A Planners of Centennial Sculpture Park have long envisioned that the space will make the Gallery a more vital part of the neighborhood and open up its grounds for the public to enjoy. In July 2011, MAG staff and board members took an important first step when they removed the first segment of wrought iron fence along University Avenue. The park is scheduled to be completed in time for the Gallery’s 100th anniversary in October 2013. Photo by Brandon K. Vick.

B In July 2011, Nazareth College Arts Center kicked off its annual dance festival with “Dance Walk on Art Walk.” At MAG, visitors were treated to a free performance on the museum steps and invited to participate in interactive dance activities on the Gallery lawn.

C Fifty-five years after the first Clothesline, Rochester’s largest and longest-running fine art and crafts festival expanded its boundaries to encompass all of New York state. In September 2011, more than 400 exhibitors from 33 counties sold their original artwork at MAG’s biggest fundraiser—now titled the M&T Bank Clothesline Festival. The two-day event also included continuous live music and an open house with free family art activities in the Gallery’s Creative Workshop. Photo by Richard P. Wersinger.

D In October 2011, MAG hosted an open house for blind and visually impaired community members. A copromotion with ABVI and WXXI’s Reachout Radio, the day featured guided touch tours and introduced a special audiotour with detailed verbal descriptions of selected artworks. Pictured: Assistant curator Sydney Greaves (left) leads a touch tour of a 3rd-century Roman sarcophagus. Photo by Brandon K. Vick.

E Nearly 7,000 visitors were on hand for six family days celebrating Hispanic Heritage, Kwanzaa, Black History Month, the Persian New Year, Asian Pacific Heritage and Extreme Materials 2. They enjoyed music and dance performances, storytelling, art talks, cultural displays and hands-on art activities. Pictured: Panamanian dancers performed in October 2011 at Hispanic/Latino Heritage Family Day. Photo by Brandon K. Vick.

F In October 2011, Danielle Julian Norton (pictured) set up shop in the Grand Gallery, where she assembled Clear, a sculpture made of 13,000 bars of Neutrogena soap. The work was unveiled on October 22 at the opening of Extreme Materials 2, organized by MAG as the sequel to the wildly popular 2006 show Extreme Materials. Two of the show’s other artists assembled their work where the public could watch—Jennifer Angus, whose room-size installation was created from preserved insects, and Nick Kozak, whose lyrical work was made entirely of plastic soup spoons. Photo by J. Adam Fenster.

G Excellence was again the keyword as the Fine Craft Show celebrated its 11th year in November 2011. The juried show and sale of work by 40 master craft artists from 11 states was presented by the Gallery Council to benefit MAG. It was just one of many fundraisers organized by the all-volunteer organization. Work shown: Kaete Brittin Shaw, High Falls, NY.

H In August 2011, American Craft magazine singled out Rochester as a “craft hotbed” of the 1950s. So it came as no surprise that at least 11 artists in the major traveling retrospective Crafting Modernism: Midcentury American Art and Design had local connections, most to RIT’s School for American Crafts. Among them was Ruth Radakovich, a former Creative Workshop teacher whose futuristic door (right) was on view when the show opened here in February 2013.
In April 2012, MAG’s most important Renaissance tapestry went back on view following nearly two years of painstaking conservation treatment funded by the U.S. Institute of Museum and Library Services. Woven of wool and silk in 16th-century Flanders, Trellised Garden with Animals measures 12 by 15 feet and boasts an unusual “Genesis border” populated by creatures from sea, land and sky. Pictured: MAG staff and conservators unfurl the work, now restored to its original beauty.

"Yes, we are open!" was the message as work progressed on Centennial Sculpture Park. For the next few months, MAG visitors would be directed along reconfigured driveways to new parking areas and entrances. Clothesline organizers would exercise their ingenuity to reconfigure the festival layout. And street construction for the Art Walk Extension would necessitate months of one-way traffic on University Avenue. But through it all, the park was beginning to take shape. Pictured: In May 2012, contractors positioned the first massive limestone blocks for Tom Otterness’s Creation Myth, one of the park’s four new anchor installations.

By late June 2012, work was nearly finished on the latest interactive installation in the Dorothy McBride Gill Discovery Center. Renaissance Remix: Art & Imagination in 16th-Century Europe explores an era of political, cultural, religious and social change through hands-on activities, videos, touch screen displays and listening posts. Pictured: MAG staff and facilities crew prepare to move the Gallery’s 16th-century German armor into the exhibit.