Contact: Public relations office (585) 473-7720
Andrea Allen (ext. 3032), aallen@mag.rochester.edu
or Shirley Wersinger (ext. 3020), swersinger@mag.rochester.edu

December 1, 2006

MEMORIAL ART GALLERY EXHIBITIONS: 2006–07

Through December 31, 2006
Georgia O’Keeffe: Color and Conservation

The Memorial Art Gallery is the last stop and only Northeast venue for a major exhibition of works by American master Georgia O’Keeffe (1887–1986). Color and Conservation brings together 27 paintings and pastels—among them landscapes, flower paintings, still lifes and abstractions—from all periods of O’Keeffe’s career. It’s the first O’Keeffe exhibition ever in Rochester, where it includes photos on loan from George Eastman House International Museum of Photography and Film. 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. For ticket information visit http://mag.rochester.edu/okeeffe/tickets.html.

This exhibition was organized by the Mississippi Museum of Art and presented as part of the Annie Laurie Swaim Hearn Memorial Exhibition Series. In Rochester, it is made possible by a major gift from Presenting Sponsor M&T Bank. Supporting Sponsors are Riedman Foundation, University of Rochester Medical Center/Strong Health, Wendy’s Restaurants of Rochester, Inc., and Woods Oviatt Gilman LLP. Additional support is provided by New York State Assemblyman Joseph D. Morelle and New York State Senator Joseph E. Robach. The Media Sponsor is the Rochester Democrat and Chronicle.

Through December 24, 2006
My America: Art from The Jewish Museum Collection, 1900–1955

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.” To learn more visit http://mag.rochester.edu/okeeffe/myamerica.html.

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.


Theresa Bernstein, Self-Portrait (1914). The Jewish Museum, Gift of Girard Jackson.
January 21–March 11, 2007

Anxious Objects: Willie Cole’s Favorite Brands

Fun, funky and provocative, Willie Cole’s art explores identity, race relations, consumerism, the environment and other contemporary concerns. Bicycles, irons, hair dryers and high-heeled shoes are among the urban artifacts he transforms into powerful, iconic, “Africanized” works. This nationally touring, mid-career retrospective features 31 assemblages, prints and mixed-media works created between 1988 and 2006. At MAG, the exhibition includes a work that’s not part of the original tour—a monumental chessboard from a private collection, with lawn jockey playing pieces.

This exhibition was organized by the Montclair Art Museum with support from the State of New Jersey, Department of Treasury; Agnes Gund and Daniel Shapiro; the Andy Warhol Foundation for the Visual Arts; Altria Group, Inc.; Ruth and William True; Merrill Lynch; the Cowles Charitable Trust; the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts; and by funds from the Judith Targan Endowment Fund for Museum Publications of the Montclair Art Museum.

April 1–May 27, 2007

Natura Morta: Still-Life Painting and the Medici Collections

Merchants, bankers, rulers, patrons of the arts and sciences, and extraordinary collectors—the Medicis dominated the political and cultural life of Florence from the 15th to the mid–18th centuries. This exhibition features 40 sumptuous still-life paintings, or natura morta, collected or commissioned by Medici rulers from Cosimo II to the last Grand Duke of Tuscany. A companion show, After Lives: Drawings by Shimon Okshteyn, gives the still life a different, often amusing, decidedly contemporary spin.


LOCKHART GALLERY

Through January 21, 2007

Calling Every Man, Woman and Child: American World War I Posters

The United States government called upon the power of the poster to mobilize the country for entry into the Great War. Playing on cultural roles of gender and family and utilizing the power of symbols and personification, the posters of the First World War are striking works of art and propaganda.

Dedicated to the memory of David Hochstein (1892–1918), violin prodigy after whom Hochstein School was named; killed at the Battle of the Arogne.

February 2–April 15

Pollock on Paper

This exhibition explores two very different portfolios by American master Jackson Pollock. The first series of six etchings with drypoint dates from 1944, three years before the artist began creating his trademark abstract paintings. The other series of six serigraphs was made in 1951.

Sponsored by the Georgia O’Keeffe Society and the Claude Monet Society of the Gallery’s Director’s Circle.

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LONG-TERM INSTALLATIONS

Italian Baroque Organ

It was national news when the only full-size antique Italian organ in North America was installed in 2005 in the Gallery’s Herdle Fountain Court. A year later, the organ—on permanent loan from the Eastman School of Music—has become an integral part of Rochester’s musical life. Weekly Sunday concerts show off the magnificent sound of the instrument. Surrounded by Baroque artworks such as the painting at left, it’s a feast for the eyes as well. For a concert schedule, visit http://mag.rochester.edu.

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 hieroglyphics and follow the fascinating process of mummification.

This installation is made possible by funding from Dan and Dorothy Gill. Additional support is 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, the New York Council for the Humanities and the Davenport-Hatch Foundation, Inc.