, who in the 1990s did research in a plastic surgeon’s office, where she heard the doctors refer to themselves as “Michelangelos of the flesh.” It’s no surprise that Saville’s subjects seem to be at odds with society’s ideal of feminine beauty. Yet her work in *Paint Made Flesh*, like many others in the exhibition, is powerful and evocative. “There’s nothing that says these paintings aren’t beautiful,” says Mark W. Scala, chief curator at the Frist Center for the Visual Arts and curator of the exhibition. “It’s just a question of how we define beautiful.”

Hours and admission

The Gallery is open Wednesday–Sunday 11 am to 5 pm and until 9 pm on Thursdays. Closed Mondays and Tuesdays. Admission is \$10; college students with ID and senior citizens, \$6; children 6–18, \$4. Always free to members, UR students, and children 5 and under. Half-price admission Thursdays from 5–9 pm is sponsored by Thomson Reuters, ExxonMobil Chemical Company and Monroe County.

Programs and events

These include an opening party (October 24), a lecture by exhibition curator Mark Scala (October 25) and an educators’ inservice (October 28). *For details see attached release.*

“Another Perspective” cell phone tour

While you’re here, use your cell phone to learn more about the exhibition. The tour is free but regular cell phone charges apply. A written transcript is also available.

Exhibition catalog

A fully-illustrated, softcover catalog edited by exhibition curator Mark W. Scala and published by Vanderbilt University Press is available at the Gallery Store for \$29.95.

Press contacts

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SPECIAL EVENTS Paint Made Flesh

EXHIBITION PARTY

Saturday, October 24, 8–11 pm (Patrons 5–7 pm)

MAG supporter members and above free; associate members \$10; nonmembers \$20

Advance tickets required; call 276.8939 during business hours

- Dance to rock and salsa with Freddy Colon and the Sounds of Rhythm.
- Get henna tattoos from Robin Jaeckel of Henna Rising.
- Find your inner artist! Participate in our drawing party with a little help from our art school, the Creative Workshop.
- Hear Gordon Porth, a classics, jazz and pop pianist.
- Watch contemporary works by Anne Harris Wilcox of Present Tense Dance.
- Purchase cocktails, tasting plates, coffee • Purchase cocktails, tasting plates, coffee and desserts.
- And of course, preview the exhibition.

LECTURE *(included in Gallery admission)*

Sunday, October 25, 2 pm, auditorium

Mark W. Scala, chief curator of Nashville's Frist Center for the Visual Arts and curator of *Paint Made Flesh*, gives an illustrated lecture on the exhibition.

ESPECIALLY FOR EDUCATORS

*Wednesday, October 28, 4:30–7 pm / \$30**

“Paint Made Flesh.” This inservice for art, ELA and social studies teachers includes time in the exhibition, discussions and curriculum connections.

* Pre-registration required. Call Kerry Donovan, 276.8971, or email kdonovan@mag.rochester.edu.

ART:21 VIDEO SCREENINGS *(included in Gallery admission)*

Two Thursdays, October 8 and 22, 7 pm at MAG

Two Sundays, October 11 and 18, 1 pm at RoCo

The Memorial Art Gallery and Rochester Contemporary join forces for these special screenings from the fifth season of this award-winning PBS series. [Series details](#)

“ANOTHER PERSPECTIVE” CELL PHONE TOUR

While you’re here, use your cell phone to learn more about the exhibition. The tour is free but regular cell phone charges apply. A written transcript is also available.

GUIDED EXHIBITION TOURS *(included in Gallery admission)*

Sunday, October 25, 1, 2 and 3 pm

Fridays, October 30–December 18, 2 pm

Sundays, November 1–January 3, 1 pm

CREATIVE WORKSHOP CONNECTION

“Drawing the Flesh,” a Monday evening course taught by Sarah Hart, is but one of many exhibition-related figure painting and drawing classes offered this fall.

For a Creative Workshop fall/winter course catalog visit mag.rochester.edu/creativeworkshop or call 276-8959.

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CHECKLIST Paint Made Flesh

- Ivan Albright
Self-Portrait in Georgia
(1967–68)
Oil on panel, 20 x 16 in.
Butler Institute of American Art,
Youngstown, OH
- Karel Appel
Beginning of Spring
(*Commencement de Printemps*)
(1963)
Oil on linen, 51 x 38 $\frac{1}{4}$ in.
Hirshhorn Museum and Sculpture
Garden, Smithsonian Institution,
Washington, DC, gift of Joseph
H. Hirshhorn
- Frank Auerbach
Head of David Landau (1987)
Oil on canvas, 26 $\frac{5}{8}$ x 24 $\frac{1}{2}$ in.
Private collection
- Francis Bacon
Head in Gray (1955)
Oil on canvas
24 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in.
Walker Art Center, Minneapolis,
Donated by Mr. & Mrs. Edmond
R. Ruben
- Georg Baselitz
Akt Elke 2 (Nude Elke 2) (1976)
Oil on canvas, 78 $\frac{3}{4}$ x 63 $\frac{3}{4}$ in.
Albright-Knox Art Gallery, Buffalo,
NY, courtesy of Michael Werner
Gallery, New York and Berlin
- Tony Bevan
Self Portrait (1992)
Powdered pigment and acrylic on
canvas, 51 x 34 $\frac{1}{2}$ in.
Private Collection, courtesy
LA Louver, Venice, CA
- Tony Bevan
Head (2005)
Acrylic and charcoal on canvas,
51 $\frac{1}{2}$ x 36 $\frac{5}{8}$ in.
Collection of Ron Burkle,
Los Angeles, CA, courtesy of
LA Louver, Venice, CA
- Hyman Bloom
The Hull (1952)
Oil on canvas, 37 $\frac{1}{8}$ x 45 $\frac{1}{2}$ in.
Worcester Art Museum,
Worcester, MA, gift of the
William H. Lane Foundation
- Michael Borremans
Portrait (2005)
Oil on canvas, 31 $\frac{1}{2}$ x 23 $\frac{5}{8}$ in.
Private collection, courtesy of
David Zwirner, NYC
- Cecily Brown
Figures in a Landscape 2 (2002)
Oil on linen, 80 x 90 in.
The Broad Art Foundation,
Santa Monica
- Joan Brown
Girl in Chair (1962)
Oil on canvas, 60 x 48 in.
Los Angeles County Museum
of Art, gift of Mr. and Mrs.
Robert H. Ginter
- Francesco Clemente
Self Portrait
Oil on canvas, 30 $\frac{1}{4}$ x 60 in.
Collection of Mr. and Mrs.
Harold Stream III, Nashville, TN
- John Currin
The Hobo (1999)
Oil on canvas, 40 x 32 in.
Museum of Contemporary
Art San Diego
- Willem de Kooning
Woman (1953–54)
Oil on paperboard, 35 $\frac{3}{4}$ x 24 $\frac{3}{8}$
Gift of Mr. and Mrs. Alastair B.
Martin, The Guennol Collection
- Richard Diebenkorn
Woman by a Window (1957)
Oil on canvas, 63 $\frac{1}{2}$ x 58 $\frac{3}{4}$ in.
Phoenix Art Museum, gift of
Mr. and Mrs. Henry Luce
- Eric Fischl
Frailty is a Moment of
Self-Reflection (1996)
Oil on linen, 68 x 58 in.
Courtesy of the artist
- Lucian Freud
Standing by the Rags (1988–89)
Oil on canvas, 66 $\frac{1}{2}$ x 54 $\frac{1}{2}$ in.
Tate Britain, purchased with
assistance from the Art Fund,
The Friends of Tate Gallery,
and anonymous donors
- Leon Golub
Napalm II (1969)
Acrylic on linen, 114 x 176 in.
The Broad Art Foundation,
Santa Monica
- Philip Guston
Web (1975)
Oil on canvas, 67 x 97 $\frac{1}{4}$ in.
Museum of Modern Art,
gift of Edward R. Broida
- Leon Kossoff
Cathy No. 1, Summer (1994)
Oil on board, 42 $\frac{1}{2}$ x 30 $\frac{1}{2}$ in.
Private collection, courtesy of
LA Louver, Venice, CA
- Jack Levine
35 Minutes from Times Square
(1956)
Oil on canvas, 48 x 38 $\frac{1}{8}$ in.
Hirshhorn Museum and Sculpture
Garden, Smithsonian Institution,
Washington, DC, gift of Joseph
H. Hirshhorn Foundation
- Markus Lüpertz
Springtime (After Poussin) (1989)
Oil on canvas, 98 $\frac{1}{2}$ x 78 $\frac{3}{4}$ in.
Courtesy of Michael Werner
Gallery, New York and Berlin
- Wangechi Mutu
Squiggly Wiggly Demon Hair
(2004)
Paint, ink, collage, mixed media
on mylar, 19 $\frac{1}{2}$ x 32 in.
Collection of Mandy and Cliff
Einstein, courtesy of Susanne
Vielmetter Los Angeles Projects
- Alice Neel
Randall in Extremis (1960)
Oil on canvas, 36 x 28 in.
Courtesy of estate of Alice Neel
- Albert Oehlen
The Goal-Kick (2002)
Acrylic and oil on canvas,
86 $\frac{1}{2}$ x 86 $\frac{1}{2}$ in.
Hall Collection, Southport, CN
- David Park
Male Nudes by the Water (1957)
Oil on canvas, 20 x 27 $\frac{3}{4}$ in.
Courtesy of the Glass Family
Collection and Hackett-Freedman
Gallery, San Francisco
- A. R. Penck
Sketch (1983)
Acrylic on canvas, 78 $\frac{3}{4}$ x 118 in.
Courtesy of Michael Werner
Gallery, New York and Berlin
- Pablo Picasso
The Artist and His Model (1964)
Oil on canvas, 38 $\frac{1}{8}$ x 51 $\frac{1}{4}$ in.
Albright-Knox Art Gallery,
Buffalo, NY, gift of The Seymour
H. Knox Foundation, Inc
- Daniel Richter
Duisen (2004)
Oil on canvas, 106 $\frac{1}{4}$ x 137 $\frac{3}{4}$ in.
Courtesy of David Zwirner,
New York
- Arnaldo Roche-Rabell
We Have to Eat (1986)
Oil on canvas, 84 x 60 in.
Collection of Jack Kubiliun
- Susan Rothenberg
Crying (2003)
Oil on canvas, 58 $\frac{1}{2}$ x 63 $\frac{1}{2}$ in.
Courtesy of Sperone Westwater,
New York
- Jenny Saville
Hyphen (1999)
Oil on canvas, 108 x 144 in.
Private collection, courtesy of
Gagosian Gallery
- Julian Schnabel
Corine Near Armenia (1984)
Oil, plates, and auto-body
filler on wood, 108 x 84 in.
Museum of Contemporary
Art, Los Angeles, The Barry
Lowen Collection
- Lisa Yuskavage
Babie 1 (2003)
Oil on canvas
21 x 20 in.
Private collection



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July 2009

COMING SOON TO THE MEMORIAL ART GALLERY



January 31–April 4, 2010 (exhibition party January 30)
Fashioning Kimono: Art Deco and Modernism in Japan

Ninety-seven extraordinary examples of *kimono* created between the 1890s and the 1950s tell the story of how Japan's traditional national dress was influenced by technological advances in silk production and exposure to Western cultures. Included are simple undergarments; everyday *kimono*; intricately embroidered and padded ceremonial costumes; boys' *kimono* stenciled with cars, airplanes and battleships; and colorful examples with Art Deco patterns that heralded the emergence of Japan's "new woman." All are drawn from the famed Montgomery Collection in Lugano, Switzerland.

This exhibition is organized and circulated by Art Services International, Alexandria, VA. Support for the national tour and catalog has been provided by The E. Rhodes and Leona B. Carpenter Foundation. In Rochester, the exhibition is made possible by the Gallery Council of the Memorial Art Gallery and the Robert L. and Mary L. Sproull Fund.



May 2–June 27, 2010 (exhibition party May 1)
Albert Paley in the 21st Century

Internationally known for his large-scale commissions, Albert Paley is the first metal sculptor to receive the coveted Lifetime Achievement Award from the American Institute for Architects, the AIA's highest award to a non-architect. This exhibition organized by the Memorial Art Gallery will bring together recent sculptures, drawings, prints and maquettes, as well as video of the Rochester-based artist at work.

This exhibition is sponsored by Bank of America, with additional support from the Gallery Council of the Memorial Art Gallery, the Gouvernet Arts Fund of Rochester Area Community Foundation, the Thomas and Marion Hawks Memorial Fund, Nancy G. Curme and an anonymous donor. Support is also provided by the Elizabeth F. Cheney Foundation and Mann's Jewelers.

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