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As a self-avowed “Warholian,” I could not be more excited about Season of Warhol, the grandest presentation of art by Andy Warhol ever mounted in Rochester. I am referring to a suite of three installations that MAG has organized, and also to the standalone exhibition lent by the Bank of America Art in Our Communities program, which brings to the Docent Gallery a bold and beautiful survey of the artist’s print portfolios from 1964 to 1985.

The screenprint is a guiding tool of most of Warhol’s two-dimensional output (he also drew, took thousands of photographs, and made over 900 films). He used the technique throughout his career, even, of course, to make paintings.

From 1972 on, Warhol developed his paintings and limited-edition works on paper simultaneously. While only the limited-edition works are multiples—the paintings have too many idiosyncrasies from panel to panel to count as multiples—all of this two-dimensional work is original. I write this to alleviate the common misconception that a signed multiple is not an original work of art. Despite his fervent wish to be like a machine, almost all of Warhol’s multiples were handmade. This will prove a useful reference for your visit to Andy Warhol Portfolios: A Life in Pop, Works from the Bank of American Collection, because it will help explain the power and presence of the exhibition.

Warhol’s arrival at MAG coincides, more or less, with the return of the print edition of ARTiculate. We’re excited to resume printing our beloved bimonthly print newsletter. I hope that having ARTiculate in your hands helps you feel physically connected to MAG when so many of our programs are online.

The MAG is here for you. Capacities are low in order to keep everyone safe. Please be sure to reserve your timed tickets online at our website and to plan ahead for your visit. I hope you enjoy Season of Warhol. This is the first time a single artist has filled four exhibition spaces at MAG. Tell us what you think. Would this multi-gallery format work for any artist, any subject? We’d love to hear your thoughts.

I look forward to seeing you in the galleries soon.

Thank you for being a MAGer.

Jonathan Binstock, Ph.D
Mary W. and Donald R. Clark Director,
Memorial Art Gallery

COVER: ANDY WARHOL, SELF-PORTRAIT, 1966. OFFSET LITHOGRAPH ON SILVER COATED PAPER. PRIVATE COLLECTION.
IMAGE ABOVE: PHOTO COURTESY OF ANNETTE LEIN.
As I begin my tenure as the McPherson Director of Academic Programs, MAG’s vision statement is at the forefront of my mind. The statement declares: “As the center of the conversation on creativity, MAG builds community and enriches the way we see ourselves and the world around us.” This powerful assertion is not merely “museum speak” or boilerplate; rather, it is a profound declaration of the role museums play in the communities they serve, and of the immense power of art to impact all of our lives. I truly believe that art has the ability to change lives, particularly in how individuals see the world and their place within it. As I lead the Academic Programs Department, I am eager to facilitate programs that introduce learners of all ages to the beauty, power, and relevance of the visual arts.

One of my many goals as MAG’s chief educator is to harness art’s immense potential to enable such transformative experiences when a person—any person—stands in front of a work of art. An effective way to accomplish this is to help guide learners and give them the tools and confidence they need to interpret and derive meaning from art. My experiences as a museum educator have taught me valuable lessons about our great responsibility to not simply tell people what they are seeing but instead to create a dialogue around the artwork and to let them explore the work on their own terms and utilize their own thinking to guide the conversation. Facilitating close looking and interpretation in this way fosters personal connections to an artwork and the ideas that it can present. It is clear to me that MAG is a place where this type of deep, meaningful interaction is highly valued. Indeed, I am delighted to call the Memorial Art Gallery my new professional and intellectual home.
Andy Warhol’s Silver Clouds, now in the Lockhart Gallery, is a perfect example of Andy Warhol’s blurring of lines between art and everyday experience. First exhibited at the Leo Castelli Gallery in 1966, Silver Clouds was intended to signify the artist’s pivot from painting to filmmaking. (However, Warhol never did stop painting.) He worked with Billy Klüver, an electrical engineer at Bell Labs, to create the floating metalized polyester-film forms, which are filled with a proprietary mixture of air and pure helium. Warhol said, “I thought that the way to finish off painting for me would be to have a painting that floats, so I invented the floating silver rectangles that you fill up with helium and let out of your windows.” The interactive piece is paired with a video clip from a dance entitled Rainforest by choreographer Merce Cunningham, who utilized the clouds in the performance’s debut at Buffalo State College in 1968.

In an effort to declare the end of painting, Warhol created an art installation that has engaged participants and delighted viewers of all ages ever since. Silver Clouds shows visitors that art can be fun, spontaneous, and exciting; and freed from traditional rules and regulations. We are thrilled to have Silver Clouds as an integral and engaging part of MAG’s Season of Warhol.
THE MOST WONDERFUL TIME OF THE YEAR

WRITTEN BY JONATHAN BINSTOCK PH. D.
MARY W. AND DONALD R. CLARK DIRECTOR

“In the future, everyone will be world-famous for 15 minutes.”
—Andy Warhol

That future is now, and it’s happening here, in Rochester.

For all you YouTubers and TikTokers (and also for the rest of us), we are living—I’m pretty sure—in Warhol’s world. Andy Warhol (1928–1987) understood how value is created in a capitalist society. Whether one is talking about the laws of supply and demand, the worth of a painting, or how to go viral, value is the result of exchange, of transactions. One can trade and re-trade collectibles or a parcel of real estate; the more transactions there are over time (suggesting more demand), the more likely the financial value will increase. Or people can share and re-share twitter posts. The more re-tweets, the greater the viral value. Warhol understood this, instinctively. This kernel of American truth was a part of his being, like a strand of DNA, which he figured out how to express uniquely, presciently.

Andy Warhol made more than 300 paintings of Jackie Kennedy in the aftermath of John F. Kennedy’s assassination; then he made more than 450 Flower paintings, in part because he knew that pretty flowers would sell better than a mourning Jackie. And then he made 1,000 Mao Zedong paintings. Even Warhol was surprised by how well they sold. He chose Mao, he said, because Mao was the most famous person in the world. His hunch for how to sell more paintings was right.

These data points are only the tip of the iceberg. There are more than 900 films (60 of which are feature-length); 400 videos (40-plus television broadcasts); tens of thousands of photographs; 4,000 audio tapes of recorded conversations; 610 Time Capsules; many books, Interview Magazine, and, of course, limited-edition prints like the beauties—a typical Warhol compliment—featured in MAG’s suite of current exhibitions. It would be difficult to prove the following, but it might be said that Warhol is one of the most prolific artists of all time when one considers the vast range of his production. And if the logic of these paragraphs holds true, then this is an important reason why he is also one of the most influential artists of all time.
When Bank of America generously agreed to lend us its excellent collection of Warhol print portfolios, the MAG team seized an opportunity to create three additional exhibitions and installations to support that main attraction. The result is Rochester’s first chance to experience a broad range of Warhol’s art. What makes this presentation particularly special is the quantity of print portfolios featured. A great work by Andy Warhol is a beautiful thing, but to experience the work in serial form, and the many subjects in their intended exhaustive ranges of candy-coated colors, is to get much closer to the heart of the aesthetic. In Warhol’s hands, a passion for repetition is an opportunity to mix and match color schemes to meet anyone’s decorative tastes. And now for my own self-portrait in yet another Warholian grid of color variety. Thank you random and ubiquitous photo filter on my laptop.

Season of Warhol is on view across MAG through March 28

Happy Season of Warhol!

In this issue I am highlighting A is for Archive: Warhol’s World from A to Z. As MAG’s archivist, this book certainly ticks a lot of boxes for me. Archives hold materials that give viewers an idea of what a person, place, or event was like. What one finds can be thrilling, captivating, and endearing to look at. Here at MAG, our Clothesline Festival shirt collection reflects design trends through the years—so many ways to style a clothespin. I am still thinking about ways to display our 75th anniversary cake topper.

Matt Wrbican (1959–2019) was the chief archivist at the Andy Warhol Museum and spent two decades unpacking, processing, and preserving over 500,000 objects. Andy Warhol collected (some may say hoarded) items like clothes, newspapers, photographs, receipts, notebooks, drawings, letters, and more. A is for Archive is not your typical alphabet book. For each entry, there is an essay and full color images of artifacts curated by Wrbican. “F is for Fashion” showcases Warhol’s cowboy boot corset, wig, and necktie collections. “T is for Tooth Fairy” shows you more dental models than your dentist has. You’ll have to pick up the book to see what collection is showcased in “X is for X-Rated”!

A is for Archive is a book that inspires me to keep exploring MAG’s 107-year history and bring it out of boxes and into the spotlight. I can only imagine what the archivist 107 years from now will say about us. This book is available in THE STORE @ MAG for purchase and in the Charlotte Whitney Allen Library for browsing and borrowing.
Andy Warhol was fascinated by television’s potential to be the great leveler, to “make everyone alike.” For Warhol, television was a way to make anyone famous and he often used informal unedited footage, a forerunner of today’s reality TV, to feature both trivial and glamorous subjects.

Between 1979 and 1987, Warhol aired 42 television broadcasts for private cable channels including MTV and Madison Square Garden Network. Warhol’s TV series were full of appearances by well- and lesser-known personalities from the fashion, film, music, art, and queer scenes. Interviews and conversations alternated with visits to in-vogue nightclubs like Studio 54 and The Tunnel, fashion shows, and music performances.

This exhibition in MAG’s Media Arts Watch gallery showcases three of Warhol’s TV series as well as some of his live TV appearances, video clips, and commercials. It also includes a selection of contemporary YouTube videos and advertisements for local community events exploring how Warhol’s tabloid television fueled media voyeurism and celebrity culture, anticipating YouTube vloggers, Instagram fame, and today’s fastest-growing social media format, TikTok. True to the original medium, and in honor of Warhol’s visionary obsession with popular culture, Warhol T.V. is presented on an outdated CRT television inside a basement hangout space, complete with furniture, games and a TV guide. We hope you take time to chill out and check out Warhol’s fascination with the video medium and the 1980s scene in which he played such a prominent role.
'TIS THE SEASON...

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December 3, 10, and 17

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Cherry Jubilee

Warhol famously began depicting Coca Cola bottles in his pop art in 1962. Reflecting on Coca Cola in The Philosophy of Andy Warhol (From A to B and Back Again), he wrote: “…Liz Taylor drinks Coca Cola, and just think, you can drink Coca Cola, too.” Whether you say coke, pop, or cola, this cocktail is a delicious way to celebrate Season of Warhol!

- 2 oz rum
- ½ oz lime juice
- ½ oz grenadine syrup
- Top with Coca Cola

1. Pour over ice in a tall glass and stir briefly.
2. Garnish with a lime wedge.
3. Omit rum for a seasonal mocktail.

This recipe is courtesy of Brown Hound Downtown

MAG members receive 10% off at Brown Hound Downtown.
To view menus and hours, visit mag.rochester.edu or brownhoundbistro.com
For more information about programming, events, tours, and all things MAG, visit our website at mag.rochester.edu, or follow us on social media: @MAG_Rochester (Twitter), magrochester (Instagram, Facebook).

Accessibility
Wheelchairs are available in the Vanden Brul Pavilion coatroom. The auditorium is equipped with an assistive listening system made possible by the Mark and Bobbie Hargrave Hard of Hearing Fund of the Rochester Area Community Foundation, the MAG community access endowment fund, and an anonymous donor. To schedule a sign language interpreter or touch tour for the blind, or to request a braille or text calendar, contact cander35@mag.rochester.edu (585.276.8971). People who are Deaf or Hard of Hearing may call via relay service. We also offer a special cell phone tour for the visually impaired.

Thank you to our Sponsors
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*Half-price Thursday admission after 5 pm is made possible in part by Monroe County.