

VIEWS

museum of arts and design

FALL BULLETIN 2011



*Crafting Modernism: The story of MAD
and postwar American aesthetic culture*

Dear Friends,

It's hard to believe, but this September 27th will be the third anniversary of our opening at 2 Columbus Circle. Now that all the hoopla is over, we're finally beginning to feel like we've arrived—at last a fixture in the cultural landscape of New York. (It takes a good long while. We first opened our doors as the Museum of Contemporary Crafts on September 20, 1956. That was 55 years ago! *Crafting Modernism: Midcentury American Art and Design*, which opens on October 12, is as much a story of the evolution of this museum as it is of American postwar aesthetic culture.) After our recent change of address, we celebrated all kinds of milestones with fanfare: Exhibits like *Second Lives* and *Read My Pins* drew record crowds; our MADcrush evenings made us a hit with the young and thirsty; The Store became a shopping destination practically overnight.

But more gratifying have been the quieter achievements. Seats to the round tables we host at the opening of major exhibitions, with featured artists, select press, and hand-picked experts discoursing on a topic pertaining to the exhibit, have become much sought-after invitations among the press. This spring, for instance, a group of distinguished art and science writers joined *Otherworldly* artists—Amy Bennett, Joe Fig, Lori Nix, and Liliana Porter—and Harvard neurobiologist Margaret Livingstone, author of “Vision and Art: The Biology of Seeing,” and the Director of NYU's Institute for the Humanities Lawrence Weschler, distinguished for his works of creative non-fiction, in a conversation about how the viewing of artist-made worlds heightens our awareness of the real. The talk was fascinating. Which is why we've decided to no longer keep these heady chats as private press perks, but to videotape them for public viewing. Stay tuned for web postings.

If you're already hungry for a sampling of this kind of choice discourse, come to the talk “Constructed Images: The Intersection of Sculpture and Photography,” on Saturday afternoon, September 17, in the MAD Theater. *Otherworldly* artists Thomas Doyle and Lori Nix will discuss the blurring of artistic practices with artist Oliver Herring and art writers Edward M. Gómez and Shelley Rice. Moderating the panel, produced in partnership with the International Sculpture Center and *Sculpture* magazine, will be Barbara MacAdams, the deputy editor of *ARTnews*.

We have a number of interesting new alliances coming up this fall. During New York Fashion Week, we're teaming with media partners *Vanity Fair* and the Film Society of Lincoln Center, and corporate sponsors L'Oreal and BMW, to present Fashion on Film, a series of cult flicks, like William Klein's 1966 indie classic “Qui êtes-vous, Polly Magoo?” Style authority and window dresser extraordinaire, Simon Doonan, will host. In October, we'll join with furniture maker Bernhard Design to show *Tools at School* in the Seth Glickenhau Education Center, an exhibit of classroom furniture designed and produced by 8th graders at The School at Columbia University in collaboration with Bernhardt and the design firm Aruliden. The smarts and invention of these young people will astonish you.

As the cultural partner of World Design Capital Helsinki 2012, we'll also be hosting a press breakfast in October to announce upcoming New York events in celebration of Finland's designation. Plan on seeing Finnish Design programming at the Museum in May during the International Contemporary Furniture Fair. Next spring you will also be able to check out our exhibit of the finalists from *Design for the Real World Redux*, an international competition we co-sponsored with the University of Applied Arts, Vienna and the Austrian Cultural Forum New York.

Since its beginnings, MAD has been global in scope. Which is why we're gladdened that so many foreign institutions continue to look to us to be their showcase in New York. Note the exhibition *Korean Eye: Energy and Matter* opening November 1. Meanwhile, while we have no plans to build global outposts, we are expanding our physical reach—and promoting our vision—through The Store, which opens a satellite shop next month at The Mall at Short Hills, in New Jersey. We may have finally arrived, but we're also just getting started.

Holly Hotchner
Nanette L. Laitman Director



Holly Hotchner
Nanette L. Laitman Director

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The Museum of Arts and Design, in addition to major financial assistance from its Board of Trustees, receives operating funds from many dedicated supporters. Major support for the Museum's exhibitions, educational and outreach programs, and general operations is provided by public funds from the Institute of Museum and Library Services, an independent federal agency that grows and sustains a "Nation of Learners;" the National Endowment for the Arts; the New York State Council on the Arts, a State Agency; Mayor Michael R. Bloomberg, Commissioner Kate D. Levin, and the New York City Department of Cultural Affairs, in partnership with the New York City Council; City Council Speaker Christine C. Quinn, Councilmembers Gale A. Brewer, Jessica S. Lappin, and James G. Van Bramer, and the Manhattan Delegation of the Council; and Manhattan Borough President Scott M. Stringer.

The Museum's Thursday evening Pay-What-You-Wish program is underwritten by the Newman's Own Foundation.

Current and upcoming exhibitions are supported by Basil Alkazzi; American Express; the Andy Warhol Foundation for the Visual Arts; Bloomberg; BMW; the Consulate General of The Netherlands in New York; The Craft Research Fund, a project of the Center for Craft, Creativity and Design at the University of North Carolina; the Friends of Global Africa; The Murray and Helen Gruber Fund; The Henry Luce Foundation, Inc.; HSBC Bank USA, N.A.; The Karma Foundation; The Mondriaan Foundation, Amsterdam; the Robert Sterling Clark Foundation, Inc.; The Rockefeller Foundation; the Smithsonian National Museum of the American Indian Indigenous Contemporary Arts Program; Susan Steinhauer and Daniel Greenberg; Swarovski; the Terra Foundation for American Art; the Windgate Charitable Foundation; and the Inner Circle, Collectors Circle, and Curators Circle, the Museum's leadership support groups. MADprojects exhibitions are made possible in part by the Newman's Own Foundation and the Museum's Design Council. The ongoing Art Encounters installation project is made possible by Benjamin Moore & Co.

Acquisitions to the Museum's permanent collection are made possible in part through the generosity of the Board of Trustees; private and anonymous donors; and the Museum's Collections Committee. The restoration of Robert Arneson's Alice House Wall was made possible by a generous grant from The Henry Luce Foundation, Inc.

The Charles Bronfman International Curatorship Program, focusing on contemporary global developments in art, craft, and design, has been generously funded by The Andrea and Charles Bronfman Fund.

The Museum's educational programs are made possible through the generosity of the Leona M. and Harry B. Helmsley Charitable Trust. Ongoing support is provided by the William Randolph Hearst Endowment Fund for Education and Outreach Programs. Additional support is provided by the

Museum's Board of Trustees and the Central Park Conservancy; the Chazen Foundation; Chubb Insurance Group; The Glickenhau Foundation; the William and Mildred Lasdon Foundation; The New York Community Trust; Newman's Own Foundation; The Seth Sprague Educational and Charitable Foundation; the Laurie M. Tisch Illumination Fund; the Barbara and Donald Tober Foundation; private and anonymous donors; and the Museum's corporate members. MADlab: Arts Access is made possible by the Fondation d'entreprise Hermès, with additional support from HSBC Bank USA, N.A., and the Keith Haring Foundation. Programming in the Museum's Open Studios is made possible in part by the Helena Rubinstein Foundation.

Important funds for the Museum's ongoing operations are provided by the Museum's members and Acorn Hill Foundation, Inc.; AG Foundation; Frances Alexander Foundation; Adrian and Jessie Archbold Charitable Trust; The Arkin Family Foundation; Maria and The Honorable Diego E. Arria; Bloomberg; BNP Paribas; The Brown Foundation; George Bouri; Matthew and Carolyn Bucksbaum Family Foundation; Carnegie Corporation of New York; The Carson Family Charitable Trust; The Chazen Foundation; Chilewich Sultan LLC; Michele and Martin Cohen; The Herbert and Junia Doan Foundation; the Dobkin Family Foundation; Marcia and Alan Docter; Renaud Dutreil; Elizabeth Arden; The Estée Lauder Companies Inc.; The Ferriday Fund Charitable Trust; The Honorable C. Virginia Fields; Carolee Friedlander; Kris Fuchs; The Glickenhau Foundation; Goldman, Sachs & Co.; Sandra and Louis Grotta; The Irving Harris Foundation; Edwin B. Hathaway; Henry Luce Foundation, Inc.; William Talbott Hillman Foundation; Lois U. and Dirk Jecklin; Linda E. Johnson; Ann Kaplan and Robert Fippinger; The J.M. Kaplan Fund; J. Jeffrey Kauffman; F.M. Kirby Foundation, Inc.; Eli Klein Fine Art; Johnna and Fred Kleisner; The Jane and Leonard Korman Family Foundation; Laura and Lewis Kruger; The William and Mildred Lasdon Foundation; The Levitt Foundation; Lion Brand Yarn; Liz Claiborne, Inc.; Maharam; Cynthia and Jeffrey Manocherian; Material ConneXion; Maya Romanoff; MMPI; The Ambrose Monell Foundation; Robert Lee Morris; Nelson Air Corp.; Newman's Own; Northern Trust; Ogilvy & Mather; Oldcastle Building Envelope; The Peco Foundation; Pratt Institute; The Jack A. and Aviva Robinson Family Support Foundation; Joel M. Rosenthal; The Evelyn Sharp Foundation; Barbara Karp Shuster; The Franz W. Sichel Foundation; The Ruth and Jerome Siegel Foundation; Klara and Larry Silverstein; Steelcase, Inc.; Sugar Foods Corporation; Angela Sun; Suzanne Tick, Inc.; Swarovski; The Taubman Company; Tiffany & Co.; Time Warner, Inc.; Barbara and Donald Tober Foundation; Miles Young; and many other generous private and anonymous donors.

Ogilvy Worldwide is the Museum's branding partner in its marketing and membership efforts.

Cover: LEE KRASNER. *Mosaic Table*, 1947. Mixed media, including broken glass, Keys, coins, ceramic, pebbles cement, iron wagon wheel, and steel; 21 ¾ x 46 ¾ in. Private collection, courtesy of Michael Rosenfeld Gallery, New York, NY. Photo: Pollock-Krasner Foundation/Artists Rights Society (ARS), New York.

Right: RICHARD POUSETTE-DART. *Forms: Transcendental*, 1950 (detail). Gouache on panel, 24 x 19 ½ in. The Simona and Jerome Chazen Collection. Photo: Estate of Richard Pousette-Dart/Artists Rights Society (ARS), New York.

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[LAST CHANCE]



Otherworldly: Optical Delusions and Small Realities Through September 18, 2011

Miniature fantastic worlds built by 37 contemporary artists exploring and expanding upon the diorama as an art form through sculpture, painting, photography—and snowglobes.

Otherworldly: Optical Delusions and Small Realities is made possible by the National Endowment for the Arts, with additional support from the Cultural Services of the Québec Government Office in New York and the Collectors Circle, a leadership Museum support group.



Charles Simonds' *Dwelling*, 2011 (located in the MAD lobby) is made possible by the Collections Committee, Mimi Livingston, and Stephen and Pamela Hootkin.

Charles Simonds' *Dwelling*, 2011 (located at 1790 Broadway) is made possible by 1790 Broadway Associates LLC.

LILIANA PORTER. *Man with Axe*, 2011 (detail). Painted resin figurine, porcelain, metal, paper, cardboard, glass, wood, plastic; 10 x 60 x 96 in. Photo courtesy of the artist.

[ON VIEW]



Stephen Burks | Are You A Hybrid?

Through October 2, 2011

This vibrant exhibition, organized by Stephen Burks, looks at how modern and contemporary artists and designers have set global trends and promoted a pluralistic vision of design.

READYMADE PROJECTS/DANIEL HAKANSSON. *The Hybrid Project*, 2009.



Flora and Fauna, MAD about Nature

Through January 2012

From insects and birds to flowers and trees, this exhibition is a captivating peek at Mother Nature as seen by artists creating in glass, ceramics, metal, and wood.

CHRISTOPHER WADE ADAMS. *Wall Construction*, 2008 (detail). Glazed earthenware; 28 x 24 in. Gift of Christopher Wade Adams, Paul Aferiat, and Peter Stamberg, 2009.

[UPCOMING]



Picasso to Koons: The Artist as Jeweler

September 20, 2011 –
January 8, 2012

Pablo Picasso, Max Ernst, Robert Rauschenberg, and Anish Kapoor are some of the greatest and best-loved artists of modern and contemporary times. What is not so well known about them is that they have all made wearable sculptures. This exhibition of some 240 masterpieces presents works that are either reminiscent of the artist's existing vocabulary or make striking departures from it.

Picasso to Koons: Artist as Jeweler is made possible in part by the Inner Circle, a leadership Museum support group.

PABLO PICASSO. *Le Grand Faune*, 1973. Gold; 3 3/8 x 4 3/4 in. Private collection.



Crafting Modernism: Midcentury American Art and Design

October 12, 2011 –
January 15, 2012

The fourth part of *The Centenary Project*, the first in-depth examination of American craft in the 20th century, this exhibition explores the rich interplay of art and design in craft media that exploded across the U.S. during the postwar era. The focus is on the artistic protagonists of this period, the rapid growth and development of craft within a changing American culture and in a larger international context.

Crafting Modernism: Midcentury American Art and Design is made possible through the generosity of the National Endowment for the Arts; the Henry Luce Foundation; and the Craft Research Fund of the Center for Craft, Creativity and Design.



PAUL EVANS. *Screen*, 1969 (detail). Steel, colored pigments; 72 x 36 x 5 in. Collection of Dorsey Reading.



Korean Eye: Energy and Matter

November 1, 2011 –
February 19, 2012

Bringing together 21 emerging and established Korean artists working in photography, painting, video, and mixed media, this exhibition offers an illuminating commentary on the philosophical and aesthetic conditions of modern Korean culture, from virtual reality and the pervasive influence of fantasy and pop culture to the dehumanization inherent in a post-industrial society. In collaboration with Parallel Contemporary Art, The Museum is proud to serve as the debut venue for this exhibition, which will tour internationally.

Korean Eye: Energy and Matter is made possible in part by Standard Chartered, and Dr. Young Yang Chung and the Seol Won Foundation.



HONG YOUNG IN. *Procession*, 2010 (detail). Embroidery and Acrylic on Scenic Fabric; 10 1/2 x 6 1/2 ft. Saatchi Gallery, London.



Beauty in All Things: Japanese Art and Design

November 22, 2011 – TBD 2012

Featuring objects drawn largely from the collection, this exhibition reflects the wide range of ways in which Japanese artists and designers have created beauty in everyday objects from ceramics to tableware. *Beauty in All Things* features works by important creators such as ceramicist Jun Kaneko, textile designer Jun-ichi Arai, and such designer-makers as Nendo and Hiroki Takada. Whether by maintaining the tradition of outstanding craftsmanship or pushing those techniques in new directions, this exhibition celebrates the timeless allure and elegance of Japanese art and design.

HIROKI TAKADA. *Tea Ceremony chair*, 2010. Bamboo, Japanese ash; 70 3/4 x 47 3/4 x 31 1/2 in. Gift of the artist, 2011.

[NEW ACQUISITIONS]



The Wright Stuff



WHEN JENNIFER SCANLAN, a MAD associate curator, spotted this Frank Lloyd Wright block-print paper prototype and resulting linen print in a catalogue of the antique textile gallery Cora Ginsburg, she immediately took note. Collecting prototypes for important designs is an acquisitions priority for MAD, because prototypes illustrate the creative process behind a design, and illuminating process is central to the Museum's mission.

The pieces were among the products of Wright's collaboration with the decorative fabrics company F. Schumacher and Co., which was his only venture into mass-scale textile production. During the early twentieth century, Schumacher commissioned designs from a variety of well-known European and American names, including the couturier Paul Poiret, the industrial designer Donald Deskey, and the textile designer Ruth Reeves. The editor of *House Beautiful*, Elizabeth Gordon, orchestrated this project with Wright, and the fabrics were featured in the magazine's November 1955 issue under the title: "Frank Lloyd Wright: His Contribution to the Beauty of American Life." The design Scanlan spied was by Ling Po, a Fellow at Wright's Taliesin West studio, where work was carried out under Wright's direction and supervision.

After the gallery agreed to hold the pieces, Scanlan presented the works at the April 2011 Collections Committee. To the delight of everyone, funds were donated on the spot by Laura Oskowitz, one of the committee's newest members. "It was a beautiful piece," says Oskowitz, explaining her magnanimous gesture, "I felt that MAD should have a work by Frank Lloyd Wright, because he is an American icon." Born in South Africa, Oskowitz is an independent entrepreneur with a longstanding interest in the arts and an outstanding collection of art of all kinds. We count ourselves lucky to have such a generous and sophisticated new friend.

These purchases were made possible through the generosity of Laura Selwyn Oskowitz.

Above: FRANK LLOYD WRIGHT. Prototype for Design no. 102, Taliesin Line for F. Schumacher & Co, 1955. Block printed with paint on fabric; 96 x 51 in. Photo courtesy of Cora Ginsburg.

Left: FRANK LLOYD WRIGHT. Taliesin Line for F. Schumacher & Co. Design no. 102, c. 1955. Printed linen; 137 1/2 x 46 1/2 in. Photo courtesy of Matthew J. Cox.

[SPOTLIGHT]

MAD DETAILS: The Registrars Our Movers, Not Shakers

Photo: David Alexander Arnold



Brian MacElhose and Ellen Holdorf

Museumgoers are often dazzled by MAD's novel presentations of art and design, but when admiring the look and feel of our exhibits, few ever consider the labor and the logistics that goes on behind-the-scenes to effect these striking gallery transformations, much less the time invested in the maintenance and archiving of collection objects. This hard work is largely the responsibility of our persevering registrars.

The truth is, the shows would not "go on" without them. Though often overlooked and unseen, the four-member Registrar department, housed in the basement of the Museum, is as crucial as it is active. Of a typical day, Head Registrar Ellen Holdorf says, "I could be working on any number of projects: producing a budget for the crating, shipping, and insuring of an entire exhibition; talking to a conservator about how best to repair an object from the permanent collection; researching the customs legalities of shipping a piece made of ivory

or coral; or hearing from a vendor about a new kind of archival material to be used for on-site object housing."

Adding to that laundry list, there is the daily administration of The Museum System (TMS), the digital database that governs the collection, loans, and exhibitions records, which is handled by Collections Registrar Brian MacElhose, seven-year veteran of MAD. "I constantly create and adapt reports to facilitate and, often times, expedite the processes involved with acquisitions, loans, and exhibitions," he says. While that may sound dry and tedious, MacElhose points out that it can be especially gratifying at times. "Colleagues often ask me to create reports that will extract very specific types of data, which can be quite challenging, and akin to a puzzle of sorts. When all the pieces fall into place, these requests are ultimately quite rewarding."

Being a "smallish museum" has its trials, according to the pair, who note that a particular challenge is dealing with limited storage space in the face of an ever-expanding collection.

So next time you drop by MAD, and the exhibitions haven't changed since your previous visit, don't think the registrars haven't been busy. Chances are they've been constantly on the go—handling the details of travelling shows while planning for upcoming exhibitions. "When it comes to MAD," says Holdorf, "there are no lulls in the action!"

Craft is Art is Craft



CRAFTING MODERNISM: Midcentury American Art and Design is the first exhibition to trace the rise of the handcrafted object in the postwar era, defined here as 1945 to 1969, which had wide-ranging ramifications in the fields of fine art and design.

The most significant development explored in *Crafting Modernism* is the arrival of the crafted object as an aspect of modern art. Long subservient to an artificial hierarchy of the arts established in the Renaissance, the handmade object underwent a paradigm shift in the postwar period and became an assertive form of artistic expression. Craftspeople found affirmation in the creations of Alexander Calder and Isamu Noguchi, who roamed freely across media and disciplines without regard for these superficial divisions. The changed status of craft was not widely accepted by the fine arts world, but the altered relationship was nevertheless made plain by those who appropriated craft-based materials and techniques into aspects of postwar art, and by craftspeople whose work, addressed such fine-arts concerns as process, form, and content.

Today the studio craft movement is a vital aspect of the world art scene, supported by innumerable galleries, periodicals, conferences, fairs, and collectors—a far cry from the movement’s scattered, isolated origins in the postwar era. Its emergence is indebted to the developments sketched out in this exhibition: the artists who took their materials and techniques to explore new frontiers, the entrepreneurs who opened the first galleries, and the



Sheila Hicks weaving on back-strap loom in Oaxaca, Mexico, 1960. Photograph collection of Faith Stern.

individuals who collectively worked, discussed, educated, and organized their field into a regional, national, and ultimately international presence.

Several factors contributed to these developments. Chief among the catalysts was Aileen Osborn Webb, a philanthropist of great vision and energy. Webb was responsible for conceiving and setting in motion a range of the organizational “firsts” that supported craftspeople and promoted the crafted object. As early as 1940, she opened America House, the first gallery to showcase contemporary handcrafted work made in this country,

and founded the American Craft Council to serve artists working in craft media. She also created *Craft Horizons* magazine (today’s *American Craft*) as a means of sharing new work, and founded the Museum for Contemporary Crafts (today, our own Museum of Arts and Design), the first museum in the United States to feature craft media by living artists. Webb’s last great contribution was the World Craftsman’s Council, an idealistic organization formed in 1964 whose mission was to provide support for indigenous craftspeople around the world. In less than 25 years of sustained effort, Webb’s many-faceted enterprises spawned countless related activities, as well as national organizations—the Society for North American Goldsmiths being just one example.

Webb’s School for American Craftsmen, originally founded to educate returning veterans, was among the many schools of higher education fueled by the GI Bill. It set a high-water mark in the history of higher education, bringing a rising tide of students to American universities. The rapid creation of craft-based programs shifted craft from its factory and apprentice-based origins into the academic realm where students encountered contemporary artistic trends and theories.

Greater numbers of students meant an increase in educators. Many were recent émigrés from Europe, such as ceramists Frans and Marguerite Wildenhain and the painter Josef Albers and his wife, weaver Anni Albers. They brought a modernist perspective shaped by the Bauhaus, the



Far left to right:
ISAMU NOGUCHI. *My Mu (Watashi no mu)*, 1950. Shigaraki ceramic; 13 1/2 x 9 1/2 x 6 1/2 in. Collection of the Noguchi Museum.

Larsen Design Studio. JACK LENOR LARSEN. *Bas Relief*, 1968. Cotton velvet; resist dyed, indigo dyed, printed, hand-blocked; 36 x 50 in. Museum of Arts and Design. Gift of Jack Lenor Larsen, 2001.

PAUL EVANS. *Screen*, 1969. Steel, colored pigments; 72 x 36 x 5 in. Collection of Dorsey Reading.

CHARLES LOLOMA. *Untitled (Bracelet)*, 1968. Sterling silver, turquoise, ivory, ebony, and coral; 1 1/2 x 2 1/2 x 2 in. Museum of Arts and Design. Gift of the Johnson Wax Company, through the American Craft Council, 1977.



avant-garde German school whose objective was to unify art, craft, and industry. Other teachers came with traditional training, among them School of American Craftsman professors John Prip and Tage Frid of Denmark, highly skilled journeymen in their respective areas of metal-smithing and woodworking.

The GI Bill had further advantages as white-collar work became a reality for many graduates who were often the first in their family to receive a college education. Education brought middle-class life within reach for many Americans. Along with it came home ownership, spurring suburban development throughout the country and the commensurate furnishings they required, both manufactured and handmade.

The end of the war and homecoming-servicemen meant a return to normalcy. The myriad wartime fears and privations that had weighed upon many Americans began to recede. Peace brought a newfound freedom of spirit that sometimes crystallized in a countercultural critique of the establishment. There was a new search for purpose in a world that was increasingly dominated by the bureaucratic machinations of business and government. Some resisted the need to conform, whether in a material sense as homeowners in modern suburbia, or in the standardized behavior and dress expected of corporate employees. These subjects were addressed in books like Sloan Wilson's *Man in the Gray Flannel Suit* and David Riesman's *The Lonely Crowd*. It was a world that was focused on

the efficient management of workers to the detriment of the individual's creativity, and the increasing if empty consumption of factory products.

The choice of the craftsman lifestyle was attractive to many who were concerned with these societal issues. Some chose self-employment, seeing small-scale production work as a means to a self-sufficient life. Philip Lloyd Powell and Paul Evans were two such craftsmen who worked independently and often collaboratively, first fashioning simple wood and pewter accessories and eventually producing complex furniture installations and sculpture as their clientele grew. Others chose teaching careers as schools continued to swell in size throughout the 1960s. Another option was to team with industry, where the term *craftsman-designer* was coined to describe artists who created objects with mass-production capabilities. In most cases, the employment of choice was less a romanticized rejection of industrial society than a determination to direct their own lives through such choices. "Many . . . saw this [the life of a craftsman] as a simple, humbler approach to finding a life which had meaning," recalled the ceramist Robert Turner.

Industrial design had emerged as a separate profession earlier in the century, and in the 1950s many designers employed a reductive and spare approach to furnishings that matched the international style then prevalent in architecture. Nonetheless, the popularity of the craft aesthetic prompted some to employ

it as a defining feature of manufactured goods, thereby providing a humanized modernism that was more attractive to consumers. Ceramics and textiles yielded particularly effective results with this approach, as seen in Russel Wright's thickly glazed *Bauer* ceramics and Jack Lenor Larsen's textiles that softened the geometry of corporate interiors. In furniture, Ray Eames borrowed from the sculptural aspects of African art to create her jaunty stool for the lobby of the Time-Life Building, and Ed Wormley incorporated ceramics by Otto and Gertrud Natzler into the dressers and tables he designed for Dunbar. *An Exhibition for Modern Living* (1949) held at the Detroit Institute of Arts, MoMA's Good Design series, and the *Designer Craftsman U.S.A. 1953* exhibition held at the Brooklyn Museum are the best-known of the many shows that demonstrated the fluidity between the two fields, as functional works made by hand and by machine were shown side by side.

The outside world also came to the United States through publications and exhibitions. *Craft Horizons* featured the work of folk craftspeople and internationally ranked artists from abroad, and reviewed exhibitions at MoMA of Japanese ceramics by Rosanjin and liturgical vestments by Matisse, while foreign magazines such as *Domus*, *Abitare*, and *Graphis* brought the latest thinking on European architecture and design to American doorsteps.

The widespread influence of Scandinavian design had begun in the 1920s when the Danish silversmithing

firm Georg Jensen opened its first New York showroom. By midcentury, New York galleries were devoted to the genre. Exhibitions such as *Design in Scandinavia*, circulated in 1954 by the Societies of Arts and Crafts and Industrial Design of Denmark, Finland, Norway and Sweden, to twenty-two museums in the United States, and *The Arts of Denmark: Viking to Modern*, exhibited at the Metropolitan Museum of Art in 1960, only increased its visibility. The Long Island-based firm, Dansk, traded on the American attraction to the organic forms and truth-to-materials characteristics of Nordic design with a successful line of household products that were entirely Danish in origin.

At home, Native American artists began to make their own unique contributions to the field. Alaskan Inupiat Ron Senungetuk and Hopi artists Charles and Otellie Loloma attended the School for American Craftsmen, blending their cultural perspectives with a newly acquired modernist sensibility. Lloyd Kiva New, of Cherokee and Scots-Irish heritage and a graduate of the Art Institute of Chicago, moved from textile design to early leadership in the Southwestern crafts movement. New established the Institute for American Indian Art to enable young Native artists to create truly modern art based upon their tribal roots.

In the two decades following World War II, Abstract Expressionism, Surrealism, and Pop Art proved particularly attractive art movements for craft artists who began to explore the purely formal properties of art production. Abstract Expressionist approaches to painting were adapted to ceramics by the LA-based Peter Voulkos,

who was the first ceramist to cut ties with functionalism by making vessels of unprecedented scale and vitality. The seeds of his improvisational approach were sown during a 1953 visit to the East Coast, first at Black Mountain College, where he briefly taught that summer, and later in New York City, where he encountered potter and poet M. C. Richards, painters Robert Rauschenberg and Franz Kline, dancer Merce Cunningham, and composer John Cage, among others. All were conversant with the notion of gestalt therapy that encouraged action and process-based behavior, revealing the interaction between the artist and his medium, concepts that soon burgeoned in Voulkos's work and that of the many who followed in his wake.

This was a two-way street. Just as Voulkos drew from Abstract Expressionism, craft media was appropriated by fine-arts practitioners. Lucas Samaras, Jasper Johns, Claes Oldenburg, and Rauschenberg, among others, unreservedly wove ceramic, fiber, and wood, found objects, and other materials into their work. In so doing, they upended time-honored conventions of painting and sculpture and opened the door to further experimentation. They also followed in the footsteps of Calder and Noguchi, who continuously worked across the functional/nonfunctional divide, blurring concepts of art, craft, and design. These rich examples of artistic cross-fertilization are a special part of MAD's exhibition.

As the Civil Rights movement, the Vietnam War, and Women's Liberation introduced sweeping social changes to American society, crafts practitioners

began to express cultural identity, artistic innovation, and social commentary in their work. Robert Arneson led the "California Funk" movement that thumbed its collective nose at the status quo, using political and often bawdy humor. Many others chose personal expression and the craftsman lifestyle as a means of rebellion against the homogeneity and mass-production prevalent in American society. Aspiring craft artists could turn to the *Whole Earth Catalog*, Stewart Brand's manual for independent living, for guidance in making virtually anything. Lastly, with the advent of the late-sixties psychedelic culture, artists turned to fashioning such countercultural icons as pipes for smoking banned substances and otherwise adorning themselves and the objects around them with the melting, curvilinear designs characteristic of poster art from the period.

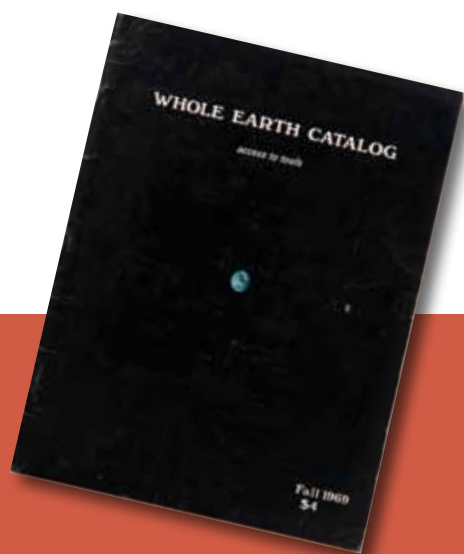
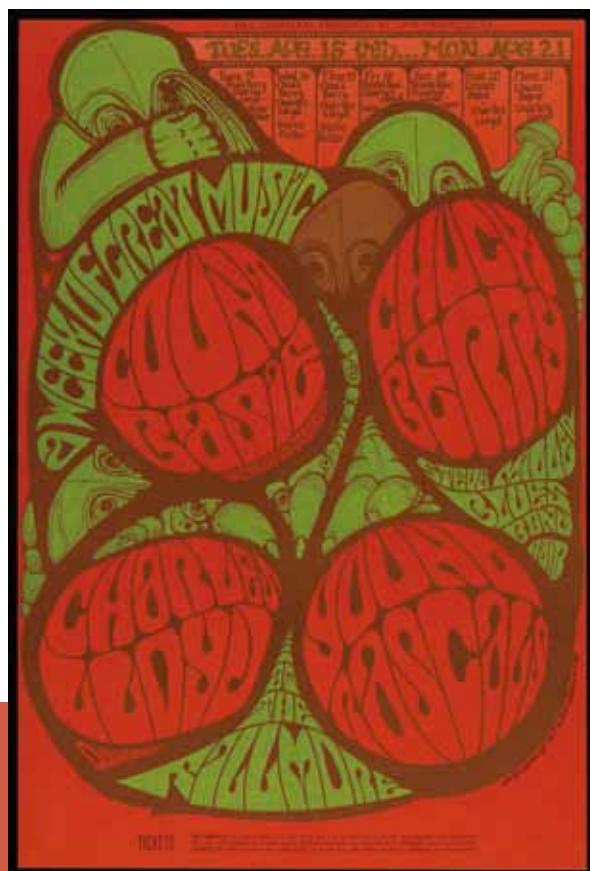
These creations entered the public realm through museum exhibitions and publications—many of them first brought to public attention by the Museum of Contemporary Crafts. Craft added to the ongoing dialogue on meaning in American art and life that was shared with poetry, literature, dance, music, and theater. With this exhibition, we celebrate the accomplishments of the craftspeople, artists, and designers of midcentury, and today's wide world of craft-based art that is their legacy.

—Jeannine Falino. This is an abridged version of her essay *Craft is Art is Craft*, from the exhibition catalogue "Crafting Modernism: Midcentury Art and Design," edited by her and published by Abrams.

Left to right:
STEWART BRAND. "Whole Earth Catalogue,"
Fall 1968. Private Collection.

JIM BLASHFIELD. Bill Graham presents: Count Basie,
Chuck Berry, et. al. Aug 15 – 27, 1967. 21 x 14 in.
The Globus Collection.

ROBERT ARNESON. *Self-Portrait of the Artist
Losing His Marbles*, 1965. Earthenware, luster
glaze, marbles, pigments; 31 x 17 ½ x 9 ½ in.
Museum of Arts and Design. Gift of the Johnson
Wax Company, through the American Craft
Council, 1977.





Vladimir Kagan, in his family's apartment in 1949, posing with a mahogany drop-front bar cabinet, featuring a bas-relief by silversmith Francisco Rebajes.

Vladimir Kagan

Featured Designer in *Crafting Modernism*

VLADIMIR KAGAN started making furniture in his father's cabinetmaking shop in 1946, and he's still at it. In fact, he can't stop—his new designs are too much in demand.

And so it has almost always been. Works like his Contour chair and Boomerang table are icons of 1950s high design, which is why Kagan is among the furniture designers featured in MAD's upcoming exhibition *Crafting Modernism: Midcentury American Art and Design*. As a design world legend, firmly committed to craftsmanship for more than 60 years, he will receive a MAD Visionary! Award this November.

Born in 1927, in Worms-on-Rhine, Germany, Kagan grew up with an appreciation for fine furniture on both sides of his family. His maternal grandfather was an antiquarian and folk art collector, and his father Illi Kagan was a skilled cabinetmaker, with an interest in the emergent modernism of the Deutsche Werkstätten and Bauhaus. In 1938, to escape Nazi persecution, the family emigrated to New York City, where Illi Kagan opened a cabinetmaking shop. It was there, while working with expert German craftsmen on made-to-order commissions, that young Vladimir became proficient in the rudiments of furniture making.

However, it was at New York's High School of Industrial Arts (now the High School of Art and Design), that Kagan learned some of the basic skills that would strongly influence his career as a designer. Drafting and Life drawing courses taught him how to persuasively express new forms on paper, while ceramics classes enabled him to seek out in clay the bold, organic forms that would become his signature. Kagan went on to study architecture at Columbia University, although he had to attend classes at night, because his father still needed him to work in the shop during the day. When the senior Kagan got a commission to outfit the Delegate's Cocktail Lounge for the first United Nations Headquarters in Lake Success N.Y., his son dropped out of school to help fulfill the order.

This wasn't a particularly tragic turn of events, because in 1948, Vladimir encouraged the family to open a trailblazing



Top, the pelvis bone of a small animal, which Kagan picked up on the beach, inspired this 2003 Bone sofa for Weiman/Preview Furniture. The middle image shows his clay model.

contemporary furniture store on East 65th Street. In addition to showcasing Kagan designs, it featured the work of other artists and artisans. Inspired by the synergy of the offerings, Vladimir began designing furniture that incorporated details by these other makers. For example, he commissioned bas-reliefs from jeweler Francisco Rebajes to adorn his cabinets and bars, and featured ceramic tiles from a number of artists on the surfaces of his postwar modern

tables. At the time, this was quite radical. For while the lines were simple, and so followed the Bauhaus dictates of "form follows function" favored by Kagan's father, instead of being rigidly geometric, they had biomorphic shapes. The kinds of shapes, in fact, that would come to define midcentury modernism.

Not content to reproduce the same style over and over, Kagan continuously experimented with new materials. At the end of the 1950s, he produced his popular tri-symmetric wood bases in aluminum, and in the 1960s he experimented with Plexiglas. In addition to residential projects, he took corporate commissions, perhaps, most famously, in 1964, Monsanto's "House of the Future" at Disneyland.

Kagan's early sketches for the design incorporated many of the show-stopping "futuristic" elements that later defined his style, notably furnishings that swiveled and transformed, and sometimes featured built-in communications systems. Kagan's interest in technology-fused furniture can be traced back to his bachelor days, when his apartment included a daybed with a built-in bar, stereo speakers, and light dimmers.

When business slowed in the 1980s, Kagan, ready to retire, closed his factory and showrooms. However, in the 1990s, a renewal of interest in his "classic" designs, soon had him back in the studio. In the years since, he has overseen the reissues of early designs and has produced numerous new pieces.

Now 84, Kagan designs much as he always has. He begins with freehand sketches and "doodles," refining his idea according to his own desires or the client's specifications. Then, he creates the work in a small clay form, preferring the direct physical contact of the material to a digital realization. Eventually, when he is finally happy with it, the design is translated to AutoCAD by someone in his office. (Although not versed in this software, Kagan apparently excels at looking over shoulders to tell people what to do!) New challenges, new materials, new directions, all continue to excite him. As he puts it: "What I am working on tomorrow is the most exciting job."

CRAFTING MODERNISM

The Midcentury Moment

October 2011 – January 2012

This public program series explores midcentury modernism in contemporary art and design. Following World War II, modernism transformed from a movement based on industrial production and the celebration of the machine to one that incorporated organic materials and the human touch. The worlds of craft, design, and fine art grew ever closer, producing work that blurred the boundaries between these traditionally distinct disciplines. Bringing together icons of this era, contemporary makers, academics, and curators, this series explores why midcentury modernism continues to both inform and form contemporary creation.

The Midcentury Moment is presented in response to the exhibition *Crafting Modernism: Midcentury American Art and Design 1945 – 1969* on view from October 11, 2011 – January 15, 2012 and through a partnership with the New York School of Interior Design.

Conceptualizing Crafting Modernism

Thursday, October 13, 2011

Crafting Modernism: Gallery Tour with the Exhibition Curators
6:30 pm

Directly after the Gallery Tour join the curators and artists in the MAD Theater for:

TALK: Legendary Artists in Crafting Modernism
7:30 pm

An informal conversation with artists featured in the exhibition.

The Return of Modernism

Saturday, November 12, 2011,
3:00 pm

Free with Museum Admission

During the mid-twentieth century, American modernism, as practiced by such fabled designers as Russel Wright, Eero Saarinen, and Charles and Ray Eames, became emblematic of a hopeful, humanistic, but industrial society. By century's end, however, its glow had faded. Some 60 years later, midcentury

modernism is enjoying a second life. But why now? Five experts, including participants in the original design revolution and others who are involved in its revival, will take a look back—and forward—to offer answers to this provocative question. Panelists include furniture designer Vladimir Kagan, textile innovator Jack Lenor Larsen, Evan Snyderman of R Gallery, specializing in 20th century and contemporary design, and Anna Hoffman, design history columnist for "Apartment Therapy."

Moderated by Judith Gura, Professor of Design History at the New York School of Interior Design.

The Case Study Houses: Selling Modernism in Postwar America

Wednesday, November 16, 2011, 6:00 pm

Arthur King Satz Auditorium at New York School of Interior Design at 170 East 70th Street

Free

Modernism began as an elitist style, but thrived when it became

a symbol of the American dream. *Arts & Architecture Magazine* helped effect this postwar transformation with its Case Study House program, which sponsored the design and construction of more than two dozen affordable residences around Los Angeles. Stanley Abercrombie, author and former editor of *Interior Design*, will tell the fascinating story of this extraordinary project, and show some of its most successful examples.

This Modern Life: Craft in the Midcentury Interior

Thursday, December 1, 2011,
7:00 pm

Free with Pay-What-You-Wish Admission

The handmade object became an important decorative element in the postwar era. *Crafting Modernism's* curators will lead a tour of the exhibition, followed by a short presentation of the ways in which craft entered the home in the postwar period, adding a human touch to rooms filled with industrially produced furniture.

FASHION WEEK SPECIAL EVENT

The GAG! Free Store
September 10 – 11, 2011

The Brooklyn-based party Gag!, will create The Gag! Free Store. As a two-day-long experiment in material hierarchies, anyone may visit the Free Store and remove an object if it is replaced with an item believed to be of equal value.

PERFORMANCE Risk+Reward

September 24 –
December 8, 2011

Risk+Reward enables artists to take new risks in the realm of performance.

- **An Investigation of Improvisational Structures** Sarah Maxfield, 9.24
- **Find My Way Back Home** John Kelly, 9.28 – 30
- **A New Discovery: Queer Immigration In Perspective** QUEEROCRACY & Carlos Motta, 10.10
- **Me, Michelle Jack Ferver,** 11.10 – 12
- **Benjamin Frederickson, Artist Benjamin Fredrickson,** 12.8

MAD CINEMA THE NEW REBELS

October 2011 – February 2012

Sion Sono: The New Poet

October 7 – November 11, 2011

Chainsaws, serial killers, and mutant hair extensions merge harmoniously with true love, coming of age, and the delicate family dynamics in bracingly original cinema of Japanese artist Sion Sono.



"Love Exposure", Courtesy of Olive Films.

- **Bicycle Sighs,** 10.7
- **Suicide Club,** 10.8
- **Noriko's Dinner Table,** 10.14
- **Into A Dream,** 10.15
- **Strange Circus,** 10.21
- **Exte: Hair Extensions,** 10.27
- **Cold Fish,** 11.3
- **Love Exposure,** 11.11

Daggers: The Short Fest of Short Horror

October 20 and 22, 2011

Daggers, a daylong film program of short horror films, is an event of exquisite mayhem that's not to be missed. Curated by pop culture reporter Peter Gutierrez, this unique mini-fest shows an array of sinister morsels culled from the international festival circuit.

François Sagat: The New Leading Man

November 18 – 20, 2011

The French-born Sagat, a well-known queer performer, has recently gained prominence as an actor in mainstream cinema. Personifying post-sexual liberation attitudes, he directly challenges the traditional role of the leading male onscreen.

- **Sagat: The Documentary,** 11.18
- **Another Man: a Master Class with François Sagat,** 11.19
- **Man at Bath, Homme au bain,** 11.19
- **LA Zombie,** 11.20

No Wave Cinema: The New Elder Statesmen

January 19 – February 17, 2012

MAD presents key works from the No Wave Cinema movement, a collection of rebellious and progressive films made by such filmmakers and artists as Lizzie Borden, Jim Jarmusch, and Amos Poe, who emerged from New York City's Lower East Side in the 1980s.



"Downtown '81", Courtesy of Maripol.

- **The Blank Generation,** 1.19
- **Downtown'81,** 1.20
- **Stranger than Paradise,** 1.27
- **Born in Flames + Cornella: The Story of a Burning Bush,** 2.2
- **Underground USA + Black Box,** 2.3
- **They Eat Scum + Goodbye 42nd Street,** 2.10

For more information on these programs, please consult the MAD website.



Sergio Silva and Matthew Bradshaw of Silva/Bradshaw working on their Origami chair.

Photos courtesy of MAD and Silva/Bradshaw

The American Design Club

As part of the public program series “The Home Front: American Furniture Now,” members of The American Design Club (AmDC), a national collective of leading young American design talents, took over the Open Studios for a week to create “something to sit on.” Organized by Dan Rubinstein, the editor of *Surface* magazine, the program showcased new currents in furniture design. Kai Tsien-Williams, Stanley Ruiz, and Sergio Silva and Matthew Bradshaw of the studio Silva/Bradshaw, and Gregory Buntain and Ian Collings of Fort Standard, all from Brooklyn, came with their tools and materials to construct a variety of chairs—from a sleek wooden chair to an industrial aluminum stool to a chair carved from foam and covered in rice husks. Crowds of museumgoers enjoyed talking shop with the designers who showed them how to bend wood and make a laminate. At the end of the week, Monica Khemsurov and Jill Singer of the design blog “Sight Unseen” moderated a discussion in the Theatre about the making and significance of these inventive designs.



Gregory Buntain and Ian Collings of Fort Standard making their aluminum stool.

Photos courtesy of MAD



Worlds Gone Awry



David Opdyke works on "Lost at Sea" (2011), a special installation for *Otherworldly*.

Above and Right: the finished piece on view in MAD's Lobby.

Photos courtesy of MAD and Linda Florio

In the days leading up to the opening of *Otherworldly* this past spring, if you happened to drop by the Museum you probably came upon several scraggly young men in the lobby, standing on a platform painting swirls and swatches of blue on the ceiling and hanging from that surface what looked like flotsam. They were Brooklyn-based artist David Opdyke and his assistants. Those random patches and pieces came together in an uncannily explosive spectacle: an apocalyptic diorama of Columbus Circle swept underwater. Opdyke has made his name by creating miniature sculptures of politically charged places. For example, his 2004 work "Oil Empire"

is a "topographic" rendering of oil refineries and pipelines running across the US. Specially conceived for *Otherworldly*, "Lost at Sea," was a riveting tableau worthy of a Spielberg blockbuster that spurred portentous visions of climate change and financial collapse. Disturbing as Opdyke's imagery was, museumgoers didn't flee, they headed in droves into the elevators and up to the galleries to see many more works of dark imagining.



A Night of **OTHERWORLDLY** Wonders

At the exhibition's opening, members and friends swarmed about the compelling, often enigmatic, installations eager for a chance to peer into peepholes, check out model houses, and witness zoetropic mayhem. Outside, passersby crowded about "Eye Contact," a special interactive art installation conceived by NYU students. Participants looked into a camera to view Columbus Circle and their eye was projected onto the museum's 160-foot-high façade! Talk about an eye-opening spectacle!



- 1 View of Eye Contact on Columbus Circle
- 2 Partygoers at the opening
- 3 Andrew Caputo, Holly Hotchner, and Linda Johnson
- 4 David Lawrey and Jaki Middleton
- 5 Partygoers checking out Joe Fig's models
- 6 David Revere McFadden and David Opdyke
- 7 Chris Levine, Thea Giovannini, and Tracey Snelling
- 8 Patrick Jacobs
- 9 Lori Nix
- 10 The Chadwicks
- 11 Amy Bennett
- 12 Matthew Albanese
- 13 Gregory Euclide

Photos: Ric Kallaher

LOOT 2011: MAD ABOUT JEWELRY OCTOBER 11

After its overwhelming success last year, MAD's once biannual juried selling exhibition of contemporary studio jewelry returns this year by popular demand. The ultimate jewelry pop-up shop, LOOT affords the public the rare opportunity to acquire pieces directly from 50 of the most innovative jewelry artists from around the world. This year LOOT Chair Michele Cohen and her committee members, Bryna Pomp, a jewelry specialist, and Nancy Olnick, served as jurors, carefully selecting artists for their originality, range of materials, and expert craftsmanship. Legendary jewelry artist Robert Lee Morris is the Honorary Co-Chair. Prices range from \$200 to \$12,000, and proceeds benefit MAD's exhibition and education programs. For more information, visit <http://madaboutjewelry.tumblr.com>

Special thanks to our
LOOT 2011 Sponsors:

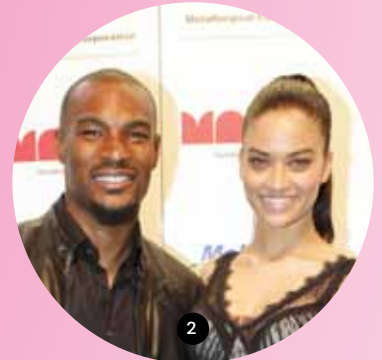
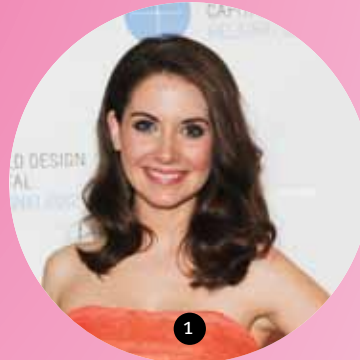


The Rare Earths FLUORESCENTBALL!

2011

[MAD HAPPENINGS]

THE THIRD ANNUAL young patrons gala was held in May this year. The Rare Earths FLUORESCENTBALL, as it was titled, was co-hosted by NBC's *Community* star Alison Brie, jewelry designer Waris Ahluwalia, Milk Studios founder Mazdack Rassi, model and actor Tyson Beckford, and designer Karim Rashid. More than 500 guests from the young and fashionable set, all dressed in their best bright duds, ooh'd and ahh'd at the fluorescent-inspired works made especially for the event by some 30 emerging artists and designers, including Jen Kao, Tom Fruin, Kenzo Minami, Tapp Francke, Bliss Lau, and Lite Brite Neon. With the groovy tunes of DJs Paul Seigny and Chelsea Leyland and killer sets by Chrissie Miller and Leo Fitzpatrick, the crowd lit up the dance floor late into the evening. All in all, the party—and fundraiser—was a *glowing* success!



- 1 Alison Brie
- 2 Tyson Beckford and Shanina Shaik
- 3 Holly Hotchner, Marcia Docter, Alan Docter, Kim Smith, and Mark Smith
- 4 DJ Paul Seigny
- 5 Luigi Tadini and Julia Erdman
- 6 Tyson Beckford, Alison Brie, Waris Ahluwalia, and Mazdack Rassi
- 7 Amy Lau and friend
- 8 Anne Koch with Casey Spooner and Adam Dugas
- 9 Jenne Lombardo and Chelsea Leyland

- 10 Holly Hotchner and Marcia Docter
- 11 Slava Mogutin
- 12 Kenzo Minami and guest
- 13 Cecily Carson, Barbara Karp Shuster, Michele Cohen, and Martin Cohen
- 14 Waris Ahluwalia and guest
- 15 Anne Koch and Jen Kao
- 16 Leo Tecosky, Mark Kessel, Mark Naylor, Jordan Baker Caldwell, and Jason Minami

Photos: Alejandro Benchimol

Save the Dates!

VISIONARIES! 2011

Photo: Ric Kalliaher

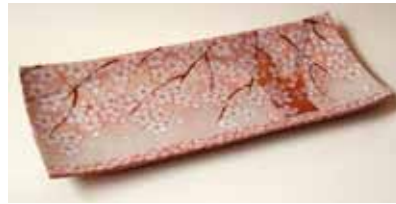


Visionaries!2011 award.

the Museum's upcoming exhibition *Crafting Modernism: Midcentury American Art and Design*. The silent auction, benefitting MAD's exhibitions and programs, will include travel and dining packages, exceptional experiences, design items, luxury goods, and jewelry. It's always a convivial evening, so why don't you join us? To buy a ticket, visit <https://madmuseum.org/events/visionaries-2011>

Visionaries!2011 will be held on the evening of Monday, November 14 at Pier Sixty: Chelsea Piers. This year's Gala will honor the memory of Jean-Louis Dumas and Hermès; Denis Abrams and Benjamin Moore & Co.; Robert King and Humanscale; and the furniture designer, Vladimir Kagan, whose seminal work will be exhibited in

DESIGN SAVES LIVES



Two ceramic works by Shu Mochizuki that will be up for auction. From top: Lotus, ceramic, 5 3/4 x 23 3/4 x 10 3/4 in.; Sakura, ceramic, 10 x 25 3/4 x 2 1/2 in.

Shu Mochizuki, known for painting graceful motifs of cherry blossoms and autumn leaves; plus works by textile designer Kayoko Kikuchi and glass master Kiyoshi Matsumura. All proceeds will go directly towards designers and artists of the remote, but spectacularly beautiful Tohoku region, famous for impeccably handcrafted pottery, wooden dolls, and silk fabrics. Make a purchase and help artists recover their trade and revive regional craft making. The auction goes online in early November, date and website to be announced.

For more information and tickets to the gala, please visit www.designsaveslives.org. In conjunction with the auction, MAD will host a sake tasting on December 1 in the gallery exhibiting *Beauty in All Things: Japanese Art and Design*.



The DESIGN SAVES LIVES fund is a non-profit that directly helps designers and artists who are affected by the recent disaster in Japan.

SOFA NEW YORK 2011

Photo: Ric Kalliaher



The dinner in the Tiffany Room at the Park Avenue Armory honoring Judy Cornfeld during the opening night of SOFA NEW YORK last year.

Last April, we fêted longtime collector, friend, and colleague Judy Cornfeld on the opening night of SOFA NEW YORK in the magnificent Tiffany Room at the Park Avenue Armory. It was a truly fun event. As Judy is from Florida, oranges and J's served as the decorative theme, which was conceived by former SOFA honoree Sandy Grotta. The culinary delights were, however, a terrific sampling of New York cuisines and the drinks weren't OJ, but specially concocted Mandarin Judytinis. All this put everyone in a festive mood—especially our director, who kicked up her heels to the live jazz band and took a whirl around the dance floor with Judy Cornfeld's debonair 8-year-old grandson (right). While the opening was the 14th anniversary of our fundraising partnership with SOFA, it also marked the debut of MAD's SOFA Circle, which offered participants special rates at some of the city's most coveted hotels; insider access to activities throughout the SOFA four-day run, and yes, an invite to the celebration of our much beloved Judy Cornfeld.

Photo: Ric Kalliaher



SPECIAL EVENTS RENTALS

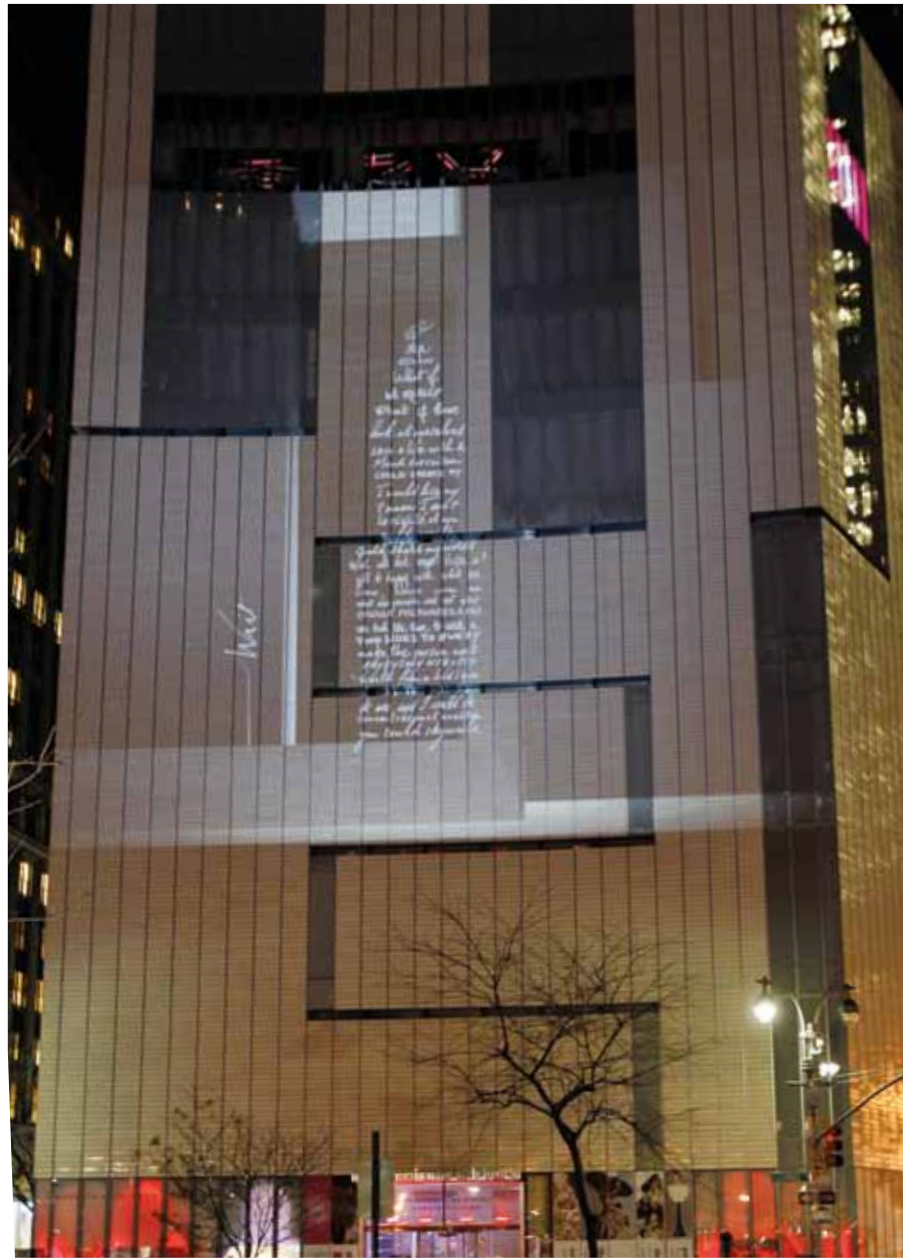
Guests are dazzled when they visit our premier event space on the seventh floor and catch sight of its floor-to-ceiling views of the Time Warner Center, Columbus Circle, and Central Park West, not to mention the full expanse of Central Park, a knock-out vista in any season. But that's not the only option available for private occasions. The Barbara Tober Grand Atrium and our gallery floors are also available for rental, as is our glamorous midcentury modern theater on the Museum's lower level. It seats 143 and is equipped with Blu-Ray, DVD, 35mm projection, digital, laptop, and auxiliary inputs with Dolby surround sound. A full menu of options for renting select spaces, including combining various floors or the full Museum is possible.

Some recent events at MAD have included a private tour of the *Global Africa Project* and a dinner for members of the Board of Trustees of the Rockefeller Foundation; filming for the movie "Tower Heist" with Ben Stiller, Casey Affleck, and Eddie Murphy; press events for Procter & Gamble's products Tide and Sonicare; a ready-to-wear fashion show for Louis Vuitton; CMT up fronts featuring country music star Miranda Lambert; and alumni events for UC Berkeley and Stanford University.

Another exciting option for clients is the use of our building's ceramic-and-glass-paneled façade for video projections and installations. Thanks to our central location, artistic projections can reach tens of thousands of New Yorkers and visitors every day. In December 2010, the Museum's façade served as a 10-story screen for a 3-D video installation by Parker Pens entitled "Write Big," which depicted the thoughts, witticisms, dreams, and hopes of people from around the world.

Creating singular events for you and your guests is our specialty. We offer catering exclusively through Ark Restaurants, which manages our much-acclaimed restaurant, Robert, on the 9th floor.

For additional information or to schedule a site visit, contact Rebekka Grossman, rebekka.grossman@madmuseum.org or 212.299.7712.



Member Events

Inner Circle Salons

Salons are an exclusive benefit of membership in the Inner Circle, the Museum's leadership support group. They feature talks by artists, scholars, and critics in the homes of New York's leading collectors and art patrons. To learn more about the Inner Circle Salons, contact patrons@madmuseum.org or 212.299.7732.

May 2011—Upper West Side apartment of former MAD Trustee Alan Siegel

To mark the opening of *Otherworldly: Optical Delusions and Small Realities*, the first MAD exhibition to fully embrace the display of photography, Alan Siegel showed salon members his exceptional collection of photography and explained how he amassed it, and *Otherworldly* curator David McFadden discussed the upcoming exhibition.

Architecture + Design Series

Open to Curators Circle members and up, this series offers behind-the-scenes tours by builders and designers of New York's most cutting-edge architectural works.

September 2011

The acclaimed LA-based architect Neil Denari will give us a personal tour of HL23, his much-anticipated new building on the High Line.

Artist Studio Series

This series, open to the Collectors Circle and up, features visits to the working studios of artists featured in current MAD exhibitions.

September 2011

Corice Arman, the widow of the artist Arman, will give the Circle Group a tour of her husband's TriBeCa studio.

MAD Contemporaries

The *Wine + Design* series introduces the adventurous members of MAD Contemporaries to what's cool and happening in the New York design world.

September 2011

Fashion designer Bliss Lau will give a private tour of her downtown installation for New York's Fashion Week.

October 2011

Enjoy a VIP preview of the new Marimekko U.S. flagship at 200 5th Avenue.

November 2011

Mingle with a host of emerging artists at Toomer Labzda, a new contemporary gallery in the Lower East Side.

Photo: Ric Kalaher



Leslie Cornfeld, Jerome Chazen, and Susanne Hurowitz

Join Today

MAD membership gives you entrée to exhibitions and events before anyone else! MAD members always receive complimentary admission, discounted admission for guests, invitations to major exhibition previews, discounts at The Store at MAD, and the benefits of our discount program. Your membership contribution helps to make MAD's exhibitions and educational programs possible. You can become a member by visiting www.madmuseum.org/join, or contact us by phone 212.299.7721 or e-mail members@madmuseum.org

All members enjoy

- Unlimited free admission to the Museum
- Personalized membership card
- Invitations to two exhibition-opening receptions
- The Museum's biannual bulletin, *MADViews*
- The monthly MAD e-newsletter
- Discounted admission for up to 4 guests
- Opportunity to participate in curator-led day trips
- 10% discounts on purchases both in The Store at MAD and online
- Invitations to special Members' discount shopping days in The Store at MAD
- Discounts on select performances and educational and public programs
- Special opportunities at partner restaurants, boutiques, parking garages, and hotels

Individual \$75

(100% tax deductible)

Student \$50

(100% tax deductible; full-time student with copy of valid ID)

Out-of-Town \$50

(200+ miles; 100% tax deductible)

Senior

10% discount on *Individual*, *Dual*, *Family*, and *Supporting* memberships for seniors 65 and older (proof of eligibility required)

All Membership benefits for one adult

Dual \$100

(100% tax deductible)

- All membership benefits for two adults at the same household
- Two personalized membership cards

Family \$125

(100% tax deductible)

All benefits of Dual Membership, plus

- Children 18 and under admitted free*
- Discounts on family programs

* Limited to 4 children per visit when accompanied by member

MAD Contemporaries \$250

(\$200 tax deductible)

MAD Contemporaries is a group of diverse young professionals who promote and support the Museum through social, educational, and fund-raising events

All benefits of Dual Membership, plus

- Exclusive access to *Wine & Design* events, highlighting the latest in the New York design world
- Invitations to all exhibition openings
- 2 Guest Passes to the Museum
- Reciprocal membership to over 300 participating museums through the United States

For more information on MAD Contemporaries, call 212.299.7758 or e-mail patrons@madmuseum.org

Supporting \$500

(\$450 tax deductible)

All benefits of Dual Membership, plus

- Acknowledgement in the Annual Report
- Invitations to all exhibition openings
- 2 invitations to special off-site programming: *MAD's Architecture + Design Series*, *Artist Studio Series*, and *Salon Series*
- 4 guest passes to the Museum
- 15% Discount in The Store at MAD
- Reciprocal membership to over 300 participating museums through the United States
- Exclusive benefit to Supporting members: complimentary admission to Public Programs (*based on availability*)

To learn more about our General levels of membership, call 212.299.7721 or e-mail members@madmuseum.org

Curators Circle \$1,000

(\$950 tax deductible)

- Access to the *Architecture + Design Series*: behind-the-scenes tours of New York's most cutting-edge architectural works hosted by builders and designers
- Exclusive opportunity to participate in the MAD Travel Program; one-of-a-kind curated art trips to destinations all over the world
- Access to "behind-the-scenes" curator-led installation tours of the Museum's major exhibitions
- 20% Discount in The Store at MAD
- Gift membership to the recipient of your choice at the *Individual* level
- 10 guest passes to the Museum
- Complimentary admission for guests in the company of a member

Collectors Circle \$2,000

(\$1,900 tax deductible)

All benefits of the Curators Circle Membership, plus

- Access to the *Artists Studio Series*: members have the opportunity to visit studios of artists, many in current MAD exhibitions, to experience first hand how materials are transformed into art
- Gift membership to the recipient of your choice at the *Dual* level
- Unlimited guest passes upon request
- Special passes to select art fairs
- One complimentary Museum published catalogue

Inner Circle \$5,000

(\$4,815 tax deductible)

All benefits of the Collectors Circle Membership, plus

- Exclusive access to the *Inner Circle Salon Series*; intimate evenings in the homes of Manhattan's top art collectors
- Gift membership to the recipient of your choice at the *MAD Contemporaries* level

To learn more about our Circle levels of Membership, call 212.299.7732 or e-mail april.farrell@madmuseum.org

Photo: April Farrell



Lewis Kruger and Fran Weissler

MAD Member Discount Program

[MAD MEMBERS]

Discounts are nontransferable and are valid only for the member named on the membership card. MAD is not responsible for store closings and price/discount changes. Unless otherwise noted, discounts are valid through December 31, 2011.

the store

With a cohesive presentation of well-designed craft and design objects, **The Store at MAD** is dedicated to building a bridge between its customers, the makers, and their product and offers works that celebrate the artist, material use, workmanship, and design. Shop online at <http://thestore.madmuseum.org>. 2 Columbus Circle at 59th Street. *Members always receive a 10% discount on all purchases with additional special discounts throughout the year.*



Robert offers an expansive view of Central Park and serves contemporary American fare with Mediterranean influences for lunch and dinner. *MAD Members, upon presenting their membership card, receive a 10% discount from 3:00 pm – 5:00 pm including weekends.*

Restaurants



a Voce's new outpost in Time Warner Center offers refined cuisine, an extensive wine list, and attentive service in a modern and beautiful setting. Executive Chef Missy Robbins presents ingredient-driven Italian classics inspired by the spirit of seasonal and regional simplicity, with an innovative and contemporary twist. Time Warner Center, 10 Columbus Circle. *MAD Members receive a complimentary dessert at lunch or a complimentary Bellini or mimosa at brunch with a MAD membership card.*



Inspired by the flavors and signature dishes of Central, Northern and Eastern Europe, **AQ KAFÉ** offers a broad selection of coffees, teas, soups, salads, sandwiches, platters, entrees, pastries, desserts and more. Open for breakfast, lunch, and dinner, seven days a week. 1800 Broadway between 58th Street and 59th Street. *10% discount on purchases (eat in/eat out only—excludes delivery and catering) with a MAD membership card.*



Family owned and operated for more than 24 years, **La Boite en Bois** is a French restaurant located in a brownstone in the heart of the Upper West Side offering lunch, weekend brunch and a pre-theater menu, and serves everything from escargot and pâté to roasted duck. 75 West 68th Street between Columbus Avenue and Central Park West. *10% discount on purchases (excludes services and purchase of gift certificates) with a MAD membership card.*



With a focus on local products and seasonal produce, **Nick and Toni's Café** prepares fresh food simply. Enjoy a perfectly crispy pizza or one of the many house specialties such as the roasted chicken, whole fish of the day, or scallops prepared in the wood-fired oven. 100 West 67th Street between Broadway and Columbus Avenue. *10% discount on purchases (cannot be combined with other promotional offers such as prix fixe or 'Lunch/Dinner and a Movie'; excludes services and purchase of gift certificates) with a MAD membership card.*

Retail & Services



Alaric is a full-service design studio that offers a unique blend of traditional elegance and modern chic, using the finest flowers from around the globe. Call 212.308.3794 or visit www.alaricflowers.com. 721 Fifth Avenue, Suite 30H, between 56th Street and 57th Street. *10% discount on purchases (excludes services and purchase of gift certificates) with a MAD membership card.*



The Chamber Music Society of Lincoln Center is pleased to offer MAD members a *10% discount off single tickets to its season of events*. Call 212.875.5787 or email tickets@chambermusicsociety.org.



Columbus Circle Wines & Spirits is a third-generation, family owned wine and liquor store that has been in the business since 1934. We pride ourselves on our hand-picked selection, which allows us to offer everyday, great-value wines. Special occasion or collector's items can be found in our Fine Wine Room. We deliver all over Manhattan and ship throughout the country. *MAD members receive 10% off wines and 5% off sparkling wine, champagne, and liquor (not valid on sale items and no double discounts) by presenting a MAD membership card prior to purchase.*



Despaña offers quality gourmet food products imported exclusively from Spain. Shelves are stocked with olive oils, vinegars, fish specialties, vegetables, fruit preserves, and almond sweets; taste and select from more than 50 specialty cheeses and dry cured meats at the counter. 408 Broome Street between Lafayette and Cleveland Streets. *10% discount on grocery purchases including eat in/take out prepared tapas (excludes delivery and catering platter orders) with a MAD membership card.*



The Emporium has been known for years as a hidden source for high quality but affordable antiques, jewelry, and art works. 20 West 64th Street between Broadway and Central Park West. *10% discount on purchases (excludes services and purchase of gift certificates) with a MAD membership card.*



FACE Stockholm is the only Swedish cosmetics company to give makeup and skin care that is true to the Swedish beauty ideal: natural, trend-forward, simple, clean, gorgeous, and fun! Time Warner Center, 10 Columbus Circle. *10% discount on purchases (excludes services and purchase of gift certificates) with a MAD membership card.*



Discover the inspired design and impeccable workmanship that distinguish Furla handbags, footwear, and accessories. *10% discount on purchases (excludes sale merchandise, services, and purchase of gift certificates) with a MAD membership card.*



The New York Kids Club, now in its ninth season, is New York's premier children's enrichment center, renowned for their creative and innovative classes, camps and birthday celebrations. Offer valid at all six New York Kids Club locations, visit www.nykidsclub.com. *MAD members receive a discount of \$50 on purchase (excludes purchases of gift certificates) with a MAD membership card.*



Yelo is an entirely new concept in wellness where, through a unique combination of sleep, reflexology, massage and detox sessions, one emerges feeling revived, refreshed, and balanced. 315 West 57th Street between 8th Avenue and 9th Avenue. *15% discount on any product or service with a MAD membership card.*

Hotels



Located in midtown, just steps from Central Park, **Columbus Circle**, and the theater district, **Hudson** is a brilliant reflection of the boldness and diversity of the city, while simultaneously representing the next generation of cheap chic: stylish, democratic, young at heart and utterly cool. Visit www.hudsonhotel.com. *Morgans Hotel Group's Hudson Hotel invites friends of MAD to stay at exclusive rates starting from \$285 plus taxes (subject to availability). To book call 1.800.606.6090.*

Magazines



New York Magazine keeps even the most demanding city lover up-to-date on food, fashion, shopping, culture, politics, and more. It's a treat that delivers 43 times a year. *New York Magazine extends the rate of \$19.97 (a 43% discount) on the purchase of a one-year subscription when MAD members subscribe online at: www.nymag.com/subscribe-madmuseum.*



Readers turn to **Surface** for creative inspiration, coverage of the burgeoning design world, and profiles of the emerging designers, and provocative projects that are reshaping the creative landscape. With its ability to identify and collaborate with the undiscovered talent, the magazine acts as a cultural barometer of global style in all its forms. *MAD members receive a rate of \$9.95—a saving of 50%. Use the special offer code MAD when subscribing online at www.surfacemag.com/store/subscriptions.*



Each week **Time Out** brings readers the best of what's happening in and around the city, including shows, movies, concerts, performances, sales, exhibitions, and must-sees. Special issues include Cheap Eats, Great Spas, Fall Preview, Holiday Gift Guide and more. *Members enjoy a discounted rate of \$15.97 (51 issues) on Time Out New York and \$7.97 (12 issues) on Time Out Kids with the membership code 89LMAD on the purchase of a one-year subscription. Call 1.888.GET.TONY for Time Out and 1.800.927.4253 for Time Out Kids.*

For information about how your business can participate in MAD's Member Discount Program, please email lindsay.ross@madmuseum.org



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8:30 P.M. *Qui êtes-vous, Polly Maggoo?*

SATURDAY, SEPTEMBER 10

3:00 P.M. *X, Y, and Zee*

5:00 P.M. *Hearts and Crafts*

7:00 P.M. *Umbrellas of Cherbourg*
presented by L'Oréal Paris

9:00 P.M. *Eyes of Laura Mars*

SUNDAY, SEPTEMBER 11

3:00 P.M. *"Spotlight on Fashion Innovation:
Creative Inspiration from Cinema,"*
panel discussion presented by BMW

5:00 P.M. *Diva*

7:00 P.M. *Rick, Michele and Scarlett*

9:00 P.M. *Faster, Pussycat! Kill! Kill!*

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Photo: AnnVatt.com



Barbara Tober with her husband Donald in Millbrook, New York, at Fitch's Corner Horse Show, an event organized by Fernanda Kellogg.

A Blue Ribbon Ambassador

Now that MAD has become a vibrant, new cultural center in Manhattan's midtown, it is little wonder that Barbara Tober, our Chairman Emerita and Chairman of the Global Leadership Council, has been in demand as a speaker throughout the city and abroad. At two venues this past spring, the Cosmopolitan Club and Christie's, she adroitly wove stories of her long history of involvement with MAD—from its days as a leading showcase for contemporary crafts to its current status as a singular institution acclaimed for exploring materials and process in contemporary creation—into an engrossing talk that has won over new friends and members.

"The public has fallen in love with the imagination, innovation, accessibility, and artistic excellence that characterizes all that we present here, from The Store to the Open Studios, the Restaurant, and all the Galleries in between," says Mrs. Tober. This growing renown and respect for MAD has given our members and wonderful trustees like Barbara Tober all the more reason to be excited about the successes that lie ahead for the Museum.

The Museum of Arts and Design's Board of Trustees and staff thank the generous individual, foundation, corporate, and government donors who made contributions to support the Museum. Your support is vital to our success.

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Laura Regensdorf and Quy Nguyen

From the city of Klimt and Wittgenstein comes Florian Ladstaetter

Was it his early study of philosophy that made him so interested in complexity and essence? Whatever shaped his aesthetic, his bold forms, textured surfaces, and diverse materials have made Ladstaetter one of fashion's rising stars. And now his jewelry is at The Store at MAD, The Place for Fashion Unexpected.

Carved and faceted acrylic beads by Florian Ladstaetter, handmade in Austria. Prices range from \$120–\$328.

The Store comes to

The Mall at **SHORT HILLS**

The Mall at Short Hills, Route 24 & JFK Parkway
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This October, we will open a satellite store at this prestigious New Jersey mall. Expect jewelry by Florian and other directional designers, along with pieces by old favorites, plus marvelous design objects and fashion accessories. A lively roster of trunk shows at both locations will make The Store your favorite shopping destination this fall.



the
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Hours: Mon.–Wed. and Sat. 10 AM–7 PM, Thur.–Fri. 10 AM–9 PM, Sun. 10 AM–6 PM, 212.299.7700, www.madmuseum.org

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MADviews is made possible through the
generosity of the Liman Foundation.



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**Picasso to Koons:
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**Korean Eye:
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