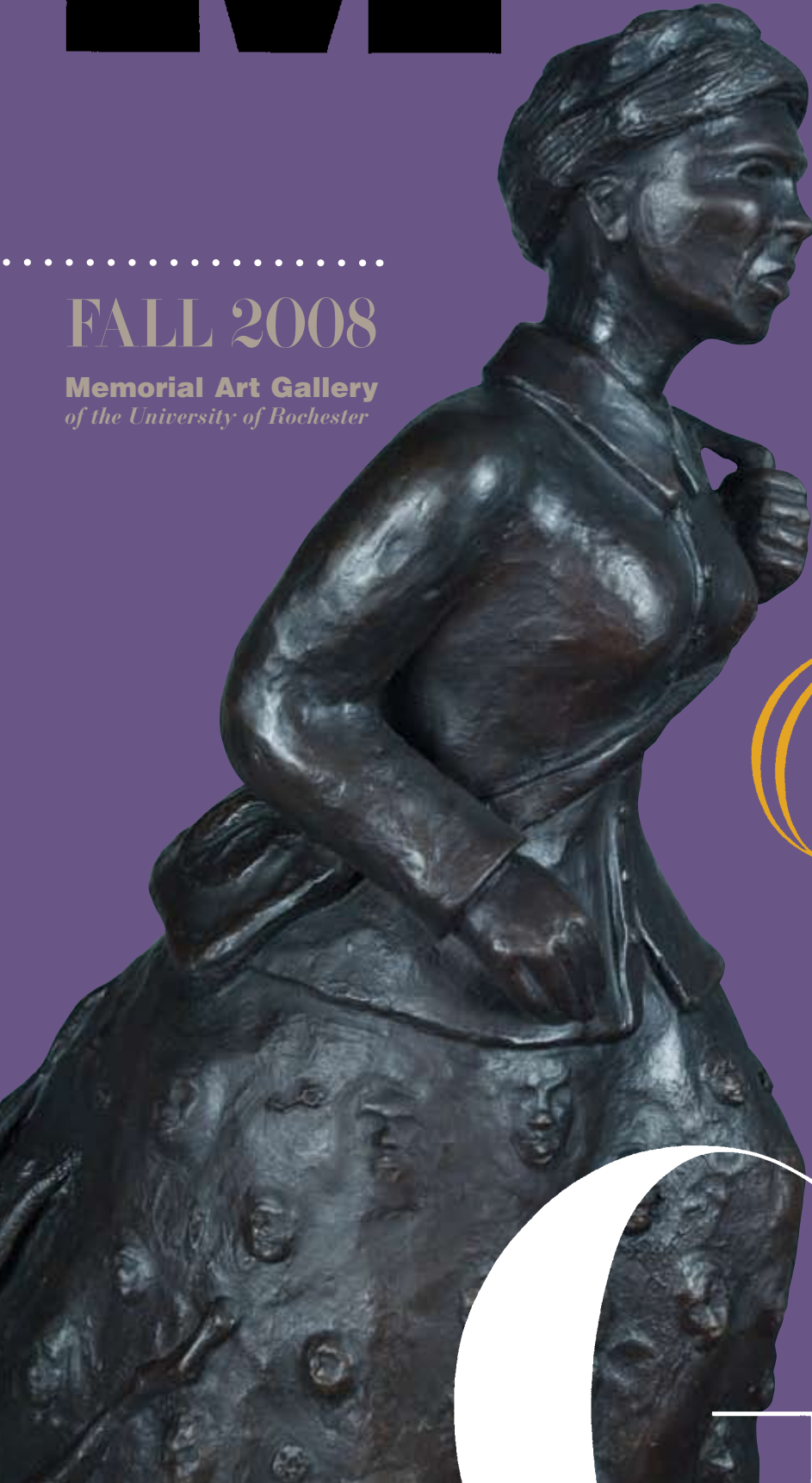


# M MAGAZINE

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FALL 2008

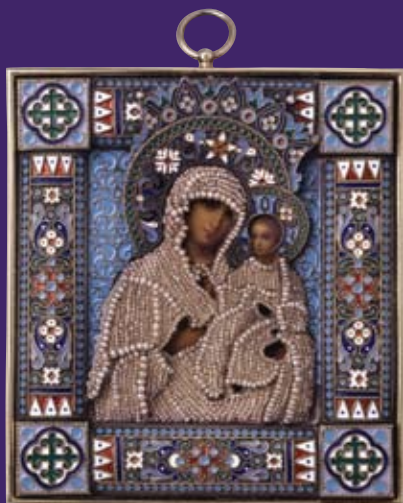
**Memorial Art Gallery**  
*of the University of Rochester*



Tradition in Transition

# RUSSIAN ICONS

in the age of the  
ROMANOVS  
Oct 5–Jan 4



Russian icons have long been admired and collected as works of art. But first and foremost, icons were—and are—sacred objects meant to play a central role in religious life. Generally small in size, these “windows through which heaven is glimpsed” not only hung in churches, palaces and peasant homes, but were carried in processions, presented at weddings and used to comfort the sick.

This major traveling exhibition of Russian icons spanning 300 years of Romanov rule brings together 43 icons and *oklads* (icon covers) from three

major private collections, including that of cereal heiress Marjorie Merriweather Post.

On tour for the first time, these works range from humble, roughly-painted wooden icons to luxurious examples made of ivory or painted enamels and housed in gold or silver covers embellished with pearls and precious jewels. The earliest date from the 1600s, when Russia was nearing the end of 700 years of virtual isolation— isolation that ended with Peter the Great’s construction of St. Petersburg, his capital and “window on the West.” This action resulted in an influx of styles, fashions and ideologies that altered the very fabric of Russian society. The latest are from the rule of the last tsar, Nicholas II, executed by the Bolsheviks in 1918.

## Beyond the Golden Age

Unlike examples from the 15th and 16th centuries,



which adhered strictly to orthodox precepts and prototypes, Romanov-era icons were long considered inferior, impure, even decadent, because of the influence of Western art and culture. But Wendy Salmond, curator of *Tradition in Transition*, has shown that many of these objects are just as beautiful and just as interesting as

icons from the so-called Golden Age.

“Long dismissed as symptoms of icon painting’s decline in the modern age,” writes Dr. Salmond in the exhibition catalog, “these late icons are increasingly attracting the attention of scholars and col-



lectors, who see in them both bridges to the past and mirrors of ongoing historical change.”

## Assembling the collection

In the late 1930s, Marjorie Merriweather Post found herself in Moscow, where her husband, Joseph Davies, was serving as US Ambassador. Intrigued by Russian icons, the couple entered the market just as the Soviet government began selling off supposedly inferior works from three centuries of Romanov rule. They were among the last foreigners allowed to buy from stockpiles of icons confiscated by the Soviet government.

Today, the works are housed at Hillwood Museum & Gardens, Mrs. Post’s Washington residence until her death in 1973.

Hillwood’s collection also includes works purchased by Mrs. Post after her return to the US and objects collected by two of her contemporaries from the Moscow diplomatic corps. Her long-time friend, Frances Rosso, was married to the Italian ambassador, and Laurence A. Steinhardt served as Davies’s successor.

LEFT: *Iverskaia Mother of God* (ca. 1875–1900). Collection of Hillwood Museum & Gardens, Bequest of Marjorie Merriweather Post. ABOVE: *Christ Enthroned* from *Portable Iconostasis* (ca. 1700). Collection of Hillwood Museum & Gardens, Gift of Mrs. Charles E. Dickerson Jr. in memory of Ambassador Augusto Rosso. ABOVE RIGHT: Icons filled the apartments of Tsar Nicholas II and his wife, Alexandra, at their palace outside St. Petersburg. Photo courtesy of the State Museum Tsarskoe Selo. TOP OF FACING PAGE: *Three-Handed Mother of God* (1743). Collection of Hillwood Museum & Gardens, Bequest of Marjorie Merriweather Post.

*continued...*

## PROGRAMS & EVENTS



Related events include an exhibition party (October 4), lecture by Dr. Wendy Salmond, exhibition curator (October 5), teacher inservice (October 7), all-day symposium, “The Authority of the Image” (November 15), family day (November 16), Palette to Palate presentation (December 4/5) and two concerts of Russian liturgical music (December).

For details, visit [mag.rochester.edu/calendar](http://mag.rochester.edu/calendar).

## ACROSS BORDERS

Join us for the second year of this community-wide partnership developed by MAG and Nazareth College Arts Center in cooperation with other community organizations.

In its first year, Across Borders explored contemporary Latin American and Latino art. As a measure of its success, the partnership received a PRISM Award of Excellence from the Rochester chapter of the Public Relations Society of America in June 2008.

This year’s focus is much broader—the arts and culture of the entire eastern hemisphere—with exhibitions and events that challenge our perceptions of what is east and what is west.

Anchor events include *Tradition in Transition* and related events at MAG, and performances in the 2008–09 season at Nazareth College Arts Center. For a full list of programs through spring 2009 at these and other venues, visit [acrossborders.rochester.edu](http://acrossborders.rochester.edu).



PICTURED: Nazareth College Arts Center will present Tchaikovsky’s *Swan Lake*, performed by the Russian National Ballet Theatre.

## EXHIBITION SPONSORS

*Tradition in Transition* is organized by the Hillwood Museum & Gardens in collaboration with the Steinhardt-Sherlock Trust and toured by International Arts & Artists, Washington, DC.

It is made possible in Rochester by the Robert L. and Mary L. Sproull Fund, with additional support from the George D. and Frieda B. Abraham Foundation, the Chester and Dorris Carlson Charitable Fund, and Deanne Molinari.

## Subverting the Sacred: The Face of Lenin



Images of Vladimir Ilich Lenin, founder of the Russian Communist Party and first leader of the Soviet Union, permeated every aspect of Soviet society from his death in 1924 until the country’s breakup in 1991. Despite Lenin’s objections to any sort of cult behavior, religious or secular, his face—reproduced on traditional artworks and mass-produced objects alike—would become a “new icon” for the Soviet citizenry. Organized by MAG, this companion show brings together paintings, posters and artifacts collected by David Rittenhouse, a UR graduate and former member of the US Foreign Service.

## From the director



KIMBERLY MCKENZIE

The 2008 year began with the successful reaccreditation of the Memorial Art Gallery by the Association of American Museums (article on page 5). The

AAM report cited the Gallery’s broad and exemplary commitment to “a fine arts experience for the citizens of Rochester” and praised, among other things, educational programs that serve all age levels, temporary exhibitions that are both dynamic and diverse, and “an enviable permanent collection.”

We now look forward to enhancing this profile during the 2008–09 season. Educational programs will focus on school curricula, key family and community cultural days, and lectures and symposia of interest to both scholars and the general public. Temporary exhibitions ranging from Russian icons to contemporary glass will continue to attract new and diverse audiences. And recent additions to the permanent collection—including a 19th-century bronze of Abraham Lincoln on this the eve of the Lincoln Bicentennial and a wonderful bronze maquette of Harriet Tubman by contemporary artist Alison Saar (shown on the cover)—will enhance our collections and enrich our community. Both works are detailed in the following pages.

Together, the season’s programs provide an extraordinary array of educational opportunities and aesthetic experiences for our many members and friends. Enjoy!

GRANT HOLCOMB

Mary W. and Donald W. Clark Director



# Upcoming Exhibitions

## Grand Gallery

**Leaded: The Materiality and Metamorphosis of Graphite**  
January 25–March 29, 2009 (Opening Party January 24)



Although they do work with graphite—the “lead” in drawing pencils—the 15 contemporary artists in this traveling exhibition draw in only the loosest sense of the word. Some build up layers to create an image, while others are more interested in what remains after they obliterate their medium. Several even treat graphite as a

sculptural entity. Forty intriguing works guide visitors on an unexpected journey beyond the act of mark-making. Also on view is *Survival and Dream Reorganization*, a companion show of contemporary work by self-taught artist Gregory Van Maanen.

Developed by the University of Richmond Museums, VA, and organized for tour by International Arts and Artists, Washington, DC.

## GlassWear

April 19–June 28, 2009 (Opening Party April 18)

Transparency, fluidity, sharpness, fragility and reflection—these are among the properties of glass exploited by 60 leading artists in an exhibition that celebrates the marriage of glass and jewelry. The artists come from the US, Germany, Italy, UK, Japan and South Africa, but there is no better stage for their work than



western New York, home of RIT's School for American Crafts and the artistic centers of Alfred and Corning. In Rochester, *GlassWear* is accompanied by *A Unity of Opposites: Recent Work* by Michael Taylor, a companion show organized by MAG.



Organized by the Museum of Arts & Design (NYC) and Schmuckmuseum Pforzheim (Germany).

## 62nd Rochester-Finger Lakes Exhibition

July 26–October 4, 2009 (Opening Party July 25)



Summers at MAG are dedicated to the art of upstate New York. This year, don't miss Rochester's oldest and most prestigious regional exhibition. Like the Rochester Biennial (offered in alternate years), the Rochester-Finger Lakes Exhibition showcases work by emerging and established artists. But unlike the Biennial, an invitational, works in Finger Lakes are selected by guest jurors from hundreds of entries.

## Lockhart Gallery

**John Wood: On the Edge of Clear Meaning**  
Through January 11, 2009

Influential artist and educator John Wood is best known for his photos and mixed-media works, but he also loves to draw. Wood took his first drawing class in what is now known as the Creative Workshop when he was in the third grade, and today, at the age of 86, still draws every day. “Shape is very strong with me,” he says. “I like the idea that shapes have a life unto themselves.”

The drawings and paintings in this exhibition reflect Wood's love of shape, his strong sense of color, his relationship with the natural world, and a slightly off-kilter perspective born of his experience as an Air Force pilot. And they often respond to such political concerns as violence, nuclear proliferation and the environment. Also on view are whimsical whirling sculptures created after Wood's retirement from his 35-year teaching career at Alfred University.



Presented in memory of Susan Eisenhart Schilling, director of education (1947–77), benefactor, friend.

George Eastman House and Visual Studies Workshop are also celebrating Wood with companion shows this fall. For information on special events at all three venues on October 17, visit [mag.rochester.edu](http://mag.rochester.edu).

## Lincoln in Rochester

February 12–April 26, 2009

This exhibition of art, artifacts and memorabilia celebrates the life and legacy of Abraham Lincoln on the 200th anniversary of his birth. Curated by director Grant Holcomb, it includes works from MAG's permanent collection as well as from George Eastman House, the Rochester Historical Society, Rochester Museum & Science Center and the Strong National Museum of Play.



## Maira Kalman: The Elements of Style

May 8–August 2, 2009



Israeli-born artist Maira Kalman moved to New York with her family at age four. With no formal training, she has worked as a designer, author and illustrator for more than 30 years. Among her many projects are *New Yorker* magazine covers and illustrations (notably the 2001 “NewYorkistan” cover, a collaboration with Rick Meyerowitz); a dozen children's books; and the book *The Principles of Uncertainty*, based on a monthly illustrated column she wrote for The New York Times. This exhibition includes the original gouache illustrations for another recent project, a 2005 edition of Strunk and White's classic writer's handbook, *The Elements of Style*.

## New to the Collection



### Midtown Memories

As the city of Rochester moves ahead with plans to raze Midtown Plaza, the property's former owner has donated a commemorative painting of the historic mall to the Memorial Art Gallery. *Midtown Plaza 1962–1987* (shown above) is now on view in the Forman Gallery. A virtual Who's Who of Rochester during the era, the 4- by 6- foot work is a gift of Midtown Rochester Properties, LLC.

Conceived by business leaders Maurice Forman and Gilbert J.C. McCurdy, Midtown Plaza opened in 1962 as the nation's first downtown indoor mall. Architect Victor Gruen envisioned a "town square" filled with art and other amenities.

In 1987, award-winning artist Edith Lunt Small was

commissioned to create a work that would reflect the Plaza's vitality during its heyday. A graduate of RIT, Small is well known to visitors at MAG, where her work has been included in seven Rochester-Finger Lakes Exhibitions. Earlier this year, she was the subject of a retrospective at NTID's Dyer Arts Center.

Small's completed work compresses 25 years into a complex composition filled with local luminaries. The statue of Mercury is visible through the skylight, and the Clock of the Nations and Totem Pole stand tall in their original locations.

Don't recognize everyone? A graphic near the installation helps with identification.

### Swing Low

Sculptor and printmaker Alison Saar draws on myth

and legend from a variety of cultures as she explores women's issues and the search for identity. Nowhere is this more poignant than in *Swing Low*, a portrait of legendary abolitionist Harriet Tubman commissioned by the City of New York.

The finished sculpture, 13 feet high, was installed in Harlem in September 2007. But you don't have to leave Rochester to see it. A 22-inch bronze maquette of the work is now in the collection of the Memorial Art Gallery, which purchased it earlier this year following Saar's solo exhibition at Rochester Contemporary Art Center.

*Swing Low* (shown in detail on the cover) represents Tubman at her most determined, and images embedded in the work—faces, the "cowcatcher" near the hem of her dress—allude to her role guiding hundreds of slaves to freedom along the Underground Railroad in the Civil War era.

Born in 1956, Saar was educated at Scripps College and Otis College of Art and Design in her native California. She has been awarded fellowships from the Guggenheim Foundation and the NEA.

### Passenger Pigeon Memorial

Passersby on University Avenue in the Neighborhood of the Arts can now see an addition to the Gallery's collection—a bronze sculpture by Todd McGrain that memorializes the passenger pigeon. It's part of the artist's series "Lost Birds," which immortalizes five North American birds driven to extinction.



McGrain is an associate professor at Cornell University and one of six artists in last summer's 3rd Rochester Biennial.

*Funds for the purchase of Passenger Pigeon Memorial came from the Clara and Edwin Strassenburgh Fund.*

Another new acquisition, an Indian miniature that once belonged to Jacqueline Kennedy Onassis, is pictured on page 13.

## Upstairs and Downstairs

Several areas of the Gallery have undergone major changes over the last few months.

Be sure to visit the reinstated 19th-century European gallery on the second floor (below).



Gone are the gold walls, repainted in soft green that enhances the works of such masters as Corot, Courbet and Ingres. A portrait of Hildegard Lasell, future daughter-in-law of MAG founder Emily Sibley Watson, is on view for the first time, along with such favorites as Goodman's *Printseller's Window*. And don't miss Carpeaux's bronze, *The Breton Poet*, one of the stops on the free Director's Audiotour.



In Cutler Union, three spaces that are frequently used for event rentals also got much-needed face lifts.

First up were the M&T Bank Ballroom and the Bausch & Lomb Parlor, where the original oak floor from the 1930s had finally reached the point of no return. In August, it was

removed from both rooms (photo at left) and replaced by 3/4-inch white oak flooring that should stand up to years of private and corporate events, weddings—and of course, dancing into the night. Meanwhile, Cutler's Restaurant underwent improvements including repainting of the main dining area, lighting repair, carpet cleaning and reupholstering. It's now open again for your business.

## National Honors for MAG

### AAM Reaccreditation

The Gallery has again been awarded the highest national recognition for a museum—accreditation by the American Association of Museums (AAM). The accreditation, which was announced in April 2008, honors a museum's commitment to excellence, accountability, high professional standards and continued institutional improvement.

Of the nation's nearly 17,500 museums, only about 775 are currently accredited; the Gallery is one of just 65 in New York state.

The rigorous process, which is required every ten years, includes a year of self-study, a site visit by a team of museum professionals, and review by AAM's Accreditation Commission.

### Luce Foundation Grant

The Gallery has also received \$40,000 from the Henry Luce Foundation. The prestigious grant, awarded in 2007 as part of the American Art Program Conservation Initiative, is being used to conserve 15 paintings from

the American collection. These include an 1863 portrait of Gideon Burbank, an early benefactor of the University of Rochester, and a painting by noted Rochester artist Kathleen McEnery Cunningham. All have been off view in recent years.

MAG was one of 48 museums of all sizes selected from 100 applicants as part of the one-year, \$1.75 million initiative. Other recipients include the Museum of Fine Arts, Boston; the Museum of Modern Art, New York; and Buffalo's Albright-Knox Art Gallery.

This is the fourth time that MAG has been recognized by the Luce Foundation. The Foundation provided major support for two nationally touring exhibitions organized here—*Head, Heart and Hand: Elbert Hubbard and the Roycrofters* (1994) and *Leaving for the Country: George Bellows at Woodstock* (2003). Another major grant, in 1999, made the Gallery's collections database possible. For a list of works being conserved, visit [mag.rochester.edu/news/lucegrant08.pdf](http://mag.rochester.edu/news/lucegrant08.pdf). In

## George Eastman Circle

In 2007, the University of Rochester launched the George Eastman Circle, a donor recognition society designed to provide leadership support through unrestricted Annual Fund giving. Potential members were asked to make five-year commitments of at least \$1,500 annually, and gifts could be designated for operating support at any of the University's units, including MAG.

Gallery members invited to join could also opt to be recognized as Director's Circle members.

The response at MAG was characteristically generous. As of August 15, charter members of the Eastman Circle included nearly 100 friends of the Gallery.

*For information on joining the George Eastman Circle, contact Barbara Stewart, 276.8942 ([bstewart@mag.rochester.edu](mailto:bstewart@mag.rochester.edu)).*

## Gallery Buzz

### Making Impressions



Three hundred guests enjoyed dinner, dancing and a preview of *American Impressionism: Paintings from The Phillips Collection*, at an April 11 gala sponsored by the Board of Managers. "Making Impressions" raised more than \$32,000 for the Gallery's operating budget.

Pictured above are Eastman School of Music dean Douglas Lowry, Marcia Lowry and director Grant Holcomb. At right are Mildred and Al Boylan with daughter-in-law, Anne Boylan.

*Photos by Ronald Cronk.*



## New Marketing Manager



Patti Giordano of Bloomfield has been appointed manager of marketing

and communications.

Giordano graduated from the Philadelphia College of Textiles and Science and received her MFA in textile design from RIT. She has held marketing and management positions at Fabrics and Findings, Inc. and Petsmart.

Most recently, she served as director of marketing at John Holtz House of Vehicles.

"Patti has been a delightful addition to our staff," says Joe Carney, director of Gallery advancement.

"She's bright and bold and brings with her many years' experience in marketing on the for-profit side of the street. She's well respected by her colleagues, and after only a few months has already made many positive contributions."

### CEO Dinner



On May 8, director Grant Holcomb and Board president Tom Hubbard hosted MAG Board members and area business executives at the 11th annual CEO dinner. The speaker was internationally renowned muralist William Cochran, who is working with local government agencies and cultural organizations on a major Rochester initiative for ARTWalk.

Among the attendees were (above) Linda Salerno, Karen Rulison, Joe Rulison, Ted Boucher and Vic Salerno; and (right) Pat Burke, Bob Hurlbut and Tom Mitchell.

*Photos by Kimberly McKinzie.*





## Member Profile: Ruth Richardson

"I've had a wonderful life and wonderful experiences," says Ruth Richardson, whose passion for the Gallery goes back eight decades.

Born in Rochester, Richardson grew up off St. Paul Street and graduated from Benjamin Franklin High. Her father was responsible for foreign sales at Gleason Works, which meant she had early opportunities for travel—"I spent my fourth birthday in Berlin."

Most importantly, her parents were interested in the arts. She took piano lessons at the Eastman School of Music, studied ballet, and was a frequent visitor to the Memorial Art Gallery, where the family were long-time members.

In the 1920s, Richardson enrolled at the brand-new Creative Workshop, where she remembers studying clay with "Miss Will"—director of art instruction Blanca Will—and making linoleum block print Christmas cards. "I came on Saturday mornings with my dad. He'd drop me off and go to Gleason—it was standard in those days to work Saturday



morning. Then we'd have lunch at the Manhattan."

After graduation, Richardson spent two years in New York City at the Katharine Gibbs School, then returned home and took a secretarial job at Eastman Kodak. She would remain with the company for 37 years, retiring with a staff position in 1978. For most of her career Richardson was based in Rochester, but during the war years she transferred to Kodak's government sales office in Washington.

Intent on her career, Richardson did not marry until she was 50, and then to a cousin she had known all her life. Bill Richardson had first set eyes on his future wife when she was an infant and

he was ten years old. "He was told he could look at me, but was not to touch me," she says. Then in 1926, at the age of 18, Bill moved to Rochester from Canada, and Ruth "fell in love with him right away." Friends through the decades, they married in 1969, after Bill's first marriage had ended, and enjoyed 35 happy years together. Bill worked in customer service at Rochester Gas & Electric until his retirement, and the couple enjoyed traveling in the US and Canada. He died in 2004.

Throughout the years, Ruth Richardson has remained a loyal friend of MAG. While she was working at Kodak, she returned to the Creative Workshop, this time as an evening student. "Trying to draw what I saw helped me

to see things better." With her husband, Richardson joined the Gallery's Director's Circle in 1992, and she rarely misses an exhibition.

Most recently, she became a charter member of UR's newly created George Eastman Circle (opposite page).

"Ruth Richardson's love for the Gallery runs long and deep," says director Grant Holcomb. "She is a cherished friend and, along with her late husband Bill, has been a keen supporter of the Gallery's goals and vision."

"Ruth's support of the Gallery is remarkable and inspirational, and her love for the Gallery is infectious," adds Joe Carney, director of Gallery advancement, "It's always a joy to see her."

## Spotlight on our Sponsors

In this issue of MAGazine, we'd like to acknowledge two area businesses for their extraordinary long-term support.

**M&T Bank** M&T Bank, Presenting Sponsor of two of the best-attended exhibitions of recent years—*Edgar Degas: Figures in Motion* and *Georgia O'Keeffe: Color and Conservation*—as well as an unprecedented 15 consecutive Clothesline Festivals.

**Democrat and Chronicle** The Democrat and Chronicle, lead sponsor for reduced Thursday evening admission and media sponsor for *Degas*, the 2008 Clothesline Festival and 1997–2008 exhibition parties.

"In addition to providing vital ongoing support," says Joe Carney, director of Gallery advancement, "these generous sponsors are demonstrating to other area businesses how important Rochester's cultural institutions are to the quality of life in our community."

## Inspire. Educate. Enlighten.



Each year, thousands of schoolchildren and adults are inspired by the masterworks in our collection, educated by the stories they tell, and enlightened by major exhibitions... in large part because of your support.

### *Give and make a difference.*

Support the Memorial Art Gallery's Annual Fund at [www.rochester.edu/annualfunds](http://www.rochester.edu/annualfunds) or by calling 276.8937

ABOVE: Overseen by MAG curators, Creative Workshop instructor Sarah Hart spent eight weeks copying *Rembrandt's Portrait of a Young Man in an Armchair*. Gary Graham's photographs of her at work were part of a summer 2008 Workshop exhibition titled *How to...: Considering the Process*.

# Years in Review



**A**



**B**



**C**



**F**



**G**



**H**

**A** With more than 50,000 visitors, *Georgia O'Keeffe: Color and Conservation* was the third-best attended exhibition in Gallery history. And when the show closed in December 2006, director Grant Holcomb was pleased to announce that one of the 40+ works in the show—the luminous pastel *Over Blue*—would remain at MAG, the bequest of long-time supporter Anne Whitman.

**F** “A means alike of pleasure and of education for all the citizens of Rochester.” So decreed Emily Sibley Watson in donating the original Memorial Art Gallery to the University of Rochester. A century later, the Gallery still places the highest priority on education, with a wide-ranging program that each year serves thousands of area schoolchildren—many enjoying their first museum experience—and their teachers.

**B** In January 2007, the Gallery unveiled a major acquisition—a beautifully decorated partial suit of etched armor that was made in the 1560s for the Dukes of Brunswick in northern Germany. An integral part of docent-led tours and school curricula, the armor stands just inside the tour entrance, where it casts its spell on arriving schoolchildren.

**G** Bicycles, irons, hair dryers and high-heeled shoes are among the urban artifacts used by artist Willie Cole to explore and reinterpret African tribal art, global culture and personal identity. One of the artists in MAG's wildly popular 2006 exhibition *Extreme Materials*, Cole was back in 2007, the subject of a major traveling exhibition.

**C** A major reinstatement of the Gallery's American collection opened in 2006. Spanning four centuries and occupying 7,000 square feet on the Gallery's first floor, *Seeing America* brings together some of the finest works in the collection as it constitutes what chief curator Marjorie Searl calls “a journey in space and time.” The 114 works range from treasures of the Colonial era to politically charged mixed-media pieces by contemporary artists.

**H** Dancers from the Chinese Dance Company of Rochester were among the performers at the Gallery's Asian Pacific American Heritage Day in May 2007. The annual event, which attracted more than 1,000 visitors, was one of a long-running series that also included yearly celebrations of Black History Month, Hispanic Heritage Month and Kwanzaa.



# 2006-2008



**D**



**E**



**I**



**J**

**5,384** \*  
individual and  
corporate members  
\* as of 6/30/08

**457,648**  
visitors welcomed  
'06-07: 245,511  
'07-08: 212,137

**36,087**  
schoolchildren and adults  
toured the Gallery  
'06-07: 20,002  
'07-08: 16,085

**87,679**  
hours contributed by  
'06-07: 1,710 volunteers  
'07-08: 1,537 volunteers

**D** In June 2007, MAG and Nazareth College Arts Center launched *Across Borders*, a year-long, community-wide partnership that explored contemporary Hispanic art and culture. Among the anchor events at MAG were the major traveling exhibition *TRANSactions: Contemporary Latin American and Latino Art*; a series of lectures; and Hispanic Heritage Family Day (pictured), which attracted nearly 1,500 visitors.

**I** *Wild By Design: 200 Years of Innovation and Artistry in American Quilts* was one of the most popular shows of the 2007-08 exhibition year. But the biggest surprise was the popularity of *MAGnificent Inspiration*. This companion show organized by the Gallery Council paired small quilts by area artists to the works in our collection that inspired them. Originally scheduled to close after four weeks, it was extended until the end of the exhibition.

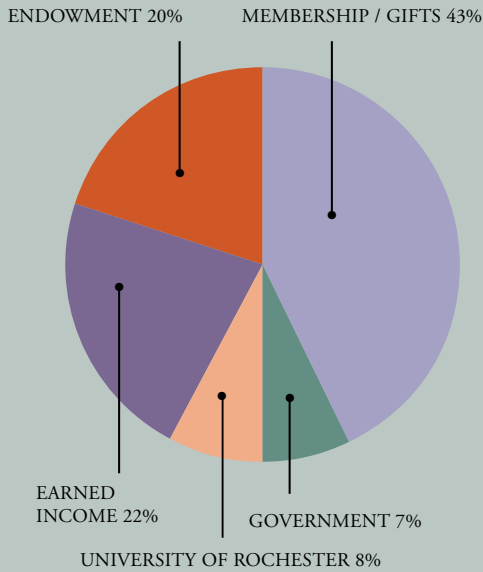
**E** One morning in 1927, Memorial Art Gallery director Gertrude Herdle passed out crayons and paper to children at a Saturday story hour. Little did she know that over the next eight decades, her modest experiment would grow into one of the oldest—and with 3,500 students one of the largest—museum art schools in the country. Today, the Creative Workshop is a community resource offering year-round classes for preschool and school-age children, teens and adults.

**J** In 1957, 101 exhibitors and 2,000 bargain hunters braved the wind and rain of Hurricane Audrey at the Gallery's first Clothesline Festival. From these inauspicious beginnings, Clothesline has grown into a community happening that showcases artists from across New York state. In 2006, Rochester's longest-running fine art and craft festival—now the M&T Bank Clothesline Festival—celebrated 50 years.

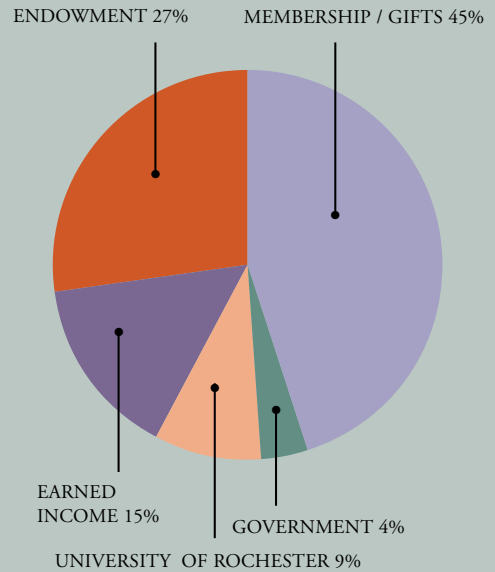
# Financial Summary

FISCAL YEARS ENDED 6/30/07 AND 6/30/08

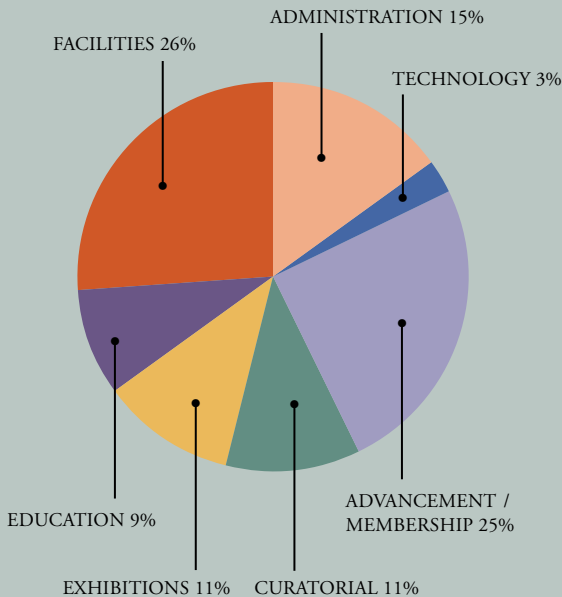
## REVENUES 2006-07 \$5,542,555



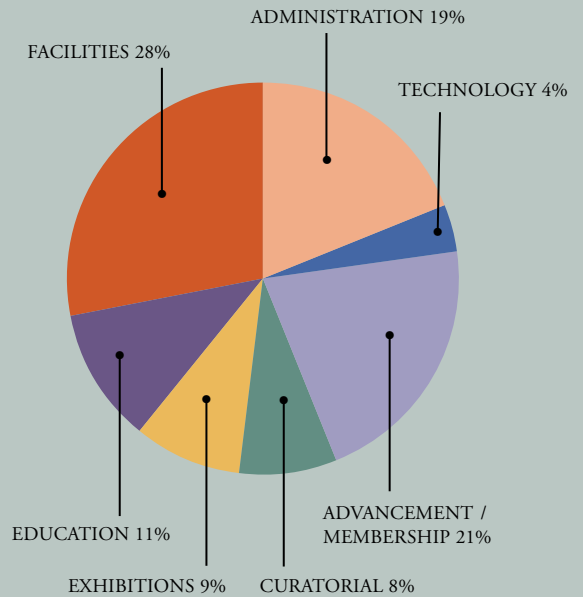
## REVENUES 2007-08 \$5,131,374 (unaudited)



## EXPENSES 2006-07 \$5,539,515



## EXPENSES 2007-08 \$5,130,696 (unaudited)



This page and the preceding Years in Review are extracted from the Gallery's 2006-08 Biennial Report. A copy of this report will be available December 1 at [mag.rochester.edu](http://mag.rochester.edu), or upon request by calling 276.8942. For more information about the financial summary, contact Kim Hallett, assistant director for administration, 276.8904.

*The Memorial Art 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, Thomson West, ExxonMobil Chemical Company and Monroe County.*

*The Gallery's 2008-09 school programs are made possible by Dominion, Bank of America and two anonymous donors, with additional support from Rochester Gas and Electric Corporation, Hammer Packaging, and Mr. and Mrs. Thomas F. Judson Jr. Staffing support is provided by the estate of Estelle B. Goldman and an anonymous donor for the McPherson Director of Education.*

*The Director's Audiotour was made possible by a generous gift from Robert and Joanne Gianniny and contributions from donors to the 2003 Annual Campaign. Additional support was provided by Jay Advertising and The Studios at Linden Oaks.*

*MAGazine is made possible by the Gallery Council.*

# Board of Managers Elects Officers, New Members



CARY GRUBMAN

## Andrew R. Gallina

When he joined the MAG Board of Managers in 2005, Andy Gallina lost no time finding his niche. An engineer and a commercial real estate developer, he was quickly tapped to head the building and grounds committee—a Board subcommittee charged with identifying and articulating the particular needs of an aging facility constructed in five stages between 1913 and 1987.

Three years later, Gallina is still heavily involved with buildings and grounds, but as of July 1 he added a new job—that of Board president. As president, he'll be very much a part of developing and finalizing a strategic plan for the Gallery as it approaches its centennial in 2013. He'll preside over proposals to revitalize the museum entrance and grounds, launch a major initiative focusing on craft art and design in western New York, and reinstall the Gill Discovery Center. He'll also play a key role in the developing relationship between the Gallery, the University of Rochester and the community.

In the opinion of director Grant Holcomb and past president Tom Hubbard, Gallina is ideally qualified. And he's clearly hit the ground running. "Andy is most engaging and

personable," says Holcomb, "and he has demonstrated within weeks of assuming the presidency that he is a proactive and dynamic leader."

## Family and community

A native of Rochester, Gallina graduated from West Irondequoit High School. After four years at Brown University, where he earned his engineering degree, he returned to Rochester to be near his close-knit family. He went to work for his father, a home builder, and has never looked back. Today, he's the principal of Gallina Development Corporation, which develops, owns and manages such commercial projects as Elmgrove Crossings, Vantage Point Business Center, Summit Point Business Park and Total Sports Experience.

The Gallina family is not only close-knit but also civic-minded. Gallina's sister, Rochester Councilwoman Elaine Spaul, serves with him on the MAG Board of Managers. And his wife, Karen, is active on many community boards, including Al Sigi Center, where Andy is currently Board president. He's also been chair of the YMCA of Greater Rochester, where he continues to serve on the Board of Directors.

"The quality of life in the community is important for economic viability and growth," says Gallina, who

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cites the impressive number of cultural institutions that Rochester boasts.

As for MAG, he admits it has other benefits. "Just walking through the Gallery brings my blood pressure down."

## Also on board

In addition to Andy Gallina, the Board of Managers has elected these officers for 2008–09: 1st vice president **Theresa Mazzullo**; secretary **Mary M. Koegel**; treasurer **Ronald Paprocki**; and chair **Samuel T. Hubbard**.

The Board also elected these new members to three-year terms:

- **Ted Boucher**, president and CEO of Caldwell Manufacturing Company
- **Victoria Cherry**, essayist and photographer
- **Mary Crowe**, designer, Vitoch Interiors, and past president, Gallery Council
- **Stephen Kelley**, vice president, Bank of America
- **Fabricio Morales**, president and CEO of FM Office Express, Inc.



BOUCHER



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MORALES



# Milestones

## Docents Celebrate 40 Years



In June, 120 active and retired docents celebrated at MAG.

2008 marks the 40th anniversary of the Gallery docents, dedicated volunteers who collectively have led tours for more than half a million schoolchildren and adults.

The docent program began informally in the 1960s and officially kicked off in 1968 with the adoption of bylaws and the institution of formal training. Over the years, the ranks have included

some 400 men and women, of whom 100 are still active.

At a June 9 anniversary celebration, tribute was paid to four decades of docent chairs (list at right), and Honey Heyer was recognized as the only member of the first formal docent “class” who is still leading tours. There was also a round of applause for volunteer administrator Mary Ann Monley and other members

of MAG’s education department, past and present.

“Docents come to the program from many walks of life,” says Susan Daiss, director of education. “Some are retired, and some juggle their docent responsibilities with their professional lives. All share a love of the visual arts and the belief that life is richer for art’s inclusion in it. And all make a major time



CARY GRAHAM

commitment—a year of rigorous weekly

training followed by frequent refreshers and a minimum of 25 tours a year.”

*To honor the docents and help insure the future of the program, the Gallery has established the Docent Endowment Fund. To learn more, contact Barbara*

Stewart, 276.8942 (bstewart@mag.rochester.edu).

### Docent Chairs

- Joan Morgan (1966–68)
- Gwynie Hunting (1968–70)
- Judy McKelvey (1970–72)
- Jean Sutherland (1972–74)\*
- Virginia Skuse (1974–76)
- Diane Grosso (1976–78)\*
- Germaine Knapp (1978–80)
- Nancy Swett (1980–82)
- Helen Williams (1982–84)
- Joan Yanni (1984–86)
- Bonnie Nolen (1986–88)
- Maureen Basil (1988–90)
- Heidi Friederich (1990–92)
- Joan Baden (1992–94)
- Sandi Neal (1994–96)
- Libby Clay (1996–98)
- Lucille Feins (1998–2000)
- Barbara Flynn (2000–02)
- Carolyn Friedlander (2002–04)
- Margaret Thompson (2004–06)
- Connie Klein (2006–08)

\* deceased

## Passages



### Sue Schilling

Long-time Gallery staff member Susan E. Schilling died February 18 at the age of 96.

Fresh from Mount Holyoke College and graduate study at Harvard, Susan Eisenhart came to MAG in 1937 to head the education department and quickly made herself indispensable. As assistant director Isabel Herdle once said, “You could always count on Sue to come through in splendid fashion.”

Over her 40-year career, Schilling developed and directed educational outreach programs; was a tireless researcher, writer and editor; and helped train the first docent classes. She also gave

a number of cherished artworks to the Gallery collection.

Schilling retired in 1978 with the title of research curator emeritus but continued editing the scholarly journal *Porticus* and contributing to other MAG publications. Her husband, UR professor Bernard Schilling, died in 2001.

A passionate preservationist and book lover, Schilling was a long-time trustee of the Landmark Society and a founding board member of the Friends of the UR Libraries. In 1996 she received a Lifetime Achievement Award from the Arts and Cultural Council.

Over the years, Schilling donated many hundreds of art books to MAG’s Charlotte Whitney Allen Library, and after her death, the gifts will keep coming, thanks to the Susan E. Schilling Book Fund, a major permanent endowment.

### Earl Kage

“A one-man cultural institution.” That’s how a reporter once characterized Earl Kage, long time MAG friend, volunteer and Board member who died June 12 at the age of 89.

A Rochester native, Kage attended Franklin High and the University of Rochester and went to work at Eastman Kodak. His 44-year career at Kodak was interrupted when he enlisted in the armed forces during World War II. Deployed to England, he worked as a photographer for the Stars and Stripes newspaper, then returned to Rochester, where he rose to head of the Kodak Research Studios.

Kage’s association with MAG began when he met Isabel Herdle, then assistant director, during a high school tour. Years later, Isabel and her sister, director Gertrude Moore, would become close friends

of Kage and his longtime partner, Hamilton Driggs.

Kage served on MAG’s Board of Managers for more than 25 years, chaired its membership and marketing subcommittees, and lent his expertise to organizing countless fundraisers. He was also a long-time trustee of Garth Fagan Dance, the Aesthetic Education Institute and numerous other area cultural institutions.

In 1987 he received the Culture and Arts Civic Award from the Rochester Chamber of Commerce, and in 1989 a Lifetime Achievement Award from the Arts and Cultural Council.



# Around the Council

## Madam President



GARY GRAHAM

In 1998, as she was about to retire from her job as a school administrator,

Sandy Koon heard that the Memorial Art Gallery was looking for docents. The timing was perfect for Koon, who had gotten the art bug after taking classes with Lucy Durkin at the Creative Workshop. And it was a stroke of good fortune for MAG.

Koon was accepted in the docent class of 1999, and not long after was recruited by Gallery Council president Mary Crowe for the Council Board. There, she quickly moved up from recording secretary to first vice president and finally, this past June, to a two-year term as president.

“What impresses me most at MAG is how well volunteers are treated, educated, supported and welcomed,” says Koon. “It’s a credit to Grant [Holcomb] and the entire staff that we’re considered an integral part of the museum.”

Koon graduated from Allegheny College in her hometown of Meadville, PA, and accepted a fellowship in political science at the University of Brussels, Belgium. But her year abroad convinced her to change career tracks and she returned to the US to work in publishing.

Among her most memorable jobs was a stint with World Publishing in Cleveland, where she copyedited and wrote footnotes for declassified State Department correspondence.

Koon met her husband at a friend’s wedding in Rochester, and after marrying and mov-

ing here in 1969 worked for a time at Lawyer’s Cooperative Publishing Company.

It was through a contact at Women in Communications that she learned that the Greece school district was looking for a public information officer. She got the job, and began a long career in school administration in Greece, Rush-Henrietta and Penfield.

In retirement, Koon is careful to keep balance in her life. In addition to her duties at the Gallery, she is active at another of Rochester’s cultural gems—

the Susan B. Anthony House—where she’s now a trustee emeritus.

She also enjoys traveling with her husband, a Kodak retiree, or with friends. This fall, she and fellow docent Susan Feinstein will leave their husbands stateside and journey to Japan and South Korea.

But even abroad, MAG won’t be far from Koon’s thoughts. She’ll be busy learning all she can about Japanese art, in anticipation of the 2010 exhibition *Fashioning Kimono: Art Deco and Modernism in Japan*.

## Join Us!

Want to become more involved at MAG? Join the Gallery Council. Since its founding in 1940, the Council has raised more than \$2 million for the Gallery through such fund-raisers as Clothesline food concessions, the Fine Craft Show and Art & Treasures. But it’s not all work. Council members enjoy special programs and meet people who share an interest in art. Men and women at all skill levels are welcome.

To learn more, call 276.8910 or email [lserafine@mag.rochester.edu](mailto:lserafine@mag.rochester.edu).

## Gallery Council Leaders



GARY GRAHAM

Welcome these Council Board members for 2008–09! Shown are (from left) **Suressa Forbes**, programs; **Wendy Shellman**, hospitality; **Judie Van Bramer**, past president; **Kristen Sullivan**, nominating; **Anne Robotham**, 1st vice president; **Sandy Koon**, president; **Anastasia Markson**, projects treasurer; **Bonnie Voll**, recording secretary; **Cynthia Flynn**, docent representative; **Bev Pickering**, public relations; **Maria Lauriello-Klein**, membership; **Pam Foye**, 2nd vice president. Not pictured: **Kathleen King**, volunteer placement; **Karen Larkin**, administrative treasurer; **Mary Sue Jack**, corresponding secretary; **Peg McNamara**, travel committee chair.

Nov 7-9

Sat. 10-5 & Sun. 11-4  
\$8 each day  
Preview Party  
Fri. 7-9 \*

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\* See the show ahead of the crowd! For party reservations, \$40 (patrons \$75), call 276.8910 ([lserafine@mag.rochester.edu](mailto:lserafine@mag.rochester.edu)).

Shown: Leather bags by Carol Hearty, Carmel, NY.

# Gifts to the Gallery

## Gifts of Art

*Royal Couple on a Terrace*, Indian miniature (detail at right): Faye Gonsenhauser.\*

Two hand-colored stencils by E.M. Search: Karl S. Kabelac.

Ceramics by Steven Howell, David Keator and Jamie Davis: Karen & Philip Selwyn, UR '67 and '65.

*Self-Portrait #45*, painting by Jerome Myers; *An Art Student* and *The Singer*, works on paper by Jerome Myers; and *Two Women*, watercolor by Ethel Myers: Mr. & Mrs. Barry Downes (grandson of the artists).

*Forgotten Dreams, Lost Memories*, etching and plate by Robert Marx: the artist.

Silver salver by Richard Greene: Mrs. Hawley Ward.



This 19th-century Indian miniature was once owned by Jacqueline Kennedy Onassis. Painted on ivory, it shows a royal couple in jeweled costumes standing on a terrace near a pool stocked with fish and two strolling peacocks. It's now on view in the second floor Asian Gallery. Bequest of Faye Gonsenhauser.

*Orplid* and *Orplid-Part 2*, photomechanicals by Mary Bauermeister: Mr. & Mrs. Lawrence Johnson and Mrs. Jean Vincent-Rapp in memory of Marjorie C. Johnson.

Caucasian belt clasp and two Iranian bronze finials: Henry Hirschland.

*Floral*, etching by Tetsuo Araki; and untitled serigraph by José Ortega:: Fred Ladwig.\*

*O'Keeffe Country*, woodcut by Gordon Mortensen: Print Club of Rochester.

*Fountain of Earth #1*, woodcut by Masaji Yoshida; and Indian bronze Jain Deity: Alec E. Hazlett in memory of Doris & McCreaz Hazlett.

*Winter Central Park*, *Meditation at Twilight*, *A Bit of North River Bank* and *Kitchen Scene*, oil paintings by Charles Paul Gruppe: Mr. & Mrs. William C. Baird.

*Interior Scene*, drawing by Lowell Blair Nesbit: Ron Kransler in tribute to Marilyn Feagles Kransler.

Untitled serigraph by Larry Zox: Ron Kransler in honor of Marcy Arnold.

Ceramic bowl by J.T. Abernathy: Ron Kransler in memory of Karl W. Taylor.

*Cow and Calf*, drawing by Ludwig Heinrich Jungnickel: Isabel C. Herdle.\*

*Adam and Eve*, scratchboard on plastic by Marcello Boccacci; *Italian House with Tree*, painting by P. Castellan: Maurice R. & Maxine B. Forman.\*

Mexican wooden chest: Mabel Coleman.\*

Rochester city scene, painting by Trijinko Wolfard: Florence Mance.

Ceramic vase by Frans Wildenhain: Stanley Glassman.

\* bequest

## Tribute Fund

**In memory of Edward L. Alexander:** Frank & Emille Allen.

**In honor of Emille Allen:** Sue Cook, Susan Dodge-Peters Daiss, Christine Garland, Kim Hallatt, Grant & Siobhan Holcomb, Mary Ann Monley, Marjorie Searl, Barbara Stewart, Shirley Wersinger.

**In honor of Mary & Harry Anderson:** Dr. Alice Loveys.

**In honor of George & Vee Angle:** Joyce W. Underberg & Stan Rodwin.

**In memory of Vivian Arkins:** Dr. Eric M. Dreyfuss.

**In honor of Arts & Cultural Council for Greater Rochester, Inc.:** Charlotte & Raul Herrera.

**In memory of Patricia Carr Atwater:** Bob & Willy Hursh.

**In memory of Bernard Axelrod:** MAG Docents.

**In memory of Robert Berg:** Dr. Bryce T. Gillespie.

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**In honor of Betsy Brayer:** MAG Docents.

**In honor of Martha Bush:** E.W. Dann Stevens.

**In honor of Nancy & Alan Cameros:** Charlotte & Raul Herrera, Dr. & Mrs. Leo R. Landhuis, MAG Docents, Bill Rice & Mary Ann Monley.

**In honor of Joe Carney:** Scott Santoli.

**In honor of Christopher & Paula Carter:** Rose-Marie B. Klipstein.

**In honor of Lindsay Caruthers:** HSBC Bank USA, N.A.

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**In memory of Margaret Cochran's mother:** Mr. & Mrs. Vincent DeClue.

**In honor of Kathy D'Amanda:** MAG Curatorial & Exhibitions Departments.

**In honor of Anne & Vince DeClue:** Drs. Jeffrey DeClue & Marta DeSantis.

**In honor of Anita Bonanni, Cynthia Flynn, Suressa Forbes, Barbara Frank, Elaine Frederick, Inge Goldstein, Susan Gordon, Rosemarie Horvath, Connie Klein, Jean Ligozio, Emily Osgood, Connie Schulz, Margaret Thompson, Joan Yanni for their service on the Docent Board:** MAG Education Department.

**In memory of Sandra Dreyfuss:** Dr. Eric M. Dreyfuss.

**In memory of Shannon Kara Jamieson:** Mr. & Mrs. Reinaldo Pizarro.

**In honor of Nancy Foster & Carl Gerard:** Mr. & Mrs. John W. Crowe, Heidi Friederich, Suzanne & Gerard Gouvernet, Barbara J. O'Hare, Mr. & Mrs. William A. Taber.

**In honor of Barbara Frank:** Carol Levy, MAG Education Department.

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

**In honor of The Gallery Council:** Grant Holcomb.

**In honor of John Greene:** Mimi & Steve Hyman.

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**In honor of Grant Holcomb:** Mr. & Mrs. Richard G. Bennett, Margaret B. Heminway, Historic Brighton Board of Trustees, Mr. & Mrs. Donald R. Hunsberger, Ruth B. Richardson.

**In honor of Peggy Hubbard:** Grant Holcomb.

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**In memory of Jennifer, Marjorie & Jimmy:** Heidi & Tim Tyler.

**In honor of Margaret Joynt:** Dr. & Mrs. Robert F. Klein.

**In honor of Earl Kage's birthday:** Grant Holcomb.

**In memory of Earl Kage:** Milford P. Apetz, Harold & Joan Feinbloom, Heidi Friederich, Irving & Essie Germanow, Grant & Siobhan Holcomb, Marilyn Kayser, MAG Docents, Naoma Ranalli, Virginia N. Skuse, Mr. & Mrs. Jack Wolsky.

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**In honor of Scott Searl:** Grant Holcomb.

**In honor of Joel & Friederick Seligman:** Mr. & Mrs. William M. Murphy.

**In honor of Karen Stolt:** Grant Holcomb.

**In honor of The Gala Committee:** Grant Holcomb.

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**In honor of Diane Tichell & Grace Kelly:** Grant Holcomb.

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**In memory of Mary Jean Weld:** Marijean W. Goodman, Mr. & Mrs. Robert J. Howard.

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entrance for museum visitors.

Director's Audiotour is compatible  
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for visually-impaired users. The  
Fountain Court has audio systems  
for the hearing impaired; headsets  
may be obtained from an usher or  
security guard prior to performanc-  
es. The Auditorium is equipped  
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To arrange for an interpreter,  
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FRONT COVER: Abolitionist Harriett Tubman is the subject of Alison Saar's *Maquette for "Swing Low"* (2007). To learn more about this new acquisition, turn to page 4.