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—insulation 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 collectors, 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.

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.

**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.

**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**

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.

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 U.S., Germany, Italy, U.K., Japan and South Africa, but there is no better stage for their work than jewelry. The artists come from the US, Germany, Italy, UK, Japan, and South Africa, but there is no better stage for their work than jewelry. The artists come from the US, Germany, Italy, UK, Japan, and South Africa, but there is no better stage for their work than jewelry. The artists come from the US, Germany, Italy, UK, Japan, and South Africa, but there is no better stage for their work than jewelry. The artists come from the US, Germany, Italy, UK, Japan, and South Africa, but there is no better stage for their work than jewelry. The artists come from the US, Germany, Italy, UK, Japan, and South Africa, but there is no better stage for their work than jewelry.

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 80, 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 whirligig sculptures created after Wood’s retirement from his 35-year teaching career at Alfred University.


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.

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 Strasenburgh 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 reinstallled 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 Hildegarde 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 ¾-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.
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.

National Honors for MAG

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.

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.

“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.”

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.

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.

CEO Dinner

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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.
“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 1973. 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 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.”

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.”
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 reinstallation 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.
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 TRANSsections: Contemporary Latin American and Latino Art; a series of lectures; and Hispanic Heritage Family Day (pictured), which attracted nearly 1,500 visitors.

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.

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.

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.
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.

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, or upon request by calling 276.8942. For more information about the financial summary, contact Kim Hallett, assistant director for administration, 276.8904.
Board of Managers Elects Officers, New Members

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 pro-active 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 Spaull, serves with him on the MAG Board of Managers. And his wife, Karen, is active on many community boards, including Al Sigl 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.

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“The quality of life in the community is important for economic viability and growth,” says Gallina, who 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.
2005 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 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@maganrochester.edu].

Docents Celebrate 40 Years

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

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 committees, 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.
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 fundraisers 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.

Madam President
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 copiededited and wrote footnotes for declassified State Department correspondence.

Koon met her husband at a friend’s wedding in Rochester, and after marrying and moving 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 fundraisers 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.

Fine Craft Show & Sale
Ceramics, glass, metalwork, jewelry, wearable art and more… The Gallery Council’s 8th annual event features works by 40 master craft artists from our region and beyond.

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

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

Welcome these Council Board members for 2008–09! Shown are (from left) Suressa Forbes, programs; Wendy Shellsman, 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.

Gallery Council Leaders
**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** by Jerome Myers; *Student* by Jerome Myers; *Self-Portrait #45 ’67 and ’65.*

**Karen & Philip Selwyn, UR**

**E.M. Search:** Karl S. Kabelac.

**Two hand-colored stencils by Indian miniature (detail at,** *Gifts of Art*

**Boylan:** In honor of Mildred & Al

**In memory of Robert Berg:**

**In honor of Emille Allen:** Frank & Emilie Allen.

**In honor of Emille Allen:** Sue Cook, Susan Dodge-Peterson Dais, Christine Garland, Kim Hallatt, Grant & Sobhnan Holoub, Mary Ann Monley, Marjorie Searl, Barbara Stewart, Shirley Welsing.

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

Silver salver by Richard Greene; Mrs. Hawley Ward.

**In honor of Edward L. Alexander:** Frank & Emilie Allen.

**In honor of Emille Allen:** Sue Cook, Susan Dodge-Peterson Dais, Christine Garland, Kim Hallatt, Grant & Sobhnan Holoub, Mary Ann Monley, Marjorie Searl, Barbara Stewart, Shirley Welsing.

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

**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 Hursl.

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

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

**In honor of Mildred & Al Boylan:** Mr. & Mrs. William P. Cowgill, Irving & Essie Germanow, Bob & Willy Hursl, Joyce W. Underberg & Stan Rodwin.

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

**In honor of Martha Bush:** E.W. Danu 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. Klipskin.

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

**In memory of Emily D. Cassebeer:** Michael N. Coulter, Mr. & Mrs. William P. Cowgill, Mr. & Mrs. Converse P. Hunter, Dr. & Mrs. William A. Kern, Mary T. Fairbuck, Mary Jean Weld.

**In honor of Christen Ashby Cheek:** Mr. & Mrs. Howard Gillan.

**In memory of Ellen F. Clay:** Hetty S. Auburn, Mr. & Mrs. Charles C. Dickinson, Cynthia Donovan, Edward A. Fox, Heidi Friederich, Paul R. Harp, Alee E. Hazlett, Grant & Sobhnan Holoub, Gwyneth D. Hunting, Mrs. Gainor E. Miller, Eileen M. Perrin, Mr. & Mrs. Barry E. Quinn, Bill Rice & Mary Ann Monley, Anna I. Roberts, Mr. & Mrs. John G. Shere, J.H. Sullivan Jr. & children, Mr. & Mrs. Woodlief Thomas, Mr. & Mrs. Paul Wordm, York Simpson Underwood, Mr. & Mrs. James N. Ziglar.

**In memory of Margaret Cochran’s mother:** Mr. & Mrs. Vincent DeChire.

**In honor of Kathy D’Amiana:** MAC Curatorial & Exhibitions Departments.

**In honor of Anne & Vince DeChire:** Drs. Jeffrey DeChire & Marda DeSantis.

**In honor of Anita Bonanni:** Cynthia Flynn, Suzeor Forbes, Barbara Frank, Elaine Frederick, Inge Goldstein, Susan Gordon, Rosemarie Horvath, Connie Klein, Jean Litzio, 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 Kar Jamesion:** Mr. & Mrs. Reinaldo Pizarro.

**In honor of Nancy Foster & Carl Gerard:** Mr. & Mrs. John W. Crowe, Heidi Friederich, Suzanne & Gerard Gonsenhauser, Barbara J. Ollare, 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 Holoub.

**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 & McCrea 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 Kraners in tribute to Marilyn Feagles Kranler.

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

**Ceramic bowl by J.T. Abernaty:** Ron Kraners 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 Bocaccio: *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 honor of Edward L. Alexander: Frank & Emilie Allen.
- In honor of Emille Allen: Sue Cook, Susan Dodge-Peterson Dais, Christine Garland, Kim Hallatt, Grant & Sobhnan Holoub, Mary Ann Monley, Marjorie Searl, Barbara Stewart, Shirley Welsing.
- In memory of Mary & Harry Anderson: Dr. Alice Loves.
- In honor of George & Vee Angle: Joyce W. Underberg & Stan Rodwin.
- In memory of Vivian Arkins: Dr. Eric M. Dreyfuss.
- In memory of Patricia Carr Atwater: Bob & Willy Hursl.
- In memory of Bernard Axelrod: MAG Docents.
- In honor of Robert Berg: Dr. Bryce T. Gillespie.
- In honor of Mildred & Al Boylan: Mr. & Mrs. William P. Cowgill, Irving & Essie Germanow, Bob & Willy Hursl, Joyce W. Underberg & Stan Rodwin.
- In honor of Betsy Brayer: MAG Docents.
- In honor of Martha Bush: E.W. Danu 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. Klipskin.
- In honor of Lindsay Catuthers: HSBC Bank USA, N.A.
- In memory of Emily D. Cassebeer: Michael N. Coulter, Mr. & Mrs. William P. Cowgill, Mr. & Mrs. Converse P. Hunter, Dr. & Mrs. William A. Kern, Mary T. Fairbuck, Mary Jean Weld.
- In honor of Christen Ashby Cheek: Mr. & Mrs. Howard Gillan.
- In memory of Ellen F. Clay: Hetty S. Auburn, Mr. & Mrs. Charles C. Dickinson, Cynthia Donovan, Edward A. Fox, Heidi Friederich, Paul R. Harp, Alee E. Hazlett, Grant & Sobhnan Holoub, Gwyneth D. Hunting, Mrs. Gainor E. Miller, Eileen M. Perrin, Mr. & Mrs. Barry E. Quinn, Bill Rice & Mary Ann Monley, Anna I. Roberts, Mr. & Mrs. John G. Shere, J.H. Sullivan Jr. & children, Mr. & Mrs. Woodlief Thomas, Mr. & Mrs. Paul Wordm, York Simpson Underwood, Mr. & Mrs. James N. Ziglar.
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- In honor of Barbara Frank: Carol Levy, MAG Education Department.
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- In honor of The Gallery Council: Grant Holoub.
- In honor of John Greene: Mimi & Steve Hyman.
- In memory of Diane Grosso: Frank & Emilie Allen, Dr. & Mrs. Norman L. Alling, Mr. & Mrs. Stephen B. Ashley, Mr. & Mrs. James P. Atwater, Julian W. Atwater, Dr. & Mrs. Edward C. Atwater, Mrs. E.H. Atwood III, Mr. & Mrs. William C. Baird, Mr. & Mrs. William Baldwin III, Mr. & Mrs. Peter E. Balthz, Bruce B. Bates, Mr. & Mrs. Donald J. Bergmann, Bergmann Associates, Mr. & Mrs. Stuart B. Bolzer, Bonn, Shortshevee & Bay, LLP, Mr. & Mrs. Alfred G. Boylan, Mr. & Mrs. G. Sheldon Brayer, James Bridges, Mr. & Mrs. Joseph C. Briggs, Edward S. Butcher & Susan Latoski, Theodora Cary, Dorothy C. Center, Joyce Gerdlener, Mr. & Mrs. Colby H. Chandler, Mr. & Mrs. Gerald R. Clifford, Mr. & Mrs. William P. Cowgill, Mr. & Mrs. David J. Curtin, Mr. & Mrs. Edward P. Curtis, Linda W. Davvy, Mr. & Mrs. Tony H. Dechario, Mr. & Mrs. James Duffus, Mr. & Mrs. Lester Elber, Margaret M. Freeman, Heidi Friederich, Rose Gamello, Mrs. Richard J. Garrett, Sr., Mr. & Mrs. John L. Garrett, Irving & Essie Germanow, Mr & Mrs. James S. Gleason, Gleason Foundation, Mr. & Mrs. Crofts K. Gersline, Mr. & Mrs. Thomas H. Gosnell.
In memory of Marlene Hamann-Whitmore: University of Rochester Women's Club.

In memory of Thomas & Marion Hawkes: Grant & Siobhan Holcomb.

In memory of Dr. McCreaz Hazzlett: Dr. & Mrs. David J. Goldstein, Lisa, Ryan & Andrew Hazzlett. Mini & Steve Hyman, Lawrence Merril & Susan Kramarsky.

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

In honor of Peggy Hubbard: Grant Holcomb.

In honor of Tom Hubbard: Grant Holcomb.

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 Feinblom, Heidi Friederich, Irving & Essie Germanow, Grant & Siobhan Holcomb, Marilyn Kayser, MAG Docents, Naoma Ranalli, Virginia N. Skuse, Mr. & Mrs. Jack Wolsky.

In memory of Gloria Cromwell: Employees of Brighton Police Dept & Town of Brighton, Audrey M. Fernandez, Heidi Friederich, Dane & Judy Gordon, Mr. & Mrs. Robert T. Hargrave, William & Nancy Holowka, Nancy M. Palvino, Mr. & Mrs. John R. Parrinello, Audrey L. Vitolone.

In memory of Thomas A. Lotta Sr.: Rochester Art Club.

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Hours: Wednesday–Sunday
11 am to 5 pm and until 9 pm
Thursday; closed Mondays,
Tuesdays and major holidays.
Museum offices are open regular
business hours Monday–Friday.

Admission: $10; students with ID
and senior citizens, $6; children
6–18, $4. Reduced general admis-
sion, $6. Thursdays from 5 to 9.
Free to members, UR students,
and children five and under.

Visitor Parking: Park free in the
Goodman and Prince St. lots or in
handicapped accessible spots near
the University Avenue entrance.
Please do not park in front of the
building in designated fire lanes.

Director’s Audioguide:
Director Grant Holcomb has
chosen 26 favorite works for
this Acoustiguide tour of the
Gallery. Free with admission.

Gallery Store hours: Open
Tuesday–Saturday 10 am to 5
pm and until 9 pm Thursday;
Sunday 11 am to 5 pm. Open for
holiday shopping 11 am–4 pm
on Mondays, December 1–22.

Cutler’s Restaurant: Open for lunch
Tuesday–Sunday throughout
the year. Also open for dinner and
light afternoon fare. Thursday–
Saturday from mid-September
to mid-June. Call 473.6330 for
reservations or more information.

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for adults, teens and children.
Online catalog at mag.rochester.
.edu/creativeworkshop.

Art Library/Teacher Center: Open
to the public for browsing; and to
MAG members, teachers, and UR
students and staff for borrowing.
Hours at mag.rochester.edu/library.

School or Group Tours:
To schedule, contact Mary Ann
Monley, 276.8974 or mmonley@
mag.rochester.edu.

Accessibility: The Gallery is
accessible to the handicapped
through the University Avenue
entrance. A limited number of
wheelchairs is available at this
entrance for museum visitors.
Director’s Audioguide is compatible
with hearing aids and has features
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
with an induction loop system.
To arrange for an interpreter,
schedule touch tours for the blind,
or request a calendar in Braille or
text version, contact mmathews@
mag.rochester.edu (276.8970).
Deaf and hard-of-hearing people
can call via Relay Service.

Below is a list of frequently called
numbers. For other departments,
call 585.276.8900 and press “O”
for assistance, or see our directory
at mag.rochester.edu/contact/staff.html.

MAGazine is published once
a year with underwriting
from the Gallery Council
and mailed to all MAG
members. We welcome your comments at
swersinger@mag.rochester.edu (276.8935).

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.