

FALL/WINTER 2014
MUSEUM OF ARTS AND DESIGN

views





Dear Friends,

What a year it has been at MAD. We have inaugurated a new biennial, celebrated and augmented our permanent collection and installed a new public artwork. Several new key staff members have joined our ranks. And through it all, we have welcomed a growing audience—children and families, artists and collectors, tourists and New Yorkers—to 2 Columbus Circle.

It seems a good time to reflect on the position of this Museum in the larger cultural landscape of New York City, and beyond. The first edition of our biennial, *NYC Makers*, has been an opportunity for us to host creative practitioners from across the five boroughs. Featuring 100 makers working in every conceivable trade and discipline, the show is an adventure for the Museum and for visitors alike. I hope that you have had a chance to visit the biennial already—and if not, that you will have a chance to see it before it closes on October 12, 2014.

Our next major show, *New Territories: Laboratories for Design, Craft and Art in Latin America*, is even more ambitious. Featuring 77 creative practitioners from 10 cities, the exhibition continues our Museum's celebration of skilled and inventive entrepreneurship. The objects you will encounter in this show, by turns arresting, beautiful, and challenging, speak to the inventiveness of Latin America today. They also show how design can be considered from a social and an ethical perspective. Urban centers in Latin America are on the rise, affording many opportunities for younger makers. But these cities (like cities anywhere) also contend with difficult factors: pollution, poverty and unpredictability. In *New Territories* we show how designers, artisans and artists are addressing these issues, in ways that we here in New York City might well find inspiring.

And just last month, we also opened an exhibition that is particularly dear to my heart: a celebration of our founder, Mrs. Aileen Osborn Webb. One of the great visionaries of the twentieth century, Webb was a passionate and intelligent advocate for makers. She founded many institutions over her long career, including the American Craft Council. In this exhibition—in which we ask, *What Would Mrs. Webb Do?*—we tell her story through some of the great objects from our collection, and also suggest ways that we are carrying her legacy forward in the twenty-first century.

With exhibitions like these, not to mention the ongoing activities of our Education team (Artist Studios, the Project Space, family days, film programs, workshops and more), there are so many reasons to visit the Museum this autumn. We hope to see you here at 2 Columbus Circle—a hub for New York City's creative community.

Glenn Adamson
Nanette L. Laitman Director
Museum of Arts and Design

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nyc makers:
THE MAD BIENNIAL
through October 12, 2014

As MAD's inaugural biennial, *NYC Makers* examines the culture of making thriving throughout the five boroughs through the work of 100 artists, designers and artisans and underscores the importance of craft in contemporary life.

Support for *NYC Makers: The MAD Biennial* is provided by Autodesk; AlixPartners; Jack and Shirley Silver; Zabar's; Tiffany & Co.; Dan Greenberg and Susan Steinhauser; Goldman Sonnenfeldt Foundation; Siegelson, New York; Ken Spitzbard; and Jill Bokor and Sanford Smith. In-kind support for the exhibition has generously been provided by Maharam. Additional thanks to KLM Royal Dutch Airlines, the official airline of MAD.



PHOTO BY PAUL WEBB, COURTESY OF AMERICAN CRAFT COUNCIL

**what would
mrs. webb do?**
A FOUNDER'S VISION
through February 8, 2015

Celebrating the enduring legacy of MAD's founder Aileen Osborn Webb, this exhibition highlights Webb's advocacy and dedication to skilled makers across America and features objects drawn largely from the Museum's permanent collection.

Support for *What Mrs. Webb Do? A Founder's Vision* is provided by Barbara Nitchie Fuldner, Barbara G. Fleischman and Martha J. Fleischman. Additional support is made possible in part through the Collectors Circle, one of the Museum's upper-level support groups.



PHOTO BY MICHAEL KORTA

maryland to murano:
NECKPIECES AND SCULPTURES
BY JOYCE J. SCOTT
through March 15, 2015

Bringing together Scott's neckpieces and blown glass sculptures for the first time, *Maryland to Murano* examines Scott's prolific career, defined by her ever-evolving techniques, continued exploration of provocative narratives and commitment to her craft.

Buddha (Fire & Water), 2013, Joyce J. Scott
Hand-blown Murano glass processes with beads, wire, thread
Courtesy of Goya Contemporary

Maryland to Murano: Neckpieces and Sculptures by Joyce J. Scott is made possible through the generous support of The Robert W. Deutsch Foundation; Christopher K. Ho; the Rotasa Foundation; Constance R. Caplan, Mark Caplan, Cathy Caplan, and Jonathan Caplan; and Marcia and Alan Docter.

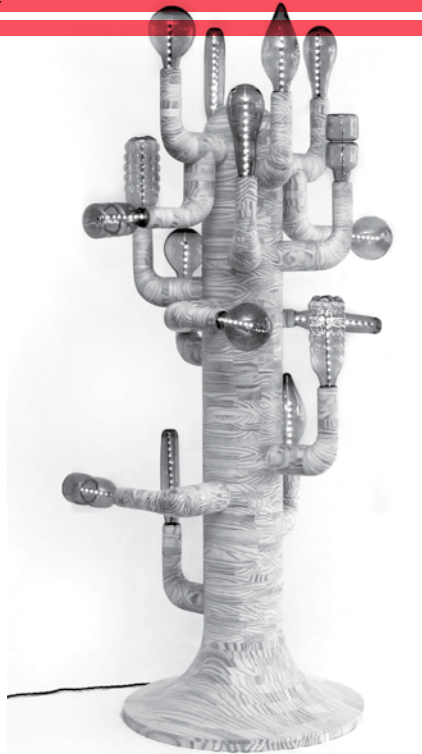


PHOTO BY STUDIO SWINE

new territories:
LABORATORIES FOR DESIGN, CRAFT AND ART
IN LATIN AMERICA
November 4, 2014–April 6, 2015

Featuring more than 75 designers, artists, craftspersons and collectives, *New Territories* will survey the innovative, cross-disciplinary collaborations and new directions in creative production that have been occurring throughout Latin America since 2000. The exhibition focuses on work emanating from a number of key cities that serve as cultural hubs for some of the most pertinent new ideas about art, design and craft.

Organized by Lowery Stokes Sims, MAD's William and Mildred Lasdon Chief Curator, and Adriana Kertzer, Curatorial Assistant and Project Manager, *New Territories* is part of the Museum's Global Makers Initiative—a series of exhibitions, launched in 2010 with *The Global Africa Project*, that highlights creation from parts of the world often under-represented in traditional museum settings.

Studio Swine & Andrea Bandoni
Cactus Standing Lamp, from the São Paulo Collection, 2012
Pine, recycled materials, LED lighting, brass fittings, Courtesy of Coletivo Amor de Madre

Major support for *New Territories: Laboratories for Design, Craft and Art in Latin America* is provided by the Ford Foundation and the Robert Sterling Clark Foundation. Additional support is provided by Karen and Charles Phillips. Furthermore: a program of the J. M. Kaplan Fund, The Venezuelan American Endowment for the Arts, the Consulate General of Brazil in New York, The Louise D. and Morton J. Macks Family Foundation, the Mex-Am Cultural Foundation, the Consulate General of Argentina in New York, The Mexican Cultural Institute of New York, and Ch.ACO, Contemporary Art Fair of Chile. Support for the exhibition website is provided by Phillips.

richard estes:
PAINTING NEW YORK CITY
March–September 2015

Spanning from the mid-1960s to the present day, *Richard Estes: Painting New York City* surveys the work of this quintessential New York artist and pioneer of the Photorealist movement. It combines for the first time a range of Estes' works, art-making tools and source materials to provide deeper insight into the artist's creative process.

Richard Estes
Bridal Accessories, 1975
Oil on canvas, 34 x 48 in. (91.44 x 121.92 cm)
Courtesy of a private collection

Support for *Richard Estes: Painting New York City* is provided by the Wyeth Foundation for American Art; the Robert Lehman Foundation; and Susan and David Rockefeller.



PHOTO BY LUC DENNERS

ralph pucci
April–September 2015

Ralph Pucci will be the first museum exhibition of the work of mannequin designer Ralph Pucci, whose innovative designs reflect demographic and cultural trends and transform commercial armatures into agents of change in our attitudes to the body, to fashion and to individual identity.



PHOTO COURTESY OF THE ARTIST

wendell castle remastered
Opens September 2015

Wendell Castle Remastered will be the first museum exhibition to examine the digitally crafted works by this internationally acclaimed figure of the art furniture movement. Linking past and present through continuing innovation and responding to his own groundbreaking stack-laminated wood works from the 1960s, Castle will create an entirely new body of furniture that reveals the increased degree of complexity and scale made possible by computer-mediated technologies.

Wendell Castle, *Table-Chair-Stool*, 1968, Afrosmosia, African hardwoods
Gift of the Johnson Wax Company, through the American Craft Council, 1977

Support for *Wendell Castle Remastered* is provided by Susan Steinhauser and Dan Greenberg.



PHOTO COURTESY OF THE ARTIST



PHOTO COURTESY OF MAD

1 Todd Pavlisko
Untitled, Richard Pryor, 2011
 Retail tag fasteners, canvas
 120 x 96 in. (304.8 x 242.8 cm)
 Gift of Mike De Paola in honor of David McFadden, 2014

Pavlisko works in a wide variety of mediums that bridge two- and three-dimensionality. Two luminary figures—astrophysicist Carl Sagan and comedian and social critic Richard Pryor—figure prominently in his imagery. In this work, Pavlisko repurposed tens of thousands of plastic retail tag connectors to create an imposing likeness. The artist says, “I wanted to make an empowering portrait of Pryor that conceptually speaks about consumption. The retail tag underscores this gesture and forces my audience to ‘consume’ Richard Pryor. They also allow me to play with CMYK mapping (cyan, magenta, yellow, key [black], the colors used in a type of color printing), color theory and printing processes used by marketing companies... to sell an image—another gesture of consuming.”



PHOTO COURTESY OF THE ARTIST

2 Joseph Walsh
Enignum Shelf, 2011
 Olive ash, white oil
 95 x 74 3/4 x 12 5/8 in. (241.3 x 189.9 x 32.1 cm)
 Museum purchase with funds provided by Marcia Docter, 2014

Although self-taught, Joseph Walsh represents the leading edge of studio furniture design today, crafting radical and fluid designs by exploiting the inherent properties of materials. The title of this work, *Enignum*, combines the Latin *enigma* (mystery) and *lignum* (wood), which characterize the series. This work exemplifies tendencies in contemporary woodworking that celebrate the primal character of wood and raise consciousness about environmental responsibility.



PHOTO COURTESY OF THE ARTIST

3 Chiachio & Giannone
La Ciudad Frondosa, 2011-12
 Cotton, rayon, wool; hand embroidery
 100.25 x 177.17 in. (280 x 450 cm)
 Museum purchase with funds provided by Nanette L. Laitman, 2014

Leo Chiachio and Daniel Giannone are two Argentinean artists living and working together in Buenos Aires since 2003. Working in a variety of mediums including glitter, flexible fabric, cardboard, color pencils and more domestic materials such as sewing threads, cloth and buttons, their works range from richly embroidered tapestries to embellished tea towels. Much of their work features the artists as the protagonists and through this self-portraiture explores international cultural identities and political ceremonies. *La Ciudad Frondosa* is an important addition to MAD's permanent collection of tapestries.



PHOTO COURTESY OF THE ARTISTS

NEW ACQUISITIONS

Thanks to our generous trustees, donors and other supporters, the Museum's permanent collection has greatly expanded this past year with nearly 50 major acquisitions. In addition to highlighting objects from our recent exhibitions, we have continued our recent success in acquiring important objects from the historical craft movement, while also reflecting the expanded field of making across all art and design disciplines in the present day.

4 Nicole Cherubini
Earth Pot #3: The Fancy One, 2013
 Earthenware, terracotta, glaze, spray paint
 52 x 20 x 20 in. (132.1 x 50.8 x 50.8 cm)
 Museum purchase with funds provided by the Collections Committee, 2013



PHOTO BY JASON MANDELA

5 Garry Knox Bennett
Necklace, 1996
 Copper, brass, beads, gold-plate
 5 x 3 x 1 1/2 in. (12.7 x 7.6 x 3.8 cm)
 Gift of Sylvia Bennett in honor of Ursula Ilse-Neuman, 2014



PHOTO COURTESY OF THE ARTIST

6 Geoffrey Mann
Shine, from the series *Natural Occurrence*, 2010
 Cast bronze, silver plating
 13 3/4 x 10 5/8 x 11 7/8 in. (35 x 27 x 30 cm)
 Museum purchase with funds provided by the Collections Committee, 2013



PHOTO COURTESY OF THE ARTIST



7

PHOTO COURTESY OF FREDMAN BENDA, NEW YORK

7 Maarten Baas & Franck Bragigand
Second Hand #3, 2006
 Mixed media
 78 x 43 x 30 in. (198.1 x 109.2 x 76.2 cm)
 Gift of Barry Friedman and Marc Benda, 2013
 Drawing upon the notion of Marcel Duchamp's "assisted readymade," *Second Hand #3* is a sculptural mélange of discarded products from 21st-century life, such as a fax machine, IKEA furnishings, a scooter and an electric hedge clipper, that have been assembled into a storage unit by the well-known Dutch designer Maarten Baas. By giving new value to objects that have otherwise become rubbish, Baas models an approach to making that speaks to growing concerns about sustainable design. Two of Baas' works were included in the exhibition *Against the Grain: Wood in Contemporary Art, Craft and Design*.

8 Mary Ann Scherr
Pulse Monitor, 1969
 14k gold, silver, electronics, light emitting diode
 2 3/4 x 2 1/2 x 2 3/4 in. (7 x 6.4 x 7 cm)
 Gift of the artist, 2013

9 Karen Karnes
Garden Seat (pair), 1968
 Stoneware
 18 x 21 3/4 x 16 3/4 in. (46 x 55 x 43 cm)
 Museum purchase with funds provided by the Collections Committee, 2014

10 Joris Laarman
Maker Chair (Puzzle) Prototype, 2014
 Black and white maple
 31 1/2 x 23 2/3 x 25 2/3 in. (80 x 60 x 65 cm)
 Museum purchase with funds provided by Marcia and Alan Docter, 2014

11 J.B. Blunk
Scrap Chair, 1968
 Cypress
 39 1/2 x 49 1/4 x 26 in. (100.3 x 125.1 x 66 cm)
 Museum purchase with funds provided by the Collections Committee and the Maloof Fund, 2013
 A master of the chainsaw, J.B. Blunk became internationally known for monumental wood sculptures and furnishings that he crafted in a reductive manner. Using massive redwood trunks, buried stumps and driftwood, Blunk's furniture, sculpture and installations are distinctive to the California counterculture of the 1960s. Unique in its additive conception, this sculptural chair was assembled by Blunk from scraps of wood left on the shop floor.

8

PHOTO COURTESY OF THE ARTIST



PHOTO COURTESY OF MODERN TIMES

9

10



PHOTO COURTESY OF FREDMAN BENDA, NEW YORK



11



PHOTO BY LESLIE WILLIAMSON

THE CREATIVE CAPITAL: NYC MAKERS: THE MAD BIENNIAL

by Jake Yuzna

As a geographic and cultural space, New York City presents a flurry of activity and people.

The changes and fluctuations are at times staggering; one can witness entire neighborhoods rewritten, communities built or destroyed, scenes and industries appearing and vanishing in the space of months and days. *NYC Makers: The MAD Biennial* aims to capture a Zeitgeist: this specific cultural moment within the city of New York, capturing the activity that exists within a “New York minute.”

Biennials are also a unique type of project, opportunities to try out new forms, to push the boundaries of institutional frameworks and to present alternative models of curation and reception. *NYC Makers* was approached on all levels as a collaborative endeavor, like the City itself, a space and moment formed by the networked relations of millions of people working together.

In the turmoil of activity that is New York City, the choice was made to center this biennial on an aspect of cultural production that links cultural pursuits: the actual production, or making. Like New York City itself, cultural fields have been in a constant flux throughout the early years of the new millennium as the modes and tools of production have become democratized, more accessible to makers of all kinds, from large-scale manufacturers to small-scale studios or one-of-a-kind makers.

The term “maker” is an inclusive one that gathers all of cultural production under one discourse. Not limited to technology or to objects, “maker” reveals the network of sometimes seemingly disperse fields of culture, from art to design, technology, nightlife, performance, cinema, food, pedagogical practices and more, into a unified continuum that exalts skill, dedication, and disciplined quality over value judgments of “high” or “low” culture.

As residents of New York City, we all play a role, as does the Museum of Arts and Design. From its beginning as the Museum of Contemporary Crafts, MAD has always strived to be an active member of the cultural community of New York City, not just as a place to see work, but as a force to help ensure that work can be made. With the launch of its biennial program, the Museum furthers this commitment as an active partner in the community’s making. The works surveyed do not form a “best of” in New York City today, but have been selected to reflect the panoply of practices made possible by new forms of production and making in the city.

The biennial form reflects a living ecosystem of activity, presented by making the galleries works in and of themselves. These environments are populated by exhibition furniture created by makers, which in turn hold up objects made by other makers, and also houses performance-based works and experiential-based processes and practices. This activity spreads out into the lobbies, theater, classrooms, interstitial spaces, director’s office, and beyond the Museum’s walls into the city itself, transforming the Museum from a simple reliquary of objects, or community center, into a living organism of sorts—a growing and adapting platform to support and celebrate the cultural production that thrives amid the hardship and glory of life in New York City.

Finally, you are an important participant within this project. Whether by visiting the galleries or participating in a live program, you engage with and are a part of the network that comprises this biennial. At this moment in time—2014, a period just after crisis, a turning point, when the effects of massive change have begun to settle, we are giving new form to the city around us. We are all makers, collectively crafting our changing world, constructing a bracingly diverse and unified future. ■



Installation views of *NYC Makers: The MAD Biennial*
TOP LEFT: Photo courtesy of Gulshan Kirat | TOP RIGHT: Photo courtesy of Benoit Pailley | CENTER LEFT: Photo courtesy of Eric Scott
CENTER RIGHT: Photo courtesy of Gulshan Kirat | BOTTOM: Photo courtesy of Butcher Walsh © Museum of Arts and Design



AN INTERVIEW WITH BENJAMIN FREDRICKSON

Benjamin Fredrickson, whose work is featured in *NYC Makers: The MAD Biennial*, uses some of the last remaining stock of black-and-white professional Polaroid film to capture fleeting moments in time. As part of his contribution to the biennial, Fredrickson regularly shoots in the galleries, creating portraits of makers, visitors and museum staff. Displayed on a regular rotation within the exhibition galleries, Fredrickson's images act as documents of the biennial and its creative community.

MAD: Polaroid film has been gradually displaced by digital processes. What compelled you to continue working in this photographic format?

FREDRICKSON: To me, the Polaroid is the perfect solution to working with film in a digital age. With this process I can use my analog photographic equipment to expose film and create a one-of-a-kind photograph in seconds, and then digitally scan it. My love of the labor that goes into the photographic process of shooting with analog equipment is what compels me to keep working with Polaroid film. As a photographer, I prefer to capture what I see and portray it in the most honest way possible, as opposed to digitally altering an image to enhance what was never there to begin with. When working with Polaroid film, I am able to do all of this. There is no retouching necessary, and its physicality is permanent: it can't be deleted from a memory card if you don't like what you see.



How did you conceive of this project for your participation in the biennial?

I have always been interested in working behind the scenes on projects. By documenting details that might otherwise be missed or overlooked, I'm able to capture and share some of the more intimate moments. For the biennial, I wanted to challenge myself as a photographer by shooting within the context of the museum exhibition space—to document all of the people that make an exhibition possible: the curatorial staff, the art handlers that install the objects, the press people who promote/review the exhibition, the artists, the security guards that work in the galleries and, of course, the audience. I wanted to capture the flux of people and the changing dynamics of the exhibition throughout its run. The idea of photographing everyone within the same context seemed especially nice, like creating a level playing field.

Did making work within the exhibition galleries change your process or the final images? If so, in what ways?

Working within the exhibition galleries most definitely changed my process. Not only was I there to document, but also to interact with my subjects: I was on display along with my process. It was a really unique and amazing experience to be able to share that in such a public way. Interacting with complete strangers was nice and is not part of my usual practice

as a portrait photographer. Additionally, it was technically challenging to work with the mixed lighting in the exhibition spaces. Since there are windows in the galleries, along with neon artworks and the standard gallery track lights it would have made shooting on color film tricky. This is why I chose black-and-white film for the project. There were so many compelling yet fleeting moments that I had to work rather quickly, which was great, as I usually spend time predetermining who my subject will be. I appreciated the spontaneity of the project. Participating in this exhibition really expanded my range as a photographer, and I am so grateful for that experience.

Were visitors surprised to learn that you were one of the 100 makers featured in the exhibition?

Yes, people were surprised, and that's what I enjoyed about it. I would ask someone looking at an artwork if I could take their portrait and then tell them that my photograph was "over there on the wall." That doesn't happen everyday. It makes me smile when I think about it. One thing I love most about being included in the biennial is that my participation challenges people's expectations of what they can encounter at a museum exhibition, and how they are able to participate in it. ■



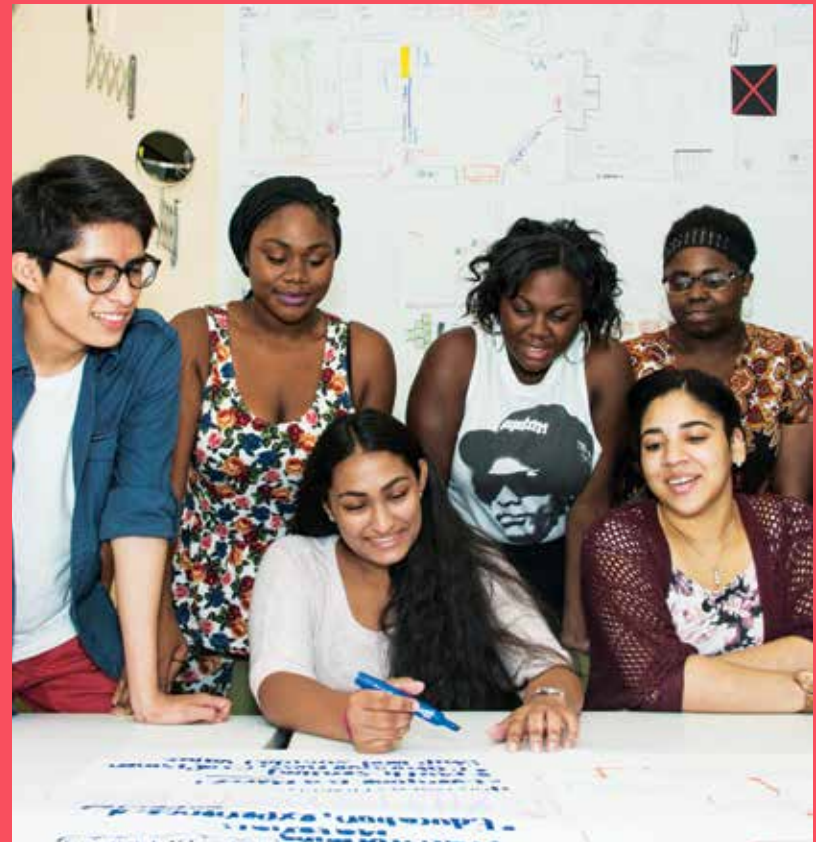
All photos by Benjamin Fredrickson



TOP:
Artslife 2014
participants

CENTER LEFT:
Artslife interns with
artist Ricardo Cid in
the MAD artist studios.

CENTER RIGHT:
Artslife students
working on
their exhibition
(re)forming education.



BOTTOM LEFT:
Artslife interns visiting
NYC Makers: The MAD Biennial.

All photos by Eric Scott



CRAFTING THE BEGINNINGS OF A CREATIVE CAREER

THE MUSEUM'S TEEN INTERNSHIP PROGRAM THRIVES
MAD's Sarah and Seth Glickenhau Education Center welcomed rising juniors and seniors from high schools across New York City for a summer-long internship.

This summer, MAD kicked off its sixth year of Artslife, the Museum's paid internship for New York City high school students. This year's participants reflected a diversity of interests and a range of high schools from all five boroughs. Considered a summer-long collaboration between youth and the Museum, the program seeks to inspire teens to consider career paths in creative fields by giving them a platform to explore these possibilities. MAD's education department designed the Artslife curriculum to supplement public school arts education and focused the program specifically on career development. For many interns, Artslife was their first opportunity to gain practical work experience in a museum setting.

With the sixth-floor Project Space as their hub, interns spent seven weeks at MAD learning about museum careers, working on collaborative projects and developing leadership skills. Interns began their time at MAD with an intensive week of training, during which they became acquainted with the Museum, its staff and one another. The remainder of the seven-week program focused on a robust schedule that included art-making, leading peer-to-peer tours of MAD's exhibitions and visiting other New York City cultural institutions, including Socrates Sculpture Park, The Noguchi Museum, Parsons The New School For Design and numerous galleries in the Chelsea arts district.

Cultivating their public speaking and leadership skills, interns facilitated group tours for visiting teens. In order to prepare for the tours, interns participated in guided gallery activities and conducted additional in-depth research, drawing from

the breadth of works on view in MAD's summer exhibition, *NYC Makers: The MAD Biennial*.

For their culminating group project, Artslife interns designed and executed an exhibition for the Museum's visitors. For this exhibition, interns were tasked with the creation of curatorial texts, wall graphics, exhibition design, a marketing and public relations plan, as well as all of the artworks on view. Assigned to teams paralleling several museum departments, interns met with their MAD staff counterparts throughout the planning process to seek advice and to learn how museum professionals execute exhibitions.

Organizing an exhibition in less than two months was a welcome challenge for the interns. Lakumi, a participating high school junior, said, "Being both the artist and the curator was tough, but manageable. The experience taught me how to thrive in a fast-paced museum environment."

On August 20, the interns welcomed family, friends and Museum staff to their final presentations and exhibition opening. Providing glimpses into their shared experiences, each intern reflected on the impact of a summer spent at MAD. Many interns spoke about their newly acquired communication skills, while others talked about working collaboratively for the first time in a professional environment. The event wrapped up with a tour of their exhibition, *(re)forming education*, which examines the challenges students face as part of the New York City school system. On view through October 5, 2014, the exhibition features sculpture, collage and even an interactive work. ■

VISIT MAD'S WEBSITE TO LEARN MORE ABOUT ARTSLIFE AND READ BIOGRAPHIES OF ITS 2014 PARTICIPANTS. APPLICATIONS FOR ARTSLIFE 2015 ARE DUE ON APRIL 23, 2015.

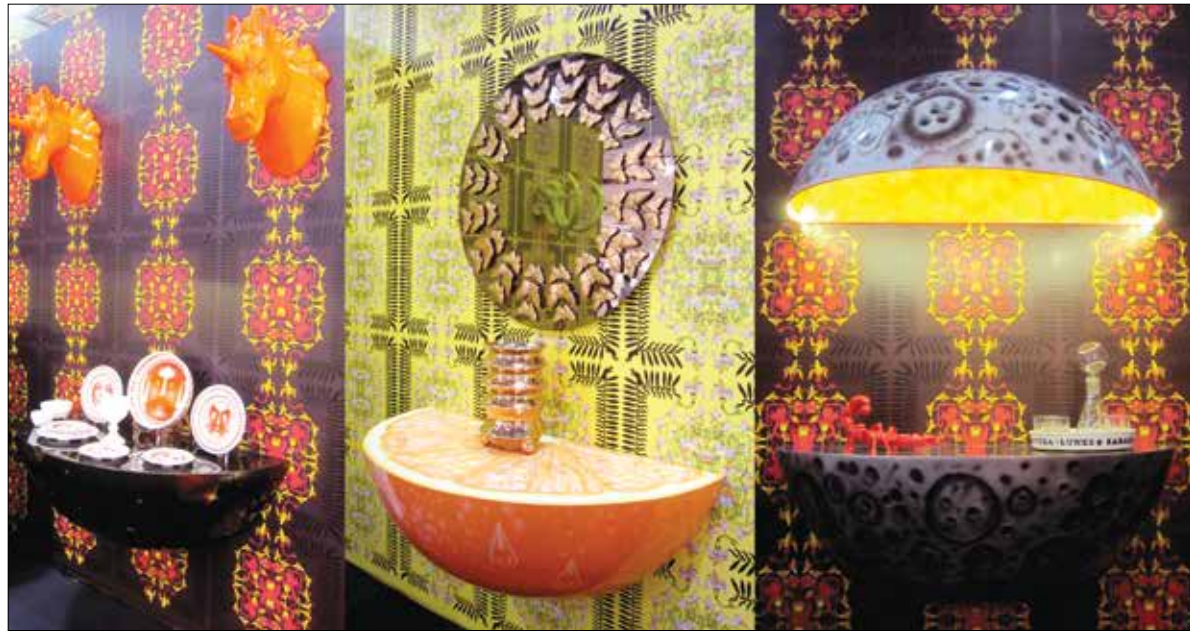
NEW TERRITORIES IN DESIGN, CRAFT AND ART IN LATIN AMERICA

A report from the field by Lowery Stokes Sims



Lucía Cuba
Artículo 6, from the series *Artículo 6: Narratives of Gender, Strength and Politics*, 2012-2014
 Cotton canvas, thread, digital printing, hand & machine sewing
 Courtesy of Lucía Cuba
 Photo by Erasmo Wong Seoane

TOP:
DFC
Casual Dinnerware, 2013;
Orange Crush Fiberglass Wall Console, 2013;
Rosario Mirror, 2013
Installation view at
ICFF New York, 2013
Courtesy of DFC
Photo by David Franco



BOTTOM LEFT:
Design da Gema
Stray Bullet Chair, 2011
Polypropylene
monobloc chair,
stainless steel eyelets
Courtesy of
Design da Gema
Photo by David Elia



CENTER RIGHT:
Studio Swine
Cactus Light, 2012
Pine offcuts, bottle
bulbs, LED light, brass
fittings, fabric cable
Courtesy of Colectivo
Amor de Madre
Photo by Studio Swine



BOTTOM RIGHT:
Rodrigo Almeida
Hammock, 2013
Hand-made cotton
fabric, perforated
leather
Courtesy of
Rodrigo Almeida
Photo by
Studio Rodrigo Almeida



In 2013, Italian designer Gaetano Pesce observed that transcending the parochial notions of the genres of art, craft and design in contemporary creative practice created a “new territory.”

His remarks inspired the title of this exhibition of contemporary designers and artists in Latin America who are finding myriad intersections among these genres in their practices. The exhibition *New Territories: Laboratories for Design, Craft and Art in Latin America* (on view at MAD from November 4, 2014 through February 22, 2015) examines how Latin American makers not only follow multiple directions in their careers and across genres, but also form strong alliances to “outlier” communities such as traditional folk artists, indigenous craftspersons and small artisan operations. It also demonstrates how they are expanding their creative repertoires by drawing on their national heritages and cultural legacies, and engaging contemporary global trends in design and artistic expression.

New Territories focuses on various urban hubs throughout Latin America and is organized on the model of the biome—a nexus of communities governed, in this case, not by climate but by culture. The cities and their themes featured in *New Territories* include Mexico City and Oaxaca, Mexico (moving craft into the future through collaborations with artists and designers); Caracas, Venezuela (conversations with artistic legacies); São Paulo and Rio de Janeiro, Brazil (upcycling and repurposing objects); Santiago, Chile and Buenos Aires, Argentina (cultivating collectivity and experimentation in design and craft); San Salvador, El Salvador and San Juan, Puerto Rico (developing new markets for design); and Havana, Cuba (navigating personal and civic space). The model of the

biome allows the exhibition to examine creative conversations that are occurring from one center to another, from one region to another, across the continent and then globally. Within this model the catalytic role of individual designers, craftspersons and artists all over Latin America can be revealed as well as their deployment of inventive and bold strategies to develop local and global markets for their production.

As noted by Director Glenn Adamson in his Director’s Foreword for the exhibition catalogue, in staging *New Territories*, we at the Museum of Arts and Design knowingly reflect on the complex history of what is known as Latin America. What we hope to communicate are the varied and, at times, contradictory manifestations that convey a sense of Latin American-ness in the arts, and are grateful to have multiple points of view on this issue expressed in the essays by Mari Carmen Ramírez, Jorge Rivas-Pérez and Antonio Sánchez Gómez. At the same time, the specifics of creative practices in countries such as Mexico, Argentina, Paraguay, Cuba, Venezuela and Brazil are detailed in texts by Ana Elena Mallet, Magdalena Grüneisen, Adriana Kertzer, Blanca Serrano Ortiz, Gabriela Rangel, Marcella Echavarría and Nessia Leonzini Pope with Fabiana Lopes. By including these different perspectives, *New Territories* not only embraces the contradictions and controversies over the designation “Latin America” but, above all, demonstrates that contemporary designers are forging personal and working relationships that cross borders as they search for ways to be meaningful in the pursuit of their work. ■

TOM JOYCE

INTERVIEWED BY LOWERY STOKES SIMS

STOKES SIMS: The suite of sculptures, *Two to One*, that you created for MAD has been installed and has been received well by the public. It has taken a number of years to arrive at this point. Tell us about how the commission came about and how you approached its resolution.

JOYCE: Former chief curator David McFadden, during a visit to my Santa Fe studio in 2007, saw a pair of sculptures titled, *Two to One*, and suggested commissioning a cluster of them for the new location of MAD that would open in 2008. We discussed placing seven sculptures in a meandering pattern on the sidewalk beneath the shade of newly planted trees on the Broadway side of the Museum. Because the sculptures appear soft and clay-like to touch, we felt they would be inviting to pedestrians while en route. We also wanted to create a condition where walkers could slow down, sit awhile and contemplate the latest additions to the neighborhood, both the Museum and this public art installation.

It took several years to secure funding and several more to move the proposal through the NYC Department of Transportation's engineering review and the NYC Design Commission before permits were issued to permanently place this constellation of 20,000 pounds of stainless steel on top of the subway tunnels beneath the site.

How should we calibrate our reception of this work both as sculpture and as seating?

Though the sculptures can indeed function as benches, I wanted these pieces, positioned at the base of the Museum of Arts and Design, to inhabit multiple worlds, dissolving the often perceived polarity between design and art practices. In my world, there is no separation between these two activities—nor in growing a garden, preparing a meal, taking a walk or writing a letter—intention is all that distinguishes an object's role in both public and private life. Whether the intention succeeds is another matter entirely.

Kathleen Whitney also referred to ideas of "concealment" and "revelation" in your work as you create artful encounters of elements as different as metal, sand, soil, etc., particularly in the memorial projects you have created. Are these terms applicable to the material composition of *Two to One* in such a way that it would enhance our understanding of the individual elements?

There are two conceptual points of reference I consider important when I choose to make sculpture from iron. First, to reflect the necessity of iron in our blood, the oxygenating residue that recalls the symbiotic relationship between the very first life form, a blue-green algae called cyanobacteria, that over 2 billion years ago began feeding on iron sulfide in the sea and produced oxygen as a byproduct, allowing for life as we know it to thrive. And secondly, that all of the 14 chunks of iron that make up the seven pairs in this cluster are forged from industrially manufactured remnants, retrieved directly by me from "parent" material as "offspring" of a mechanical component now operating somewhere in the world. Collectively, these fragments represent an astonishing story and yet are all but invisible to the eyes of those who encounter them.

These sculptures are part of a continuing body of work, forged in collaboration with industrial blacksmiths that allow a privileged access to a lineage of making of which I am inextricably a part of.

As you know the installation of *Two to One* coincides with the inauguration of NYC Makers: The MAD Biennial, which celebrates dedicated, skilled makers. You call yourself a sculptor trained as a blacksmith and continue to affirm your affinity with that profession. What does that mean to you within the context of a contemporary culture of making?

As a sculptor, initially trained in my youth as a blacksmith, I feel an acute sense of responsibility for the role blacksmiths continue to play in our world, both positive and negative.

In the factory where I forge these pieces, 250,000,000 pounds of iron, copper, aluminum, titanium and other unique alloys are forged each month, representing a staggering array of different items designed and developed for specific, often highly classified uses around the world. Whether it is chamber forgings for rocket propulsion systems, main shafts for ore mining crushers, turbine blades for nuclear power plants, drill heads for offshore drilling rigs, rudders for aircraft carriers, worm gears for hydroelectric dams or wheels for the Mars Rover (to mention but a few examples), each carries with it the potential for probing and investigation in my work.

What interests me about iron is the fact that it is rarely ever retired and perpetually finds new purpose because of its versatility—as a result, iron inherits over time a complex form of DNA-like properties accrued from its prior use.

What is the current project you are working on studio-wise?

Beyond a steady stream of new sculptures and drawings underway in the studio, I'm currently finishing a body of cast iron sculptures made during a recent four-month residency sponsored by the John Michael Kohler Art/Industry program in Wisconsin.

I've just finished designing a group of six forged iron sculptures for the Santa Fe Botanical Garden that incorporates 36 individual elements, scaled geometrically proportional to a microscopic view of pollen grains taken from New Mexico's three subsistence crops: squash, corn and beans. And next month, I will begin work on a cast iron and stainless steel sculpture to be installed in July 2015, in front of the new Mint Museum of Art in Charlotte, North Carolina. ■



Two to One is a gift from Mr. Barrett Toan and Ms. Paula O'Brien, in Memory of Winthrop A. Toan. All photos by Eric Scott except for top left, which is courtesy of Tom Scott

A YEAR OF EXCLUSIVE ACCESS,

BEHIND THE SCENES TOURS AND SPECIAL DAY TRIPS FOR MAD MEMBERS



We are delighted to now offer our Friends level members and above dedicated curator-led exhibition walk-throughs, designed to directly connect members with MAD's curatorial staff.

This year Contributing members and above were treated to private tours of *Out of Hand: Materializing the Postdigital* with Marcia Docter Curator Ron Labaco; *Re: Collection* with Chief Curator Emeritus David McFadden; *Multiple Exposures: Jewelry and Photography* with Curator of Jewelry Ursula Ilse-Neuman; and *NYC Makers: The MAD Biennial* with Director of Public Programs and Exhibition Curator Jake Yuzna.



From tours of special exhibitions and visits to museums and galleries to private tours of artists' studios, members received exclusive, behind-the-scenes access to emerging artists, designers and new trends during special member day trips. Highlights for the year included an overnight trip to Baltimore, MD with Chief Curator Lowery Stokes Sims to visit artist Joyce J. Scott, the Walters Art Gallery and the American Visionary Art Museum. We also hosted a visit to New Haven, CT with MAD's Director Glenn Adamson to tour the galleries at his alma mater Yale University. Two inspiring day trips were conceived around *NYC Makers* with visits to Brooklyn and Manhattan-based makers UM Projects, Situ Studio, Steven and William Ladd and Miriam Ellner, to name a few. We are looking forward to a full day of discoveries in the Hudson Valley on October 23. For more information, email membership@madmuseum.org.

Circle members enjoy exclusive events that include private museum tours; up-close and personal interaction with artists, curators and art collectors; and cultural travel opportunities. This past season, Circle members were treated to private

visits to the studios of artists Barry X Ball and Roxy Paine, featured in *Out of Hand*, and to Fort Standard, the studio of Gregory Buntain and Ian Collings, featured in *NYC Makers*. ■



SUPPORT MAD'S ANNUAL FUND
Vital to the success of any museum is the support of its members. Your gift is essential: It makes it possible for MAD to present new and exciting special exhibitions, to provide extraordinary educational programs and to preserve our growing collection for generations to come.

Each gift. Any amount.
IMAGINE WHAT WE CAN DO TOGETHER!

TOP LEFT: Visit to the Ladd Brothers' studio, Photo by Eric Scott | TOP RIGHT: Visit to Miriam Ellner's studio, Photo by Eric Scott
 BOTTOM LEFT: Visit with Joyce J. Scott, Photo courtesy of MAD | TOP RIGHT: Curator-led tour of *Re: Collection*, Photo by Eric Scott



THE STORE AT MAD

continues to be a thrilling first stop and return destination for our museum visitors, New Yorkers and international tourists alike.



Johnathan Kroeger, who hand pours each of his American-grown soy wax candle with high-quality fragrance and essential oils.

Stay tuned this winter for jewelry by Latin American designers in connection with the upcoming exhibition *New Territories*—just in time for the holiday season! ■

Summer season highlights included a delightful evening and very successful trunk show with jewelry designer Joan Goodman, the creative force and energy behind PONO; as well as an entire *NYC Makers*-themed lineup of new objects. These ranged from the gorgeous Ligne Vase series of contemporary and one-of-a-kind hand-blown vessels by New York artist Lorin Silverman to the colorfully painted, faceted oak building blocks by designers Gregory Buntain and Ian Collings of Fort Standard. For *NYC Makers*, the Store developed private label candies in partnership

with artisan candy maker Papabubble, and for the first time, collaborated with MAD's Lead Designer Peter Kaplan to produce a dedicated—and nearly sold out!—exhibition tote that features a detail of Jason Polan's *Every Person in New York* drawing.

This fall, the Store has a lot planned with in-store events, maker collaborations, exclusive new items and trunk shows for MAD members and loyal Store fans. Also ahead is an exciting candle-making demonstration and trunk show with Brooklyn-based founder of the 'Good Candle' studio,



TOP:
 The Store at MAD
 CENTER LEFT:
NYC Makers tote with illustration by Jason Pollan
 Photo courtesy of MAD
 CENTER RIGHT:
 Lavender candle from 'Good Candle' studio, by Johnathan Kroeger
 Photo courtesy of the artist
 BOTTOM RIGHT:
 Ligne Vase collection by Lorin Silverman
 Photo courtesy of MAD

nyc makers

- 1 Barry Friedman and Pat Pastor
- 2 Barbara Tober, Linda Buckley, John Loring and MAD Director Glenn Adamson
- 3 Artist Carlos Benaim and guest
- 4 Artist Miriam Ellner and Wiley Kidd
- 5 Designer Rafael de Cárdenas and Stanley Zabar



multiple exposures

- 1 Curator Ursula Ilse-Neuman and MAD Director Glenn Adamson
- 2 Artist Wafaa Bilal, Tess Sol Schwab and Rupert Deese
- 3 Curator Ursula Ilse-Neuman, Suzanne Ramljak, Lyle Rexer, Bettina Speckner, Robert Ebendorf and Lauren Kalman
- 4 Jeweler Kara Ross
- 5 Damon Crain, Marsy Mittlemann, John Eason and Tucker Robbins



re: collection

- 1 Chief Curator Emeritus David McFadden
- 2 Luisa LaViola, Mike De Paola, and Barbara Shuster
- 3 Chief Curator Emeritus David McFadden, and Artist Judy Chicago
- 4 Jerome and Simona Chazen
- 5 MAD Director Glenn Adamson, Chris Jones, and Artist Richard Estes



visionaries

- 1 Nan Laitman
- 2 Lewis and Laura Kruger, Sybil and David Yurman
- 3 Dror and Davina Benshetrit
- 4 Sybil and David Yurman
- 5 Rick Kinsel, David Yurman, Wilfried Vancaen, Hilda Ingelaera, Barbara Tober, Frank Stella and Sybil Yurman
- 6 Leonard and Jane Korman and MAD Director Glenn Adamson
- 7 Frank Stella and Wilfried Vancaen



young patrons ball

- 1 Vanessa Traina Snow, Max Snow, Scott Campbell and Lake Bell
- 2 Bettina Prentice and Peter McGough
- 3 Chloe Malle, Lauren Santo Domingo and Hayley Bloomingdale
- 4 Lisa Salzer, Marlon Taylor-Wiles and Lesley M.M. Blume
- 5 Allegra LaViola
- 6 Suzy Malick and Mike De Paola
- 7 Karla Martinez, Gilles Mendel and Linda Fargo



new board members



DROR BENSHETRIT
DESIGNER, DROR, NEW YORK

Dror Benshetrit leads an idea-driven design practice specializing in innovative architectural designs, products and installations. Dror partners with top-tier companies, developers and institutions including Alessi, Bentley, Cappellini, Yigal Azrouël, Puma, Shvo, Target and Tumi. Benshetrit received his education at the Eindhoven Design Academy in Holland. Dror lectures locally and abroad, most recently at the University of Pennsylvania's School of Design, the University of Nebraska, and the Wolfsonian Museum. He was the selected winner of the GE Plastics Competition "Merging Boundaries" (2001) and is the recipient of the iF Product Design Award (2006), the Good Design Award (2008, 2010) and the Red Dot Award (2012). His work is included in the permanent collections of major museums in North America, Europe and the Middle East.



MIKE DE PAOLA
MIKEDP VENTURES

Mike De Paola is an avid collector of modern and contemporary fine art, photographs, sculpture, drawings and design. De Paola worked on Wall Street with JP Morgan, and since 2001, when he founded MIKEDP Ventures, has founded and managed over a dozen companies in music, entertainment, real estate and lifestyle. He was a Co-Executive Producer of the McDermott & McGough short film "Mean to Me" and earned a Platinum Record, through his company Planetary Records, for Hurricane Bell's single "Monsters." De Paola also sits on the Painting and Sculpture Committee at the Whitney Museum of American Art and is on the Art Advisory Board of ArtWalk, supporting the Coalition for the Homeless. Mike De Paola earned his MBA at the Anderson School at UCLA, where he currently serves on the Board of Advisors at the Price Center for Entrepreneurial Studies.



MARIAN C. BURKE
PHILANTHROPIST

Marian Culbertson Burke is a philanthropist, collector, author, and arts connoisseur. Burke collects contemporary art, crafts, and design, and is a patron to many arts and cultural organizations. She is a trustee of the F.M. Kirby Episcopal House, former trustee of the Oldfield School, former Governor of the Misquamicut Club, and former President of the Watch Hill Library and Improvement Society. She co-authored *A Penny for Your Thoughts* (2009), which references the history of 19th and 20th century tourism in Watch Hill, RI. She also worked for many years at Sotheby's Jewelry Department and Client Services, Gulliver's Travels in Greenwich and First National Bank of Boston.



ELLEN TAUBMAN
INDEPENDENT CURATOR

Ellen Taubman has over 35 years of experience working in the field of Indigenous arts, with a combined expertise in both curatorial practice and the art market. Most recently she was the Guest Curator for the acclaimed exhibition series on contemporary Native Art entitled: *Changing Hands: Art Without Reservation, Parts 1-3* organized with a focus on the most cutting edge artwork created by Native North American and Inuit artists working throughout the United States and Canada. Spanning more than a decade from 2002-2014, each of the three landmark exhibitions traveled extensively and was viewed by many across the nation. Previously, Taubman was a Vice President of Sotheby's, senior specialist, and Head of the American Indian, African and Oceanic art department for 25 years. She has also served as an independent curator to both museums and private collectors, lectured extensively throughout the United States, and has contributed to numerous publications in her fields of interest. She graduated with a BA in Art History from City College of New York and is the wife of trustee Bill Taubman.

The Museum of Arts and Design's Board of Trustees and staff extend our deepest thanks to the generous individuals, foundations, corporations, and government agencies who have made contributions to support the Museum's collections exhibitions, education and public programs.

The major donors listed below reflect gifts received between January 2013 and August 2014. If you have a question about your listing or would like information on ways to support MAD, contact megan.skidmore@madmuseum.org or call 212-299-7731.

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maya romanoff (1941–2014)

Maya Romanoff was a design innovator in the field of wall coverings and surfacing materials. Artist, inventor and chief creative officer, he established the Maya Romanoff Corporation in 1969 with a vision to combine ancient artistic techniques with the latest production technology. His work in couture houses spurred his interest in textile design and the influence of the '60s counterculture led Romanoff to create fabrics that brought the technique of tie-dye into the realm of couture. Some of his most acclaimed projects have showcased fabrics as fluid works of art, most notably: his works for the

Museum of Contemporary Crafts' exhibition, *Fabric Vibrations* (1972), *Bess' Sunrise* (1986), the draping of the *Chicago Sun-Times* building; and the design of the shimmering main stage curtain for the *Harris Theater for Music and Dance* at Chicago's Millennium Park. Diagnosed with Parkinson's disease in 1991, Romanoff continued to grow the company in partnership with his wife Joyce and family. The company's distinguished roster of clients includes Nobu, the Academy Awards, Tiffany & Co, Playboy, Boucheron, Walt Disney, Harrod's and the Museum of Arts and Design, among many others. He was named a MAD Visionary in 2012.



harvey littleton (1922–2013)

Harvey Littleton began his career as a potter, studying under Maija Grotell at the Cranbrook Academy of Art, where he developed an approach balancing technical research with sculptural experimentation, a combination that would be a hallmark throughout his career. These interests united in his contributions to the modern studio glass movement, which he helped to found in 1962 at a workshop held in Toledo, OH. Littleton grew up in Corning, NY, where his father was the head of Research and Development for the major glassworks. This family connection gave him a deep understanding of the materials, tools and furnaces requisite to work with hot glass, which he helped make available to individual makers and small teams. Prior to the Toledo workshop, glass making

in America was an entirely industrial process; afterwards, a generation of craft artists embraced the possibilities of a medium for the first time. Throughout his career, Littleton constantly encouraged innovation and explored new formal languages, dedicating his career to promoting the use of glass as a medium for sculptural expression. Littleton taught at the University of Wisconsin-Madison for most of his career. In 1977, when he retired from teaching, he moved to Spruce Pine, NC to focus on working as an independent artist, where he lived until his death. Littleton's work is included in the collections of museums nationally and internationally, including the Museum of Arts and Design.

massimo vignelli (1931-2014)

Massimo Vignelli was an international design icon whose work includes graphic and corporate identity programs, publication designs, architectural graphics, and exhibition, interior, furniture and consumer product designs. His design philosophy was deceptively simple: "I like design to be semantically correct, syntactically consistent, and pragmatically understandable. I like it to be visually powerful, intellectually elegant, and above all timeless." He was born in Milan and studied architecture there and in Venice. Throughout his career he worked firmly within the Modernist tradition, focusing on simplicity through the use of basic geometric forms in all his work. From 1957 to 1960, he visited the US on a fellowship, and returned to New York in 1966 to start the New York branch of a new company,

Unimark International, which quickly became one of the largest design firms in the world. Unimark went on to design many of the world's most recognizable corporate identities, including that of American Airlines and the iconic signage for the New York City subway. In 1971, with his wife, Lella, Vignelli founded Vignelli Associates. He has been widely published and has exhibited his work internationally. He is included in numerous museum collections, including The Museum of Modern Art, The Metropolitan Museum of Art, the Brooklyn Museum, and the Cooper Hewitt, Smithsonian Design Museum in New York; the Musée des Arts Décoratifs de Montréal; and Die Neue Sammlung in Munich, among others. He was recognized as a MAD Visionary in 2004.



loot MAD ABOUT JEWELRY October 6–10, 2014

This October, MAD presents its annual exhibition and sale featuring a broad cross-section of designs from emerging and acclaimed international jewelry artists. Now in its 14th edition, *LOOT* has become a platform for new trends and innovations in studio and art jewelry across the globe, as well as the ultimate pop-up shop for contemporary artist-made jewelry, where collectors and jewelry enthusiasts have the rare opportunity to meet and acquire pieces directly from some of the most skilled creators in the field.

LOOT is in keeping with the long-standing commitment of the Museum of Arts and Design to present jewelry as an art form. MAD is the only American museum to possess a gallery dedicated to the display of rotating jewelry exhibitions as well as its own collection of contemporary and modern studio and art jewelry.

LOOT 2014 is made possible through the generous support of Barbara Tober, Chairman Emerita and Chairman of the International Council at the Museum of Arts and Design; Silver Institute| Silver Promotion Service; and Carnegie. Opening event sponsored by the Consulate General of Argentina in New York. Travel generously supported by KLM Royal Dutch Airlines.

Proceeds from *LOOT: MAD About Jewelry* benefit the Museum's exhibitions and education programs. For information contact Rebekka Grossman (rebekka.grossman@madmuseum.org).



special event rentals

Guests are dazzled when they visit our premier event space and experience the floor-to-ceiling views of Columbus Circle and Central Park. The space is privately located on the seventh floor and offers a versatile venue for cocktail receptions, seated dinners or special installations. The ground level Barbara Tober Grand Atrium is also available for rentals, as is our glamorous mid-century Modern theater on the lower level, with seating for 143 and technical capacities for Blu-Ray, DVD, 35mm projection, digital, laptop and auxiliary inputs with Dolby surround sound. Additionally one may use MAD's ceramic and glass façade for video projections.

MAD helps create singular events for all guests, offering catering through Ark Restaurants, which manages the much-acclaimed Robert Restaurant at MAD.

For additional information, or to schedule a site visit, contact Stephanie Lang (stephanie.lang@madmuseum.org) or Rebekka Grossman (rebekka.grossman@madmuseum.org).

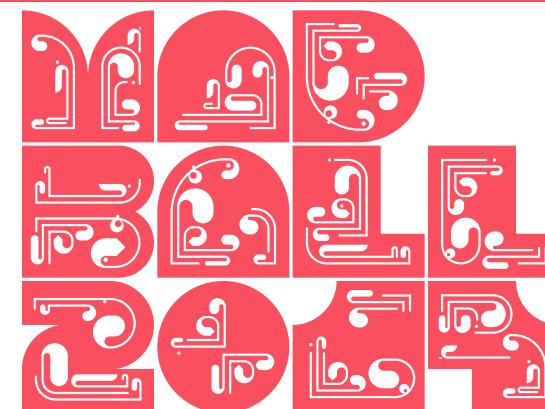
mad ball

Tuesday, November 11, 2014, Pier Sixty at Chelsea Piers

Honoring:
Michael Aram, artist
Richard Dupont, artist
Barry Friedman, collector and gallerist
Ligne Roset, French design house

6:30PM: Cocktails / Silent Auction / Maker Demonstrations
7:30PM: Dinner / Live Entertainment / Awards Presentation
Festive Attire

For additional information contact Stephanie Lang (stephanie.lang@madmuseum.org)





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from Oxide Pottery

the
store at MAD

mon.-wed. and sat. 10am-7pm, thurs.-fri. 10am-9pm, sun. 10am-6pm, 212.299.7700, madmuseum.org