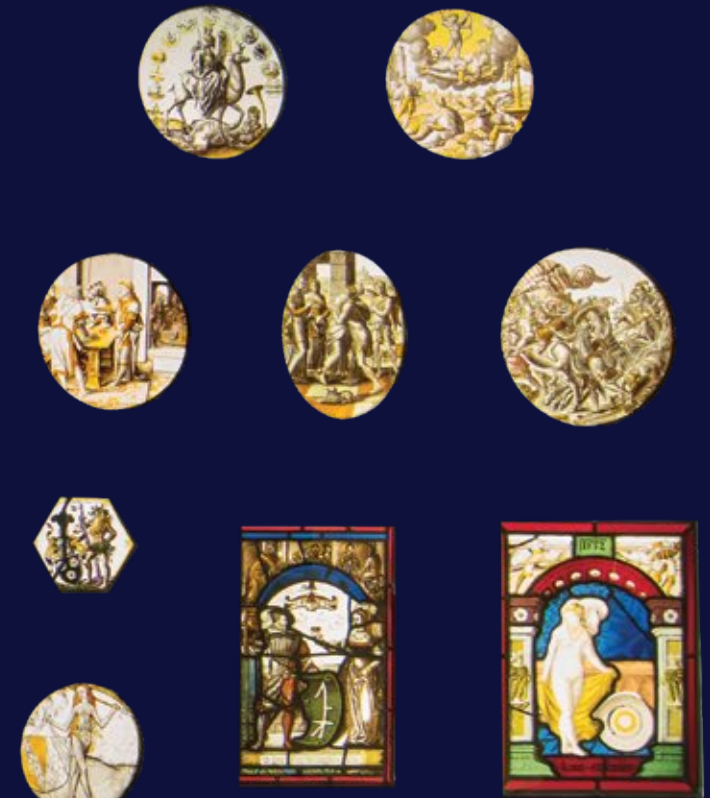


ARTiculate



director's edition

ON THE COVER



Photo by Andy Olenick/Fotowerks

Cover feature chosen by our newest Mary W. and Donald R. Clark Director, Sarah Jesse.

Renaissance Glass Roundels

During the medieval period, stained-glass windows were made of pieces of colored glass connected with lead. While glassmakers continued to use this method for large church windows, a revolutionary technique using clear glass and vitreous paint—made with ground glass and pigments—emerged around 1500. Small round or rectangular windows such as those on view here were made from a single piece of colorless glass. Designs were rendered in a vitreous paint and fired. Silver compounds were then applied to the back of the glass before the second firing. This process produced translucent tones that range from pale yellow to deep amber or copper.

These windows, called “roundels” no matter their actual shape, were inserted into larger windows made of clear glass. They often have images derived from print sources, and were used to decorate chapels, guild halls, and private homes. Subject matter, which included biblical and allegorical narratives as well as heraldic imagery, often reflected the personal interests of the patron.

Read more about why Sarah chose this installation for the cover on page 3.

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: @magrochester (Instagram, Facebook, Tik Tok).

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, contact access@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

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. Half-price Thursday admission is made possible by Monroe County.



**Council on
the Arts**



FROM THE DIRECTOR



German artist, *Wild Man with the Arms of the Holzhausen Family*, 1599. Glass, silver stain, enamel, and lead. Bertha Buswell Bequest. 1942.28.2

Dear MAG Friends,

In a small gallery off of the Fountain Court is a new installation of Renaissance stained glass that took MAG eight decades to amass.

Wanting to build a display around *Wild Man with the Arms of the Holzhausen Family*, acquired in 1942, Curator of European Art Nancy Norwood began the slow process of acquiring complementary works, starting with *A Wild Woman Supporting a Heraldic Shield* in 2008. She was joined a few years later by collectors and friends of MAG Mark Chaplin and John L. Strawway; together they tracked down and acquired most of the work found in the new installation.

Note the sixty-six-year gap between the two acquisitions to appreciate the timeline on which these exhibitions sometimes develop.



Netherlandish artist, *A Wild Woman Supporting a Heraldic Shield*, 1475-1500. Silver stain on clear glass. The Marie Adelaide Devine Fund and Marion Stratton Gould Fund. 2008.1

The pieces are strange and beautifully illuminated, and need to be seen in person to be appreciated. The display itself took months to build, and that's how MAG typically works.

We don't create content in a day. Our exhibitions require months—often years—of research and labor, and building a permanent collection is a generations-long endeavor.

So much of our culture is produced on a daily schedule, meant to be consumed and then forgotten—think of the twenty-four-hour news cycle, or the content creation mills of social media. What attracted me to MAG as its new Director was the opportunity to work on projects that need time, because the goal is to make something luminous for an audience that spans generations.

SARAH JESSE
MARY W. AND DONALD R. CLARK DIRECTOR

WENDY RED STAR'S *BI' NNEETE (NO WATER)*

NEW INSTALLATION



Wendy Red Star, Apsáalooke (Crow), born 1981. *Bi' nneete (No Water)*, 2021.
Acrylic, graphite, Kitakata paper, marble paper. Marion Stratton Gould Fund, 2021.12

Wendy Red Star's *Bi' nneete (No Water)*, an installation of thirty original drawings in MAG's permanent collection, will be featured in the museum's introductory Forman Gallery from April 27 to December 1, 2024.

Red Star (Apsáalooke [Crow], born 1981), who lives and works in Portland, Oregon, grew up on her family's ranch on the Crow Reservation in Montana, where she became a skilled rider and trainer. In Northern Plains Native histories and cultures, horses were essential for hunting, and Plains warriors measured status in the capture of horses from competing tribes. This feat, traditionally the domain of young men, required unflinching courage and a willingness to risk death. Red Star's eighteenth-century ancestor, Green Skin, was an exceptional horse-getter.

With this project, the artist imagines she and Green Skin went on a raid together, capturing the horses corralled in *Bi' nneete (No Water)*. Red Star claims her place as a horse-getter in the continuing tradition of Apsáalooke warriors and artists.

Red Star sketched each horse from nineteenth-century drawings made by Indigenous artists of the Great Plains found in museums and archives across the United States. In doing so, she has also freed the horses from long captivity and obscurity in institutions, giving each horse its own name and personality. The names written on each drawing, like "Black House Woman," "Sings in the Garden," and "Her Medicine is Medicine," were taken from a 1907 map identifying the individuals and heads of families who received allotments of land on the Crow Reservation.

PARTNERSHIP WITH ROCHESTER CITY SCHOOLS

The Expanded Learning Collaboration (ELC) continues to be a strong partnership between the Rochester City School District and MAG. Students in Grades 2, 3, and 4 from five partner schools come to the museum to discuss artworks in the galleries and then create art of their own in Creative Workshop classrooms. Over the course of four visits, students develop confidence in sharing their observations and interpretations and also expressing their ideas through the connected projects.

One of the exciting changes to ELC is the introduction of a co-teaching model, which allows each group of students to learn with two artists and supported by a classroom assistant. This structure creates greater flexibility in meeting the diverse needs of students and opportunities for instruction to be delivered more creatively. Given that most of the team was new to the program and would be working closely together in a new format, the group gathered for a series of professional development sessions before the school year began. Topics included child development and neurodiversity, communication styles and team dynamics, and co-teaching models.

The team also introduced new lessons and activities including fish puppet creation, one of the most popular additions. In the galleries, students in Grade 3 viewed and discussed a shadow puppet, and a still life that includes fish, then made their own fish puppets for performances in front of an underwater backdrop.



While ELC lessons and projects continue to have concrete connections to curriculum topics, there has been an intentional emphasis on how the program supports and develops Social Emotional Learning competencies. ELC staff weave in references to self-awareness, self-management, social awareness, relationship skills, and responsible decision-making both in responding to and making art. One teacher shared a powerful example of the program's impact on her class—"Students learned valuable lessons such as how to turn mistakes into a positive and learning to take risks and move on from a mistake." We are so appreciative for all the support ELC receives from MAG's community to make valuable lessons such as that possible!

ADAM KONEMAN
ESTELLE B. GOLDMAN MUSEUM EDUCATOR FOR
SCHOOL AND COMMUNITY PARTNERSHIPS

MAG'S LIBRARY: NOW ON WHEELS



Did you know that there is a library hiding up by the beautiful old tower at MAG? It's called the Charlotte Whitney Allen Library, and it's been open since MAG's foundation in 1913. The Allen Library is free and open to the public for browsing. MAG Members, K-12 educators and homeschoolers, UR staff and students, and Creative Workshop students enjoy borrowing privileges.

Unlike in the galleries, it's okay to touch a piece of the past in the library. Hold a book from the 1800s, then check out our new section featuring contemporary titles. You'll find books on art history, art-making techniques, and many other delightfully odd and curious subjects for all ages. We also have family-friendly art activities, from puzzles to coloring pages featuring local art.



On select dates, you will also find some library magic spilling into the Vanden Brul Pavilion where Henry Moore's beautiful sculpture welcomes our guests. MAG's Mobile Library offers a rotating selection of books and art activities, so come sit with us and read or create for a spell.

Find current library hours on our website at mag.rochester.edu/learn/library, and Mobile Library event times at mag.rochester.edu/programs-events.

For booking appointments and questions, email maglibinfo@mag.rochester.edu, call 585.276.8999, or stop by to say hello!

CHARLEY LIGHT
ASSISTANT ART LIBRARIAN

PAST FORWARD: NATIVE AMERICAN ART FROM GILCREASE MUSEUM

NEW EXHIBITION

In 1949 in Tulsa, Oklahoma, a new museum opened to the public, conceived and funded by oilman Thomas Gilcrease (1890–1962), a citizen of the Muscogee Nation. During his lifetime, the museum focused on Indigenous art and history, including outsiders' views of Native cultures. Gilcrease also worked directly with Indigenous artists to buy work and shape the collection. Later, the museum grew to include the archival and artistic heritage of the Western Hemisphere more generally.



Past Forward: Native American Art from Gilcrease Museum, on view in the Docent Gallery from June 1 to August 25, 2024, delves into the deep holdings of Native American history and culture initially stewarded by the collector and cared for by Gilcrease Museum for over seven decades. The exhibition focuses especially on art from the heartland (the Southwest, Great Plains, and Southeast) from the late nineteenth century to the present, emphasizing the complexities of Native American art history, foregrounding Indigenous innovation, adaptation, and sovereignty.

Past Forward is divided into four sections: Identity, Ceremony, Sovereignty, and Visual Abstraction. This exhibition provides a space in which artworks, artists, and ideas from different eras can converse with one another, allowing for the necessary consideration of the past, present, and future of Native art and artists at the same time. Future-thinking for Native peoples is inherently tied to knowledge systems, passed from one generation to the next. This ensures the survival and the vitality of Indigenous cultures.

The exhibition is co-curated by Chelsea M. Herr, Jack and Maxine Zarrow Curator for Indigenous Art and Culture at Gilcrease Museum, and Janet Catherine Berlo, Professor of Art History (Emerita) at the University of Rochester.

Past Forward: Native American Art from Gilcrease Museum is co-organized by the American Federation of Arts and the Thomas Gilcrease Institute of American History and Art.

Image credit: Joan Hill, Muscogee/Cherokee, 1930–2020. *The Voice of the Drum Circles the Sun*, 1979. Acrylic on canvas. Gift of Maxine Zarrow, Gilcrease Museum, 02.2099

AVINASH KUMAR'S *ILLUSIONARY ODYSSEY*

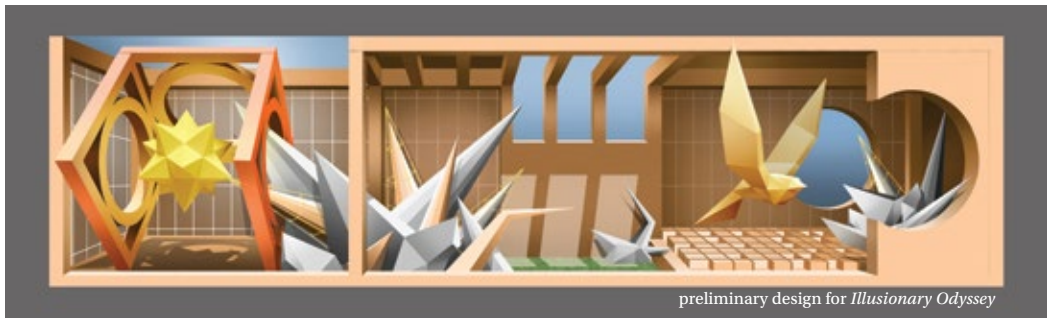
NEW INSTALLATION



In collaboration with the Dogra Art Foundation, MAG has commissioned its fifth mural for the Hurlbut Gallery. You will soon see South Asian artist Avinash Kumar's dynamic work fill the space.

Kumar is a contemporary street artist based out of the city of Baroda in the state of Gujarat, India. His work is cutting edge, witty, and intelligent, with a hyperrealistic approach that invites exploration of distorted perspectives and vantage points. Kumar, who has created monumental murals in the Indian cities of New Delhi, Kolkata, Mumbai, and Coimbatore, combines his background in graphic design with newer art forms to surprise his audiences with architectural and spatial challenges.

Kumar's mural *Illusionary Odyssey*, designed especially for the Hurlbut Gallery, traverses both walls of the corridor and creates a sense of environment by using the architectural pillars in the space. The elements in the artwork show the process of life from creation to destination as manifested by a bird searching for its ultimate home. Geometric forms within a three-dimensional space show the ups and downs of the journey by forming a landscape for the entire composition.



preliminary design for *Illusionary Odyssey*

About the Hurlbut Gallery

In 2016, MAG commissioned its first site-specific mural from the award-winning Brockport artist Nate Hodge for its Hurlbut Gallery. The mural project continued with commissions from other well-known regional artists, including Sarah Rutherford, FUA KREW, and SALUT. The subjects of these murals ranged from urban graffiti to collective women's stories to humor and absurdity; all have been immersive visual experiences that respond to the unique corridor space that makes up the Hurlbut Gallery.

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