501. NOT TO INSULT OR HARM ANYBODY WITH WORDS

THE 613
ARCHIE RAND
JOIN US FOR

BRUNCH

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Over the past two and a half years, I have been fortunate to immerse myself in the MAG community. I remember coming to MAG as a college student, sitting down quietly in the Gianniny Gallery as I observed and sketched MAG's Franz Hals, Portrait of a Man. It was a gratifying, serene moment. It was that experience that led me to minor in Art History at SUNY Brockport.

I find that art allows us to find and lose ourselves simultaneously. It awakens a part of ourselves that is often silenced by the bustle of everyday life.

I remember taking my nieces to the Centennial Sculpture Park and around NOTA when they were eight and realizing how culturally significant the neighborhood and its art are. There was a bit of history everywhere we turned. I was immediately enthralled. Who knew I'd be working here some years later?!

I work as a Security Ambassador during the week and I manage THE STORE @ MAG on the weekends. I have also had the wonderful opportunity to complete the docent training program; so you may see me giving a tour, or just lingering and listening in on one of the many informative and fun tours MAG offers.

I genuinely love coming to MAG. I love the constant change that it brings; from the exhibitions and events, to the resources available to the public and the academic programming. It's an inspiring place to be; a place where continuous learning is key and where deep connections are made. These are what I strive for.

I feel truly blessed to be part of such an amazing cultural institution in Rochester, NY. My heart beats for the MAG and our visitors and I look forward to welcoming the community at MAG for many years to come!
For over five decades Archie Rand has been regarded as a maverick and rule breaker, and The 613 is his most ambitious work. An enormous multi-panel painting, it depicts surprising responses to the 613 commandments of the Torah, which is the first five books of the Hebrew Bible (or Old Testament). Yes, there are more than 10 commandments—the rules that govern ethical and religious behavior in Judaism. Rand’s monumental installation, which fills MAG’s Docent Gallery, explores traditions of both biblical interpretation and artistic expression and exemplifies Rand’s groundbreaking achievements in the construction of a contemporary Jewish iconography, affirming his position as a relentlessly innovative artist.

Interrogation is a common strategy among the individual panels, as the images may underscore, contradict, and very often obscure the teachings of the referenced commandments. Quoting masterworks by artists such as Paul Cézanne and Edouard Manet and enlisting imagery from mainstream as well as Jewish comic artists, Rand interweaves visual culture and Jewish Scripture, which, historically, has been interpreted to forbid the creation of idols, images, and, even more broadly, art.

On another level, The 613 also challenges commonly held beliefs about expression and representation. By linking the Torah’s commandments with oftentimes seemingly unrelated pictures, Rand undermines how people usually expect words and images to function when juxtaposed. His loose, pulp fiction-inspired, cartoon-like painterly style is as irreverent to the history of painting as it is to the religious tradition with which it grapples. The complexity of the project encourages an investigation of both systems of knowledge, that of art history and of Judaism, and demands an engaged viewing. The 613 is fundamentally a study of the mechanics of tradition and how meaning is made.
The exhibition of The 613 by Archie Rand is organized by the Memorial Art Gallery (MAG) of the University of Rochester and Joan Brookbank Projects in collaboration with the artist, Archie Rand. The MAG presentation is made possible through underwriting by the Max and Marian Farash Charitable Foundation. Mr. Rand is the recipient of the 2020 Farash Fellowship for the Advancement of Jewish Humanities and Culture.

469. EACH INDIVIDUAL MUST ENSURE THAT HIS SCALES AND WEIGHTS ARE ACCURATE

THE 613 BY ARCHIE RAND IS ON VIEW
APRIL 25–JULY 18, 2021

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ABOVE: ARCHIE RAND, 469. EACH INDIVIDUAL MUST ENSURE THAT HIS SCALES AND WEIGHTS ARE ACCURATE. 2001–2006. FROM THE SERIES THE 613. ACRYLIC ON CANVAS. PHOTO: MARY FAITH O’NEILL.
TO HELP PEOPLE SEE
THE ART OF G. PETER JEMISON

BY NEAL KEATING
ASSOCIATE PROFESSOR OF CULTURAL ANTHROPOLOGY, SUNY BROCKPORT

“The purpose of creating art is to help people see. A lot of people go through existence without noticing the natural world of which they are a part. You don’t want to spend your life missing the beauty of life, and the impact that life has on us.”
—G. Peter Jemison (Seneca, Heron Clan), 2021

The art of G. Peter Jemison is grounded in the concepts of Ohgwehonya:ka—the Haudenosaunee way of life. These concepts outlive settler colonial projects that sought their erasure; they instead humbly attend to our entangled human and other-than-human relationships as well as emphasize the need to recognize and give thanks to each other and the natural world in which we live. For over fifty years, Jemison has created contemporary art within, outside, around, and about Ohgwehonya:ka, and what it means to be Seneca in this lifetime. In addition to his architectural and landscape design work at Ganondagan, where he has served as Director for over thirty years, his artwork ranges across abstract, figurative, expressive, pop, and op genres of practice. Some of his art, such as his bags, registers political and social commentary, while other works address our relations with the natural world. In Jemison’s art, menacing black crows both mock and mimic human insouciance.

A key element throughout much of Jemison’s art is a concern with conveying the texture of this existence, whether produced by nonhuman processes (e.g., shadows cast by cold blackberry bushes in the winter, skunk cabbages breaking through snow with their thermogenic powers), or by history and memory, including the memory of treaties, traditional territories, and culture. Jemison attends to texture through diverse methods, including use of handmade papers, collage, and shrinking cloth techniques.
In an early painting, *Riderless Horse*, Jemison’s deft color contrast expresses his mood about the nontraditional path of economic development that Seneca Nation leadership started walking during the late 1970s, and continues to walk in the 2020s. Like the transatlantic fur trade that enveloped the Seneca Nation in the early phases of colonialism, the Seneca Nation in the late 20th and 21st centuries is again put in a settler situation, the sustainability of which is questionable. In a time of climate change, global pandemic and intensifying inequality, this is now a planetary question. The somber blue horse with no rider trudging towards us with head down is the uncertain future.

“To Help People See”: The Art of G. Peter Jemison is on view in the Forman/Cameros Galleries, through November 14, 2021.

ABOVE: G. PETER JEMISON, RIDERLESS HORSE. 1978. MIXED MEDIA ON CANVAS BOARD. IMAGE COURTESY OF THE ARTIST.
An Artists’ Affair

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Enriching the lives of Rochester’s schoolchildren remains at the heart of MAG’s mission, even in a pandemic. With your support, we can continue to bring the experience of the arts to schoolchildren with rich online content.

A $25 ticket purchase includes:
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• Access to a live virtual event on May 21
• A signature cocktail recipe + demonstration video

All proceeds directly benefit K-12 art education at MAG!

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To join us or for more information about this event, reach out to Bella Clemente.
Office: 585.276.8942 | Email: bclemente@mag.rochester.edu
TARA MERENDA NELSON: FOURMATS
WRITTEN BY ALMUDENA ESCOBAR LÓPEZ
TIME-BASED MEDIA CURATORIAL ASSISTANT

Tara Merenda Nelson’s handmade cinema is not about showing the world as it is but about offering a cinematic encounter with that world. Through her work, she emphasizes audience participation, the spaces where the films are projected, and the devices involved in the projection process.

FourMats, Nelson’s exhibition in MAG’s Media Arts Watch gallery, includes two multimedia installations that combine four formats—16mm film, Super 8 film, slide film, and HD video—to construct a single image. End of Empire is a vertical puzzle-like image of the Kodak tower in downtown Rochester, and Moon projects a square composition of the celestial body. Both works are an inquiry into perception and projection, using iconic imagery to reveal the distinct visual qualities of each projected format. To this end, the projection devices are a crucial part of the display.

Nelson (b. 1975) is a filmmaker, curator, and installation artist. Her work has been exhibited in institutions including Mono No Aware, Anthology Film Archives, the Andy Warhol Museum, and the Museum of Modern Art. She holds an MFA from Massachusetts College of Art and Design and is currently the Curator of the Moving Image Collections at the Visual Studies Workshop in Rochester.

MAG visitors will have the opportunity to enjoy a presentation by Tara Merenda Nelson and her collaborator, Gordon Nelson, featuring a selection of their original Super 8 and 16mm films during a public screening that will take place in the summer of 2021.

Tara Merenda Nelson: FourMats is on view May 28–August 28, 2021.
RETURN OF THE MYSTERY TOUR: PRIVATE ART COLLECTIONS

THURSDAY, MAY 6 | WEDNESDAY, MAY 12 | TUESDAY, MAY 18 | WEDNESDAY, MAY 26*

At popular request the Gallery Council Art Tours Committee is bringing back the ever-popular Mystery Tour. However, since it will be a virtual tour we are now offering the special opportunity to view four extraordinary private art collections from as far away as Los Angeles, and Washington, DC and, of course, closer to home in Rochester.

The Gallery Council Art Tours Committee invites you to participate in these online private art collection visits. Each home will be visited via Zoom webinar on a different day. While sitting in the comfort of your home (Zoom link provided by email the day of the event) you will have the unique opportunity to view extraordinary private art collections from across the United States.

These tours will be hosted by MAG Director Jonathan Binstock, in collaboration with the collectors from their magnificent homes. You will see many outstanding artworks as their owners live with them.

PLEASE JOIN US FOR THIS RARE AND INTIMATE GLIMPSE INTO PRIVATE COLLECTIONS COAST TO COAST

COST: $120 | To Register, contact the Gallery Council Office gallerycouncil@mag.rochester.edu or call 585-276-8910.

*Because of the collectors’ busy schedules, they may need to change a date. If that should happen and you have a conflict, we will either refund the price of the one tour or you may make it a donation to MAG.

VIRTUAL SCHOOL TOURS

FREE VIRTUAL TOURS ARE BEING OFFERED FOR THE 2020/2021 SCHOOL YEAR

Let us bring MAG's global collection to your classroom! Live, synchronous tours feature close looking, guided thinking, and connections to a variety of themes and topics.

• All school tours complement the NYS Standards: K-5 and 6-12.
• Available Monday through Friday, and FREE through the end of June 2021.
• Each tour can be up to 45 minutes long.
• Virtual tours are led by MAG educators and/or docents.

Learn more here:
MAG.ROCHESTER.EDU/TEACHERS/SCHOOL-TOURS

The Memorial Art Gallery’s 2020-21 School Program is sponsored by the William and Sheila Konar Foundation, the Max and Marian Farash Charitable Foundation, Doug and Abby Bennett, the Wan Jou Family Foundation in memory of Shi-Ling C. Hsiang, the Waldron Rise Foundation, the ESL Charitable Foundation, Anne O’Toole, Jody and Bob Asbury, Wegmans, Rosemary Christoff Dolan, Deborah G. Goldman, and three anonymous donors. Funding is also provided by New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

Additional support for the School Program is provided by the Docent Endowment Fund, the Emma Jane Drury Education Fund, the Louis D’Amanda III Endowment, the Joanna M. and Michael R. Grosodonia Fund, and the Frank Grosso and Diane Holahan Grosso Fund.
The Memorial Art Gallery is inviting artists to join us for 2021 in the 67th *Finger Lakes Exhibition*, as well as our annual *M&T Bank Clothesline Festival*.

**67TH ANNUAL FINGER LAKES EXHIBITION** | AUGUST 15–OCTOBER 17, 2021  
**M&T BANK CLOTHESLINE FESTIVAL** | SEPTEMBER 11 & 12, 2021

For more information on artist submissions, please contact:  
Margot Muto (Finger lake Exhibitions) | Tricia Vanbredereode (Clothesline)
For more information
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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