

Summer 2022

ARTiculate

MEMORIAL ART GALLERY OF THE UNIVERSITY OF ROCHESTER



UBUHLE WOMEN: BEADWORK AND THE ART OF INDEPENDENCE

MEET ME AT MAG'S RAINBOW: CENTENNIAL SCULPTURE PARK

PAUL GARLAND: INTUITIVE PROGRESSION

JULY 17 – OCTOBER 23, 2022

Ubhule Women: Beadwork and the Art of Independence

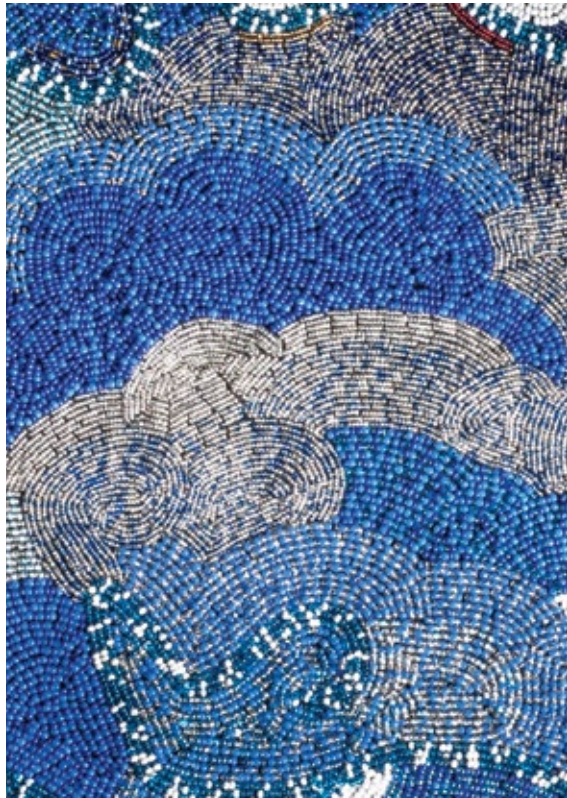
What is Ubhule (pronounced Uh-Buk-lay)? The word Ubhule means “beauty” in the Xhosa and Zulu languages and it describes the shimmering quality of light on glass that, for the Xhosa people, has a particular spiritual significance.

Ubhule Women: Beadwork and the Art of Independence showcases a new form of bead art developed by a community of women living and working together in rural KwaZulu-Natal, South Africa. This community of artists was established in 1999 on a former sugar plantation in South Africa, when Ntombephi “Induna” Ntobela and Bev Gibson became friends and shared a vision of combining skills to create employment for rural women. Together they created a means for local women to use inherited beading traditions as a way of achieving financial independence.

The six artists featured in the exhibition call their paintings in beads *ndwangos*, which translates as “cloth” or “rag.” The black fabric on which the Ubhule women work is reminiscent of the headscarves and skirts many of them grew up wearing. By stretching this textile like a canvas, the artists transform the flat cloth into a contemporary art form with colored-glass beads from Czechia (the Czech Republic).

ON THE COVER: Zondile Zondo, *My Mother’s Peach Tree*, 2012, glass beads sewn onto fabric (detail).

THESE PAGES (l to r): Ntombephi “Induna” Ntobela, *My Sea, My Sister, My Tears*, 2011, glass beads sewn onto fabric (detail); Thando Ntobela, *Lucky*, 2005, glass beads sewn onto fabric (detail); Zondile Zondo, *Flowers for the Gods*, 2012, glass beads sewn onto fabric (detail).





Ubhuhle Women: Beadwork and the Art of Independence was developed by the Smithsonian Anacostia Community Museum, Washington, DC in cooperation with Curators Bev Gibson, Ubuhle Beads, and James Green, and is organized for tour by International Arts & Artists, Washington, DC.



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Using skills handed down through generations, and working in their own unique style, the women create abstract as well as figurative subjects for their ndwangos. From a distance, each panel seems to be formed from a continuous surface, but as each tiny individual bead catches the light, the viewer becomes aware of the meticulous skill that goes into each work and the scale of the artists' creative ambition: a single panel can take more than 10 months to complete.



JUNE 17 – NOVEMBER 27, 2022

Paul Garland: Intuitive Progression

by Lauren Tagliaferro, Curatorial Assistant

***Paul Garland: Intuitive Progression* is a selective survey of the artist's work over the course of his long and influential career.**

In his ongoing experimentation with color and shape, Garland has used materials as varied as watercolor, acrylic, photography, paint-sticks, and scrap wood to create evocative, multilayered abstractions on paper and canvas. His intuition guides his hand toward an immediately recognizable style, one characterized by a deceptively simple balance between colorful void and rigid geometry. Each new series builds upon the aesthetic developments of the last.

Garland began his artistic career in the 1960s with non-objective abstraction before dedicating himself to naturalistic landscapes inspired by the



Photo courtesy of the artist.

environment that surrounds his studio in Fair Haven, New York. Recently, he has combined his interests in abstraction and landscape in a series appropriately titled "Junctures." Ranging from large-scale color-field works on paper to small assemblages of painted wood and canvas, this exhibition features examples of work from every period of his long career.

Whether inspired by local landscape, travel, new technologies, or the art of 19th-century English Romanticist J. M. W. Turner, Paul Garland—as he approaches his 55th year as a practicing artist—continues to experiment and renew his artistic process while maintaining a singular technique of happenstance and intuition. In addition to being a prolific creator, Garland has also influenced generations of local artists through his teaching career at SUNY Oswego while consistently evolving his craft.

MAG Voices

Deanna Crane
Security Ambassador
Curatorial Intern

Museums have been an integral part of my life from the time I was a young child. From the Viking Ship Museum in Oslo, to the Checkpoint Charlie Museum in Berlin, to The Walters Art Gallery in my hometown of Baltimore, my parents brought me to museums in every city we were in. Through these experiences, I learned museums provide a gateway to local culture while reaching across time and space to inspire and educate.

I was fortunate to join MAG in its newly created Security Ambassador department in 2018. Being a friendly, welcoming face to visitors at such an important cultural institution drew me to the position. My role expanded three years ago when I was promoted to Security Ambassador Supervisor. Most of my work now is behind the scenes diligently monitoring our security system, training new Security Ambassadors, and scheduling all security needs. I've enjoyed working at MAG so immensely that I was inspired to continue my education to further my career. In May of 2022, I completed a Master of Arts in Museum Studies from Johns Hopkins.

During my last semester, I was accepted as an intern by MAG's Curatorial Department. In my internship, I have been shadowing each member of the department in their various roles, joining meetings, watching art installations, and doing hands-on tasks including transcribing Sky Hopkina's video, *Here you are before the trees*, for individuals who are deaf or hard of hearing. These assignments complement my major project for my internship, which is researching permanent collection-related DEAL initiatives in other institutions across the United States. Author Eva Chen wrote, "study what you love and intern in what you want to do." After completing my internship at MAG, my fourth museum internship overall, I know that I want to move forward with helping to care for collections in my career.

"I learned museums provide a gateway into local culture while reaching across time and space to inspire and educate."



“Let’s meet at MAG’s

If you have visited MAG lately, you know that the two acres along University Avenue adjacent to the original 1913 building and stretching to Prince Street are under construction—the expansion of the Centennial Sculpture Park is happening! The project will be completed by this fall, as we continue to expand access to our grounds and welcome the public in new ways. Feeling invited is critical for many potential first-timers who, we hope, will eventually discover our stunning galleries.

When the curatorial team and Art Committee of the Board of Managers began vetting works for key locations in the new design, certain criteria were established. New purchase acquisitions (as distinguished from gifts) would be bold, at times colorful, and would serve as beacons, drawing the attention of anyone interested in exploring our urban oasis. In the spirit of inspiring fun, which is fundamental to MAG’s mission, it was decided that the art would be playful, flexible, smart, and provocative. Finally, it was a priority to showcase important artists from underrepresented backgrounds with robust international reputations for whom MAG could play a significant role in advancing their already established careers.

With these guiding principles, MAG has commissioned or acquired the following four major works to enliven this corner of our grounds and our city. The anchor is a site-specific mosaic pavilion by Rashid Johnson. School of the Arts students served as Johnson’s inspiration for this commission, the artist’s first permanent public work of art. The pavilion is MAG’s bridge to SOTA for the 21st century.



Above: Centennial Sculpture Park rendering, Phase 2, Courtesy of Bayer Landscape Architecture, PLLC.

rainbow”



Bayer Landscape Architecture, PLLC

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“Let’s meet at MAG’s rainbow” is what we hope people will say as Pia Camil’s monumental *Lover’s Rainbow* takes its place among the highlights of Rochester’s cityscape. Made of colorfully painted stainless-steel rebar, it evokes a construction site as well as a utopian vision.

Jun Kaneko’s serene nine-foot tall ceramic sculpture from 2017 will provide a weighty, meditative presence between Johnson and Camil’s colorful and dynamic gateways to the Park.

The latest addition to the plan will welcome visitors at the corner of University and Prince. This nine-foot tall bronze sculpture finished with a gold patina by Sanford Biggers is titled *Oracle*. Offerings to *Oracle* are welcome—and with good fortune your questions will be answered.

The newly expanded and beautifully landscaped Centennial Sculpture Park will be accessible, available to all, always open, and always free.

Special Guest: Ellsworth Kelly at MAG

by Jonathan P. Binstock, Mary W. and Donald R. Clark Director

One way MAG envisions its evolution as a 21st-century global art museum is by experimenting with unexpected juxtapositions among works of art in our permanent collection. To highlight these interventions, such pairings sport wall labels asking our guests to consider: *Why is this work of art here?*



Arguably the boldest example of this effort to discover new relevancies in familiar works is now on view in the Welt Gallery. Shaking things up in a space generally dedicated to the development of modern art in Europe in the late-19th and early-20th centuries—and busting the rubrics of chronology and geography with particularly sharp elbows—is a major work by American painter Ellsworth Kelly titled *Green Blue Black Red* (2007).

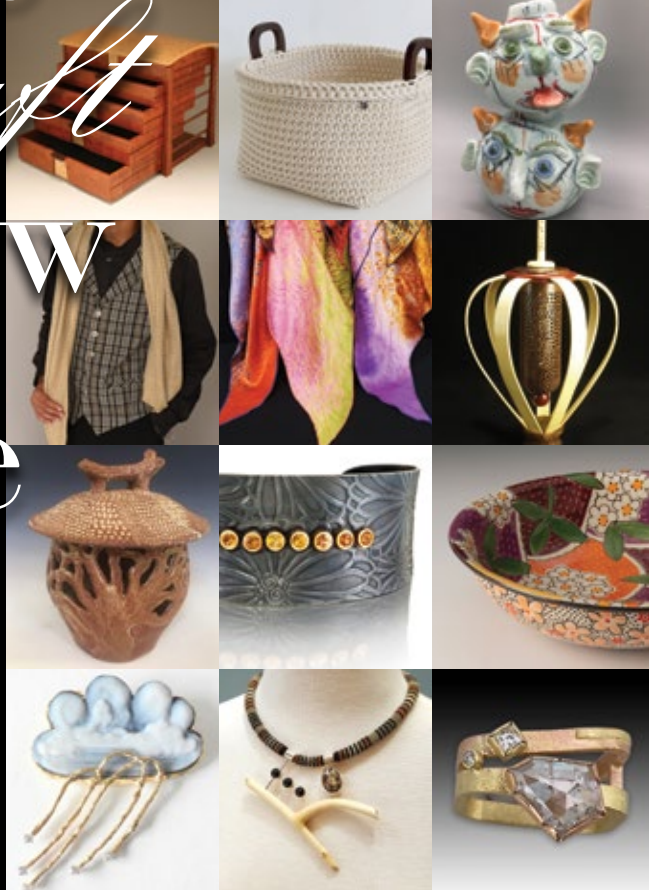
Reducing the visible world to its fundamental geometric components is a strategy of modernism that dates back at least to the cones, spheres, and cubes of Paul Cézanne. MAG's stunning Cézanne, *The Bay of Estaque Seen from the East*, is on view nearby. One of Kelly's contributions to the modern tradition, which is so well represented in the Welt Gallery, is to see the painting itself rather than what a painting depicts as a shape or form. There are many more comparisons to be made, as well as contrasts. We hope you enjoy this unique opportunity.

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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

ARTiculate is underwritten by Helen H. Berkeley and the Elizabeth F. Cheney Foundation. The Memorial Art Gallery is supported primarily by its members and the University of Rochester. Additional funding is provided by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, and from the National Endowment for the Arts in response to the COVID-19 pandemic. **Half-price admission is made possible by Monroe County, with additional support from the FULL MEASURE Community Endowed Fund.**



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Admission is free



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