

M MAGAZINE

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WINTER 2006

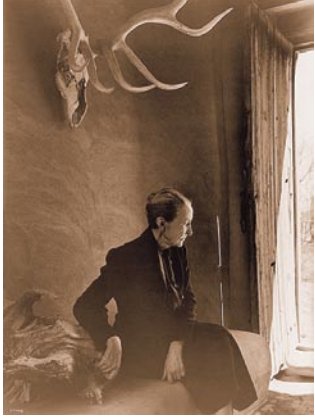
Georgia O'Keeffe: Color and Conservation
Coming in October



Memorial Art Gallery
OF THE UNIVERSITY OF ROCHESTER



O'K Georgia Keeffe



Major O'Keeffe Show to Open This Fall

Move over, Maxfield Parrish and Edgar Degas! Georgia O'Keeffe is coming to Rochester.

In January, director Grant Holcomb announced that MAG will be one of only three venues nationwide for a major O'Keeffe show.

Georgia O'Keeffe: Color and Conservation opens October 1, 2006 and remains on view through December 31.

Organized by the Mississippi Museum of Art, the exhibition brings together 25 rarely-seen oil paintings and two pastels—among them land-

scapes, flower paintings, still lifes and abstractions—from all periods of O'Keeffe's prodigious career. It is the first O'Keeffe exhibition ever in Rochester, where it will also include photographs of O'Keeffe on loan from the International Museum of Photography at George Eastman House.

It's also the first exhibition ever to focus on O'Keeffe's painstaking choice of color, her studio methods and her involvement in conservation issues. In particular, it documents O'Keeffe's active association with distinguished conservator Caroline Keck

to preserve the original colors and pristine surface qualities of her paintings.

"Georgia O'Keeffe is one of the iconic figures in the history of American art, and this particular exhibition reflects the depth and breadth of her career," says director Grant Holcomb.

"The variety of subject matter, the artist's probing of the intricacies of color and her pioneering interest in art conservation will combine to make the exhibition unique, significant and enjoyable to our visitors."

Especially for members

Two exhibition parties exclusively for members are planned on September 30 and October 14. Tickets will be free for Supporter level and above, \$10 for Associates. Members will also receive free or discounted tickets to the exhibition.

Watch for details in upcoming issues of *ARTiculate*. For more information on membership benefits, call 473-7720, ext. 3018, or log onto mag.rochester.edu/join.

ABOVE: Yousuf Karsh, *Georgia O'Keeffe* (not in show). Mississippi Museum of Art, Gift of Mississippi Chemical Corporation. ©1956 Yousuf Karsh. Georgia O'Keeffe, *Cup of Silver Ginger* (1939). Baltimore Museum of Art, Gift of Cary Ross. Georgia O'Keeffe, *In the Patio VIII* (1950). Georgia O'Keeffe Museum, Santa Fe, Gift of The Burnett Foundation and The Georgia O'Keeffe Foundation. ©Georgia O'Keeffe Museum. Georgia O'Keeffe, *Leaves* (1923). The Newark Museum, NJ, Bequest of Cora Louise Hartshorn.

e:

Color and Conservation

October 1 to Dec. 31, 2006

Related programs

At MAC, the exhibition will be the occasion for a wide range of programs presented in collaboration with other area cultural organizations including George Eastman House, the Rochester Philharmonic Orchestra, and Writers and Books.

Presenting Sponsor:



Supporting Sponsors:

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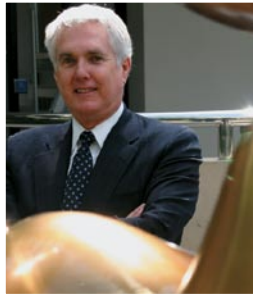
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Additional support is provided by New York State Assemblyman Joseph D. Morelle and New York State Senator Joseph E. Robach.

KIMBERLY MCKENZIE



From the Director

Certainly one of the most publicized events at the Gallery in 2005 was the discovery of plaster beetles in the Grand Gallery. And to me the best news of that year was the report that the beetles had been eliminated. With that news, we've been able to move forward on a number of exhibitions that will inspire, tantalize and challenge our visitors in 2006.

I am delighted to start the year by announcing a Georgia O'Keeffe exhibition that reflects the accomplishments of a long and influential career in art. As I've said elsewhere, this fall exhibition will be a significant and enjoyable journey for our visitors.

Three weeks after the opening of O'Keeffe, we will unveil a second major show—*My America: Art from The Jewish Museum Collection, 1900–1955*. This exhibition, postponed last fall by our beetle "invasion," is in many ways a wonderful complement to the work of O'Keeffe, who was friend and colleague to many of its artists (among them her husband, Alfred Stieglitz).

But even before we offer this "double header" to the community, we will present *Extreme Materials*, an exhibition that will open our eyes to the ways contemporary artists are using new and often unorthodox media. The brainchild of Marie Via, our director of exhibitions, *Extreme Materials* will, I believe, be one of those sleeper exhibitions that attract community-wide attention and new visitors through word of mouth alone. Read about it on the following page—and then don't miss it!

In closing, let me commend the dedication and professionalism of the Gallery staff, which enabled us to move through a fall crisis and, with commitment to the community, find a way to present two first-rate exhibitions at the same time. *Extreme Materials* will keep us talking and wondering through the winter while the fall will reveal the genius and beauty of 20th-century American art.

GRANT HOLCOMB, MARY W. AND DONALD R. CLARK DIRECTOR

Also on View in 2006



Grand Gallery and Lockhart Gallery

Through April 9

Garden hoses, pencil shavings, fish skins, carrots, rubber tires, eggshells, smog... These are but a few of the unorthodox media you'll see in this new exhibition organized by the Gallery. *Extreme Materials* brings together 42 non-traditional works—most from 2000 or later—by 35 national and international artists.

Some of these artists use discarded materials in the spirit of recycling or making do; others simply delight in extracting beauty from mundane, otherwise overlooked objects. Susan Colquitt scavenges thrift shops looking for clothing with just the right kind of zippers, which she transforms into sculptures akin to spiky sea urchins or exotic underwater plants. Emily Dvorin gives the traditional craft of basketry a contemporary twist by using such urban ingredients as plastic swimming pool covers and cable ties.

For many, the work is also about ancestry and heritage. Carol Hepper's translucent fish-skin tapestries suggest a spiritual connection with nature dating back to her girlhood on a Sioux reservation in South Dakota. Chakaia Booker creates totemic sculptures from clipped, snipped and twisted rubber tires; the patterns of the treads suggest African textiles as well as ritual scarification. Binh Danh considers life and death as he makes "chlorophyll prints" of victims of the Khmer Rouge on leaves exposed to sunlight.

Sometimes the medium is the message. Kim Abeles created her *Presidential Commemorative Smog Plates* by exposing stenciled plates to the elements on the roof of her Los Angeles home; the more egregious a president's record on the environment, the darker the "exposure." Tom Fruin turned the all-American quilt into something more sinister when he stitched together a "treasure map" from plastic drug bags he picked up around a Brooklyn housing project. On the lighter side, Larry Fuente turned a 1960 Cadillac de Ville into a representation of American consumer excesses, from the stuffed-animal upholstery to the outrageously decorated tailfins.

The works of these and 27 other artists will challenge you to reconsider your ideas of what constitutes art.

Extreme events

These include three Extreme Sundays with free admission, music and hands-on art activities (February 5, March 5 and April 2); and lectures by artists Devorah Sperber (February 5), Binh Danh (February 15) and Larry Fuente (March 16). Watch for details in ARTiculate or visit mag.rochester.edu/calendar.

Exhibition underwritten by Richard F. Brush and the Gouvernet Arts Fund of Rochester Area Community Foundation, with additional support from Breckenridge Kling and the Marie C. and Joseph C. Wilson Foundation. Extreme Sundays made possible by Ortho-Clinical Diagnostics.



Above, left to right:

Art Guys, *Carrot Wheel* (carrots). Long-Bin Chen, *Twisted Angel* (books, wire). Willie Cole, *Home Defender* (irons, cord). Susan Colquitt, *Colors in Water: Superior* (metal zippers). Emily Dvorin, *Natatorium Cactus* (swimming pool cover, cable ties). Larry Fuente, *Mad Cad* (1960 Cadillac Sedan de Ville, mixed media). Rebecca Szeto, *Balfour II* (used sandpaper, varnish, Masonite, wood). Arthur Hash, *Allergy Series #3*, detail (cast plastic, contents of vacuum). Jan Hopkins, *I Wonder* (orange peel, waxed linen).

Twisted Angel courtesy the artist and Frederieke Taylor Gallery, NY. Photo by Kevin Kinnefick, Kidspace at Mass MOCA. *Home Defender* courtesy Alexander and Bonin, NY. *Mad Cad* collection of Aura De La Fuente; photo ©Harrod Blank www.artcaragency.com. *I Wonder* collection of Jill King. All other works courtesy the artist.

Grand Gallery
2nd Rochester Biennial

June 18–September 10



Summers at MAG are dedicated to the art of upstate New York. On alternating years, the Gallery offers juried and invitational exhibitions that showcase regional artists working in a variety of media. For this year's second Rochester Biennial, the director and curators have invited six exceptional artists to participate—

Carl Chiarenza of Rochester (photography), Sydney Licht of Rochester (painting), Michael Rogers of Honeoye Falls (glass), Carol Taylor of Pittsford (fiber), Allen C. Topolski of Rochester (sculpture) and Phillia Yi of Geneva (printmaking).

Organized by the Memorial Art Gallery.

Above: Carol Taylor's *Passages* (shown here in detail) was in the 60th Rochester-Finger Lakes Exhibition (article page 15).



Ben Shahn, *New York* (1947). The Jewish Museum: Purchase: Oscar and Regina Gruss Charitable and Educational Foundation Fund. ©Estate of Ben Shahn/Licensed by VAGA, New York, NY.

My America: Art from The Jewish Museum Collection, 1900–1955

October 25–December 24,
rescheduled from fall 2005

Journey through the first half of the 20th century with 40 American Jewish artists. Learn how they reacted to unprecedented freedoms and harsh economic and political realities—and in the process helped shape the direction of American art. The 73 works in this major traveling exhibition are in five sections titled “Becoming American,” “Striving for Social Justice,” “Picturing Ourselves,” “Reacting to Tragedy” and “Moving Toward Abstraction.”

This exhibition was organized by The Jewish Museum, New York. In Rochester, it is underwritten by New York State Assemblyman Joseph D. Morelle, Mr. and Mrs. Harold S. Feinbloom and Dr. Seymour I. Schwartz. Additional support is provided by Laurence and Karen Kessler, Dennis Kessler and Andrea Miller, and the Jewish Community Federation of Greater Rochester.

Dorothy McBride Gill Discovery Center

Protected for Eternity: The Coffins of Pa-debehu-Aset



This interactive exhibit for all ages showcases a rare pair of lavishly decorated nesting coffins that once held the mummy of an Egyptian official. Learn how the coffins were restored, write your name in hieroglyphs and follow the fascinating process of mummification.

Made possible by funding from Dan and Dorothy Gill. Additional support provided by the Museum Loan Network, a program administered by MIT's Office of the Arts, funded by the John S. and James L. Knight Foundation and The Pew Charitable Trusts; and by grants from the National Endowment for the Arts, New York Council for the Humanities and Davenport-Hatch Foundation, Inc.

20th-Century Gallery

Wendell Castle in Rochester

Through June 18

This long-term installation of furniture and sculpture spans four decades of Castle's distinguished career. Included are ten works from the Gallery's permanent collection, plus three works on loan. Also on view are preliminary drawings and photos of corporate and public commissions.



LEFT: *Last Judgment* (2003) is a recent gift of the artist and the Clara and Edwin Strassenburgh Fund.

Lockhart Gallery

Robert Marx: Considering the Voluntary Absence of God

April 21–July 16



Considering the Voluntary Absence of God (2003) is Robert Marx's meditation on the human inclination toward intolerance, self-righteousness and zealotry. Joining images of masked, grotesque and brooding figures are quotes from a wide range of authors, all eloquently expressing concern for the human condition and the fate of the world. Combining intaglio and letterpress, the 26 images in this masterful portfolio are a visual feast.

Romanticism and the Politics of Taste

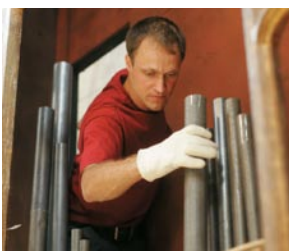
July 28–October 15



Yearning for the natural world, longing for the past and emotional intensity—all are characteristics of European Romanticism, a general term encompassing many artistic movements of the late 18th and 19th centuries. This exhibition includes such varied works as picturesque landscapes by Turner; eastward-looking works by Gericault and the tortured inner visions of Goya.

Above: *Figures Amidst Church Ruin* is by an unknown British artist of the late 18th century. Gift of the Rochester Area Community Foundation from the Collection of Elizabeth Gibson Holahan.

Baroque Organ is a Treat for the Eye—and the Ear



Above: The organ arrived at MAG in July 2005, and an international team assembled by Gerald Woehl (in yellow shirt) spent three months installing, tuning and voicing the instrument.

Organ Facts

Number of pipes: 600

Height of case: 22 feet

Origin: Italy (Naples region or Tuscany)

Date: ca. 1770, but interior parts (windchest and much of the pipework) are even earlier, probably ca. 1700

Ornamentation: ornately carved, painted and gilded case with unusual St. Andrew crown motif

“A rich, powerful and silvery cascade of complex elegance.” That’s how Hans Davidsson, professor of organ at the Eastman School of Music, describes the sound of ESM’s new Italian Baroque instrument.

The organ was permanently installed in MAG’s Herdle Fountain Court this summer, making it the only full-size antique Italian organ in North America. Surrounded by Renaissance and Baroque works, including a newly acquired masterwork by Luca Giordano (facing page), it is the latest jewel in the Gallery’s crown. And since October, visitors have thrilled to its majestic sound and musicologists have been able to study what Davidsson calls “virtually a ‘living recording’ of the musical sounds heard hundreds of years ago.”

Going for Baroque

In 1980, Gerald Woehl, a renowned German organ builder and instrument restorer, discovered a magnificent Italian Baroque organ in Florence, where it was on the verge of being sold as furniture. Crafted by an anonymous builder around 1770, a substantial part of the instrument was from an older organ, dating from the late 17th or early 18th century.

Woehl would ultimately be able to restore the organ with help from an international group including Hans Davidsson, Italian organist and scholar Edoardo Belotti, and German organist and organ expert Harald Vogel. But it would be 25 years before the organ—now fully restored and documented—would be ready to take center stage at the Memorial Art Gallery.

In June 2005, the organ was again disassembled, packed into a massive 40-foot container and loaded onto a ship bound from Germany to the US. The following month, it arrived in Rochester, where Woehl and his team spent two weeks installing the organ and another eight weeks voicing, tuning and making final adjustments.

Inaugural Events

The organ is the most recent project of ESM’s Eastman Rochester Organ Initiative (EROI), which is working to make Rochester an international center for organ performance, preservation and research. Fittingly, it was inaugurated at EROI’s October festival—a music lover’s feast of concerts, masterclasses and a symposium, all celebrating Italian Baroque music and culture.

For upcoming performances, visit mag.rochester.edu/visit/organ.



From top: Hans Davidsson talks to the media, school-children gaze in awe, and a first-night audience including MAG director Grant Holcomb and UR president Joel Seligman applaud Monteverdi’s *Vespers*.

MAG Acquires Major American, Italian Paintings



Picturing History

In 1825, New York Governor DeWitt Clinton dedicated the Erie Canal, a marvel of engineering that had an immediate impact on westward growth. Canal boats, pulled by horses and mules on dirt towpaths, carried passengers and products, and canal-side villages like Pittsford thrived. British-born painter George Harvey (1800–78) was one of those intrepid passengers.

With help from a Rochester donor, the Gallery has acquired a major work that Harvey painted in 1837 as a testament to his youthful ramblings. *Pittsford on the Erie Canal*, which recently went on view, is a gift of the Margaret M. McDonald Memorial Fund. Established by her husband, Edward D.



McDonald, the fund honors Mrs. McDonald (1924–87) and her love of the Gallery.

The acquisition is a major coup for MAG, where *Pittsford on the Erie Canal* has been included in several popular exhibitions, most recently in 1976. “I think it’s the most important acquisition that I have been responsible for in my tenure as curator of American art,” says Marjorie B. Searl.

“We’re most grateful to Ed McDonald for helping us acquire this significant, indeed iconic, painting,” says director Grant Holcomb. “It’s most appropriate that it reside here in Rochester.”

Drama and Devotion

Visitors to the reinstalled Herdle Fountain Court can not only hear the sounds of Baroque music (facing page), they can also feast their eyes on more than 30 works of art from the period. Included are Old and New Testament scenes, fantastical landscapes, images from classical mythology, and portraits by such masters as Anthony van Dyck, Peter Paul Rubens and Francesco Solimena.

But the focal point (below) is clearly Luca Giordano’s magnificent *Entombment of Christ* (1650–53).



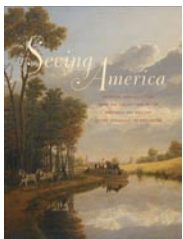
In the center of this recent acquisition, Joseph of Arimathea and Nicodemus support Jesus as they place him in the tomb. Saint John the Evangelist, cloaked in red, is in the foreground, and the Virgin Mary, dressed in a blue robe, collapses in despair at the left. In the background Mary Magdalene wrings her hands in sorrow and other grieving figures add to the devotional and dramatic power of the painting.

One of the most celebrated artists of Naples, Giordano also worked in Venice, Florence and Madrid. His

huge output included altarpieces, mythological paintings and decorative frescoes.

Originally an altarpiece, *Entombment of Christ* was probably painted when Giordano was in his late teens. It shows the influence of another well-known and prolific painter—Jusepe de Ribera, with whom he may have trained.

Seeing America



The first-ever catalog of the Gallery’s American art collection will be published

this spring by MAG.

Titled *Seeing America*, the full-color catalog examines 82

objects and their connections to American history, culture, literature and politics. The 73 articles are by MAG scholars Cynthia Culbert, Susan Daiss, Marlene Hamann-Whitmore, Grant Holcomb, Jessica Marten, Nancy Norwood, Susan Nurse, Marjorie Searl and Marie Via, as well as outside authorities.

Seeing America is dedicated to Gertrude Herdle Moore and Isabel Herdle (article page 7).

This catalog is underwritten by the Gallery Council of the Memorial Art Gallery in honor of Director Grant Holcomb’s 20 years of service. Additional support is provided by the Henry Luce Foundation, the Herbert W. Vanden Brul Fund, the Thomas and Marion Hawks Memorial

Fund, the Elizabeth F. Cheney Foundation, the National Endowment for the Arts, the New York Council on the Humanities, a state affiliate of the National Endowment for the Humanities, and by gifts in memory of Florence Macomber, Eleanor McQuilkin and Eleanor Searl. In-kind support is provided by Monroe Litho.

Remembering Isabel

“The heart and soul of the Gallery.” That’s how director Grant Holcomb describes curator emeritus Isabel C. Herdle, who died September 16, 2004 at the age of 99.

First family



Born in Rochester on June 5, 1905, Isabel was the daughter of George L.

Herdle, MAG’s first director. When the museum was dedicated in 1913, older sister Gertrude was on hand. But Isabel, suffering from a bad case of poison ivy, was not. According to MAG historian Betsy Brayer, Isabel’s parents worried that she would not sit still. It was one of the only times she would not be present for a Gallery milestone.

Following George Herdle’s death in 1922, Gertrude, age 25, became director, a position she would hold for 40 years. In 1932, Isabel joined her as assistant director in charge of exhibitions, programs and collections.

Isabel arrived with impeccable academic credentials. A Phi



In 1950, Isabel Herdle laid out the Rochester-Finger Lakes Exhibition. Last year’s show was dedicated to her memory.

Beta Kappa graduate of the University of Rochester, she held a masters in arts from Harvard University and had studied abroad and worked at a number of prestigious US museums. At MAG, she also would serve 40 years, retiring in 1972 as associate director and curator.

MAG transformed

On a shoestring budget, the Herdle sisters transformed the infant Gallery into an important museum. Fully half of MAG’s 11,000 works were acquired on their watch. They initiated cherished programs, often running them single-handedly. And they presided over the founding in 1940 of the Women’s Council (now the Gallery Council), an all-

volunteer organization that has raised more than \$2 million for MAG.

For their efforts, Gertrude and Isabel were recognized by both the Rochester Chamber of Commerce and the Rochester Arts & Cultural Council. And in 1983 they were honored, along with their late father, when a plaque recognizing their contributions was unveiled in MAG’s Fountain Court.

Herdle legacy

Since neither sister had children or other close relatives, it seemed fitting that MAG would inherit Isabel’s estate.

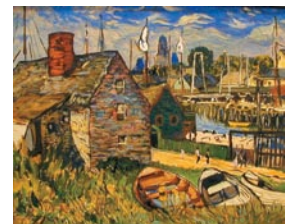
Following her death, the Gallery accessioned a number of artworks, including paintings by George Herdle (a fine landscape artist), prints and

drawings, and objects the sisters brought home from their extensive travels.

Books and archival material made their way to MAG’s Charlotte Whitney Allen Library (*article below*).

Proceeds from the sale of the East Avenue home where the sisters lived for decades went to the Herdle Fund for acquisitions and exhibitions.

And in a collaborative effort that Isabel would have applauded, nearly 200 objects—18th- and 19th-century ceramics, glassware, pewter and furniture—found new homes in the historic buildings of Genesee Country Village & Museum.



Among the works that Isabel Herdle left to the Gallery is this American harbor scene by Australian-born artist Hayley Lever (1876–1958).

Gifts and Bequests Benefit MAG Library, Collections

In 2004 and 2005, a number of major gifts swelled the collection of MAG’s Charlotte Whitney Allen Library to more than 40,000 volumes. The largest number—more than 1,700 books—came from the estate of Isabel Herdle (*article above*), along with a huge quantity of documents relating to Gallery history.

Susan Schilling, curator emeritus of the Gallery, donated 735 books from her

library when she sold her home of many years.

Another 162 books came from the estate of Sylvia Davis, an artist and long-time supporter of the gallery.

And finally, MAG was one of six local collections chosen to receive volumes from the extensive rare book collection of Elizabeth Gibson Holahan (1903–2002). A well-known local historian, scholar and preservationist, Miss Holahan



left her library, along with her home on East Boulevard, to Rochester Area Community Foundation (RACF).

In addition to 134 books relating to MAG’s collection

and history, RACF donated six paintings from the Holahan estate. The works, which have been thoroughly researched by Gallery docent Pat Burns, include this 1828 American portrait of *The Randall Children* (left).

Books from the Holahan estate are already on the library shelves. Volumes from the Herdle, Schilling and Davis gifts are being inventoried and catalogued and will be available to scholars later this year. For library hours, visit mag.rochester.edu/learn/artLibrary.

Gifts of Art

9/1/04–12/31/05

Artist's book by Anne S. Iott: Elizabeth K. & Edward F. Adams in honor of Joan Lyons.

Six 19th-century prints by George Catlin and others; four Native American baskets: Mr. & Mrs. Gorham Parks.

Westward Ho, ceramic by W. B. Stephen: the Gallery Council.

Self Portrait #3, print by Kurt Vonnegut: Grant Holcomb in memory of Edward R. Crone Jr.



First of June, ceramic by Anne Currier (left): in memory of Barbara Dague Powers by the Gallery

Docent Class of 2004 and her friends and family.

Saraband, print by Kalman Kubinyi: Robert R. & Jean R. France.

Green Fruit, print by Guy Maccocy: Isabel Herdle.

Kaaskopf, print by Harvey Breverman: Roslyn B. & John L. Goldman.

Crow Slab II, print by Larry Zox: Ron Kransler in memory of Otto DeHund.

Moro I, print by Larry Zox: Ron Kransler in memory of Oskar Meyer.

Le Chapeau Epingle, print by Pierre Renoir; ceramics from Peters and Reed, Marblehead Pottery and Glidden Pottery: Ron Kransler.

Prints by Claes Oldenburg, Richard Estes and Marguerite Saegesser: Anne-Marie Logan.

Pacific, sculpture by Archibald Miller: the artist.

Palla Bowl, glass by Benjamin Moore: Nancy & Alan Cameros.

Nine paintings, two watercolors, three drawings and one photo, including landscapes and Watson family portraits; prints by Henri de Toulouse-Lautrec and Raoul Dufy: Dr. & Mrs. Michael L. Watson.

David Diamond, drawing by Hildegard Lasell Watson: Grant Holcomb in honor of Dr. & Mrs. Michael L. Watson.

Two untitled works by Ralph Avery: Harold S. Meltzer.

Ceramics by Andrian Saxe, Frank Boyden and David Nelson: Karen P. Selwyn '67 & Philip A. Selwyn '65.



American Folklore Portfolio ("John Brown" shown above), color lithographs by William Gropper: Emille Allen, Nancy Buckett, Grant Holcomb, Robert Hursh & Earl Kage in memory of Sylvan Cole.

Pittsford on the Erie Canal, painting by George Harvey: Margaret M. McDonald Memorial Fund (article p. 6).

161 works in various media: bequest of Isabel C. Herdle (article facing page).

Bronzes and works on paper and fabric by Robert Marx, Albert Paley, Jack Coughlin, Lili Wildenhain, Frans Wildenhain, Elaine de Kooning, Joan Miró and three unknown artists: Susan E. Schilling.

Murrini Bowl by Tobias Mohl: Nancy & Alan Cameros.

Copper bowl by Thomas Roy Markusen: Charlotte & Raul Herrera.

Jar with Lid by Hobart Cowles: Anne Wingfield Kaplan.

Two works on paper by John C. Wenrich: James & Dorothy Green.

Twelve works on paper by Jerome Kaplan: Lindsay Kaplan & Norman Eisen.

Works on paper by Gregory Amenoff, Charles Hewitt, Ron Netsky, Jon Goodman, William Chester Lyman III and Chunwoo Nam: Print Club of Rochester.

Untitled etching by Amedeo Modigliani: Mr. & Mrs. Frank Grosso.

Paintings by C. L. Elliott, John Vanderlyn, Peter Neefs, Jean-Baptiste Greuze and two unknown artists: Rochester Area Community Foundation from the collection of Elizabeth Gibson Holahan (article facing page).

Engravings by Winslow Homer and others: Dr. & Mrs. Mervyn Schacht.

New Faces on the Board

The Gallery's Board of Managers welcomes seven new members for 2005–06:

- **Linda Fox**, MAG docent and Gallery Council volunteer
- **Andrew R. Gallina**, president, Gallina Development
- **Wayne Higby**, professor of ceramic art, Alfred University
- **Breckenridge Wilson Kling**, director, Origin Communications
- **Arnold Klinsky**, general manager, WHEC-TV

- **Friederike Seligman**, UR professor of Russian literature
- **Michael Stone**, founder, president and CEO, Brand/Orchard

The Board also elected **Stanley D. Konopko**, president; **Kathryn D'Amanda**, 1st vice president; **Theresa B. Mazzullo**, 2nd vice president; **Mary M. Koegel**, secretary; **Ronald Paprocki**, treasurer; and **Charlotte Herrera**, chair.



Fox



Gallina



Higby



Kling



Klinsky



Seligman



Stone



Konopko

Gallery Council Leaders



CARY GRAHAM

Leading the Gallery Council for '05–06 are (front row): **Christina Howard**, administrative treasurer; **Mary Crowe**, past president; **Teddy Carr**, president; **Grace**

Kelly, first vice president; **Bev Pickering**, public relations; and **Anastasia Markson**, volunteer placement. (Second row) **Anne Robotham**, second vice president; **Wendy Shellman**, nominating; **Carol Morse**, corresponding secretary; **Sabine Murphy**, hospitality; **Kristen Sullivan**, art tours; **Pam Foye**, membership; **Sandy Koon**, recording secretary; and **Candace DeMuyneck**, projects treasurer. (Not pictured) **Barbara Flynn**, programs, and **Margaret Thompson**, docent chair.

Charitable Giving: James T. and Jacqueline Adams



RICHARD P. WEISINGER

When Jim Adams suggested moving to Rochester, his wife, Jacquie, agreed on two conditions. First, she wanted to subscribe to the Rochester Philharmonic, which she knew from radio broadcasts in her native St. Louis. And second, she wanted to become an active member of Rochester's art museum.

Jim, a surgeon, accepted a teaching job at UR Medical School, where he's still on the faculty. And Jacquie was as good as her word. Only two days after the family's arrival in 1962, she paid her first visits to Eastman Theatre and MAG.

Getting involved

By the late 1960s, Jacquie was one of 10 members of the Gallery's first docent class. And when the task of scheduling docent-led tours became too much for the tiny education staff, she got involved, first as a volunteer and later in the staff position of education associate. With degrees in art history and education, she was well qualified to coordinate the docent program, the school loan program and "whatever else was needed."

"Jacquie's legacy in the education department is evident to this day," says director of education Susan Daiss. "Not only did a number of active docents train with her, but she

also helped pioneer tours that integrate art and art history into the K-12 curriculum."

After a decade, Jacquie stepped down in 1979. But she's never been far away. A long-time (now honorary) member of the MAG Board of Managers, she still sits on a number of committees. She's only recently given up her weekly shift in the Gallery Store, and she also has retired from giving tours (though she notes that her docent daughter-in-law Andrea Adams has stepped into the breach).

Making a difference

Jim and Jacquie have also made a difference in more material ways. Jacquie donated one of the treasures of the collection—*Newbury Hayfield at Sunset* (right). And Jim and Jacquie together gave James T. Hope's atmospheric landscape *White Mountains* (1851).

The couple are long-time members of the Director's Circle, and they've been major contributors to two endowment campaigns—the Campaign for the Eighties (1983) and Let the Art Live On (1990).

They recently established an endowment fund to benefit programs in Jacquie's beloved education department—a fund they hope will grow through contributions from MAG docents and friends.

And just this year, they established the James T. and Jacqueline Stemmler Adams Endowment Fund, a six-figure, unrestricted charitable gift annuity.*

"It's been a pleasure and a privilege to work with Jim and Jacquie," says Joe Carney, director of Gallery advancement. "Their dedication and zeal for this place amaze and inspire me."

Rochester champions

With kids and grandchildren settled here, both Adamses are champions of Rochester and all it has to offer and

** an irrevocable gift which pays a fixed sum to the donors each year during their lifetimes and offers certain tax and estate benefits*

supporters of such community organizations as Geva, the YMCA and of course the RPO.

Jim shares Jacquie's love for art and for music, though he jokes that he learned all about it from his "bohemian bride." From his viewpoint as an administrator at the Medical School, Jim sees the Gallery as an exceptional recruiting tool for faculty.

And Jacquie will never forget the welcome she got on her first visit to MAG. The membership "office" in those days was a table in one of the exhibition galleries, and the woman in charge approached her warmly and said "I don't believe we've met." Jacquie joined on the spot and never looked back.



In 1975, Jacquie Adams stopped by Vose Galleries in Boston and literally stumbled upon *Newbury Hayfield at Sunset*. "I saw a crate with the lid ajar, and I peeked in and saw a little jewel of a landscape by Martin Johnson Heade, a favorite of mine." The gallery owner said that the work was spoken for, but that didn't stop Jacquie from pursuing the matter. Today, the work, given in memory of her parents, is a favorite of MAG visitors.

Artful Benefit is Team Effort

On October 19, the Gallery joined forces with Lifespan to host "Artful Aging," a benefit auction featuring works by local artists age 55 or older.

Honorary chairs Nancy Jurs and Wendell Castle were among the more than 50 artists donating pieces. Others included Stephen Merritt, Carl Chiarenza, Joan Lyons, Nathan Lyons, Jack Wolsky and Judd Williams.

The highly successful event attracted 320 people and raised \$69,000 to be divided between the cosponsors.



As the auction begins, MAG director Grant Holcomb (left) introduces honorary chairs Nancy Jurs and Wendell Castle.

M&T Bank Leads the Way

A major grant from M&T Bank is helping bring MAG's latest blockbuster—*Georgia O'Keeffe: Color and Conservation*—to Rochester. “Georgia O'Keeffe is one of the premier names in American art, and M&T Bank is thrilled to work with the Memorial Art Gallery to bring this exhibit opening to Rochester,” says Dan Burns, M&T Bank regional president.

“Our community is blessed with some great cultural

institutions, and bringing in an exhibit with this kind of drawing power gives us a chance to showcase both the Gallery and the city of Rochester.”

Joining M&T Bank are three Supporting Sponsors—**Riedman Foundation**, **Wendy's Restaurants of Rochester, Inc.**, and **Woods Oviatt Gilman LLP**. The media sponsor is the **Democrat and Chronicle**.

The exhibition has also attracted major funding from New York State (article below).



It's official: M&T Bank regional president Dan Burns (center) makes the presentation to director of Gallery advancement Joe Carney and director Grant Holcomb.

State Awards Funding for O'Keeffe, My America

The Gallery has received two major grants from the New York State Office of Parks, Recreation and Historic Preservation.

The first grant, \$100,000, will be used in support of two fall exhibitions—\$25,000 for *Georgia O'Keeffe: Color and Conservation* and \$75,000 for *My America: Art from The Jewish Museum Collection, 1900–1955*. This grant was secured by New York State Assemblyman Joseph Morelle D-Irondequoit, who chairs the Assembly

Committee on Tourism, the Arts and Sports Development. The second grant, \$30,000, also supports *Georgia O'Keeffe: Color and Conservation*. It was secured by New York State Senator Joseph E. Robach R-NY, who represents the 56th Senate District which encompasses Brighton, Greece, Parma and the majority of the City of Rochester.

“We are fortunate to have a first-class art museum such as the Memorial Art Gallery serving the Rochester region,” says Assemblyman Morelle.



“I am pleased to be able to help bring two exciting exhibitions featuring world-renowned artists to our community. I know the positive impact the arts have on a region, both culturally and economically, and look forward to welcoming visitors from around the state who attend the Gallery.”

“I was thrilled to secure this funding for the Memorial Art Gallery to help bring

Georgia O'Keeffe's works of art to the Rochester community,” says Senator Robach.



“Investing in and promoting the arts is critically important to the cultural success and revitalization of downtown Rochester, and it is my hope that this exhibition will attract tourists and art lovers from all around the state.”

New Spokesperson is Long-Time Friend



Andrea J. Allen of Rochester has joined the Gallery as manager of marketing and communications.

A graduate of Brighton High School and St. Lawrence University, Allen developed marketing strategies for law

firms in San Francisco and Boston. She moved back to Rochester in 2001 to pursue a long-time goal of service to the arts and comes to MAG from Geva Theatre Center, where she was director of corporate relations.

MAG's new spokesperson is no stranger to the Gallery. Her mother, Emille, is a former MAG Board president

and Gallery Council president, and Allen has volunteered since middle school at Council fund-raisers and at Clothesline. More recently, she served on the Marketing Task Force, a subcommittee of the Board of Manager's Advancement Committee.

“Andrea brings vitality, a great sense of humor, and plenty of professional and

personal experience to this position,” says director of Gallery advancement Joe Carney. “She understands the need to position the Gallery so as to make it relevant given the tremendous competition today for people's time and support.”

Allen replaces Deborah Rothman, who retired in March 2005 after 18 years.

Tribute Fund

9/1/04-8/31/05

"Got friends with birthdays who already have everything? Give 'em a gift of the Gallery." So began the announcement of MAG's new Tribute Fund in the September 1975 Gallery Notes.

Three decades later, the idea is an unqualified success. In fiscal year 2004-05 alone, gifts to the Tribute Fund totaled \$18,000. Unless otherwise designated, these gifts will be used for art acquisitions and conservation.

To honor a friend or family member or commemorate a special occasion, send your gift to Memorial Art Gallery Tribute Fund, 500 University Ave. Rochester, NY 14607-1415.

Please include your name and address, as well as the name and address of the person honored.

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

In memory of Clarence Bash:
Malvin & Hilda Ring.

In honor of Evelyn & Dick Bowman's 50th anniversary:
Helen & Robert Murphy.

In memory of William Clay:
his grandchildren.

In memory of Sylvan Cole:
Grant Holcomb, Deborah Ronnen & Sherman Levey.

In memory of Edward R. Crone Jr.: Grant Holcomb.

In honor of Gene B. Dague:
Randy Powers.

In honor of Eleanor Dague:
Randy Powers.

In memory of Sylvia R. Davis:
Nancy Watson Dean, Christine Groth Folsom, Grant Holcomb, Marjorie M. Ingersoll, Mr. & Mrs. Herbert J. Schwartz, Edith Lunt Small.

In memory of Marjorie Di Salvio: Robert & Helen Jennette, Naples Art Network.

In honor of T.J. & Linda Ford:
Randy Powers.

In honor of Carolyn Friedlander: Carole & Mark Friedlander.

In honor of the Gallery Council: Grant Holcomb.

In honor of Garth Fagan Dance: Grant Holcomb.

In memory of William Gonyeo: Mr. & Mrs. John Bundschuh, John & Susan Daiss, Docents of MAG, Dr. & Mrs. James Iacobucci, Mr. & Mrs. Ernest J. Ierardi, Kirt Lapham, Rheanolte M. & Annie Marie Lebarbour, Mr. & Mrs. Michael H. O'Brien, Herbert R. Powers & family, Jay & Margaret Rachfal.

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In honor of Robert & Helen Grocott: Mr. & Mrs. Robert Jennette.

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In memory of Edward Harris:
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In memory of Isabel C. Herdle: Mr. & Mrs. Frank W. Allen, Mr. Milford P. Apetz, Mr. & Mrs. Herbert T. Bandemer, Mr. & Mrs. Alfred G. Boylan, Nancy Ann Buckett, Mr. & Mrs. Alan L. Cameros, Mr. & Mrs. Langdon F. Clay, Docents of MAG, Heidi Friederich, Mr. & Mrs. Irving E. Germanow, Grant & Siobhan Holcomb, Peter & Lynda Hotra, Mrs. Houston S. Hunting, Mr. & Mrs. Robert D. Hursh, Earl Kage & Hamilton Driggs, Marilyn Kayser, Mr. & Mrs. John L. Lawless, Mr. John A. Mahey, Barbara & Arnold Mackintosh, Mr. Daniel M. Meyers, Deborah Ronnen & Sherman Levey, Mr. & Mrs. Herbert J. Schwartz, Mr. & Mrs. Richard H. Skuse, Dr. & Mrs. Arthur G. Tweet, Dr. & Mrs. Robert H. Tichell, Helen A. Vogel, Helen Q. Williams, Mr. & Mrs. Joseph A. Yanni.

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

In honor of William Heyen:
Grant Holcomb.

In honor of Grant Holcomb's birthday: Peg Heminway.

In honor of Nancy Kelly:
Grant Holcomb, Deborah Ronnen & Sherman Levey.

In memory of Burton Kozel:
Theodora Carr, Docents of MAG, Rheanolte M. & Annie Marie Lebarbour, Diane & Robert Tichell.

In memory of Katheryne Lane: Robert & Helen Jennette.

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Joseph & Camille Megna, Dr. G. Porter Perham.

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Theodora Carr.

In memory of Alan S. Okun & Anne S. Okun: Betty Glassman.

In memory of Pat Peterson:
Greg Levitan.

In memory of Margaret S. Post: Stewart Davis & Anne Havens, Mr. & Mrs. Kreg Donovan, Mr. & Mrs. J. Edward Gramlich, Grant Holcomb, Marjorie M. Ingersoll, Mr. & Mrs. Thomas F. Judson, Tessa & John Martin, Madeira S. Meader.

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In memory of Thomas Robinson: Theodora Carr, Libby T. Clay, Docents of MAG, Mrs. Huston S. Hunting, Rheanolte M. & Annie Marie Lebarbour, Naples Art Network,

Dr. & Mrs. Donald S. Raines, Diane & Robert Tichell, Arthur & Thea Tweet.

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In memory of Sheila Latham Terry: the Powers family.

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In honor of Maryjean Cameron Weld: Marijean & Betsy Vaczy.

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In memory of Jennifer & Jimmy Zrebiec & M. Welch: Mr. & Mrs. Tim Tyler.

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Around the MAG

Keeping Up with the Smiths

Sharon Smith laughs when she remembers what first drew her to the Memorial Art Gallery. Pregnant with her second child during the hot summer of 1970, she frequently brought her young daughter to the Gallery, where both enjoyed the art—and the central air conditioning.



RICHARD P. WEISINGER

Fast forward to 1996, when Sharon heard that MAG was looking for volunteers to greet visitors and answer questions. A long-time elementary school teacher in Rush-Henrietta (she's since retired), Sharon decided this was something she would enjoy doing. Before she knew it she was an 'Ask Me' volunteer with a regular Sunday afternoon shift.

A few years later, Sharon's husband, Leal, retired after 30+ years teaching math in East Irondequoit and Greece and found himself with time on his hands. "I used to drop off Sharon and look for something to do for a couple of hours." Then came *Edgar Degas: Figures in Motion*—a blockbuster exhibition that brought with it an unprecedented demand for volunteers. During its twelve-week run, 200 volunteers—among them Sharon and now Leal—logged more than 8,000 hours. The Smiths also became regulars at exhibition parties, in the Creative Workshop, in last year's *Paper Sculpture Show* and especially at Family Days (*article at right*). Plus Sharon is one of the frontline volunteers who assist at the Admission Desk.

The Smiths are generous with other organizations, as well. As Red Cross volunteers, they log 1,000 to 2,000 miles a month—Leal as driver, Sharon riding shotgun—as they pick up contributions from area blood drives. Leal is a volunteer with the West Henrietta fire department and a former EMT and instructor with Henrietta Ambulance. And Sharon hasn't completely given up her teaching—she still substitutes and serves as a mentor.

"They're always on time and they're always cheerful," says Debora McDell, who coordinates Family Days. "They staff the check-in table, help at the door and assist artists leading 'Make It and Take It' workshops. Leal always comes armed with his digital camera, which he puts to good use taking candid shots. And of course they answer questions, since they know so much about the Gallery."

Best of all, adds Mary Ann Monley, administrator of volunteer services, "they bring a lot of fun to whatever they do."

Family Fun



GARY GRAHAM

This year's three family days were a chance for people of all ages to learn about cultures and traditions around the world. All featured music and dance, cultural displays, storytelling and hands-on art activities.

In May, 1,245 people were on hand for Asian Pacific American Heritage Day, which showcased presentations by some two dozen community groups. Shown above are folk dancers from the India Community Center.

In October, 900 people celebrated Hispanic Heritage Month. Among the entertainers were Jose Correa and Family, shown at right performing traditional folk songs from their native Peru.



BRANDON K. VICK



LEAL SMITH

And in December, MAG welcomed nearly 800 visitors to its Kwanzaa Family Day. The annual celebration, which included a Kwanzaa ceremony, was presented in cooperation with the Rochester Kwanzaa Coalition. At left: all ages enjoyed hands-on art activities in the Creative Workshop.

All three events offered reduced admission, thanks to community cosponsors Preferred Care (Asian Day), Golisano Children's Hospital and the Robert and Madeleine S. Heilbrunn Memorial Fund (Hispanic Heritage Day), and ExxonMobil Chemical Company and Target (Kwanzaa).

Upcoming Family Days will include a Black History celebration (February 19), this year's Asian Day (May 7) and three Extreme Sundays (February 5, March 5 and April 2). Watch for details in *ARTiculate* or visit mag.rochester.edu.

And the Winners Are...

At the 60th Rochester-Finger Lakes Exhibition, jurors Bruce W. Pepich and Daniel Strong presented seven awards of merit:

- Memorial Art Gallery Award of Excellence (\$1,000): **David Mount** of Rochester for his video *17523 Pictures*
- Gertrude Herdle Moore/Isabel Herdle Award, given by the Gallery Council (\$500): **Edgar G. Praus** of LeRoy for his photograph *G & A Grocery (Demolished), Vicksburg, MS*
- Ida Abrams Louis Award, given in memory of Mrs. Louis by her family (\$600): **Jappie King Black** of Brockport for her mixed-media work *Collection '04*
- Louis D'Amanda Memorial Award, given by Louis D'Amanda in memory of his grandfather (\$500): **Billy Stewart** of Rochester for his drawing *Caled*

Around the MAG



- Oxford Gallery Award (\$500): **Amos Scully** of Honeoye Falls for his sculpture *Without*
- Rochester Art Club Award (\$500): **Elizabeth Brown** of Ithaca for her painting *Renaissance Man* (pictured at left)

- Pittsford Picture Framing Award (\$500): **Tae-Youl Ryu** of Rochester for his walnut table *Autumn*

Two other awards went to **Trisha M. Koomen** of Avon for her mixed-media work *Vessel*:

- Alice E. Koret/Docent Award (\$500), chosen by a Gallery docent and given in memory of Alice E. Koret by Dr. Sidney Koret, friends and family
- Harris Popular Vote Award (\$500), given in honor of Dr. and Mrs. Manville S. Harris, and chosen by visitors during the first two weeks of the show.

Finally, in a new tradition, fiber artist **Carol Taylor** of Pittsford was selected by the Gallery's director and curators as one of six artists to be showcased in the second Rochester Biennial, which opens at MAG in June. *See page 4.*

The 60th Rochester-Finger Lakes Exhibition was sponsored by The Rochester Group and dedicated to Isabel C. Herdle (*article page 7*).

Time Travelers

Odyssey Online just got better. For nearly a decade, students and teachers have used this lively website to learn about ancient Egypt, Greece, Rome and the Near East through the collections of two partnering institutions—MAG and the Michael C. Carlos Museum of Emory



University. And in August 2005, these two museums launched a new chapter on the art and culture of the Americas. (For a closer look, visit <http://carlos.emory.edu/ODYSSEY/> and click on "Ancient Americas.")

Funded by the National Endowment for the Arts, Odyssey Online is tailored to the sixth grade social studies curriculum, with materials and lesson plans designed by MAG assistant curator of education Carol Yost.

Time Travelers II

If you know a sixth-grader in the Rochester City School District, ask if she (or he) has been to the Gallery lately. Odds are that the answer will be yes.

In fall 2004, MAG and RCSD embarked on an ambitious program to introduce all District sixth-graders—2,900 each year—to the art of the ancient world through the Renaissance. In addition to one docent-led tour per classroom, *Passport to the Past* includes workshops where teachers learn to integrate art and artifacts into the curriculum. So far, more than 150 art and classroom teachers have participated.

A final report on the project is due this spring from UR's Warner School of Education and Human Development. In the meantime, an independent classroom assessment has already shown a high level of retention—and a high degree of excitement—even months after the visit.

Clothesline Shines

At this year's M&T Bank Clothesline Festival, more than 25,000 people enjoyed picture-perfect skies, low humidity and temperatures in the 70s and 80s. Among them were



the new UR president, Joel Seligman, shown above doing Saturday morning duty at the University Avenue gate, and his wife, Friederike, in the background.

Also on hand were 550 exhibitors from a 17-county area, with awards of merit going to:

- **Annie Adams**, Buffalo, jewelry
- **Diane Castle Babcock**, Penfield, printmaking
- **Trisha Bishop**, Fillmore, Allegany Co., ceramics/sculpture
- **Alex Brand**, Corning, glass
- **Kathleen Currie**, Orchard Park, fibers
- **Scott Grove**, Rochester, wood
- **Julie Johnson**, Seneca Falls, ceramics
- **Constance Mauro**, Rochester, printmaking
- **Stephen Walker**, Andover, Allegany Co., jewelry
- **Paul Willsea** and **Carol O'Brien**, Naples, glass.

These winners are eligible for free spaces next September 9 and 10, when Clothesline celebrates its 50th year.

mag.rochester.edu

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

Museum hours: Wednesday through Sunday 11–5 and until 9 pm Thursdays. Closed Mondays, Tuesdays and major holidays. *Please note that museum offices are open Monday–Friday during regular business hours.*

Admission: \$7; students with ID and senior citizens, \$5; children 6–18, \$2. Reduced general admission, \$2. Thursdays from 5 to 9. Free to members, UR students, and children five and under. *Additional charges may apply during special exhibitions.*

Director's Audiotour: Director Grant Holcomb has chosen 25 favorite works for this Acoustiguide tour of the Gallery. Free with admission.

Gallery Store: Open Tuesday through Saturday 11–5; Sunday noon–5.

Cutler's Restaurant: Open for lunch Tuesday–Sunday; for dinner Thursday, Friday and Saturday; and for coffee and dessert Thursday–Saturday, 2 to 4:30 pm. Reservations suggested, 473-6380.

Art Library/Teacher Center: Open to the public for browsing and to MAG members, teachers, and UR students and staff for borrowing. For hours visit mag.rochester.edu/learn/artLibrary.



MATT GUARNERA

More than 100 children and adults learned about Creative Workshop classes at an open house in December 2005.

Creative Workshop: MAG's art school offers year-round classes for adults, teens and children as young as 2½. See our online catalog at mag.rochester.edu (click on "Creative Workshop").

Join the Gallery You can now join MAG, renew your membership, purchase a gift membership or make a donation online. Visit mag.rochester.edu/join/membership.

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

School or Group Tours To schedule, contact Mary Ann Monley at 473-7720, ext. 3070 (mmonley@mag.rochester.edu).

Special Needs: Director's Audiotour is compatible with hearing aids and has features for visually-impaired users. The Herdle Fountain Court is equipped with audio systems for the hearing impaired; headsets may be obtained from an usher or security guard prior to performance time. The auditorium is equipped with an induction loop system.

To reserve a loop for other areas, arrange for an interpreter or schedule touch tours for the blind, email mmathews@mag.rochester.edu or call 473-7720, ext. 3027 (TTY, 473-6152).

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

How to reach us: Call 473-7720 and enter the extension below or "0" for the operator.

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Advancement office. . . 3035
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The Gallery is supported primarily by its members, the University of Rochester and public funds from Monroe County and the New York State Council on the Arts.

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

Support for the Gallery's school programs is provided by Bank of America, Dominion and the Mary W. Clark Trust. Additional support is provided by the Fred and Floy Willmott Foundation, Mr. and Mrs. Thomas F. Judson Jr., the estate of Estelle B. Goldman, and an anonymous donor for the McPherson Director of Education.

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UNIVERSITY OF ROCHESTER

Memorial Art Gallery

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COVER: Georgia O'Keeffe, *Cup of Silver Ginger (1939)*.
Baltimore Museum of Art, Gift of Cary Ross.