

A Hundred Years and Counting

The Memorial Art Gallery celebrates its centennial.

IN OCTOBER 2013, THE MEMORIAL ART GALLERY will mark the centenary of its founding. And the gallery is celebrating with yearlong festivities, culminating in the opening of its new Centennial Sculpture Park next October. The permanent collection of 12,000 works spans 50 centuries of world art. The gallery's director, Grant Holcomb, and curators have chosen the "MAG Top 100"—a hundred works of special note. Here is a sampling. To see the full list, visit <http://magart.rochester.edu/PRT2070>.

1914

Memory

William Ordway Partridge

Emily Sibley Watson, founder of the gallery, selected sculptor William Ordway Partridge to create a memorial for her son, James George Averell, who died in 1904 of typhoid fever. The figure of a robed woman cradling a funeral urn is sculpted from Carrara marble; a portrait relief of Averell is located on the base.



ca. 1885

Stained Glass Window

Tiffany Studios

This window was created by Louis Comfort Tiffany for the Corn Hill home of Rochester tycoon William Kimball, owner of the Kimball Tobacco Factory. The house was demolished in the mid 20th century, when Interstate 490 was built; Harold Rand '34 rescued the window.

1984

Dr. Caligari

Wendell Castle

This sculpture, made from curly cherry veneer, ebony, and gold-plated brass, was inspired by *The Cabinet of Dr. Caligari*, a silent horror film from 1920. Based in Rochester, Wendell Castle is a leading figure in American craft and art furniture. He has been commissioned to create a monumental cast-iron sculpture as an anchor installation of the new Centennial Sculpture Park.



1948 Summer Street Scene in Harlem

Jacob Lawrence
In the late 1930s and 1940s, Jacob Lawrence's art focused on African-American history, including the Great Migration of African Americans from the South to the North. Lawrence himself moved to Harlem at the age of 13, in 1930, and this lively, modernist painting—tempera on gesso panel—shows among its figures boys riding a scooter and crowding around a shaved ice cart.



1900-1905 Sullivan Street

Everett Shinn
This oil-on-canvas scene of a poor, immigrant neighborhood in Greenwich Village, with Washington Square Park's trees just visible at the end of the street, is a good example of Everett Shinn's depiction of the bleaker sides of urban life.



ca. 1852 Peeling Onions

Lilly Martin Spencer
When Lilly Martin Spencer could not find patrons for her depictions of allegorical and literary subjects, she turned to an area more accepted for a woman artist: domestic scenes. In this oil-on-canvas painting, she shows a cook wiping away tears with the back of her hand—simultaneously showing female labor and playing off sentimental images of women.