Exhibitions ‘04–’05

The Walter O. Evans Collection of African American Art

October 10–January 9
Grand Gallery

Growing up in the south in the 1940s, Walter O. Evans studied great black writers and thinkers. But he had no opportunity to visit museums and galleries. “Blacks simply were not allowed in these so-called public facilities,” he writes. It was not until his college years that art became a passion, and not until the late 1970s that Evans, by then a physician, began collecting works by African American artists.

Today, the Evans collection is one of the best of its kind in the world and one of the broadest-based, with more than 200 works in all media by 19th- and 20th-century artists. Among these are the largest number of privately-held works by two 20th-century icons, Romare Bearden and Jacob Lawrence. (More than a dozen, from the 1940s to the 1980s, will be on view at MAG.) In the 1990s Dr. Evans was named by Art & Antiques magazine as one of the 100 top collectors in the country.

The 80 objects selected for this show range from Barbizon-inspired landscapes to works from the Harlem Renaissance to Cubist abstractions. The earliest is an 1848 rural scene by renowned metal sculptor Richard Hunt. The most recent, a 1997 bronze by Romare Bearden.

Programs and events include the Opening Party (October 9), lectures by Dr. Evans (October 10) and UR vice president Paul Burgett (December 2), a Family Day (October 17), and a performance by Garth Fagan Dance (November 7). For a complete listing, see the September–October ARTiculate or visit mag.rochester.edu.

Organized by the Walter O. Evans Foundation for Art and Literature. Sponsored in Rochester by Gleason Foundation, with additional support from the Herbert W. Vanden Brul Fund.

From the Director

This publication is both a look forward at the upcoming exhibition year and a look back at two of the most challenging yet exhilarating years of our long history.

During the years 2002–04 (highlighted on pages 7–9), the Gallery continued to enhance its mission of “connecting people with art:”

- Temporary exhibitions ranged from the record attendance of Degas to the scholarly significance of George Bellows; from the historic (Augustus Saint-Gaudens) and contemporary (Finger Lakes) to the interactive and collaborative (Protected for Eternity).
- Educational programs engaged all ages—from young students writing poems in response to works of art to medical students understanding the “art of observation” (page 13).
- Our Teacher Resource Center connected educators with art while Odyssey Online,* a collaboration with Emory University, connected their students with our collections of ancient art.
- The Bellows Symposium, held in conjunction with the Gallery-organized exhibition, brought scholars from across the country to explore the significance and legacy of the artist’s Woodstock years. As a result, students of American art were connected with a heretofore under-appreciated aspect of Bellows’s extraordinary career.

The Gallery continued to thrive in a highly competitive and challenging environment. And though difficult, even painful, budgetary decisions had to be made, we remained committed to connecting our thousands of visitors to the riches of our artistic heritage. To this end, much credit goes to an extraordinarily dedicated staff whose energy, creativity and “heart” make this a special place to visit.

Above all, I want to thank Charlotte Herrera for her exceptional and exemplary leadership these past two years. Her tenure as Board president was distinguished by energy, optimism and grace. She ended her term beloved, admired and appreciated by Board and staff alike.

Mary W. and Donald R. Clark Director

* http://carlos.emory.edu/ODYSSEY/
The Paper Sculpture Show
February 6–March 27 Grand Gallery
In this lively and unconventional exhibition, the visitor becomes part of the creative process. Twenty-nine international artists and artist teams—among them The Art Guys, Sarah Sze, Fred Tomaselli and Allan Weixel—have each contributed a design for a three-dimensional paper sculpture, to be built on site by museum visitors.

Also on view is Paper Trail, an exhibition organized by MAG featuring works by area artists whose primary medium is paper.

The Paper Sculpture Show is organized by Cabinet magazine, Independent Curators International (ICI) and the Sculpture Center. The curators are Mary Ceruti, Matt Freedman and Sina Najafi. The traveling exhibition is circulated by ICI.

The View From Here: Contemporary Russian and American Screenprints
April 17–June 26 Grand Gallery
At its Moscow premiere, The View from Here was heralded as Russia’s largest collaborative contemporary exhibition in ten years. The traveling version includes 70 innovative prints by 21 leading Russian and American artists, including Jaune Quick-to-See Smith, William Christenberry, Carrie Mae Weems, Komar & Melamid, Igor Makarevich and Pavel Makov. Their work offers a rare glimpse of the emerging consciousness of two previously opposed nations.

Organized by International Arts & Artists, Washington, DC.

60th Rochester-Finger Lakes Exhibition
July 24–September 18 Grand Gallery
Every two years, hundreds of artists compete for space and cash awards in what has become one of the most prestigious shows in the region. Like the Rochester Biennial, with which it alternates, the Rochester-Finger Lakes Exhibition showcases recent work by emerging and established artists from upstate New York. But unlike the Biennial (an invitational), each Finger Lakes show is selected by a different panel of outside jurors.

Dorothy McBride Gill Discovery Center
Protected for Eternity: The Coffins of Pa-debehu-Aset
Journey back in time to ancient Egypt. This interactive exhibit for all ages showcases one of the most significant acquisitions in MAG history—a pair of lavishly decorated coffins from the 4th century BCE.

Made possible by funding from Dan and Dorothy Gill. Additional support 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 NEA, NY Council for the Humanities and Davenport-Hatch Foundation, Inc.

Lockhart Gallery
If Elected I Will Serve: Election Images from the Permanent Collection
Through November 21
In time for Election Day, this exhibition brings together prints and drawings that reflect two centuries of American politics. Highlights include engravings by Winslow Homer from the presidencies of Lincoln and Grant, and large lithographs by pop artist Robert Rauschenberg.

Better Things: Photographs of Gallery Art by Douglas Holleley
December 3–February 13
In this new exhibition, Douglas Holleley examines and interprets the Memorial Art Gallery collection. The work consists of some 34 pairs of color photographs which show the collection in a new light. The images are accompanied by five essays that discuss how art can be “read,” interpreted and enjoyed.

Sponsored by Eastman Kodak Company

Japanese Prints from the Floating World
February 25–May 8
This exhibition explores the ukiyo-e, or “floating world picture,” print movement in Edo (now Tokyo). Images of beautiful women, kabuki actors, landscapes, history and legend reveal a glimpse of Japanese culture during the 18th and 19th centuries.

A High Style: Alex Katz’s Alex and Ada Suite
May 20–July 31
Arriving on the New York art scene in the 1950s, Alex Katz rejected the fevered emotion of the Abstract Expressionists in favor of a cool, objective style that defies easy categorization. This 1990 suite of eight prints is based on earlier paintings of himself and a favorite subject, his wife Ada.
“A difficult and challenging task.” That’s how director Grant Holcomb describes the process of selecting just 25 works for MAG’s new audio tour.

“I wanted the tour to reflect the great breadth of the collection and sought to balance favorite ‘pilgrimage paintings’—major works by acknowledged masters—with more personal, even quirky, choices. And I finished the project knowing that, if asked to do it again, I might come up with a different set of personal favorites.”

Among his choices:

- a Greek wine vessel (above) from the time of Helen of Troy
- a beautifully rendered 17th-century still life that is “a visual feast”
- a masterful landscape by Paul Cézanne, “the cantankerous and crusty hermit long called the father of modern art”
- a fluid, sensuous sculpture by the brilliant Japanese American artist Isamu Noguchi
- a beautifully rendered collection and sought to the great breadth of the balance favorite ‘pilgrimage paintings’—major works by acknowledged masters—with more personal, even quirky, choices. And I finished the project knowing that, if asked to do it again, I might come up with a different set of personal favorites.”

The 45-minute tour, which debuted May 22, costs $4 (members $3).

Making it happen

The Director’s Audiotour was made possible by a leadership gift from former Board president Robert Gianniny and his wife, Joanne (article on page 6). “With this gift,” says Holcomb, “we have produced what we hope will be the first of many audio-guides to both the permanent collection and selected temporary exhibitions.”

Additional support was provided by donors to the 2003 Annual Campaign, and by Jay Advertising and the Studios at Linden Oaks, which produced and recorded the tour.

TOUR STOPS

- Craters with Chariot Motif (ancient Greek)
- Gold Wreath (ancient Greek)
- Musicians from a Royal Tomb at Shansi (Chinese, Tang Dynasty)
- Doubting Thomas (French, 12th c.)
- De Heem, Still Life (Dutch, 17th c.)
- Paolini, Portrait of a Man (Italian, 17th c.)
- Cole, Genesee Scenery
- Bierstadt, Sierras Near Lake Tahoe
- Blakelock, Afternoon Light
- Twachtman, White Bridge
- Homer, Artist’s Studio in an Afternoon Fog
- Hildreth, Landscape with Figures
- Walter Goodman, The Printseller (British, 19th c.)
- Cézanne, Landscape at L’Estaque (French, 19th c.)
- Carpeaux, Breton Poet (French, 19th c.)
- Vuillard, Portrait of Lugné Poë (French, 19th c.)
- Braque, Still Life (French, 20th c.)
- Sloan, Election Night
- Corneil, The Admiral’s Game
- Noguchi, Calligraphics
- Dove, Cars in a Sleet Storm
- Dickinson, Snow on Quai
- Davis, Landscape with Garage Lights
- Porter, Beginning of the Fields
- McQueen, Nofreelunch Basket

Gifts of Art


Lithographs by Robert Motherwell, Frank Stella, Mark Tobey and James Rosenquist: Robert and Anne-Marie Logan.

Ceramic Bowl/Vase by Sascha Brastoff and Self-Portrait with Sneakers, serigraph by Clayton Ponds: Ron Kranston.

Fifty works on paper by John C. Wrenich, all scenes of France ca. 1919: John A. and Jeanne P. Wrenich.

Mycaenae, gouache and pastel by Neil Blaine: Christopher Hodgman.

Ceramic sculptures by Kurt Spurey and Rick Dillingham: Analine Hicks.


Raphael Soyer, drawing by Joyce Treiman: Grant Holcomb in memory of Marion Hawks.

The Cheyenne, bronze by Frederic Remington: Mrs. Merritt Cleveland.*

Abbott Ludwig von St. Lucien, engraving by Wolfgang the Goldsmith: Susan and John Lockhart.

Untitled glass sculpture by Michael Taylor: Mr. and Mrs. Joseph W. Taylor.

Aeroplane, Image Thrown on a Screen, drawing by Louis Lozowick: anonymous.

The Lake Isle—Innisfree, spit-bite by Norman Ackroyd: Grant Holcomb in memory of Eleanor McQuilkin.

Untitled bronze by Jean Arp and Woman with a Mandolin, watercolor by Marie Laurencin: Sylvia Slifka.*

The Mirror and The Lake, prints by David Bumbeck: Jose Diaz.Untitled stone ware by David Shiner: Shirley M. Dawson.

Untitled watercolor by John Ferren: Mildred Baker.*

* bequest
New and Improved

Next time you’re at MAG, be sure to visit two refurbished second-floor installations. When the Asian Gallery (shown at right) reopened in April, even staff members were surprised. “Someone asked if we had cleaned all the objects,” says curator Nancy Norwood. “And one docent asked if we had added new sculptures.” (We hadn’t.) What made such a difference? New lighting, a fresh palette of paint, new maps, and hard work on the part of MAG staff and designer Kathy D’Amanda. Norwood and Sydney Greaves, an assistant curator of education, wrote new wall labels. Screens, scrolls and works on paper were rotated, and some fine examples came out of storage for the first time in years. An anonymous donor contributed funding.

Across the hall, the Ancient World also got a face lift. A favorite stop for school tours, this gallery now has a new focal point—a luminous Greek Wreath of Oak Leaves, fashioned from gold in the 4th century BCE.

Art on the Move

In July, three sculptures by Gaston Lachaise were temporarily removed from the Vanden Brul Pavilion. Along with six other Lachaise sculptures, they have been sent to Williamstown, MA for conservation treatment. Funding for the project comes from the Institute of Museum and Library Services, a federal granting agency, and the Lachaise Foundation. Above, technicians lift the carefully cocooned 1927 Fountain Figure out of her

New Docents Join Ranks

After a year of intensive training, 38 new docents began leading tours in June. In July, the group above previewed the Rochester Biennial. Pictured are (front row) Anita Bonanni, Inge Goldstein, Vivian Palladoro and Jean Ligozio; (second row) Diana Hodges, Peggy Hubbard, Hannah Solky, Laura Kerpelman, Emily Osgood and administrator of volunteers Mary Ann Monley; (third row) Lorraine Cappellino, Chris O’Brien, Patricia Burns, Barbara Frank, Peg Rachfal, Pamela Kincheloe, Paula Zahniser, Richard Everett and assistant curator of education Carol Yost. Other new docents are Joan Cavanna, Meg Colgan, Anne DeClue, Tony DeCroce, Maureen Dobies, Sato Farid, Pat Fishman, Linda Fox, Elaine Fredericks, Bill Gonyeo, Susan Ruth Gordon, Anne Karz, Annie Marie LeBarbour, Kirt Lapham, Marcia Nabut, Barbara Powers, Theresa Sarkis-Kruse, Jackie Schertz, Caroline Schultz, Suzanne Seipel and Robert B. Wolf.

Friends to Friends

For the second year, a partnership with the Rochester Public Library is helping expose new audiences to the Gallery and all it has to offer. Thanks to a grant from the Friends of the Rochester Public Library, families may sign out a pass at the Central Library or any city branch and use it to gain reduced MAG admission over a one-week period.

This year, Friends to Friends has expanded to include three community programs, each with a talk by a MAG representative, storytelling and a group art activity:

- October 9, 2 pm, Rundel Library (115 South Ave.): docent Lydia Crews on the Walter O. Evans Collection of African American Art and storyteller Mary Gleason.
- February 5, 2 pm, Arnett Branch (310 Arnett Blvd.): docent Diane Tichell on the Paper Sculpture Show. and storyteller Alexandra Marvis.

For more information on Friends to Friends, call Deborah McDell, 473-7720, ext. 3034.
Annual Campaign Raises $212,000

Calling all sponsors...

MAG’s next blockbuster—featuring works by an American master—is on the books for Fall 2006, and we’re looking for a corporation, individual or foundation to serve as sponsor or cosponsor. Watch for an announcement this fall.

Sponsors are also needed for:

- The Paper Sculpture Show, February–April 2005 ($30,000/$15,000 cosponsorship)
- The View from Here: Contemporary Russian and American Screenprints, April–June 2005 ($30,000/$15,000)
- 60th Rochester–Finger Lakes Exhibition, July–September 2005 ($20,000/$10,000)
- My America: Art from the Jewish Museum Collection, 1900–1955, October–December 2005 ($30,000/$15,000)

And don’t forget these special opportunities:

- Opening Parties for The Paper Sculpture Show, 2/5/05, The View from Here, 4/16/05, 60th Finger Lakes, 7/23/05, and Art from the Jewish Museum, 10/22/05 ($5,000 each)
- 2005–06 School Program ($40,000/$20,000 cosponsorship)
- 2005–06 Family Days ($18,000/$9,000)

Interested? Call Joseph T. Carney, director of Gallery advancement, 473-7720, ext. 3016, or email jcarney@mag.roc.edu.

Without its members and friends, the Gallery would literally go dark. Doors closed, lights off, artworks subjected to heat and humidity, exhibitions cancelled, staff locked out.

If that sounds overly dramatic, bear in mind that more than 40 percent of MAG’s operating budget comes from memberships; philanthropic contributions; and corporate, government and foundation support. (See chart, page 9.)

And last year, this figure rose to 47 percent, as the Gallery saw a much-needed infusion of $212,000 as a result of Picture the Possibilities—the first annual campaign ever in support of the operating budget.

Doing the most good

Historically, annual appeals have targeted such specific projects as the Director’s Audi tour. Not last year’s, however. All contributions to Picture the Possibilities were unrestricted gifts that are being put to use where they can do the most good. This means they’re supporting any number of critical, if sometimes unglamorous, budget items, from utility bills to technology upgrades to salaries and benefits.

The Gallery is not alone. Museums across the country are reassessing their annual campaigns in the face of economic downturns, loss of traditional funding sources and rising operating costs.

In the words of Jim Hackney, a national consultant who did an assessment of MAG’s advancement office, unrestricted gifts are a “key building block” of museum fund-raising.

“Aiming high

Last year’s campaign fell short of its goal of $250,000, but it was an undeniable success, as shown by the number of members who participated. This group tripled in size, notes Adams, who calls the campaign “a shining example of committing our social capital to the common good.”

“My personal thanks to all, and especially our donors and campaign volunteers.”

With this year’s appeal, which goes out in October, the Gallery is again aiming to raise $250,000. And with momentum on its side, there’s every reason to hope that Picture the Possibilities will meet its goal.

In the Picture

“We don’t just hang the pictures and put a label on them,” says Grant Holcomb. “We bring tens of thousands of schoolchildren into the Gallery, and we go out into the community.”

“Rochester would not be what it is without the Memorial Art Gallery,” says State Assemblyman Joseph Morelle in a nine-minute video about the Gallery and all it has to offer.

Other commentators are UR president Thomas Jackson, MAG Board chairman Charlotte Herrera, M&T Bank regional chief executive Brian Hickey, WXXI broadcaster Julia Figueras-Iglinski, educator Susan Sullivan and MAG director Grant Holcomb.

Picture the Possibilities was produced in conjunction with the Gallery’s 2003 annual campaign (story above). It was a cooperative effort with UR’s Office of Institutional Resources, which hired videographer Mike Chaplin of Post Central Inc. MAG, meanwhile, picked up duplicating and distribution costs. The ultimate goal was for each active MAG member and corporate supporter to receive a DVD (or, upon request, a VHS tape).

The emphasis is on the Gallery’s importance as a community resource.
Donor Profile: Bob and Joanne Gianniny

Next time you’re in the 17th-century European Gallery, pay special attention to the wall text. In addition to descriptions of such masterworks as Ruysch’s Floral Still Life and Snyders’s Fox and the Heron, there’s a plaque recognizing the room as the gift of Robert and Joanne Gianniny.

This capital campaign gift, to the “Challenge for the Eighties,” is one of a long list of contributions dating back to the 1960s. In just the past decade, the Gianninys have made a major donation to “Let the Art Live On”—the campaign that raised more than $10 million for the Gallery’s operating endowment. They’ve paid to refurbish two Cutler Union parlors that provide a steady source of rental income for the Gallery. And they’ve been generous contributors to numerous annual campaigns and special projects.

A private tour

Most recently, the Gianninys were the lead sponsors for the Director’s Audiotour (page 3). It’s not the first time they have been involved in such a project—in 1988 they underwrote a prototype version. That tour was retired because the technology available at the time made it impossible to change the audio when an object was loaned or moved. With the new, state-of-the-art system, there’s no such problem: it relies on “random access” tour stops that a visitor can enter in any order.

In addition to lending financial support, Bob Gianniny persuaded director Grant Holcomb to lend his voice to the tour. The result is an intensely personal experience—“a private tour” of the type both Gianninys have enjoyed in New York City and elsewhere.

Volunteers extraordinaire

The Gianninys’ contributions have not only been financial. Bob was elected to the Board of Managers in 1968 (he is still an honorary member) and served as President from 1988 to 1990. He was instrumental in creating Corporate Council, a membership level for companies giving $1,000 or more, and helped establish the Patron Print program, a popular benefit for upper-level members.

As for Joanne, she has served on the Gallery Council board and helped organize major events including Art in Bloom, which she cochaired in 1990. Art in Bloom, for decades the Council’s biggest fund-raiser, was an appropriate project for Joanne, who is a past president of Allyn’s Creek Garden Club. These days, she’s less active in the garden but continues to contribute a floral arrangement a couple of times a year for the Gallery’s Admission Desk. She remains a Council member, along with daughter Gayle Stiles (herself an active volunteer at MAG until her four daughters claimed her energies). And she still enjoys painting, a long-time hobby, “when the spirit moves me.”

Bob has also slowed down, if only a little. In the early 1990s, he retired from the law firm of Harter, Secrest & Emery to devote his time to his real estate development firm. Today, he’s still at the helm, though he leaves the day-to-day running of the company, whose successes include Linden Oaks Office Park, to sons Mark and Bruce.

“As I enter my 20th year as director,” says Grant Holcomb, “I can fully and deeply appreciate how fortunate we are to have patrons like Bob and Joanne Gianniny. “Theirs is a legacy that has enhanced and enriched the Memorial Art Gallery for many decades. Their commitment has been one of leadership, keen counsel and generosity.”

Advancement News

Spotlight on...

Joseph T. Carney

“Dear crew,” wrote Joe Carney in a recent email, “I’m proud of you all and think we are doing good work in these challenging times. Hang in there.” The message, sent to his staff of 10, was routine for Carney—his way of thanking them for pitching in during a colleague’s maternity leave. But it speaks volumes about the leadership of MAG’s new director of Gallery advancement.

A Rochester native, Carney received a bachelor’s in management from St. John Fisher and a master’s in English from SUNY Brockport. He’s shown his skill as a fund-raiser in high-level positions at McQuaid Jesuit High School, SUNY Geneseo, St. John Fisher and, most recently, the UR Medical Center. At MAG, he replaces Peggy Hubbard, who retired in October 2003 after 16 years. “Joe is an experienced and enthusiastic professional who knows our community well,” says director Grant Holcomb.

He’s also a devoted family man who is frequently running to sporting events for his daughter and two sons, and—as anyone at MAG can testify—an irrepressible joker.
In October 2002, ballerinas from Rochester City Ballet mingled with guests at one of three member previews for Edgar Degas: Figures in Motion. When the show closed ten weeks later, it had attracted 71,137 visitors, shattering all previous M AG attendance records. It also attracted record support, including major grants from presenting sponsor M & T Bank and supporting sponsor Verizon Wireless.

During Degas’s last two weeks, the Gallery extended its hours to accommodate capacity crowds. Above, Lori Maneiro and Beatrice Harris were among those who came on the final day.

“Make It and Take It” workshops were a favorite feature of M AG’s popular Family Days. In January 2004, this young artist learned about Hispanic holiday traditions at Three Kings Day.

As a child, Jean Booth (shown above with daughter Emily) often modeled for her father, American master George Bellows. In April 2003, she traveled to Rochester for the opening of Leaving for the Country: George Bellows at Woodstock, which included this famous portrait of her with her mother and sister. Organized by M AG, the acclaimed show had a national tour and was the occasion for a symposium featuring author Joyce Carol Oates and four other Bellows scholars.

In June 2003, periodontist Frederick Halik was one of a team of forensic experts on hand to study an unusual set of CT scans and x-rays. The subject—a mummy from Peabody Essex Museum—was destined for M AG’s new interactive exhibit Protected for Eternity: The Coffins of Pa-debu-Aat. In the end, the 2000-year-old mummy gave up no secrets. While there were numerous fractures (most likely post-mortem), there were no obvious signs of trauma to account for the young man’s death.

At the Creative Workshop, more than 3,000 adults, children and teens a year choose from some 350 courses. Above, Tom Carpenter’s preschool class tours the Gallery before heading down to the Workshop to make clay masks.

Photos by Gary Graham (A, D, J), Danee Kenon/Democrat and Chronicle (B, E), Brandon Vick (C), Burr Lewis/Democrat and Chronicle (F), Richard P. Wersinger (G), James M. Via (H), John Corridi/Jay Advertising (I).
In Review: 2002-2004

G After nearly half a century, Clothesline still reigned as Rochester’s oldest and largest arts and crafts festival—and MAG’s biggest fund-raiser. The September event attracted 33,000 visitors in 2002 and 32,000 in 2003. Both years, M&T Bank continued its long-standing support.

H The Gallery continued its commitment to American craft with the acquisition of such works as Wendell Castle’s Chair Standing on Its Head. Made of maple and jelutong, an exotic hardwood, the trompe l’oeil work went on view to delighted visitors in April 2004.

I "A difficult and challenging task." That’s how director Grant Holcomb (shown in the recording studio) described the process of selecting 25 works for the Director’s Audiotour. The tour, which debuted in May 2004, was made possible by gifts from Robert and Joanne Gianniny, Jay Advertising, and donors to the 2003 annual campaign.

J In spring 2004, art lovers and Civil War buffs flocked to a major touring exhibition of works by Augustus Saint-Gaudens, the 19th-century master known as “America’s Michelangelo.” Above, visitors admire Victory, who in larger form graces the Sherman Memorial at the entrance to New York’s Central Park.

5,686
individual and corporate members as of 6/30/04 *

527,896
visitors welcomed
‘02–03: 284,867
‘03–04: 243,029

48,869
schoolchildren and adults toured the Gallery
‘02–03: 30,108
‘03–04: 18,761

158,857
hours contributed by volunteers
‘02–03: 86,983 (1,630 volunteers)
‘03–04: 71,874 (1,331 volunteers)

*adjusted to reflect active members only
This financial summary and the preceding two pages are extracted from the 2002–04 Biennial Report. A copy of this Report will be mailed in November to Patron members and above. It will also be available online November 1 at mag.rochester.edu/visit, or upon request by calling 473-7720, ext. 3015.
Board of Managers Elects Officers, New Members

In addition to Stan Konopko (article at right), the Board of Managers has elected the following officers: Kathryn D’Amanda, 1st vice president; Theresa B. Mazzullo, 2nd vice president; Mary M. Koegel, secretary; Ronald Paprocki, treasurer; and Charlotte Herrera, chair.

The Board also welcomes these new members:

Kenneth D. Bell, executive VP & regional president, HSBC Bank USA

Samuel T. Hubbard, chairman & CEO, High Falls Brewing Co.

Robert A. Miller, president, Nazareth College of Rochester

Brenda Pacheco-Rivera, acting principal, School of the Arts

John Palmer, regional president, Verizon Wireless

Michael Sisson, project manager, High Tech of Rochester

**Spotlight on...**

**Stanley D. Konopko**

New Board president Stan Konopko has loved the Gallery since his teenage years. Back then, the attraction was partly the art, and partly the lure of the Clothesline Festival, a favorite hangout for him and his friends.

It wasn’t until the 1980s, though, that he began volunteering at MAG. By then he had graduated from St. John Fisher, begun raising his family, qualified as a certified public accountant and started a 20-year tenure at Arthur Andersen.

Fortunately for the Gallery, his mentor at Andersen was Floyd Tekampe, who served as Board president 1984-86. These were exciting times, marked by the conclusion of a successful capital campaign and the start of a major expansion project, and Tekampe wasted no time putting his young colleague to work. Konopko’s first assignment was to review the Gallery Council books. Soon he was helping Tekampe crunch numbers for the Board.

Tekampe retired more than a decade ago, but Konopko stayed on. In 1997, development director Peggy Hubbard recruited him for the Board’s Finance Committee, and the following year, he was formally elected to the Board.

Konopko is realistic about the challenges facing museums, but he also admits that he’s looking forward to “spending a little less time on the numbers side and a little more on the art side.”

“You can see things here you can’t see anywhere else. The Gallery is a respite from everything else that’s going on in your life.”

In Konopko’s case, “everything else” includes a new job. He recently became a partner at The Bonadio Group, a Rochester-based firm that provides consulting, auditing and tax services.

“Stan is a natural leader,” says director Grant Holcomb. “He fully understands the operations of the Gallery. He has developed a keen and deep appreciation of the arts. And he has helped forge effective and meaningful communication between Board and staff.”

**Spotlight on...**

**Teddy Carr**

Theodora (Teddy) Carr, new president of the Gallery Council, literally grew up at the Gallery. Her first exposure to MAG was at the Creative Workshop, where she took classes as a child.

But it wasn’t until her own two children were in school that she joined the Gallery Council, at the urging of Mary Crowe. (Fittingly, it’s Crowe she follows as president.)

Since then, Carr has helped the Council organize tours and family activities and has chaired such major events as Holiday Open House, Third Thursdays social hours and Just Jazz. And when the call went out in 1987 for a new class of docents, she was among the first to sign up.

On the home front, she’s equally energetic. Four years ago, she left her job as lab technician for five doctors to return to her first love—teaching piano. A gifted musician with a masters in education from Nazareth College, Carr started with six students and today has more than 50—and a waiting list.

She’s also a fanatic gardener whose yard was featured on a recent tour of city gardens, and a doting grandmother to 14-month-old Ethan.

Fortunately, she still manages to make time for MAG. “The Gallery is close to my heart,” says Carr. “And over the years, I’ve made many wonderful, lifelong friendships here.”

Other Council officers for ’04-05 are first VP Grace Kelly, second VP Wendy Shellman, recording secretary Sandy Koon, corresponding secretary Paula Sherwood, administrative treasurer Christina Howard and projects treasurer Margaret Kleinman.
In memory of Cynthia Amrine:  
Mr. & Mrs. Charles Cary, Dr. & Mrs. J. Richard Ciccone, Marion G. Cosman, Mary & John Crowe, Mr. & Mrs. Robert Elwell, Mr. & Mrs. Robert I. Green, Joan Hartenstein, Carolyn Hewitt, Mr. & Mrs. Albert J. Kenney, Mr. & Mrs. Dale G. Knapp, Mr. & Mrs. Benhardt M. Lang, Mr. & Mrs. William B. May III, Maynard's Electric Supply, Inc., Mr. & Mrs. Robert Minemier, Warren Neff, Mr. & Mrs. Peter Price.

In memory of Florence Foster Berg: Dr. & Mrs. Robert J. Haggerty.

In honor of Mr. & Mrs. Donald Bilgore: Mr. & Mrs. Mitchell P. Brodsky.

In memory of Charles R. Canan: Grant & Siobhan Holcomb.

In memory of Michael Cavanna: Docent Class of 2004, JPMorgan Chase.

In memory of Barber B. Conable Jr.: Grant & Siobhan Holcomb.

In memory of Mary Goldman Crowe's birthday: Mr. & Mrs. Richard J. Garrett Jr.

In honor of the marriage of Jack Daiss & Susan Dodge-Peters Daiss: Mr. & Mrs. George L. Beyer, Theresa D. Bronte, Libby Clay, Margaret Cochran, Mr. & Mrs. Robert F. Daly, Docents of MAG, Mr. & Mrs. Donald Flynn, Mr. & Mrs. Roger B. Friedlander, Audrey & Burt Gordon, Mr. & Mrs. Richard W. Heyer, Dr. & Mrs. Richard W. Hyde, William Rice & Mary Ann Monley, Dr. & Mrs. David Shuttleworth, Mr. & Mrs. Richard H. Skuse.

In honor of Joan Daly: Mary Daly.

In honor of Richard & Virginia Eisenhart: Essie & Irving Germanow.

In memory of Bernice Everett: Docent Class of 2004.

In memory of Mary Fear: Margaret J. Carnall, Libby Clay, Mary & John Crowe, Mr. & Mrs. Donald Flynn, Barbara Frank, Linda Levine, Patricia M. MacDonald, Mr. & Mrs. Seymour L. Merrall, Helen Q. Williams.

In memory of Donald E. Fisher: Lucy Durkin, Robert & Carol Lynn Farrell, Marjorie & Scott Searl, Mr. & Mrs. William M. Waiters.

In honor of Barbara Frank: Dr. & Mrs. Robert H. Tichell.

In honor of Mr. & Mrs. Abner Germanow: Joyce W. Underberg.

In honor of Essie & Irving Germanow: Mrs. Edward D. Green, Peggy W. Savlov.

In honor of Albert Goldberg's birthday: Anne Berger.

In honor of Burt Gordon's birthday: Essie & Irving Germanow.


In honor of Lu Harper: Diane Tichell.

In memory of Marion Hawks (obituary, MAGazine fall '03): Mr. & Mrs. Frank W. Allen, Loma M. Allen, Louise E. Allison, Mrs. Theodore J. Altier, Patricia Norris Anderson, Dr. & Mrs. Edward C. Atwater, Mr. & Mrs. Peter E. Baltzer, Jean Bartlett, Mr. & Mrs. Bruce B. Bates, Mr. & Mrs. Richard G. Bennett, Joyce & Donald Bogdanski, Mr. & Mrs. Alfred G. Boylan, Mr. & Mrs. Darryl A. Braun, Joseph Brennan, Mr. & Mrs. Joseph C. Briggs, Mr. & Mrs. C. William Brown, Richard F. Brush, William Buckett & Sybilie Lichtenstein, Sharon Dwyer Buzard, Mr. & Mrs. Alan L. Cameron, Mr. & Mrs. William A. Centner, Dorothy L. Chapin, Sarah S. Clapp, Mr. & Mrs. Langdon F. Clay, Cobblestone Capital Advisors, LLC, Mr. & Mrs. Alan A. Cook, Mr. & Mrs. David Cook, Barbara Cowles, Mary & John Crowe, Mark & Christina Cuddy, Curatorial Department of Memorial Art Gallery, Mr. & Mrs. Edward P. Curtis Jr., Linda Davey, Sylvia R. Davis, Nancy Watson Dean, Kevin & Joan DiMaggio, Mr. & Mrs. James Duffus, Richard & Virginia Eisenhart, Mr. & Mrs. Richard H. Eisenhart Jr., Mrs. Henry P. Epstein, Elizabeth G. Esley, Mr. & Mrs. Harold S. Farnbloom, Mrs. Marion Folsom Jr., Hedi Friederich, Mr. & Mrs. John Garrett, Mr. & Mrs. Richard J. Garrett Sr., Essie & Irving Germanow, Gleason Foundation, Mr. & Mrs. James S. Gleason, Mr. & Mrs. Jeffrey Goldberg, Thomas Golisano, Cornelia H. Gordon, Mr. & Mrs. William W. Gordon, Dr. & Mrs. Donald R. Grinols, Mr. & Mrs. Joseph F Hammele, Mrs. Joseph Harris, Mr. & Mrs. Richard M. Harris Jr., Mary Haven H. Hayden, Margaret B. Heminway, Dr. & Mrs. H. Raul Herrera, Mr. & Mrs. E. James Hickey, Walter B. D. Hickey Jr., Mrs. Kenneth C. D. Hickman, Tom Hildebrandt, Grant & Siobhan Holcomb, Mr. & Mrs. Frank M. Hutchins, Marjorie M. Ingersoll, Mr. & Mrs. David M. Jacobson, Mr. & Mrs. Byron Johnson, Mr. & Mrs. Malcolm Johnson, Mrs. Vincent S. Jones, Mr. & Mrs. Thomas F. Judson Jr., Earl Kage & Hamilton Driggs, Stuart & Judy Kaplan, Marilyn Kayser, James & Marianne Koller, Dr. Ronald Kwasman, Mr. & Mrs. Wayne R. Ladd, Mr. & Mrs. William B. Lee Jr.,
In the memory of the parents of Mr. & Mrs. Theodore Katsampes: Marjorie & Scott Searl.

In the memory of Ann L. Kozel: Elisabeth J. Kozel.

In the memory of Amy LaPlante: Grant & Siobhan Holcomb.

In honor of the marriage of Mr. & Mrs. Monte Lavine: Judith Johnson Smith, Jean Smith, Jane Steinhausen, Mr. & Mrs. Frank Judson.

In honor of Raul & Charlotte Powers: Mrs. J. R. Dague, Dockets of MAG, Mr. & Mrs. Thomas J. Ford, Mr. & Mrs. Robert H. Sappey.

In memory of William J. Stolze: Grant & Siobhan Holcomb.

In memory of Harriette Thomas: Barbara Frank, Nancy Palvino, Barbara Van Raalte.

In memory of Alan J. Underberg: Mr. & Mrs. Wayne D. Wisbaum.

In memory of Betty Weinstein: Norma Berger family, Susan & Charles Carp family, Joan Goldfarb, Marcia Karch, Joyce Schlegel, Mr. & Mrs. Peter M. Stern, Grace Weinstein.

In memory of Lili Wildenhain: Grant & Siobhan Holcomb.

In memory of Howard Shapiro: Gary & Marcia Stern.

In memory of the parents of Mr. & Mrs. Frank E. Ludlum Jr.: Steffen B. & Lee C. Lundback, Mr. & Mrs. Bruce L. Maas, Florence D. Macomber, Mr. & Mrs. Robert W. Maggs Jr., Catered Elegance Inc. Martini Grille, Mr. & Mrs. Robert E. Marx, Mrs. W. Bayard McCoy, Eleanor A. McQuilkin, Elizabeth McShane, Mr. & Mrs. George F. Medill III, Deanne Molinari, Mrs. Eleanor Morris, Mrs. William B. Morse, Richard Nowlin & Donald Strand, Mr. & Mrs. Leon Pacala, Celia J. Pawlish, Susan Rea, Mr. & Mrs. William W. Rees, Marjorie Relin & Cary Ratcliff, Mr. & Mrs. Daniel H. Robbins, Mr. & Mrs. Nathan J. Robfogel, Mary Roby, Mr. & Mrs. C. Thomas Rock, Mr. & Mrs. James D. Ryan, Mr. & Mrs. Lawrence Schenck, Mr. & Mrs. Herbert J. Schwartz, Marjorie & Scott Searl, Judith Johnson Smith, Jean Smith, Jane Steinhause, Mr. & Mrs. Frank M. Stotz, Harmon V. Strong, Mr. & Mrs. Robert F. Sykes, Mr. & Mrs. William Taber, Katherine S. Taylor, Katharine C. & W. S. Thomas, Dr. & Mrs. Robert H. Tichek, Mr. & Mrs. Samuel O. Tilton, Nancy Turner, Dr. & Mrs. Arthur G. Tweek, Mr. & Mrs. Jeffrey Tzykl, Joyce W. Underberg, Dr. & Mrs. Alvin Ureles, Louis W. Wertens, Anne G. Whitman, Mr. & Mrs. Sergeant W. Wise, Mrs. C. Sidney Wolfe, Mrs. John K. Woodward, Young Audiences of Rochester, Dina Zwick & Janis Dowd.

In honor of Charlotte Herrera: Joseph T. Carney, Susan Dodge-Peters Daisi, Kim Hallatt, Grant Holcomb, Deborah Rothman, Marjorie Searl, Marie Via.

In honor of Raul & Charlotte Herrera: John & Mary Crowe.

In honor of Devin Holcomb's graduation: Grant & Siobhan Holcomb.

In honor of the marriage of Kimberly Holcomb & Andrew Triolo: Grant & Siobhan Holcomb.

In memory of Berta Holden: Theron T. Holden.

In memory of Karen Holmes: Grant & Siobhan Holcomb.

In honor of Peggy Hubbard: Barbara Frank, Mr. & Mrs. David M. Jacobsen, Florence D. Macomber.

In honor of Earl Kage's birthday: Mr. & Mrs. Frank W. Allen, Grant & Siobhan Holcomb.

In honor of Howard Shapiro: Gary & Marcia Stern.

Eleanor McQuilkin, a poet and long-time patron of the arts, died January 28 at the age of 95. At MAG, she was a generous donor and, for more than 40 years, an energetic member of the Gallery Council. In 1993, she was the Rochester sponsor of Light, Air and Color, a major exhibition of American Impressionist painting.

A graduate of Smith College, Eleanor McQuilkin was auditing courses at Oxford University in England when she met her husband, a Rhodes Scholar. In 1938, the couple moved to Rochester, where William McQuilkin rose through the ranks at Bausch & Lomb, retiring as chairman in 1979. He died in 1992.

Eleanor McQuilkin began writing poetry seriously when she was in her 40s, after the last of her four children was born. She went on to publish three books, including a collaboration with artist Robert Marx, and to serve as president of the Rochester Poetry Society. She paid her last visit to the Gallery in November 2003 to attend a reading by her son and fellow poet, Rennie McQuilkin.

“Eleanor was, simply put, a rare human being,” says director Grant Holcomb, shown with her above. “Her generous spirit, poetic voice, insatiable curiosity and quick wit made her an enduring and endearing friend.”
So who is the man behind the golden mask?

Thanks to an unusual collaboration with the UR Medical Center, MAG curators have a new understanding of a 2,000-year-old mummy on loan from Peabody Essex Museum in Salem, MA.

While the mummy’s name and family connections remain lost to history, researchers using the latest computer tomography (CT) scanning technology and forensic anthropology techniques have pieced together a new picture of the ancient Egyptian, whose remains were mumified sometime during the Roman era (30 CE to 330 CE).

The mummy arrived at the Gallery in June 2003 to be part of the new Gill Center exhibit Protected for Eternity: The Coffins of Pa-debehu-Aset. Wrapped in layers of linen and wearing a gold mask, he had recently been conserved by Mimi L eveque at Peabody Essex.

First, however, he had a 90-minute appointment in the department of radiology at Strong Memorial Hospital. Imaging procedures are not uncommon in the study of mumification—the Peabody Essex mummy had, for example, been x-rayed and scanned in Salem about five years ago. But the technology is changing so rapidly that it was worth scanning the mummy again to see if new details might emerge, says curator Nancy Norwood.

The new scans—taken at intervals of just a few millimeters—have allowed researchers to put together a highly detailed digital image of the body and, in particular, the skull. From those images, Kristin Davies, an FBI-trained forensic artist from the Rochester Police Department, was able to project what the man may have looked like (below).

The scans also confirmed that the mummy was undoubtedly a man, that he stood about 5 feet, 6 inches tall, and that he was at the time of his death between 20 and 30 years old. His teeth are in excellent condition, indicating that he probably enjoyed a somewhat comfortable upper middle-class lifestyle. And the condition of his bones give no indication that he died a violent death.

“It’s fascinating to me that I can take everything I know forensically and apply it to someone who is 2,000 years old,” says Jennifer Prutsman-Pfeiffer, a forensic anthropologist at Strong, who helped analyze the new results. “I had to stop a couple times and think, ‘Wow, this guy is 2,000 years old.’”

Nancy Norwood notes that the focus of the exhibit is on the coffins of Pa-debehu-Aset, acquired by the Gallery in 2000. But even though the mummy has no historical connection to the coffins, his presence helps round out the exhibition’s educational focus. “We wanted to emphasize that there’s a strong spiritual reason behind mumification,” Norwood says. “The mummy really does emphasize the humanity of the process.”

Scott Hauser

Learning to Look

“It’s like deciphering a puzzle,” said one of ten young physicians participating in an unusual collaboration between MAG and UR Medical School.

The ten, all residents in psychiatry, were learning to read visual cues—a skill that would serve them equally well looking at art and interacting with patients.

They began by examining an unnamed work, later revealed to be Tavern Scene by 17th-century Flemish artist David Teniers the Younger. Led by Susan Daiss, the Gallery’s director of education, they inventoried the elements of the work, described what they thought they were seeing, guessed at time and place, and shared personal reactions. It was a slow, painstaking process, as the residents learned not to jump to conclusions, or (in medical terms) “premature closure.”

In the case of the Teniers, it soon became clear that things aren’t always what they seem. As Daiss pointed out, a sketch pinned to the wall is not just for decoration. It shows an owl, with eyeglasses and candle, representing his failure to see the folly of his ways.

Formally titled “The Art of Observation,” the program began when Daiss’s phone rang in fall 2002. Stephanie Brown Clark, an MD-PhD and an assistant professor in the department of medical humanities, had read about an intriguing collaboration between Yale Center for British
One Glorious Clothesline

At the end of a summer when Mother Nature was front-page news, the weather at the M&T Clothesline Festival was a non-event. With temperatures in the mid-70s, low humidity and no rain in sight, this year’s event was picture perfect. 30,000 visitors took advantage of two glorious days to browse and buy at Rochester’s oldest and largest arts and crafts and festival.

That’s not to say the weather didn’t have an impact. Three days before the weekend, the remnants of Hurricane Frances brought torrential rains and flooding to the already soggy Rochester area. At MAG, contractors had to wait until Friday afternoon before they could lay down a makeshift access road along the back of the Gallery property. Without it, artists and food service vendors could not have accessed the food tents and parking areas. As it was, the contractors couldn’t even begin the project—which consisted of a moisture barrier and several tons of crushed gravel—until water levels began to recede.

Armed with straw and mulch, MAG employees worked tirelessly before and during the weekend trying to control groundwater and mud. In spite of their efforts, three artists unloading near their booths needed tow trucks on Friday evening, and the rig erecting the beer tent got temporarily enmired in the mud.

In the end, though, the hard work paid off and the event went off without a hitch. That was good news for the Gallery, which counts Clothesline as its biggest fundraiser, and for M&T Bank, which was underwriting the event for an unprecedented eleventh year. And it was especially gratifying for “Captain Clothesline,” Amy LaPlante, who was heading up the event for the final time.

LaPlante’s contribution to the Gallery is immeasurable. For 15 years, she’s been at the helm of MAG’s biggest event. She’s put in 13-hour days making sure everything runs smoothly. And she’s learned that nothing is predictable. “I have two recurring nightmares,” she says. “In one, all the artists show up and no one else comes. In the other, there are no artists.”

Next year, she’ll be able to sleep soundly: One week after this year’s Festival, she moved on to a new job as administrator to the dean of the Eastman School of Music. But she’ll back, she promises, as a volunteer.

Congratulations to...

Ten Clothesline artists received certificates of merit: Annie Adams of Buffalo, jewelry; Alex Brand of Corning, glass; Scott Grove of Rochester, wood; Judith Johnson of Ithaca, clothing/corsets; Julie Johnson of Seneca Falls, ceramics; Richard Lang of Alfred, ceramics; Doug McFarland of Fairport, photography; Laura Wilder of Rochester, prints; Pat Wilder of Victor, photography; Paul Willsea of Naples, glass. Their awards—presented for outstanding creativity, quality of execution and presentation—entitle them to free spaces in next year’s Festival.

Around the MAG

Art and that university’s medical school. She and Daiss immediately set up a series of brainstorming sessions with Brown Clark’s medical colleague Jules Cohen, student Rachel Kowal, and MAG curator Nancy Norwood. Out of their discussions came an eight-week elective course for first-year students in spring 2003. “The Art of Observation” alternated between the Gallery, where the 14 students looked at art, and the medical center, where they observed patients. In fall 2003 a new course was offered for second-year students. This time the sessions were less general: portraits (reading expressions and body language) were paired with psychiatry; signs of aging in works of art, with a visit to geriatric patients at Monroe Community Hospital; looking at prints with looking at pathology specimens.

In addition to the courses and sessions for residents, the MAG-URMC team hosted all 100 new medical students during orientation week; held an event for students’ family and friends; and participated in seminars for high school biology teachers and teens considering careers in medicine. “What we’ve developed on MAG’s end,” says Daiss, “is a version of the same methodology that we use in helping everyone—from kindergarten students to doctors—learn to look. And it was wonderful to have Stephanie as a partner in this process because she was always questioning for parallels. What she initially thought was concrete skill building turned out to be much more complex. And the complexity, I think she and I would agree, is in the nature of art itself—the essential humanity that’s embedded in these objects.”

What started as an exploratory project is quickly growing into a full-fledged program, one that recently acquired a new team member. Helping create a new course for spring 2005 is Hannah Solky, a physician who also happens to be one of 38 new MAG docents (page 4).

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The Gallery Council, a volunteer organization dedicated to raising funds for MAG.

MAGazine is underwritten by the Gallery Council, with special thanks to Bill Buckett for design services.

**Mag rochester.edu**

Sign up for E-news about MAG programs and events at mag.rochester.edu/join/optin.

**Gallery hours:** Wednesday 10–4; Thursday 10–9; Friday 10–4; Saturday 10–5; Sunday noon–5. Closed Mondays, Tuesdays 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.

**Evans Admission**
(10/10–1/9): Free to members, UR students, and children 5 and under. General admission $10; college students with ID and senior citizens, $8; children 6–18, $5. Reduced admission Thursdays 5–9, $5. Prices include Evans audiotour and MAG admission. No advance tickets necessary.

**Director’s Audiotour:**
Director Grant Holcomb has chosen 25 favorite works for this recorded tour of the Gallery. $4 (members $3), at the Admission Desk.

**Gallery Store:** Open Tuesday and Wednesday 10–5; Thursday 10–9; Friday 10–5; Saturday 10–5; Sunday noon–5.

**Creative Workshop:**
MAG’s art school offers year-round classes for adults, teens and children as young as 2½. To learn more 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 visit mag.rochester.edu/learn/artLibrary.

**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.

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

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

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

- Admission desk... ext. 3058
- Advancement office... 3015
- ARTicate/MAGazine... 3020
- Clothesline inquiries... 3035
- Corporate members... 3028
- Creative Workshop... 3056
- Curatorial department... 3054
- Director’s office... 3003
- Education department... 3027
- Events/space rental... 3006
- Exhibitions department... 3076
- Gallery Council... 3014
- Gallery Store-sales... 3057
- Gallery Store-office... 3050
- Library... 3022
- MAGazine... 3020
- Membership office... 3018
- Opening parties*... 3510
- Public relations... 3021
- Teacher Center... 3022
- Tours & volunteers... 3070

*recorded information

Coffee Break

Visit the Gallery, then stop by Cutler’s for coffee (or tea) and a selection of decadent desserts. Thursday through Saturday from 2 to 4:30 pm.

Cutler’s Restaurant is also open for lunch Tuesday–Sunday; for dinner Thursday, Friday and Saturday; and for cocktails and live jazz Friday evenings. 473-6380.

The Gallery is supported primarily by its members, the University of Rochester and public funds from Monroe County and the New York State Council on the Arts.

Reduced admission Thursday 5–9 is made possible by the Democrat and Chronicle/Gannett Foundation and Bank of America Charitable Foundation, with additional support from Monroe County.

Rochester Gas and Electric Corporation is proud to sponsor the Gallery’s school programs. Additional support is provided by The Pike Company, Mrs. and Mrs. Thomas F. Judson Jr, the estate of Estelle B. Goldman, and an anonymous donor.

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