JURIED ART & CRAFTS FESTIVAL
WITH OVER 300 ARTISTS!
Ceramics, Jewelry, Wood, Leather, Painting, Glass, Metal, Photography, and more!

SATURDAY & SUNDAY
SEPTEMBER 11 & 12

PRE-SALE TICKETS ARE REQUIRED

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The Centennial Sculpture Park serves as a beacon in our community. It is always open, always free—24 hours a day, seven days a week—for people to gather, relax, and enjoy art.

Our work, however, is not yet done. We are moving forward on Phase Two of this project, transforming the remaining grounds along University Avenue in front of the 1913 building to Prince Street. At a time when finding ways to fund our core operations remains an essential challenge, we must also look to the future. This green urban space will benefit and support our community now and in the years to come.

For Phase Two, we want to feature playful, smart, and colorful approaches to art that will draw people to MAG. We also want to showcase important artists from underrepresented backgrounds with growing international reputations—artists for whom MAG can play a significant role in advancing their careers.

Among the works to be featured is a large sculpture by Pia Camil, a Mexican artist, and a newly commissioned work from Rashid Johnson, an African American artist who is one of the most influential voices of his generation.

Looking southwest, Rashid Johnsons Sculptural Pavilion

RENDERINGS: CENTENNIAL SCULPTURE PARK RENDERING, PHASE TWO, COURTESY OF BAYER LANDSCAPE ARCHITECTURE, PLLC
Pia Camil’s *Lover’s Rainbow*

The monumental 42 x 16½-foot structure will be made of painted stainless steel rebar, a material typically used to reinforce concrete’s structural integrity that is only visible when a building is in ruins or incomplete. With her *Lover’s Rainbow*, Camil creates a vision of hope and love using a material that speaks to the challenge of building something that will last. It will be an iconic work for our expansion and, we envision, a landmark for the City of Rochester that will soon prompt people to say, “Let’s meet at MAG’s rainbow.”

Rashid Johnson’s Sculptural Pavilion

When Johnson visited MAG to explore ideas for a site-specific work, he was drawn to the students of color mingling on Prince Street outside the School of the Arts (SOTA). Johnson decided to design a work that would be a bridge for the students, staff, and faculty and that would also welcome and serve the community-at-large.

Johnson’s powerfully expressive, expansive sculpture will measure 10 feet tall at its highest point by about 40 feet in diameter. The interior of the arc-shaped form will feature an “anxious,” as Johnson says, crowd or audience. This always-available audience
of deceptively crude, archetypal faces represents everyone and anyone. Johnson wants this to be a place where people, especially SOTA’s developing artists, can hang out or hone their craft—to practice lines, recite poetry, sing a song, or play a piece of music.

The convex side incorporates standing, totemic figures that Johnson refers to as “broken.” He wants everyone to see themselves here—a place where people can find strength in knowing that everyone must confront the challenges and stressors of living in today’s world.

Groundbreaking will take place immediately after the M&T Bank Clothesline Festival this September. The ribbon cutting will be about a year later, in late summer 2022. We look forward to meeting you at MAG’s rainbow!
It is MAG’s priority to broaden its reach to all segments of our community, which importantly includes artists throughout our region, as they are the bedrock of the public for any art museum. For this year’s 67th Rochester-Finger Lakes juried exhibition (ROC-FLX), MAG received 981 submissions, over 100 more than two years ago. We were thrilled to see such a large group of artists apply, and a group that was more ethnically and racially diverse than in prior years.

Traditionally, a juror from outside our region is selected, one who is not familiar with our robust artist community. This year we chose Amanda Chestnut, a juror who resides in Rochester, in part because the COVID-19 pandemic necessitated that we stick close to home to ensure that our juror could attend the opening days and select winning artworks for our numerous ROC-FLX awards and prizes. In addition to knowledge and experience, this particular juror brought with them the benefit of a vast network of regional art-world connections. In partnership with MAG staff, Chestnut sought to encourage artists to apply who might not have known about the longstanding series of ROC-FLX exhibitions, or perhaps presumed that their work did not merit an application. “I saw this as an opportunity for a community of artists to become visible that might not have felt a museum is a space for them and their voices,” Chestnut said when speaking about their ambitions for this year’s iteration of the venerable biennial exhibition.

As a curator and artist, Chestnut’s work focuses on social justice issues around race and gender identity. It is of no surprise, then, that many of the 112 works of art they selected reflect narratives on politics, environmental issues, race, gender, and class. Along with artistic merit and innovation, subject matter and messaging were
About the Juror
Amanda Chestnut is a curator, artist, educator, and local arts loud-mouth in Rochester, New York. They are an image-based artist and has made art as a photographer for 25 years. Their artwork has been exhibited throughout New York State. Chestnut holds an MFA in Visual Studies from Visual Studies Workshop through The College at Brockport, SUNY. During that time, they held graduate assistantships at Visual Studies Workshop and in the Criminal Justice Department, both at The College at Brockport. Recent lectures, radio appearances, and presentations focused on community action, equity in user experiences in digital platforms, curatorial practices, arts funding, new English words in 2020, and the over-policing of Blackness in the United States.

The 67th Rochester-Finger Lakes Exhibition is on view in the Docent Gallery through October 17, 2021.

This exhibition is sponsored by the Gallery Council of the Memorial Art Gallery, the Rubens Family Foundation, and the Elaine P. and Richard U. Wilson Foundation. Additional support is provided by the Gouvernet Arts Fund at the Rochester Area Community Foundation, Chris and Mike Haefner, Dr. Karal Ann Marling, Pamela Miller Ness and Paul Marc Ness, James and Marguerite Quinn, and an anonymous donor.

The exhibition is also made possible by the John D. Greene Endowment for Contemporary Exhibitions, the Thomas and Marion Hawks Memorial Fund, the Robert L. and Mary L. Sproull Fund, and the Nancy R. Turner Fund for Special Exhibitions.
In pre-pandemic 2019, David Z. Friedberg, a retired pediatric cardiologist and recent transplant from Milwaukee, offered his collection of 19th and 20th century prints to MAG. At first glance, the 26 prints he gave the museum seem somewhat eclectic—the artists are of varying nationalities who used a wide range of printmaking techniques. Upon closer look, however, each demonstrates Dr. Friedberg’s interest in people and their habitats, a sensitivity of great appeal to a physician. The collection comprises landscapes, cityscapes, and intimate interior scenes.

Dr. Friedberg began his collection in the early 1990s, when he accompanied a fellow physician and print collector to Chicago. He was given a print on his first trip, which whetted his appetite; he purchased Picasso’s *Artist Painting Nude* and *Small Dog* on his second visit. He later became interested in the work of what he calls “the forgotten printmakers of the 19th century”—artists whose names include Jacques Beurdeley, Gustave Leheutre, Henri Boutet, and in particular the master printmaker Félix Buhot, known for adding what he called “symphonic margins” to his prints. These etched borders both complement and expand on the main image.

How was it that Dr. Friedberg selected MAG as the beneficiary of his unique collection? His ties to Rochester, and to the University of Rochester, are strong: his medical residency was in Rochester, and he met his late wife here in the early 1960s. His present connection is equally firm, as his son Jonathan, an oncologist with Wilmot Cancer Institute, serendipitously moved to Rochester several years ago.
FALL CLASS REGISTRATION IS NOW OPEN

FALL CLASSES BEGIN SEPTEMBER 25

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CREATIVE WORKSHOP
Tony Cokes (b. 1956) has developed a precise visual style that he uses to explore the ways in which popular culture and politics are intertwined. Cokes’s minimalist strategy is one of fragmentation and repositioning: the artist typically layers fragments from essays, speeches, or journalistic texts over color-block backgrounds, with soundtracks including soul, hip-hop, punk, and techno music.

*Market of the Senses* in the Media Arts Watch gallery from August 29, 2021 through January 9, 2022 includes two artworks by Cokes that encourage reflection on narratives of violence that are embedded in popular culture. *Evil. 35: Carlin/Owners* (2012) layers two songs by British post-punk band Gang of Four over snippets from a 2005 routine by American stand-up comedian George Carlin. In *The Queen is Dead...* (2019), Cokes combines excerpts from articles that address the political significance and legacy of American singer Aretha Franklin and juxtaposes them with her music and techno-visual animated backgrounds by the electronic music producer and DJ, Floorplan/Robert Hood.

For Cokes, listening is more than hearing; it is a personal meditative exercise that invites the viewer to pay attention to things that are often overlooked. By placing words in different audiovisual contexts, they overload the senses. The recontextualizations and rereadings make possible new meanings and experiences. Although apparently simple in form, the artist’s audiovisual exercises complicate how we approach language.

For the first time in its history, MAG is inviting the Rochester community to choose an artwork for the museum to acquire for its permanent collection. Visitors will have the chance to vote for their favorite of the two Tony Cokes videos throughout the run of the exhibition. MAG will purchase the winning work!
RETURNING TO MAG, OCTOBER 14–17!

THURSDAY, OCT. 14 (PREVIEW NIGHT): 5–7 PM
FRIDAY, OCT. 15: 11 AM–5 PM
SATURDAY, OCT. 16: 11 AM–5 PM
SUNDAY, OCT. 17: 11 AM–5 PM

NOVEMBER 5-7, 2021
FINE CRAFT SHOW AND SALE
ART CREDITS: DICK AND DIANNE MULLER, SCOTT SOBER, NICHOLAS KEKIC
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 candie35@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.

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