MEMORIAL ART GALLERY EXHIBITIONS: 2016

Large-scale installation in the Hurlbut Gallery
Inhabited Space

Earlier this year, Brockport artist Nate Hodge was commissioned to create a large-scale, immersive installation covering two walls and the ceiling of one of MAG’s first floor galleries. Hodge was recently awarded the University of Rochester’s Lillian Fairchild Award for his work with WALL\THERAPY, a city-wide public art project.

Sponsored by Ian Wilson, WALL\THERAPY and IDEATION: Funding the Future Memorial Art Gallery.

Through May 29, 2016 in the Lockhart Gallery
#MAGcaptionthis

#MAGcaptionthis will feature a small selection of rarely-seen paintings from our permanent collection, but the true content of the exhibition will be produced by visitors. The concept is internet-era expansive; #MAGcaptionthis will continue to grow as visitors use their knowledge, wit, insight, and humor to caption and share our paintings through social media. Whether it’s ‘a girl walks into a bar’ joke, or a rumination on the alienation of modern urban living, the decision is yours. All voices are welcome.

This exhibition is funded by MAG Social and IDEATION: Funding the Future Memorial Art Gallery.

May 22–July 24, 2016 in the Grand Gallery
Robert Polidori: Chronophagia

Chronophagia (which translates as “the eating of time”) features 52 large-scale color photographs by the contemporary photographer Robert Polidori. His metier is examining built environments that have been altered by human or natural intervention: New Orleans in the aftermath of Hurricane Katrina, Chernobyl as a post-disaster wasteland, the Middle East devastated by years of warfare, the palace of Versailles undergoing an extended renovation. Usually devoid of human subjects, these photographs are suffused with human stories waiting to be told. “Where you point the camera is a question,” Polidori says, “and the image you get is a kind of answer.”

This exhibition is organized by the Faulconer Gallery, Grinnell College, from the collection of the artist. In Rochester, it is sponsored by the Gallery Council of the Memorial Art Gallery, Mr. & Mrs. William E. Cherry and the Rubens Family Foundation. Additional support is provided by the Herdle-Moore Fund, the Margaret Davis Friedlich and Alan & Sylvia Davis Memorial Fund, the Irving & Essie Germanow Endowment, and the Robert L. & Mary L. Sproull Fund.

June 10–August 28, 2016 in the Lockhart Gallery

Keith Haring: Apocalypse

Artist and activist Keith Haring (1958–1990) first gained public attention during the early 1980s with anonymous graffiti drawings in the New York subway system. After a few high-profile commissions, his iconic imagery was appearing on everything from posters and T-shirts to coffee mugs and wine labels. His stated ambition was to break down the barriers between high and low art, much as his friend Andy Warhol had done. Always politically conscious, Haring used his fame and talent to heighten awareness of AIDS, apartheid and the crack cocaine epidemic, and became involved with several children’s charities. In 1988, shortly after he was diagnosed with AIDS, he collaborated with the Beat writer William Burroughs to create the *Apocalypse* portfolio. Haring’s provocative imagery and Burroughs’s stream-of-consciousness poetry create a vision of the HIV virus as a harbinger of the end of the world. The artist died two years later, at the age of 31.

*Exhibition sponsored by MAG Social.*


August 21–October 16, 2016 in the Grand Gallery

Afghan War Rugs: The Modern Art of Central Asia

This exhibition brings to the United States, for the first time, examples from distinguished private collections of Afghan war rugs. The artists who wove them, mostly women, abandoned their traditional nonfigurative styles to produce rich pictorial images that recount a more current cultural story. Maps, weapons, army tanks, and portraits of kings, khans, and military leaders are among the new motifs that began appearing in otherwise traditional carpets in the 1970s and proliferated after the Soviet invasion of Afghanistan in 1979 and again following the post-September 11 intervention by the United States. The 45 rugs in the show were selected for their exceptional quality, rarity, and content. They can be enjoyed as both avant-garde textiles and as decorative works reflecting the modernization of tradition over 1,000 years old.


August 21–October 16, 2016 in the Grand Gallery

War Memoranda: Photography, Walt Whitman, and Renewal by Binh Danh and Robert Schultz

War Memoranda probes the question “How do Americans remember war?” with soldiers’ portraits developed in the flesh of leaves, battlefield landscapes photographed using 19th-century technologies, and war poems of intimate reflection. “The real war will never get in the books,” Walt Whitman declared. In response, photographer Binh Danh and poet Robert Schultz have drawn upon Whitman’s poetry and prose, as well as striking historical portraits of soldiers, to create daguerreotypes, chlorophyll prints, cyanotypes, artist’s books, and poems that contemplate American wars past and present.

*This exhibition is offered concurrently with Afghan War Rugs: The Modern Art of Central Asia. It was organized by the Taubman Museum, Roanoke, VA.*


M. C. Escher: Reality and Illusion

The most iconic works by Dutch artist M. C. Escher, including a pair of hands drawing themselves and fish morphing into birds, are familiar to most people. This exhibition of 120 woodcuts, lithographs, mezzotints and drawings takes us deeper into both the literal and impossible worlds he created over a career that spanned five decades. Drawn from the world’s second-largest private collection of Escher’s work, *Reality and Illusion* includes early figure drawings, lesser-known book illustrations, detailed Italian landscapes, the “tessellations” for which he became famous, and several examples of his signature architectural fantasies in which stairways seem to go both up and down.
Long term installation in the Dorothy McBride Gill Discovery Center

Renaissance Remix: Art & Imagination in 16th-century Europe

See the world of the Renaissance through the eyes of a young boy growing up in mid 16th-century Europe—a time of political, cultural, religious and social change. At the center of this long-term installation is MAG’s much-loved Portrait of a Boy of the Bracciforte Family, but it also showcases 30 other works from the Gallery’s collection, the Metropolitan Museum of Art and the Corning Museum of Glass. Hands-on activities, videos, touch screen displays and listening posts explore the Renaissance “spirit of change.”

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