

MAGAZINE

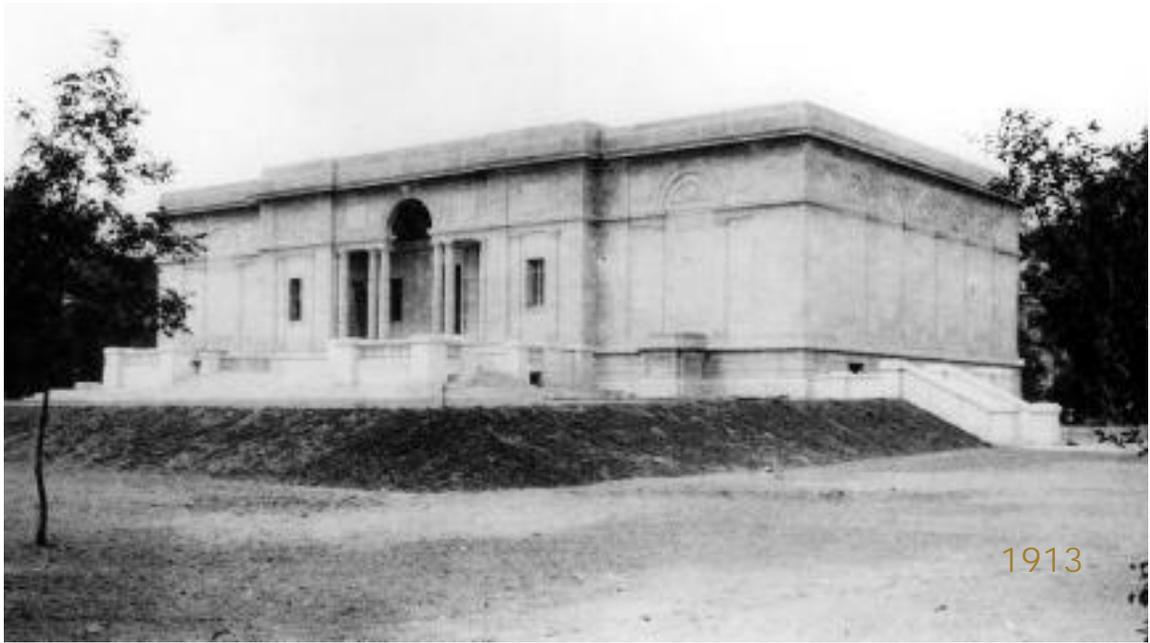
FALL 2003



Memorial Art Gallery

OF THE UNIVERSITY OF ROCHESTER





Celebrating 90 Years of Great Art 1913–2003

90
YEARS

In the winter of 1913, passers-by on University Avenue watched an elegant building in Italian Renaissance style take shape. But it wasn't until October of that year that Rochesterians could finally step inside the city's newest landmark.

Ninety years later, the Memorial Art Gallery has undergone three major expansion projects. The collection has grown from "five paintings, two plaster casts and a lappet of lace" to more than 10,000 works of art. And MAG has put Rochester firmly on the map by hosting world-class exhibitions devoted to Winslow Homer, Maxfield Parrish, Edgar Degas and George Bellows.

Most importantly, the Gallery has served as a community resource for generations of adults and schoolchildren.

Celebrate with us at a series of events including a November 20 poetry reading by Rennie McQuilkin and a gala New Year's Eve ball. For more information, see the November-December ARTiculate or log onto <http://mag.rochester.edu>.



Letter from the Director: Facing the Challenge

Dear Gallery member,
The Memorial Art Gallery, like other museums across the country, is facing financial challenges brought on by the stalled economy.

The falling stock market has shrunk endowments and affected contributions from individuals, businesses, granting agencies and foundations alike. At the same time, operational costs such as utilities and technology have continued to rise, while the threat of terrorism has increased insurance costs exponentially.

Without a major gift initiative, the Gallery is projecting a significant budget gap in

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the 2003-04 fiscal year. Nor is the picture expected to improve over the short term, as projections show a continued loss of revenues for at least the next three to five years. Furthermore, financial recovery for museums and other non-profits is expected to lag behind the rest of the economy.

The picture is far from bleak, however:

- *Artistic excellence:* We have just finished one of the best years in the Gallery's history—a year when *Edgar Degas: Figures in Motion* shattered attendance records and contributed \$2.1 million to the local economy. Because the show was a financial as well as popular success, we were able to avoid budget cuts in 2002-03.
- *Fiscal responsibility:* As evidenced by more than 12 years of balanced budgets, we are committed to maintaining exemplary stewardship of a remarkable community resource. The current fiscal year will be no exception.
- *Community outreach:* More than 250,000 people visit the Gallery each year, including some 15,000 schoolchildren.
- *Educational excellence:* The Gallery's educational programs have been cited as a model in New York State.
- *Volunteer commitment:* Our corps of volunteers numbers more than 1,300 men and women in a normal year. This year, those numbers swelled as nearly 300 volunteers contributed more than 8,000 hours to help make *Degas* a success. In recent years, we have ranked first among art museums in the Northeast and 11th nationwide.

• *Membership support:* Our 7,000 individual and corporate supporters constitute one of the highest per capita memberships in the country.

A recent assessment by an independent consultant gave the Gallery very high marks and cited the excellence of the collection, facility, Board and staff. The same assessment points out, however, that "MAG is operating a \$5 million program on a \$4 million annual budget."

To maintain the level of excellence that the Rochester community has come to expect, the Gallery will have to raise additional revenues on an ongoing basis. Staff and Board are already working to increase earned income and operating endowment. At the same time, we are launching "Picture the Possibilities"—an annual campaign to raise \$250,000 *over and above* the amount paid for membership.

First, however, we have taken steps to trim our budget in ways that will not impact the community. Most notably, we have not raised general admission, reduced museum hours or cancelled exhibitions. The one major exception is a \$1 increase in public admission to the Clothesline Festival, our biggest fund-

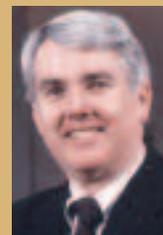
raiser—the first such increase since 1995.

Instead, we have taken such difficult steps as laying off four staff members—an action unprecedented in my 18-year tenure. We have eliminated two vacant positions, frozen staff salaries, reduced hours in our art library and cancelled programs that have no underwriting.

That's why I'm asking you to help us maintain the momentum we gained this year—and face the challenges ahead.

In the weeks to come you will be receiving a letter asking you to contribute to *Picture the Possibilities*, our 2003-04 annual campaign. I hope that you will consider a campaign gift at least equal to the amount you paid for your membership.

With your help, we can continue the 90-year tradition of outstanding exhibitions and programs and preserve the Gallery for the people of Rochester.



GRANT HOLCOMB

A handwritten signature in black ink that reads "Grant Holcomb".

Mary W. and Donald R. Clark Director

PROTECTED FOR ETERNITY:

The Coffins of Pa-debehu-Aset

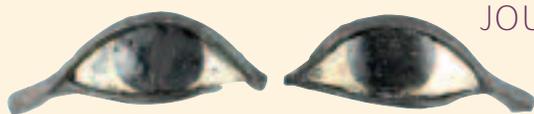


AN INTERACTIVE EXHIBIT
FOR ALL AGES

OPENING OCTOBER 8, 2003

DOROTHY MCBRIDE GILL
DISCOVERY CENTER

<http://mag.rochester.edu/look/exhibitions>



JOURNEY back in time to ancient Egypt. EXPLORE a world ruled by gods and goddesses. UNLOCK the secrets of the hieroglyphs. LEARN about the elaborate processes and magical rituals intended to protect body and spirit alike.



The journey begins this fall in the Gill Discovery Center, where a new, interactive exhibit showcases one of the most significant MAG acquisitions ever—a pair of coffins that once held the mummy of an Egyptian official of the 4th century BCE. Pa-debehu-Aset's lavishly decorated anthropoid coffin was unveiled in 2001. But this is your first chance to see his equally colorful outer coffin. You'll also see antiquities from the Gallery's collection and a mummy (read on) and other objects on long-term loan.

ABOUT THE COFFINS

How rare are the Gallery's coffins? So rare that only two similar nesting pairs from this period of Egyptian history are known to exist—in the venerable British Museum and the National Museum of Denmark.



The coffins are made of wood and painted with colorful images of gods and goddesses in both human and animal form. The inner coffin also has eyes of shell and stone, inlaid glass eyelines and chinlines, and a face of gold leaf.

Differences in style make it clear that several artists worked together assembly-line fashion, with one or two master craftsmen at the helm. As a result, there are numerous ancient errors, which consulting curator Joyce L. Haynes calls "wonderful glimpses of the artist at work."



ABOUT PA-DEBEHU-ASET

Hieroglyphs on the coffins identify their owner as an official in a city some 200 miles south of Cairo and 100 miles northwest of the Valley of the Kings. Pa-debehu-Aset ("the one who is the request of Isis") lived during the early Ptolemaic era, a turbulent period that began with the death of Alexander the Great and ended with the reign of Cleopatra. The Pyramids of Giza were already 2,000 years old, but Egypt was still a world power and a major center for art and trade.

ON THE TRAIL OF THE MUMMY

Pa-debehu-Aset's mummy has long since disappeared, possibly the victim of tomb robbers. That's what prompted the Gallery to borrow a "stand-in" for the exhibit. In June,

a mummy on loan from the Peabody Essex Museum in Salem, MA was the subject of an unusual gathering at MAG.



Area forensic experts (including dentist Frederick Halik, below) examined CT scans and X-rays from Salem. They found no signs of trauma to explain the premature death of this otherwise healthy young man. But they did find numerous fractures, most thought to be post-mortem.

The mummy's resin-soaked wrappings indicate that he lived some 200 years after Pa-debehu-Aset, during the Roman era (32 BCE - 50 AD).

As for Pa-debehu-Aset, his mummy may have vanished, but tantalizing traces remain. Remnants of the original linen wrappings still adhere to the inner coffin, and there are signs that his mummy was stouter than expected and that the artisans had to gouge out the cavity to accommodate it.



Photos by Don Strand (mummy); Danese Kenon / Rochester Democrat and Chronicle (CT scan).

When you visit...

Space is limited in the Gill Center, so while you're at MAG, plan to visit our ancient collection and take advantage of family activities offered in conjunction with the exhibit.

Save the dates!

* ANCIENT EGYPT FAMILY DAYS

Oct. 12, 19 & 26, noon–5 / free with MAG admission
Enjoy timed visits to the Gill Center, hands-on activities, collection tours and more!

* EVENING FOR EDUCATORS

Wednesday, Oct. 22, 4–8 pm / \$20
Enjoy visits to the Gill Center, a presentation by Joyce L. Haynes, workshops by area educators and refreshments.

For reservations and information, call Margaret McCarthy, 473-7720, ext. 3072, or email mmccarthy@mag.rochester.edu.

* LECTURE: EGYPTOLOGIST JOYCE HAYNES

Thursday, Oct. 23, 7:30 pm / free with MAG admission
Learn about the exhibit from consulting curator Joyce L. Haynes, research associate at the Museum of Fine Arts, Boston

PROTECTED FOR ETERNITY is made possible by funding from Dan and Dorothy Gill. Additional support has been provided by the Museum Loan Network, a program administered by MIT's Office of the Arts, funded by the John S. and James L. Knight Foundation and The Pew Charitable Trusts; and by grants from the National Endowment for the Arts; the New York Council for the Humanities, a state program of the National Endowment for the Humanities; and the Davenport-Hatch Foundation, Inc. Additional support for the Evening for Educators has been provided by Rochester Gas and Electric Corporation.



Modern Masters: From Corot to Kandinsky

October 26 – January 4

In this rarely-seen collection, works by modern masters such as Picasso, Chagall and Kandinsky hang side by side with old favorites such as Corot and Renoir.

Nearby you'll find paintings by academic artists who are just coming back into favor—the Neoclassicist Sir Lawrence Alma-Tadema, the Victorian James Tissot, the symbolist Gustave Moreau.

Modern Masters showcases 49 works from the Juntos Actuando Collection, the most important collection of European art in Mexico. It represents the personal quest of Juan Antonio Pérez Simón, a Spanish-born businessman and art lover who began collecting in the 1970s.

This exhibition is curated by Joseph S. Czestochowski and Roxana Velásquez Martínez Del Campo and is organized and circulated by International Arts, Memphis.

Preview Party *sponsored by the Democrat and Chronicle*
Saturday, October 25, 8–11 pm (Patrons 6 pm)
Supporter members and above free; associate members \$8; non-members and guests \$15*

At our sneak preview, dance to the Skycoasters and enjoy live music and entertainment in three other areas.

**Reservations required. Watch for your invitation in the mail or call 473-7720, ext. 3510 (recorded information).*

Lecture

Thursday, Nov. 6, 7:30 pm / Free with MAG admission
Enjoy an illustrated lecture by Robert Rosenblum, a professor of fine arts at New York University and a curator of 20th-century art at the Guggenheim Museum. Rosenblum wrote the catalog essay for *Modern Masters*.

Above: Among the works in *Modern Masters* are (left to right): Pierre-Auguste Renoir's *Landscape at La Roche-Guyon* (1895); Adolphe Bouguereau's *Innocence* (1893); and Wassily Kandinsky's *Pressure (Druk)* (1926).

Below: *Unloading the Fish* (1952), Antonio Frasconi's woodcut of Fulton Fish Market and the Brooklyn Bridge, is one of 28 works in *Artists' New York*. Bequest of Mildred Baker.



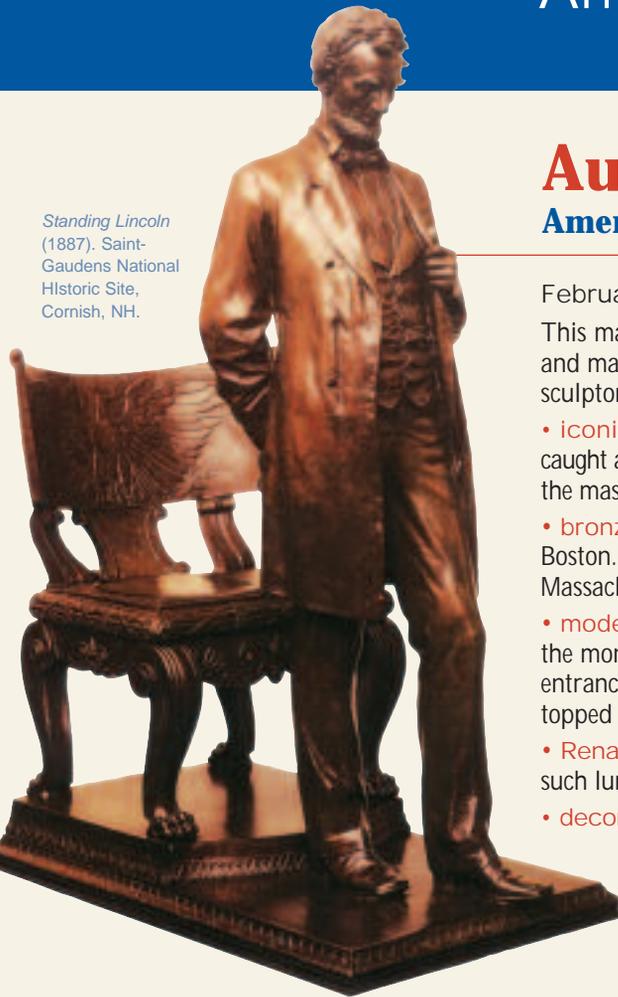
Woods Oviatt Gilman LLP
The art of representing people



American Glory

Augustus Saint-Gaudens: American Sculptor of the Gilded Age

Standing Lincoln
(1887). Saint-Gaudens National Historic Site, Cornish, NH.



February 15–April 11 (Preview February 14)

This major traveling exhibition showcases 72 works in bronze, plaster and marble by Augustus Saint-Gaudens (1848–1907)—the master sculptor known as the “American Michelangelo.” Highlights include

- **iconic images of Abraham Lincoln.** At age 12, Saint-Gaudens caught a glimpse of the President-elect in New York City, and he was one of the mass of mourners who paid their respects following his assassination.
- **bronze portrait heads** for the Robert Gould Shaw Memorial in Boston. Colonel Shaw and the African American soldiers of the 54th Massachusetts Regiment were made famous in the 1989 movie *Glory*.
- **models for major New York City commissions.** These include the monument to Civil War General William Tecumseh Sherman at the entrance to Central Park and the towering Diana weathervane that topped the original Madison Square Garden.
- **Renaissance-style relief portraits** of children and adults, including such luminaries as John Singer Sargent and Robert Louis Stevenson.
- **decorative objects, jewelry, and coins,** including the rare “Double Eagle” gold piece. Commissioned by Theodore Roosevelt, it is widely considered the most beautiful coin ever minted in the US.

This exhibition is organized by the Trust for Museum Exhibitions, Washington, DC, in cooperation with the Saint-Gaudens National Historic Site in Cornish, NH.

Rochester sponsor:  **M&T Bank**

Additional support from:  **SENTRY®**



Works by Augustus Saint-Gaudens: *Sherman Monument*, *Victory* (1897–1902). *Shaw Memorial*, *Soldier's Head* (1883– 93). *Viola Sargent* (sister of John Singer Sargent) (1890). All: Saint-Gaudens National Historic Site, Cornish, NH. *U.S. Twenty Dollar Gold Piece (“Double Eagle”), reverse* (1907). American Numismatic Society, New York.

Below left: Rembrandt Harmensz. van Rijn, *Seated Woman*. Gift of Dr. & Mrs. James H. Lockhart Jr. Below right: *The Letter “A”* from *The Antireligious Alphabet*, drawings by Mikhail Chermnykh, text by Nina Aleksandrovna Chermnykh (1932).



**Rembrandt's World:
Prints and Drawings from
the Dutch Golden Age**

November 21–January 4

**Fields and Falls:
Images of Rochester**

January 16–March 14

The Antireligious Alphabet

March 26–June 6

Summer of '04

1st Rochester Biennial

July 11–September 5



New faces

Welcome to these new members recently elected to the Gallery's Board of Managers:



Sam Guerrieri, senior vice president, director of sales, M&T Securities



David Thiel, senior vice president, client services, Auragen Communications Inc.



W. Michael Traphagan, director of public relations, Preferred Care

The Board also elected officers for 2003-04:

- **Charlotte Herrera**, president
- **Stanley D. Konopko**, 1st vice president
- **Mary Buchan**, 2nd vice president
- **Lynda Hotra**, secretary
- **Ronald Paprocki**, treasurer
- **Dennis G. Ruggeri**, chair

Gifts of art

Pin Oak Detail, print by Sylvia Plimack Mangold: Grant Holcomb in memory of Herbert W. Vanden Brul.

Wormhole, Fallen Custer, letterpress, photo engraving and gouache by DeLoss McGraw: the artist (2002 Patron Print)

Iris, stained glass, and *Tulip*, drawing, by Lowell Blair Nesbitt; stoneware bowl by Frans Wildenhain; and drawing with collage by Vergil Partch: Ron Kransler.

Recent acquisition



American artist Thomas Moran painted this luminous *View of Venice* in 1890. See it in the New Acquisitions Gallery. It was given in memory of Cornelia Robinson and Henry Douglas Buell by their daughter Jane Buell Ward and family.

2/1-8/31/03

Raval Suite #2, etching and aquatint by Sean Scully: anonymous.

Four serigraphs by Clarence Holbrook Carter: Paul Koether.

Three engravings by A. B. Walters, George E. Perine and S.B. Waugh: Howard S. Merritt.

View in Hadley, graphite on paper by unknown American: Grant Holcomb in honor of Susan Schilling.

Watercolor landscape by Henry Ward Ranger: John & Mary Celentano.

Portrait of Esther Rolick, drawing by Hyde Solomon, and *One Way*, color serigraph by Corita Kent: Esther Rolick.

Three drawings, ten etchings, one lithograph and one watercolor by Esther Rolick: the artist.

Two untitled landscapes, an oil on canvas by P. Hanson and an oil on board by Samuel F. B. Morse: Mavis Fowler in memory of Dr. Richard C. Fowler and Mr. and Mrs. Herbert Fowler.

Tribute Fund

2/1-8/31/03

In honor of Pam Blanpied: Dr. & Mrs. Michael J. Feinstein, Mr. & Mrs. James K. Koon.

In memory of Kevin Crerand: Grant Holcomb.

In honor of Barbara & Donald Flynn's anniversary: Joan & Robert Daly, Donald & Marilyn Furman, Mary Ann Monley & Bill Rice, William & Mary Ann Staudenmayer, Frank & Mary Lou Stotz.

In memory of Bernard A. Frank: Heidi Friederich, Bob & Willy Hursh, Joyce Underberg.

In honor of Heidi Friederich: Mary Ann Monley & Bill Rice.

In honor of the marriage of Abner & Patricia Germanow: Anne Berger, Sylvia Commins.

In honor of Roz Goldman's birthday: Sy & Lorraine Merrill, Bud & Joan Rusitzky.

In honor of Robert Lambrix & Linda Bertrand: Patricia Paxton & Shirley Blessing.

In memory of Paul Leonard: John & Mary Crowe, Davie Kaplan Chapman & Braverman, Dr. & Mrs. Michael J. Graney.

In memory of Marshall Levine: Joyce Underberg.

In honor of Betsy S. Liddle: Mr. & Mrs. William A. Centner.

In memory of J. K. Lindsay: Dr. & Mrs. Helge Heen.

In memory of Justine M. Lynes: Bruce B. Bates, Jane K. Doyle, Grant Holcomb.

In honor of Eleanor McQuilkin: Grant Holcomb, Theodore Steinhausen, Mary Alice & Bob Wolf.

In memory of Susan Neuberger: David & Marjorie Perlman.

In memory of Joseph S. Perticone: Mrs. John R. Leinen.

In honor of the marriage of Susan Dodge-Peters & John Daiss: Tom & Chris Garland, Grant & Siobhan Holcomb.

In memory of Penny Pinsky: Gwyn Hunting, Joyce Underberg.

In memory of Robert S. Reichart: Barbara Reichart.

In memory of Shirley Somers: Frank & Paula Zahniser.

In memory of Lillian R. Spiller: Betty & Stanley Glassman.

In memory of Joyce Stone: Susan & Peter Hermann.

In memory of Harriette Thomas: Grant Holcomb, Claire McIlhenny Dempsey, Barbara Frank.

In memory of Susan Turri: Mr. & Mrs. Lester Eber.

In memory of Herbert W. Vanden Brul: Tom & Peggy Hubbard, Gwyn Hunting, Bob & Willy Hursh, Lyn Kayser, Liz & Eric Rennert.

Tribute for Jackie Webber: JPMorgan Chase, William B. Webber.

In memory of Treva Wilcox: Nancy N. Lathlaen.

In honor of Helen Williams's birthday: Mary Ann Monley & Bill Rice.

In memory of Joan B. Williams: Patty Norris Anderson, Arlene Bell & Ross Kuba, Alfred & Mildred Boylan, Russell & Jane Chapman, Mark &

Kathy Cleary, Lester & Ellen Eber, Heidi Friederich, Robert & Mary Gulick, Carol S. Hai, Raul & Charlotte Herrera, Charlotte Marsh, Dr. & Mrs. William D. McHugh, Peter & Dedi Paris, Mr. & Mrs. John H. Rae, Carol & Bill Rees, Joan & James Ryan, Lawrence Stern, Robert F. Sykes, Ann Townson, Carroll S. Tyler, John & Janet Tyler, Joyce Underberg, Joan & Larry Wyland.

In memory of Alfred F. Zissler: Joan Baden, George & Trudi Beyer, Kevin & Michelle Conlon, Heidi Friederich, Karen Grover, Isabel C. Herdle, Mr. & Mrs. T. H. Robinson, Madeline Short, Arthur & Thea Tweet, Helen A. Vogel.

Do you wish to honor a friend or family member or commemorate a special occasion? Just send your gift to: Memorial Art Gallery Tribute Fund 500 University Avenue Rochester, NY 14607-1415

Please include your name and address, along with the name and address of the person being honored.

For more information call 473-7720, ext. 3015.

Gallery Council News

Looking Ahead with the Gallery Council...

Don't miss these upcoming events. And don't forget that when you support the Council, you're supporting MAG. For details on these and other events, call 473-7720, ext. 3014.

- Tuesday, Oct. 28, 10–6: drop off donations for Tuesday's Treasures
- Tuesday, Nov. 4, 10–6: Tuesday's Treasures sale
- Friday, Nov. 21: Fine Craft Show Preview Party and lecture by ceramist Anne Currier
- Saturday–Sunday, Nov. 22–23: Fine Craft Show
- Wednesday, Dec. 31: New Year's Eve Gala
- Friday, March 19: Art and Soul
- Art Tours (year-round)

Join Us!

Over the past six decades, the Gallery Council has seen a few important changes. Today's member is likely to work outside the home—and may be male rather than female.

Some things remain the same, though: the Council still offers its members such intangibles as a sense of commitment and the gratification of helping the Gallery. And it remains true to its original mission of mobilizing volunteers and raising funds (now more than \$2 million) for MAG and its programs.

If you'd like to become more involved at the Gallery, join the Council! You must be a MAG member and available to pitch in on two projects a year.

To learn more about membership, call Nancy Holowka, 473-7720, ext. 3014, or email nholowka@mag.rochester.edu.

Council Elects '03-04 Board



The Gallery Council elected new board members at the annual meeting on June 2. Pictured above are:

(Front row) **Teddy Carr**, programs; and **Marcia Falk**, hospitality. (Second row) **Libby Clay**, recording secretary; **Barbara O'Hare**, administrative treasurer; **Annette Satloff**, travel; **Maggie Kleinman**, projects treasurer; and **Mary Crowe**, president. (Third row) **Paula Carter**, membership; **Maureen Dobies**, nominating; **Wendy Shellman**, second vice president; and **Nancy Foster**, public relations. (Back row) **Laura Swett**, past president; and **Anne Robotham**, volunteer placement.

Not pictured are **Roxanne Carr**, first vice president; **Paula Sherwood**, corresponding secretary; and **Carolyn Friedlander**, docent representative.

Protected for Eternity



Objects of fascination
In ancient Egypt,
these canopic jars
would have protected
a mummy's vital



organs in the afterlife.
Today, they're fasci-
nating objects in their
own right. Take home
the set, or choose a



sleek gold-
leaf cat,
symbol
of the
ancient



goddess of
happiness.
These
replicas of
ancient



treasures were hand-
crafted by modern-
day Egyptian
artisans.



Around the MAG

Friend of the Arts

"A beloved individual whose selflessness, graciousness and civility have sustained, as well as inspired, the cultural core of this city." That's how director Grant Holcomb has described Marion Hawks, a tireless friend of the arts who died September 4 at the age of 85.



Mrs. Hawks's contributions to the community are too numerous to list. She was a long-time Board member at the Gallery, the Rochester Philharmonic and Garth Fagan Dance; cochaired the Airport Art Project; and served on numerous cultural commissions. In 1992 she received the Culture and Art Award from the Rochester Chamber of Commerce and the following year a citation as outstanding individual from the Arts and Cultural Council. In 1998, she was inducted into Rochester's Women's Hall of Fame. And in 1999 she received the Governor's Arts Award, reserved for outstanding individuals and organizations from all over the state.

With her husband, Thomas, who died in 1991, Mrs. Hawks was a generous benefactor to the Gallery and the permanent collection. "Marion Hawks was that rare individual who truly enriched the lives of all who knew her," says Grant Holcomb. "She will be deeply missed and long remembered."

Picture of an Exhibition

With only 40 objects by 31 artists, it was the smallest show ever. It was also one of the strongest and most exciting, in the opinion of many who came to the 59th Rochester-Finger Lakes Exhibition.

This year's artists included 14 veterans and 17 artists making their Finger Lakes debuts. Among those returning were three artists who between them had exhibited in 26 previous Finger Lakes—Judith Olson Gregory (7 years), Max L. Lenderman (10) and Stephen Merritt (9).



At the other end of the spectrum, award winners So Young Park and Eric Dahlberg (whose glass sculpture, *Old Friends*, is pictured at left) are both recent graduates

of RIT's School for American Crafts. (For a complete list of award winners, read on.)

This year's show got an unexpected boost from organizers of a "Salon des Refusés," August 1–3 at Visual Studies Work-

shop. Their title was a nod to 19th-century France, where artists who were refused entry to the Royal Academy's official exhibitions mounted their own, unofficial salons.

Many Rochesterians took the opportunity to visit both shows—and draw their own conclusions.

What they saw at MAG were works that had resonated strongly with jurors Bernice Steinbaum and Jean R. Mineo. And that's what makes Finger Lakes interesting, notes curator of exhibitions Marie Via. "It's not meant to be a comprehensive survey, even of what's happening in our region. Because the jurors change with each exhibition, every Finger Lakes has its own personality."

For a virtual tour of the exhibition, visit mag.rochester.edu/look/exhibitions/fingerLakes

Winners, Part I

Nine merit awards totaling \$5,100 went to this year's Finger Lakes artists:



- Memorial Art Gallery Award of excellence (\$1,000): **Doug Anderson** of Nunda (a detail from his winning painting, *100 Human Skulls*, is shown at left)
- Elmer Louis Award, given in memory of Mr. Louis by his family (\$600): **June B.W. Szabo** of Ithaca
- Arena Group Award (\$500): **Richard Margolis** of Rochester
- Louis D'Amanda Memorial Award, given by Louis D'Amanda in memory of his grandfather (\$500): **So Young Park** of Rochester
- Oxford Gallery Award (\$500): **Matthew Cottom** of Rochester
- Pittsford Picture Framing Award (\$500): **Max L. Lenderman** of Rochester
- Rochester Art Club Award, for excellence in painting (\$500): **Joyn Adams** of Trumansburg
- Alice E. Koret/Docent Award, given in memory of Alice E. Koret by Dr. Sidney Koret, friends and family, and selected by a MAG docent (\$500): **Kitty Hubbard** of Rochester
- Gertrude Herdle Moore/ Isabel Herdle Award, given by The Gallery Council of the Memorial Art Gallery (\$500): **Eric Dahlberg** of Scottsville

Dahlberg also received the Harris Popular Vote Award (\$500), given in honor of Mr. & Mrs. Manville Harris. This award was chosen by visitors during the first two weeks of the show.

Around the MAG

Picture Perfect

With temperatures in the mid-70s, low humidity and no rain in sight, this year's Clothesline Festival was picture perfect. More than 32,000 people took advantage of two glorious days to browse and buy at Rochester's oldest and largest arts and crafts festival.



RICHARD P. WIERSINGER

"The weather may have influenced our perception a tiny bit," wrote one visitor, "but we were thoroughly impressed with the quality of this weekend's show. Clothesline is an event to be proud of, and it produced another of those 'this is why I'm proud to live in Rochester' reactions."



RICHARD P. WIERSINGER

Clothesline is MAG's biggest fund-raiser, accounting for approximately 8 percent of this year's \$3.58 million operating budget. When the numbers were finalized, the Gallery expected to meet its goal of \$290,000 from exhibitor space rentals and admission fees. And as director Grant Holcomb notes on page 2 of this publication, that's especially important in the face of new financial challenges brought on by the stalled economy, reductions in funding and continued increases in operational costs.

Again this year, the dollars raised will go even further, thanks to M&T Bank. For an unprecedented ninth straight year, M&T underwrote the cost of organizing the Festival.

Winners, Part II

Eleven Clothesline artists received certificates of merit:

- **Richard Aerni** of Bloomfield, ceramics
- **Diane Castle Babcock** of Penfield, printmaking
- **Cort Bassett** of Ithaca, photography
- **Michael Hughes** of Rochester, ceramics
- **Raphaella McCormack** of Rochester, fibers/papermaking
- **So Young Park** and **Hyun Jung Lee** of Rochester, jewelry
- **Carter Rich** of Dalton, Livingston Co., wood
- **Peter Secrest** of Naples, hand-blown glass

- **Julia Duax Skop** of Snyder, Erie Co., jewelry
- **James Skvarch** of Syracuse, printmaking

Their awards—presented for outstanding creativity, quality of execution and presentation—entitle them to free spaces in next year's Festival.

Coming to the Gallery

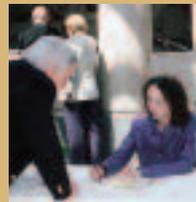
As a child, Jean Bellows Booth was a frequent model for her famous father, artist George Bellows, who gave her pocket money to compensate for lost playtime. So it came as no surprise when she when she was invited to MAG for the opening of *Leaving for the Country: George Bellows at Woodstock*. What was a surprise is that the lively 88-year-old was willing to travel from California, accompanied by her husband and three of their children, for the April event.



GARY GRAHAM

It wasn't long before someone noticed that daughter Emily (above left, with Jean) was wearing the very brooch her grandmother wore in *Emma and Her Children*.

And yes, that's a much younger Jean in the painting, seated front and center and dressed in her Sunday best.



RIA TAFANI

Jean Booth was not the only luminary on hand for the show. The following weekend, National Book Award winner Joyce Carol Oates headlined a day-long symposium exploring Bellows's Woodstock years. She's shown here autographing a copy of her book *George Bellows: American Artist* for MAG director Grant Holcomb.

Four other distinguished scholars explored Bellows's life and art: Virginia M. Mecklenburg of the Smithsonian American Art Museum, Mark White of Oklahoma State University and the exhibition co-curators—Ronald Netsky of Nazareth College and MAG's own Marjorie Searl.

Poet William Heyen began the day by reading two commissioned works, and storyteller Jay Stetzer brought things to a close with "Dear George"—a program featuring excerpts from Bellows's correspondence.

http://mag.rochester.edu

To receive electronic reminders of events at MAG, send a message with "subscribe" in the subject line to pr@mag.rochester.edu.

Gallery hours: Tuesday noon-4; Wednesday 10-4; Thursday 10-9; Friday 10-4; Saturday 10-5; Sunday noon-5. Closed Mondays and major holidays.

Admission: Free to members, UR students, and children five and under. General admission \$7; students with ID and senior citizens, \$5; children 6-18, \$2. Reduced general admission, \$2, Thursdays from 5 to 9.

& The Gallery is accessible to the handicapped through the University Ave. entrance.

Gallery Store hours: Tuesday and Wednesday 10-5; Thursday 10-9; Friday 10-5; Saturday 10-5; Sunday noon-5.

Cutler's Restaurant: Open for lunch Tuesday-Sunday and dinner Thursday & Saturday. Reservations recommended (473-6380).



Creative Workshop: MAG's art school offers year-round classes for adults, teens and children as young as 2½. For a free catalog, call the Gallery, ext. 3056, or visit mag.rochester.edu/learn/creativeWorkshop.

Art Library/Teacher Center: Open to the public for browsing; and to MAG members, teachers, and UR students and staff for borrowing. For hours and information, call the Gallery, ext. 3022, or visit <http://mag.rochester.edu/learn/artLibrary>.

Room Rentals: MAG is the perfect setting for meetings, conferences and special events. For details, call the Gallery, ext. 3006.

Special Needs: The auditorium has an induction loop system. To reserve a loop for other areas or arrange for an interpreter, call ext. 3027 or use our TTY, 473-6152. For touch tours for the blind, call ext. 3027.

How to reach us: Call 473-7720 and enter the extension below or "O" for the operator.

Admission desk . . . ext.	3058
Articulate	3020
Clothesline inquiries . . .	3007
Corporate members . . .	3028
Creative Workshop . . .	3056
Curatorial department . .	3054
Development dept. . . .	3015
Director's office	3003
Education department . .	3027
Events/space rental . . .	3006
Exhibitions department .	3076
Exhibition parties	3510
Gallery Council	3014
Gallery Store-sales . . .	3057
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Library	3022
MAGazine	3020
Membership office	3018
Public relations office . .	3021
Teacher Center	3022
Tours & volunteers	3070

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UNIVERSITY OF ROCHESTER

Memorial Art Gallery

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COVER: *The Inner Coffin of Pa-debehu-Aset* is the focal point of an exhibit opening October 8 in the Dorothy McBride Gill Discovery Center. To learn more, turn to page 3.