

MAD

2008-2013

museum of arts and design
FIVE-YEAR REPORT







Lewis Kruger
CHAIRMAN,
BOARD OF TRUSTEES;
MUSEUM OF
ARTS AND DESIGN

Dear Friends,

The 5th anniversary of our new home is an extraordinary moment for the Museum of Arts and Design. With a dynamic roster of exhibitions and programs planned, a loyal base of friends and supporters and new leadership at the helm, we couldn't be more excited about all that we have ahead. Together with our dedicated board, so many important donors, our 8,000-strong base of loyal members and our talented staff, it has been a remarkable process to build not just a new building, but a new institution. I want to thank Holly Hotchner, who led the Museum for 16 years before stepping down this spring, and our chief curator David McFadden, who will be retiring at the end of this year after a 16-year tenure; as well as my fellow members of our board trustees, especially Jerome A. Chazen, for chairing the campaign for the new building; Nanette L. Laitman, our former president; and Barbara Tober, for her long tenure as chairman and now chairman of our Global Leadership Council.

I am very proud of all that we have accomplished together, moving MAD from 53rd Street to its new home at Columbus Circle. We reach an ever wider and more diverse audience, from around the corner and across the globe, serving more than 250,000 visitors, students and program participants each year who join us to explore the exciting, interdisciplinary nature of contemporary craftsmanship, art and design; we reach nearly double that number with patrons to our store and restaurant.

In our new home, MAD has presented nearly 50 exhibitions featuring more than 2,500 artists and designers; served nearly 50,000 NYC K-12 students, in the museum and in the classroom; added nearly 1,000 new objects to our collection; and welcomed more than 1 million visitors to the site, and many more online. We established a comprehensive education program, growing our offerings to 400 a year, from programs for K-12 and especially at-risk teens; to our Open Studios program, the first of its kind in an American museum; to our public programs, offering an

interdisciplinary mix, from workshops and tours to performances and screenings.

Growing our permanent collection three-fold, under Holly and David's leadership, allows us to offer richer and deeper exhibitions for our visitors. Encompassing traditional forms of craftsmanship, including works made in clay, glass, wood, metal and fiber, as well as works of art and design created with innovative new materials and processes, the collection now establishes a bridge between legendary craft figures and a new generation of makers. It is fully digitized and can be accessed online by our global community as well as through innovative in-gallery formats, as so many of you have experienced.

Our robust special exhibition program has transformed traditional ideas about craft, including a series of critically acclaimed exhibitions organized around materials and process, from *Slash: Paper Under the Knife* (2009) to *Against the Grain: Wood in Contemporary Art, Craft, and Design* (2013); to exhibitions exploring innovations in contemporary creation, from *Dead or Alive* (2008) to our current *Out of Hand: Materializing the Postdigital*; as well as exhibitions exploring everything from the olfactory arts to the Studio Glass Movement, or the work of masters such as Viola Frey and Daniel Brush.

As we embark on the next exciting chapter of MAD, we couldn't be more thrilled about the appointment of Glenn Adamson, the new Nanette L. Laitman Director. Glenn is among the most prominent and respected voices in the research and exploration of craft and design today, and with his deep knowledge of the institution's history and collections, he will bring a dynamic re-examination of programming, looking at the many ways in which a truly post-disciplinary institution can champion skilled makers and their contributions to society.

Under Glenn's leadership and with the dedication of our many friends and supporters, MAD is poised for even greater heights of success. We can't thank you enough for all your support that has helped us reach this important milestone, and we couldn't be more excited about all that we have ahead.

With all my best wishes,

Lewis Kruger

COVER AND
OPPOSITE PAGE
2 Columbus
Circle exterior
PHOTO: HÉLÈNE BINET

ILLUSTRATION: KYLE HILTON

“With a dynamic roster of exhibitions and programs planned, a loyal base of friends and supporters and new leadership at the helm, we couldn't be more excited about all that we have ahead.”

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the New Director

“In the end, we won all the battles...many of you will remember the setbacks as we moved forward toward accomplishing our mission to give the City a new public space. To all our donors, and all the unsung heroes who cheered the project on, thank you. This is, and always will be, your Museum.”

JEROME A. CHAZEN, CHAIRMAN EMERITUS

FROM TOP
EXHIBITIONS
Guests at the opening
of *Out of Hand*
PHOTO: GULSHAN KIRAT

EDUCATION
Studio Sunday
PHOTO: COURTESY OF MAD





MAD Board of Trustees on opening day September 2008

2013

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*EXECUTIVE COMMITTEE

“In the main, it was getting it done that counted. And we did...all of us, all together... the staff, the board, and the City of New York. Our growing constituency considers the new MAD a gift to the City, and it is our gift to bring the gigantic, international world of decorative arts and design to the center of this great City.”

BARBARA TOBER, CHAIRMAN EMERITA, BOARD OF TRUSTEES
CHAIRMAN, GLOBAL LEADERSHIP COUNCIL

Measures of Success

A visual summary of one new building and five years in our new location at 2 Columbus Circle that have seen expanded activity on every level, and a dynamic roster of exhibition and education programs taking place every day since the doors opened in 2008.

Visitors

1.2M

Total audience served (in galleries, public and school programs)

Members

7,500

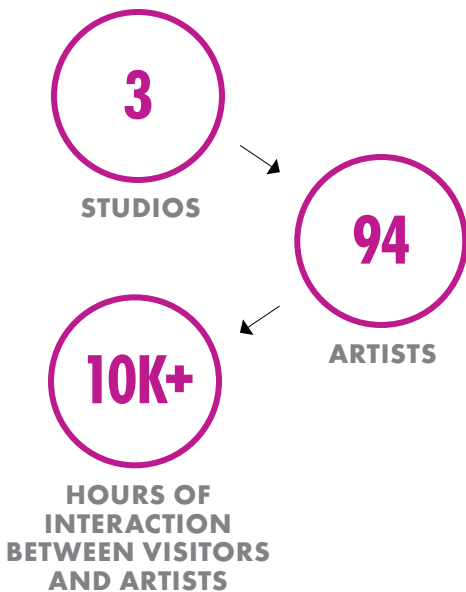
Total number of Members



13K

Twitter followers

Open Studios



Exhibitions

2,660

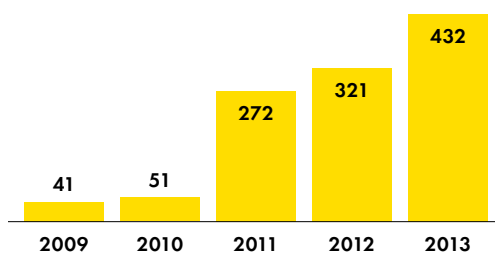
ARTISTS IN EXHIBITIONS

5,028

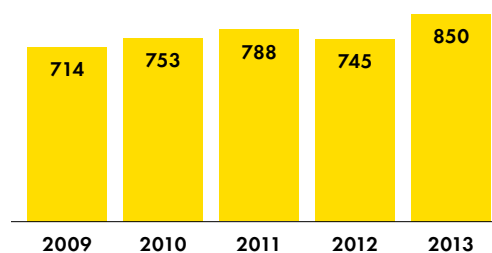
OBJECTS ON DISPLAY

Family & Teens

School and Teacher Programs
Participants



Family, Teen, and Community
Programs Participants



3,208

Docent tours



30K

Facebook likes



1.7M

Unique visitors

Education

1,000

K-12
PROGRAMS



NEARLY

30K

STUDENTS
SERVED

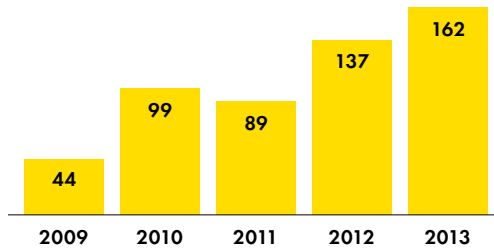


3,000

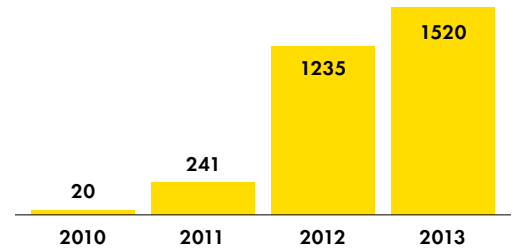
Objects in collection

School & Teachers

Teachers' Professional Development

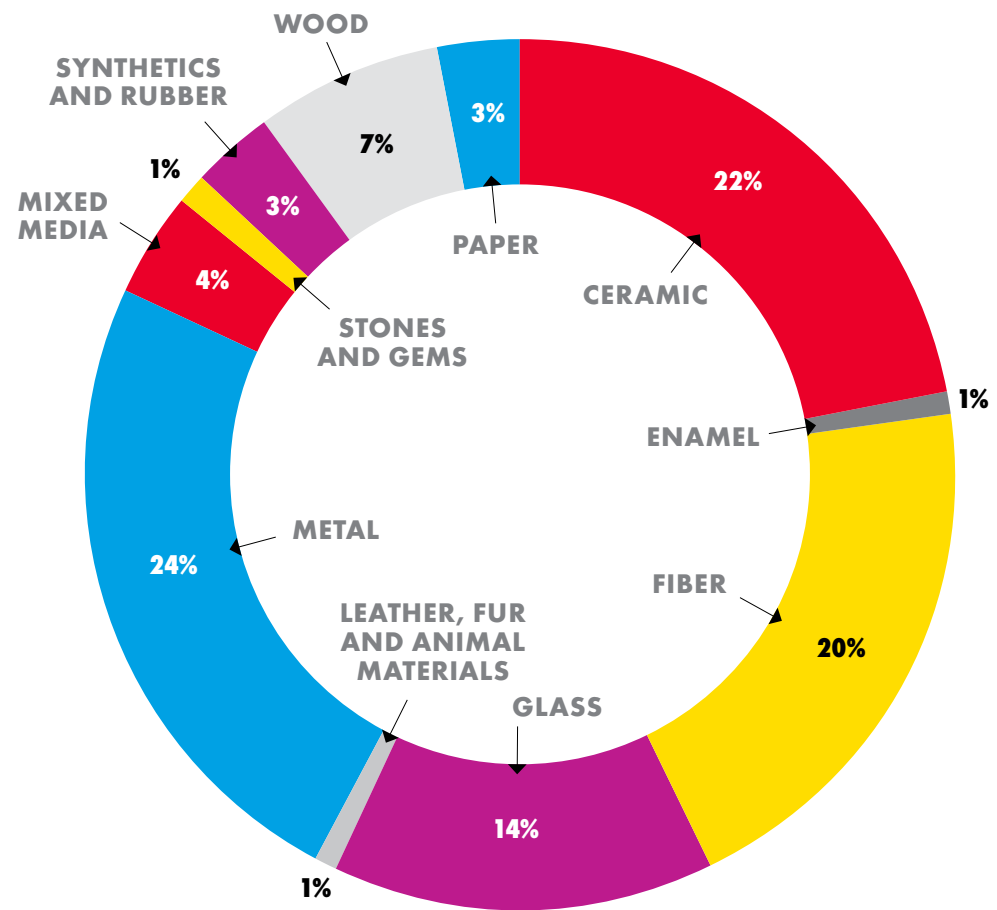


Arts Reach student participants



Permanent Collection

Materials



“But by whatever name it chooses to call itself (it is now known by its acronym, MAD), this small building is an oasis of enchantment, a kind of Camelot on Columbus Circle. Its collections are instant eye candy (if the serious and erudite staff will forgive me), with magic in every imaginable material, leavened by irony and wit...”

ADA LOUISE HUXTABLE, THE WALL STREET JOURNAL, 2011

Exhibitions

The Museum's move to 2 Columbus Circle brought with it a threefold increase in exhibition space, allowing MAD to offer an unprecedented variety and number of groundbreaking exhibitions, and to support its mission of engaging audiences with ideas, materials and processes in the fields of art, craft and design, and the synergy that exists among them.

Forward Thinking: Building the MAD Collection

September 27, 2008–February 15, 2009

As part of the inauguration of the new building, the Museum presented *Forward Thinking: Building the MAD Collection*, an exhibition of major new gifts from the collections of 21 of the most important contemporary art and design collectors from around the country, including longstanding museum patrons Jerome and Simona Chazen, Barbara and Donald Tober, and Nanette L. Laitman, as well as Aviva and Jack Robinson, Jane and Leonard Korman, and Daniel and Serga Nadler. Established in the 1950s when the American Studio Craft Movement was in its infancy, MAD's collection has evolved into a unique repository of global contemporary art, craft and design. *Forward Thinking: Building the MAD Collection* showcased a variety of materials—from ceramics to silver, glass to bamboo—by contemporary artists and designers from around the world.

Organized by MAD William and Mildred Lasdon
Chief Curator David Revere McFadden

Second Lives: Remixing the Ordinary

September 27, 2008–April 19, 2009

The museum inaugurated its new home at Columbus Circle with *Second Lives: Remixing the Ordinary*, featuring 54 contemporary artists from 18 countries who transformed discarded, commonplace, or valueless objects into extraordinary works of art. It featured well-known designers such as Ingo Maurer, Tejo Remy and the Campana Brothers, as well as internationally acclaimed artists including Tara Donovan, Xu Bing, El Anatsui and Do Ho Suh. Underscoring the meaning of making and the transformative nature of creativity, the exhibition included new commissions and site-specific installations created from gun triggers, spools of thread, tires, hypodermic needles, dog tags, old eyeglasses and telephone

books, among other objects, reflecting a current interest among international artists in using everyday things as raw materials. *Second Lives* was especially timely as MAD marked its own second life as a renewed institution, and Columbus Circle also enjoyed a renaissance.

Organized by MAD William and Mildred Lasdon
Chief Curator David Revere McFadden and
MAD Charles Bronfman International Curator
Lowery Stokes Sims.

BELOW, FROM TOP

Gijs Bakker
Liberty pin, 1997

COURTESY OF THE MADELEINE
ALBRIGHT COLLECTION

PHOTO: JOHN
BIGELOW TAYLOR

Installation shot of
Forward Thinking, detail,
The Creation (from the
Birth Project), 1984, Judy
Chicago, Audrey Cowan
PHOTO: ED WATKINS





Installation shot of
Second Lives, Paul
Villinski, *My Back Pages*,
2006-2008
PHOTO: ED WATKINS

**Elegant Armor:
The Art of Jewelry**
September 27, 2008–July 5, 2009

The museum inaugurated its Tiffany & Co. Foundation Jewelry Gallery with *Elegant Armor: The Art of Jewelry*. The exhibition explored the inspirations for contemporary jewelry, including the fine arts, the human form and the natural world, and presented major themes in contemporary jewelry with styles ranging from minimal to theatrical, and materials from the everyday to the opulent. Featuring over 240 works from 1948 to the present, *Elegant Armor* drew from the Museum's collection of approximately 450 modern and contemporary works. The entire exhibit was displayed in the Tiffany & Co. Foundation Jewelry Gallery in publicly accessible study drawers.

Curated by **MAD Curator of Jewelry**
Ursula Ilse-Neuman.

**Read My Pins:
The Madeleine Albright
Collection**
September 30, 2009–January 31, 2010

The first major museum exhibition of jewelry from the personal collection of Madeleine Albright featured more than 200 pins. While serving under President Clinton, Secretary Albright became known for selecting pins or brooches appropriate to the specific occasion that conveyed her views. Over the years, her pins became a part of her public persona. Many of these involved fascinating and humorous stories that chart the course of an extraordinary life journey, and carve out a visual path through international and cultural diplomacy. *Read My Pins* examined Albright's collection for its historical significance, and explored the expressive power of jewelry and its ability to communicate through a style and language of its own. Drawing record crowds, the exhibition has been enormously popular and has been continuously touring across the United States since 2009.

Curated by **MAD William and Mildred Lasdon**
*Chief Curator David Revere McFadden and MAD
Curator of Exhibitions Dorothy Twining Globus.*

“Thanks again for your amazing show *Dead or Alive*, I was overwhelmed and inspired by the raw creativity on display. It amazes me how many artists work away under the radar and fortunately they have MAD to introduce their creations to the public.”

JAMES CROAK, FEATURED ARTIST, *SWEPT AWAY*

Exhibitions

Slash: Paper Under the Knife

October 7, 2009–April 4, 2010

Slash: Paper Under the Knife took the pulse of the international art world's renewed interest in paper as a creative medium and source of artistic inspiration, examining the remarkably diverse use of paper in a range of art forms. The exhibition showcased the work of artists who reached beyond paper's traditional role as a neutral surface to consider its potential as a medium for provocative, expressive and visually striking sculpture, installation and video animation. The exhibition surveyed unusual paper treatments, including works that are burned, torn, cut by lasers and shredded. *Slash* featured work by approximately 50 contemporary artists from 16 countries, including Thomas Demand, Olafur Eliasson, Tom Friedman, Nina Katchadourian, Judy Pfaff and Kara Walker, among others. *Slash* was the third exhibition in MAD's *Materials and Process* series, which examined the renaissance of traditional handcraft materials and techniques in contemporary art and design.

Curated by MAD William and Mildred Lasdon
Chief Curator David Revere McFadden.

The Global Africa Project

November 17, 2010–May 15, 2011

The Global Africa Project explored the impact of African visual culture on contemporary art, craft and design around the world, featuring the creations of more than 100 artists working in Africa, Europe, Asia, the United States and the Caribbean. Through furniture, architecture, textiles, fashion, jewelry, ceramics and basketry, as well as selective examples of photography, painting, sculpture and installation work, the exhibition actively challenged conventional notions of a singular African aesthetic and identity, and reflected the integration of African art and design without making the usual distinctions between "professional" and "artisanal." Featured artists ranged from such well-known figures as Yinka Shonibare, MBE, Kehinde Wiley and Fred Wilson; to Nigerian-born, London-based fashion designer Duro Olowu and Paris-based Togolese/Brazilian designer Kossi Aguessy; to the Gahaya Links Weaving Association, a collaborative of Hutu and Tutsi women working in traditional basketry techniques in Rwanda.

Co-curated by MAD Charles Bronfman
International Curator Lowery Stokes Sims and
Leslie King-Hammond, Founding Director of the
Center for Race and Culture at MICA.



Otherworldly: Optical Delusions and Small Realities

June 7–September 18, 2011

Otherworldly: Optical Delusions and Small Realities illuminated the phenomenal renaissance of interest among artists worldwide in constructing small-scale, hand-built depictions of artificial environments and alternative realities, either as sculpture or as subjects for photography and video. The miniature worlds of the 38 contemporary artists featured in the exhibition transported the viewer into fantastical lands, surreal spaces and secret environments, challenging our sense of what is real. *Otherworldly* featured artists who were reviving and expanding the diorama as a medium for contemporary art through site-specific installation, video, photography and even snow globes, and included works by well-known figures such as Charles Simonds, Charles Matton and Joe Fig, as well as new site-specific installations by Thomas Doyle, Gregory Euclide and David Opdyke.

Curated by MAD William and Mildred Lasdon
Chief Curator David Revere McFadden.

ABOVE, FROM TOP
Installation shot of
The Global Africa Project
PHOTO: ED WATKINS

Installation shot of
Otherworldly, Gregory
Euclide, *held within what
hung open and made to lie
without escape*, 2011
PHOTO: ED WATKINS

“... *Against the Grain* does exactly what an exhibition in this museum ought to do, which is to show curators responding to artists and artists responding to the materials.”

KAREN ROSENBERG, THE NEW YORK TIMES, JUNE 7, 2013

**Crafting Modernism:
Midcentury American Art
and Design**
October 11, 2011–January 15, 2012

Crafting Modernism: Midcentury American Art and Design explored the rich interplay of art and design in all craft media (clay, fiber, wood, metal, glass and alternative materials) that exploded across the United States during the postwar era. *Crafting Modernism* covered a 25-year period that began with the craftsman-designers of the 1940s and 1950s, and concluded in 1969 with innovative pieces that upended traditional concepts of craft, incorporating humor, psychological content and social commentary into provocative and unique works of art. Artists in the exhibition included iconic figures such as Wendell Castle, Jack Lenor Larsen and Sheila Hicks, as well as lesser-known artists from around the country now recognized as highly influential within their fields, including furniture-maker John Kapel, jeweler

Margaret De Patta, ceramic artist Ka Kwong Hui, sculptor and silversmith Ron Senungetuk and artist and designer Lloyd Kiva New.

Curated by **Guest Curator Jeannine Falino** and
MAD Associate Curator Jennifer Scanlan.

**Space-Light-Structure:
The Jewelry of
Margaret De Patta**
June 5–September 23, 2012

Space-Light-Structure: The Jewelry of Margaret De Patta was the first major retrospective of this seminal figure in the American studio jewelry movement. The exhibition offered a comprehensive overview of her *oeuvre* including new scholarship on how this American Modernist influenced studio jewelry as both maker and social activist. Featuring 50 jewelry pieces as well as ceramics, flatware, photographs, photograms and newly released archival material, the exhibition also provided insight into the importance of her association with Hungarian-born Constructivist Laszlo Moholy-Nagy, and the Chicago Bauhaus ideals that influenced her approach as a maker and thinker.

Curated by **Ursula Ilse-Neuman**, **MAD Curator of Jewelry** and **Julie Muñiz**, **Associate Curator of Design & Decorative Arts, Oakland Museum of California.**



Installation shot of
Against the Grain:
*Wood in Contemporary
Art, Craft and Design*
PHOTO: ED WATKINS

The Art of Scent 1889-2012

November 20, 2012–March 3, 2013

The Art of Scent 1889-2012 was the first major museum exhibition in the United States to recognize scent as a major medium of artistic creation. *The Art of Scent* highlighted fifteen artists who work in this medium and focused on twelve works made between 1889 and 2012, including Jicky, created by Aimé Guerlain in 1889, Ernest Beaux's Chanel N° 5 from 1921, Jean-Claude Ellena's Osmanthe Yunnan from 2006 and Daniela Andrier's Untitled, created in 2010. Each scent was selected by guest curator Chandler Burr to reveal the evolution of aesthetics in the medium or to illustrate major innovations in scent design. The installation of this exhibition was designed by the internationally acclaimed architectural firm Diller, Scofidio + Renfro. In addition to allowing visitors to experience the twelve works of olfactory art, an interactive salon illustrated the importance of design in creating these works.

Curated by **Guest Curator Chandler Burr.**

Out of Hand: Materializing the Postdigital

Oct 16, 2013–June 1, 2014

Out of Hand: Materializing the Postdigital explores the many areas of 21st-century creativity made possible by advanced methods of computer-assisted production known as digital fabrication. In today's postdigital world, artists are using these means to achieve an explosive, unprecedented scope of artistic expression never before possible, that extends from sculptural fantasy to functional beauty. *Out of Hand* is the first major museum exhibition to examine this interdisciplinary trend through the pioneering works of more than 80 international artists, architects and designers, including Ron Arad, Barry X Ball, Zaha Hadid, Stephen Jones, Anish Kapoor, Allan McCollum, Marc Newson and Roxy Paine. The exhibit displays some of the most compelling creations of the past decade, including sculpture, furniture, fashion and transport.

Curated by **Marcia Docter Curator Ronald T. Labaco.**



BARRY X BALL
Perfect Forms,
2010-2013

Included in *Out of Hand: Materializing the Postdigital*
(On view at MAD October 2013 – June 2014)

- ▶ 1 century since Umberto Boccioni created his Unique Form
- ▶ 3 years of 3D sculpting to create
- ▶ 1000s of subtle changes
- ▶ 24 carat gold to complete



2008

Forward Thinking:
Building the
MAD Collection
September 27, 2008–
February 15, 2009

**Second Lives: Remixing
the Ordinary**
September 27, 2008–
April 19, 2009

Elegant Armor:
The Art of Jewelry
September 27, 2008–
July 5, 2009

Permanently MAD:
Revealing the Collection
September 27, 2008–
February 28, 2010

2009

**Totally Rad: Karim Rashid
Does Radiators**
March 4–May 17, 2009

**Klaus Moje: Painting
with Glass**
April 29–September 20,
2009

**Object Factory: The Art of
Industrial Ceramics**
May 6–September 13,
2009

**Gord Peteran: Furniture
Meets its Maker**
May 27–August 16, 2009

GlassWear
July 15–September 20,
2009

**Abraaj Capital Art
Prize 2009**
August 26–October 4,
2009

Read My Pins:
The Madeleine
Albright Collection
September 30, 2009–
January 31, 2010

**Slash: Paper
Under the Knife**
October 7, 2009–
April 4, 2010

**Ghost Stories: New
Designs from Nendo**
October 27, 2009–
January 10, 2010

2010

California Dreamers:
Ceramic Artists from the
MAD Collection
January 11–
October 10, 2010

Bigger, Better, More:
The Art of Viola Frey
January 26–May 2, 2010



**Portable Treasures: Silver
Jewelry from the Nadler
Collection**
February 16–September
26, 2010

Intertwined:
Contemporary Baskets
From the Sara and David
Lieberman Collection
March 16–
September 12, 2010

Dead or Alive:
Nature Becomes Art
April 27–
October 24, 2010

**Bespoke: The
Handbuilt Bicycle**
May 13 – August 15,
2010

**Abraaj Capital Art Prize
2010**
August 31–
October 10, 2010

Eat Drink Art Design
September 21, 2010–
February 13, 2011

**Think Again: New Latin
American Jewelry**
October 12, 2010–
February 27, 2011

Patrick Jouin:
Design and Gesture
November 9, 2010 – April
17, 2011

The Global Africa Project
November 17, 2010–
May 15, 2011

2011

Judy Chicago Tapestries:
Woven by Audrey Cowan
March 1–June 19, 2011

A Bit of Clay on the Skin:
New Ceramic Jewelry
March 15–
September 4, 2011

**Stephen Burks |
Are You a Hybrid?**
May 3–October 2, 2011

Flora and Fauna,
MAD about Nature
May 24–
November 6, 2011

Otherworldly:
Optical Delusions
and Small Realities
June 7–
September 18, 2011

Picasso to Koons:
The Artist as Jeweler
September 20, 2011–
January 8, 2012

Crafting Modernism:
Midcentury American
Art and Design
October 11, 2011–
January 15, 2012

**Korean Eye: Energy
and Matter**
November 1, 2011–
February 19, 2012

Beauty in All Things:
Japanese Art and Design
November 22, 2011–
May 27, 2012

2012

Hanging Around:
Necklaces from
the MAD Collection
January 24–
May 20, 2012

**Swept Away: Dust, Ashes,
and Dirt in Contemporary
Art and Design**
February 7–
August 5, 2012

Glasstress New York:
New Art from the Venice
Biennales
February 14–
June 10, 2012

Space-Light-Structure:
The Jewelry of Margaret
De Patta
June 5–
September 23, 2012

**Changing Hands: Art
Without Reservation 3**
June 26–
October 21, 2012

Doris Duke's Shangri La:
Architecture, Landscape,
and Islamic Art
September 4, 2012–
February 17, 2013

**Daniel Brush: Blue Steel
Gold Light**
October 16, 2012–
February 24, 2013

The Art of Scent
November 20, 2012–
March 3, 2013

Playing with Fire:
50 Years of
Contemporary Glass
November 20, 2012–
August 25, 2013

2013

**Wear It or Not: Recent
Jewelry Acquisitions**
March 12–June 2, 2013

After the Museum:
The Home Front 2013
March 12–June 9, 2013

**Against the Grain: Wood
in Contemporary Art,
Craft and Design**
March 19–
September 15, 2013

Fashion Jewelry:
The Collection
of Barbara Berger
June 25–April 20, 2014

Body & Soul:
New International
Ceramics
September 24, 2013–
March 2, 2014

Out of Hand:
Materializing the
Postdigital
October 16, 2013–
June 1, 2014

OPPOSITE PAGE
Installation shot of
Out of Hand:
**Materializing the
Postdigital**

PHOTO: GULSHAN KIRAT

ABOVE
Installation shot
of **Slash: Paper Under
the Knife**, Lesley Dill,
The Blind Horseman
PHOTO: ED WATKINS

Acquisitions

With the expansion of MAD's mission to explore the creative territory that brings art, craft and design together today, the Museum's permanent collection grew in importance, breadth and depth, now encompassing over 3,000 works. Since the Museum's grand opening in 2008 at 2 Columbus Circle, over 700 works have entered its collections, ranging from historically significant objects that filled important gaps in the documentary collection to new works made using cutting-edge technologies such as three-dimensional printing. In keeping with the global mission of MAD, the Museum acquired works by artists from Mexico, the United Kingdom, Japan, and South Africa among others, along with major works by American artists in all media.

Tony Marsh
American, b. 1954
***Still Life (Perforated Vessel Series)*, 2007-8**
Ceramic
Gift of Frank Lloyd,
2008



Year Acquired

2008



Southeast Asian Artisan
***Miao Neckpiece*, 19th-20th century**
Silver
Gift of Daniel and Serga
Nadler, 2008

Steffen Dam
Danish, b. 1961
***Marine Group*, 2008**
Hot worked glass
Museum purchase
with funds provided
by Diego Arria, Cecily
Carson, Michele
and Martin Cohen
Foundation, Dobkin
Family Foundation,
Marcia Docter, Kris
Fuchs, Sandra Grotta,

Lois Jecklin, Ann
Kaplan, Jane Korman,
Lewis Kruger, Lasdon
Foundation, Levitt
Foundation, Aviva
and Jack Robinson,
William Taubman,
Barbara Tober, Barbara
Karp Shuster and Jack
Vivinetto in honor of
Jerome Chazen, 2008





Judith Schaechter
American, b. 1961
Seeing is Believing, 2008
Stained glass;
sandblasted, engraved,
enameled, and

assembled with
copper foil
Museum purchase with
funds provided by the
Charina Endowment
Fund, 2009

2009



Robert Arneson
American
(1930-1992)
Bust, 1977
Ceramic
Gift of Jane and Leonard
Korman, 2009



Pedro Friedeberg
Italian/Mexican. b. 1936
Butterfly Chair
(*Silla Mariposa*), 1970
Mahogany, found
doll's head; carved,
lacquered and gilded
Gift of Nanette L.
Laitman, 2009

“From its opening in 1956 as the Museum of Contemporary Craft, the Museum has dedicated itself to bringing to life the vision of today’s living artists. As we look back on the past five years since moving to Columbus Circle, we are thrilled to continue this tradition in building MAD’s collection with works that reveal the spectrum of influences in art and design practice today and include some of the best examples of contemporary craftsmanship.”

DAVID REVERE MCFADDEN
WILLIAM AND MILDRED LASDON CHIEF CURATOR
MUSEUM OF ARTS AND DESIGN



Jennifer Trask
American, b. 1970
***Intrinsecus*, 2010**
Wood, bone, antler,
silver, gold leaf
Museum purchase with
funds provided by
Marian Burke, Marion

C. Fulk, Mimi S.
Livingston, Selwyn and
Laura Oskowitz, the
Rothbaum Fund, the
world Expo fund and
the Museum of Arts
and Design Collections
Committee, 2010



Sebastian Brajkovic
Dutch, b. 1975
***Lathe V Chair*, 2008**
Bronze, embroidered
upholstery
Museum purchase with
funds provided by the
Museum of Arts and
Design Collections
Committee and with
funds provided by

proceeds from works
donated by the American
Craft Council, Norman
Anderson, Michael
de Laszlo, Melanie
Guernsey, Peter T.
Joseph, Dr. and Mrs.
Isidore Samuels and
W. Osborn Webb by
exchange, 2009

2010

2011

Chuck Sharbaugh
American, b. 1945
***Tribute*, 2008**
Hard maple, medex
board, plywood, various
domestic and imported
veneers
Museum purchase with
funds provided by
Robert Fippinger and
the Windgate Charitable
Fund, 2011



“Our collection is growing rapidly in importance as well as size. Each gift to our collection— no matter its provenance—is a public acknowledgment that MAD is the defining institution in contemporary studio craft, art and design.”

NANETTE L. LAITMAN, FORMER PRESIDENT,
BOARD OF TRUSTEES



Judy Chicago
American, b. 1939
Audrey Cowan
American, b. 1931
***The Fall (from the Holocaust Project)*, 1993**
Modified Aubusson
tapestry
Gift of The Robert and
Audrey Cowan Family
Trust, 2012



2012

Grayson Perry
British, b. 1960
***Fake*, 1995**
Earthenware,
glazes, gilding
Gift of Barbara
Wild, 2012



Stephen Jones
British, b. 1957
***Bust of Lady Belhaven (after Samuel Joseph)*, 2011**
3D-printed epoxy resin
(stereo-lithography) and
nylon (laser sintering)
Museum purchase with
funds provided by
Marcia and Alan Docter,
2012



Kim Schmahmann
South African, b. 1955
***Apart-Hate: A People Divider*, 2005-10**
Various hardwoods,
veneers, newspaper
articles and documents,
steel, aluminum
Gift of an Anonymous
donor, 2012

Education is at the heart of MAD's mission and a hallmark of its visitor experience. The dedicated Seth and Sarah Glickenhause Education Center on the new building's 6th floor has allowed MAD's education and public outreach programs to expand and flourish. With robust, engaging and innovative offerings for children, teachers, teens, families and adults, in just a few years the museum has become one of the premier educational institution destinations in New York City and a model for other museums throughout the country.

MAD has served over 35,000 schoolchildren, teens and teachers through its arts-in-education programs since moving to its new home, and tens of thousands more visitors through a dynamic roster of public and educational programs for adults, including workshops, performances, screenings and master classes, as well as our celebrated Open

“Our flagship programs for K-12 reach more than 7,500 students each year, and through these programs, MAD has become a leader in arts education, introducing students and educators to the powerful effects of an immersive arts-in-education experience.”

CATHLEEN LEWIS, VICE PRESIDENT & DIRECTOR, EDUCATION

Studios program and other artist residency offerings.

By crafting unique learning experiences for audiences of all backgrounds, and by inviting artists and designers to use the museum space as a laboratory for live interaction and creative interventions, MAD's Education Department continually seeks to reveal and demystify artistic practice as it celebrates the experimental and creative processes of contemporary artists, designers and craftspeople today.

Cathy Rosamond,
Museum educator, at
Family Day Event

PHOTO: COURTESY OF MAD





FROM TOP

**National Dance
Institute performance
at Family Day**

**Children at a workshop in
the Museum classroom**

**Teens at Portfolio
Redefined**

PHOTOS: COURTESY OF MAD

MADlab

MADlab K-12, MAD's flagship program for children and teens, offers an arts-immersive experience designed to engage students across New York City in the art of making. The program reaches more than 5,000 youth a year from more than 70 elementary and high schools. In 2010, Arts Access was launched to provide MADlab to New York City's Title I schools* free of charge; together with Arts Reach, these programs serve more than 7,500 students each year, with approximately 50% of classes participating through Arts Access.

* ACCORDING TO THE U.S. CENSUS BUREAU A SCHOOL QUALIFIES TO RECEIVE ADDITIONAL FEDERAL SUPPORT UNDER TITLE I IF 40% OR MORE OF THE SCHOOL'S STUDENT BODY COME FROM LOW-INCOME FAMILIES. FOR THE 2014 SCHOOL YEAR, 82% OF NYC PUBLIC SCHOOLS WILL RECEIVE TITLE I STATUS.

Arts Reach

Launched in 2010, Arts Reach serves severely at-risk middle and high school students in suspensions in the New York City Department of Education's Alternate Learning Centers (ALCs). Arts Reach engages students through hands-on projects in their own classrooms and exposes them to artists and designers through presentations and museum visits. The program currently serves all ALCs in Manhattan and three in the Bronx, serving a total of almost 1,800 students a year.

Artslife

Now in its fifth year, Artslife, MAD's paid summer internship for 11th and 12th graders who attend high schools in New York City, offers students the opportunity to gain practical work experience in an art museum setting. The curriculum focuses on three related elements: museum studies, the design process and developing leadership skills. Ten students participate every year for seven weeks. They attend weekly design workshops, visit professional design studios, lead exhibition tours for other youth and create educational and interpretive resources for the Museum. The program also aims to give the Artslife interns important perspective on the working world by involving them in a variety of museum operations.

Portfolio Prep

The Portfolio Prep program for middle school students includes a series of workshops designed for students planning to apply to nyc specialized visual arts high schools. The workshops provide an overview of the schools and individualized assessments of student portfolios; they also help students hone their interviewing and communication skills, while strengthening their portfolios through drawing assignments and how-to demonstrations with arts professionals. The Museum also partners

with Parsons the New School for Design and the Joan Mitchell Foundation to offer Portfolio Redefined, a day for teens to assemble a competitive art portfolio for college admissions with the review and advice of working artists. Workshops are tailored to support high school juniors and seniors as they write artist statements, receive both peer and professional critiques, and document and present their artwork.

Teacher Training Institute

MAD offers Professional Development Seminars through its Teacher Training Institute, which serves more than 160 teachers and artists annually. It offers in-depth training programs for NYC teachers on the Department of Education's designated professional development days, with participatory lectures and workshops to supplement teachers' knowledge of contemporary art, craft and design practices. The Education Department also produces Teacher Resource Packets, available free online to teachers around the world, for all major museum exhibitions.

Family Programs

Hands-on arts immersion is also at the center of our very popular Family Programs, which offer special Family Days to explore current exhibitions and interactive workshops led by artists and educators. Designed to be intergenerational, the monthly Studio Sundays are led by professional artist-educators, artists from the Open Studios Program, and visiting artists in the exhibitions, while MAD Family Days provide insight into the creative process and offer opportunities for children to create, learn and explore as they visit the exhibitions.

#MADteens

Through its #MADteens program, the Museum is committed to engaging a diverse group of teens in after-school initiatives, inviting a broad selection of urban youth to experience all the museum has to offer. Teens participate in hands-on workshops with contemporary artists and designers, visit studios, and organize events for their peers. In 2010 MAD began offering free admission for high school students, making MAD exhibitions and select programming available to teens year-round. In 2013 free admission was extended to all students under 18 visiting the Museum as individuals or non-touring groups.

Docent Corps

An essential extension of the Museum's educational outreach, MAD's Docent Corps provide public and private tours on a daily basis. Integral to the museum visitor experience, docents serve as the "voices" of the museum and educate the public about its exhibitions, artists,



"A place of ideas that brings out our inner genius."

MARK CHRISTENSEN

materials and techniques on view. Twenty-six dedicated Docents, many of whom followed MAD from 53rd street, currently welcome and guide nearly 9,000 visitors every year throughout our exhibition and collections.

ABOVE

Open Studio artist
Doug Navarra with
MADlab students

Family Day

Teens with Museum
curators at
Portfolio Review

PHOTOS: COURTESY OF MAD

OPPOSITE PAGE

Family Day

PHOTO: COURTESY OF MAD



Public Programs

The move to 2 Columbus Circle allowed a major expansion and complete restructuring of MAD's Public Programs. From 2008 to 2013, the Museum nearly tripled its number of offerings, while audiences more than doubled. With significantly more programs than comparably sized New York

City museums, MAD has quickly become known for innovative, original and affordable offerings and recognized by the media and cultural tastemakers as one of the strongest museums for public programming in the city.

MAD's Public Programs support artists, designers and cultural producers who work at the intersection of creative disciplines, encouraging the development and presentation of original works, new methods and approaches within the museum environment. The resulting residencies, commissions and site-specific projects have garnered much press attention and industry recognition; highlights include choreographer Liz Santoro's Bessie Award-winner *Watch It*, which was commissioned for MAD's signature Risk + Reward performance series in 2012; and THE FUN Fellowship in the Social Practice of Nightlife, which spawned a conference and its own publication in 2013. With the goal of providing a focal point for the NYC design community, MAD also expanded its annual public program design series into its very first physical exhibition: *After The Museum: The Home Front 2013*.

From sold-out hands-on art-making workshops, cutting-edge cinema series and cross-disciplinary residencies, to boundary-pushing performances, pioneering fellowships and lectures and master classes with the top talent in the fields of art and design, MAD's Public Programs provide unique educational opportunities for their audiences and help foster a creative community well beyond the museum walls.

MAD's Public Programs currently include cinema, performance and design, as well as *Expanding the Artistic Dialogue* and *X: Emerging Contexts*, which designates projects that defy simple categorization.



Cinema

Cinema at MAD presents diverse, emerging or under-recognized cinematic artists and explores innovative approaches to cinematic form and content.

Program highlights

Blood into Gold: The Cinematic Alchemy of Alejandro Jodorowsky (Fall 2010)
David Bowie, Artist (Summer 2011)
VHS (Summer 2012)
Adults in the Dark: Avant-Garde Animation (Fall 2012)

Performance

As a platform for the presentation of new performance pieces, the annual Risk + Reward series has encouraged the development of bold and risk-taking works through residencies and critical dialogues. MAD's other annual performance series, *Dance Under the Influence*, explores the interplay between dance and other artistic disciplines while showcasing today's top interdisciplinary talent—from ballet to hip hop, Indian to post-modern, tap to puppetry.

Program highlights

Dance Under the Influence (2011–2013)
Risk + Reward (2011–2013)

ABOVE **Sustainable Wooden Animals**
David Weeks
COURTESY OF THE ARTIST

OPPOSITE PAGE,
FROM TOP **Film still**
from *Susperia*
COURTESY OF ARROW FILMS

Dance Under the Influence
Stephen Petronio
PHOTO: SARAH SILVER

Excess of Void
COURTESY OF
ERIC TIMOTHY CARLSON
AND AARON ANDERSON

“The heart of Public Programs at MAD is opportunity. We strive to create opportunities for all New York City makers to learn and enrich themselves through hands-on making, rigorous academic dialogue, community gatherings, and original projects.”

JAKE YUZNA, DIRECTOR OF PUBLIC PROGRAMS



Design

Rooted in studio practices and critical exploration, design programming at MAD has focused on the transdisciplinary nature of contemporary design and its role in society, while offering a platform for the development of design projects independent of commercial influences. From 2008 to 2013, MAD offered a variety of talks, workshops, residencies, master classes, salons, conferences—and even an exhibition.

Program highlights

The Home Front public program and exhibition (2011–2013)
Incongruous residencies (2012–2013)
Who Says a Museum Must Be an Institution?
 A Master Class with Murray Moss (2013)
Happiness? A Master Class with Stefan Sagmeister (2013)

Expanding the Artistic Dialogue

Encouraging public engagement with the arts and expanding upon traditional cultural institutional programming, *Expanding the Artistic Dialogue* has proposed new approaches and models for academic, artistic and critical dialogue, with an innovative series of panels and workshops.

Program highlights

Forever Modern panel talk series (2011–2012)
Articulating Others: The Cultural Convergence of Islam and the West panel talk series (2012)
Olfactory Engineering: Workshops in Scent (2012)
Trade School community workshops (2012)

X: Emerging Contexts

Championing the importance of works and practices that fall outside current disciplinary definitions and critical languages, X supports emergent, unresolved, problematic and vital explorations of creative pursuits.

Program highlights

Vibrant Space: Environments of Cultural Production, a series of panel talks (2011)
THE FUN Fellowship in the Social Practice of Nightlife (2011–2013)
The Fun: The Social Practice of Nightlife in NYC publication and conference (2013)



Open Studios

MAD launched the innovative Open Studios program in 2008 inside its new Sarah and Seth Glickenhause Education Center at 2 Columbus Circle. The first and only New York City museum to offer such a hands-on, behind-the-scenes look at the artistic process, MAD welcomes visitors daily to its three flexible Open Studios, providing a unique opportunity for the public to interact with artists in residence and observe them at work. Central to the Museum's mission of revealing the importance of materials and processes in the creation of objects, Open Studios allow artists to demonstrate techniques using materials featured in MAD's exhibitions and collections, including wood, ceramics, metal, glass, fiber, mixed media and digital fabrication, while supporting the development of original works through special projects and residencies. MAD's signature program has welcomed more than 94 artists since its inception and continues to be one of the most popular components of the museum's visitor experience, drawing hundreds of thousands of visitors to its 6th floor educational space for a chance to viscerally understand the connection between materials, making and process.

Open Studios

Fall–Winter 2008

Cynthia Alberto
Weaving

Hilary Baldwin
Ceramics

Zack Davis
Ceramics

Virginia Griswold
Cold-Worked Glass

J. Michelle Hill-Campbell
Digital Textile Design

April Reigart
Metals and Jewelry

Erica Rosenfeld
Cold-Worked Glass

Winter–Spring 2009

Jane D'Arensbourg
Ceramics/Glass

Zack Davis
Ceramics

Sabrina Gschwandtner
Fiber Arts

Carolyn Hopkins
Mixed Media

Charles McGill
Mixed Media

Jen Poueymirou
Ceramics

Spring–Summer 2009

Siri Betts
Ceramics

Sonya Blesofsky
Paper Installation

Rachel Miller
Fiber Arts/Mixed Media

Bridget Parris
Ceramic Designer

Phyllis Kudder Sullivan
Ceramics

Christian Lopez Swafford
Product &
Industrial Design

Fall–Winter 2009

Sarah Abramson
Jewelry

Itamar Jobani
Wood/Cardboard

Joan Lurie
Ceramics

Lacey Jane Roberts
Knit Textiles

Phyllis Kudder Sullivan
Ceramics

Jil Weinstock
Synthetic Rubber
Sculptures



XENOBIA BAILEY

- ▶ 360 hours in Open Studios
- ▶ 1000s of yards of yarn
- ▶ 100s of conversations
- ▶ 1 amazing Thinking Hat

FROM LEFT
Ken Amarit

David Mandel

PHOTOS: COURTESY OF MAD





FROM TOP
J. Michelle Hill
Cynthia Alberto
PHOTOS: COURTESY OF MAD

Winter-Spring 2010

Sarah Abramson
Jewelry

Jackie Brown
Slip-Cast Ceramics

Malika Green
Wearable Sculpture

Doug Navarra
Wheel-Thrown Ceramics

Jessica Stoller
Lace-Draped Ceramics

Alexandru Usineviciu
Metal Sculpture

Spring-Summer 2010

Nova Bronstein
Enameled Jewelry

Joseph Cavalieri
Stained Glass

Naomi Mishkin
Mixed Media

J. Morrison
Silkscreen

Jessica Stoller
Slip-Cast Ceramics

Syma
Hand-Built Ceramics

Fall-Winter 2010

Yasha Butler
Jewelry

Samantha Hookway
Glass/Mixed Media

Sophie Kahn
Sculpture/New Media

Ruth Marshall
Fiber

Syma
Ceramics

Chris Vivas
Ceramics

Winter-Spring 2011

Carla Diana
Interactive Design

April Hannah
Wood

Yuka Otani
Glass

Marianne van Ooij
Product Design

Chris Vivas
Porcelain

Sheryl Zacharia
Ceramics

Spring-Summer 2011

Mia Hebib
Jewelry

Seon-Jang Hong
Sculpture/Installation

Li-Rong Liao
Product Design

Andrew Salomone
New Media

Patrice Yourdon
Sculpture

Sheryl Zacharia
Ceramics

Summer-Fall 2011

Carolyn Ard
Woodcarving

Peter Barnett
Ceramics

Jim Hunter
Metal Sculpture

Ivar Theorin
Paper sculpture

Fergus Walsh
Puppetry

Patrice Yourdon
Sculpture

Winter 2011-Spring 2012

David Choi
Jewelry

Joanna Manousis
Glass

Don Porcella
Pipe-Cleaner Sculpture

Rebecca Ringquist
Embroidery

Jessica Stoller
Ceramics

Fergus Walsh
Puppetry

Spring-Summer 2012

aricoco
Interdisciplinary

CLAM LAB
Ceramics

Micah Ganske
3D Printing

Maria Hupfield
Sculpture

Joanna Manousis
Glass

Nathan Vincent
Fiber

Fall 2012

Matt Greco
Ceramics

Derek Haffar
Sculpture

Lara Knutson
Glass

Trong G. Nguyen
Interdisciplinary

Ralf Schwieger
Perfume

Nathan Vincent
Crochet

Spring 2013

Xenobia Bailey
Crochet

Gabriel Barcia-Colombo
New Media

Matt Greco
Ceramics

Derek Haffar
Sculpture

Cat Merrick
Ceramics

Saya Woolfalk
and Vadis Turner
Fiber

Fall 2013

Ken Amarit
New Media

Xenobia Bailey
Fiber

Ben Light
Wood

David Mandel
Jewelry

Ruta Reifen
Jewelry

“Being part of this talented group has added new inspiration to my work and given me a base outside of my own studio from which to work...I didn’t realize when I began that I would take so much more than I give from studio visitors.”

PATRICE YOURDON, SPRING 2011 OPEN STUDIO ARTIST

The Store at MAD

The Museum's move to 2 Columbus Circle has allowed The Store at MAD to become a premier shopping destination for New Yorkers and international visitors alike, successfully pushing the boundaries of what a museum store can be and achieve.

Designed to enhance the museum experience and to complement its mission, The Store preserves the essence of "made by hand" while showcasing the work of emerging and established artists who use some of the latest design technology in the execution of their concepts. Overseen by Franci Sagar, Vice President of Retail and Brand Development, The Store works directly with many of its designers, artists and makers to give their work a distinctive MAD twist. A veritable specialty store with a mission, The Store at MAD showcases diverse craft and design objects with an emphasis on materials, the creative process and skilled craftsmanship. All proceeds from The Store go directly to supporting museum exhibitions and educational programs.

At the east/west nexus of New York City, with frontage on two sides of Columbus Circle, the Museum's new building has afforded The Store at MAD greater visibility to a larger New York and international audience. The new location immediately translated into a vast increase in foot traffic and sales: with the move from 53rd Street, annual gross sales increased from 1.9 million to 3 million in under five years, exceeding all expectations for revenue and making The Store at MAD one of the highest-

"The Store's new home at 2 Columbus Circle has given it credibility and enabled it to stake its claim in the New York retail marketplace."

FRANCI SAGAR, VICE PRESIDENT OF RETAIL AND BRAND DEVELOPMENT

grossing museum stores per square foot.

The Store's soaring retail space and unique architectural fixtures, designed by Ken Nisch and Gordon Eason of JGA, Inc., allow the installation of innovative display and jewelry counters. Three years after opening, the addition of two jewelry cases in the Museum's lobby maximized The Store's footprint and enabled its move into high-end fine jewelry. Jewelry, The Store's largest-selling category, represents close to 43% of its sales today.

From artist trunk shows to seasonal pop-up shops with retail partners across the city, The Store continues to cultivate and engage visitors through a rich programming calendar of shopping events, furthering opportunities to reach non-museum visitors and in turn communicate the Museum of Arts and Design's mission and vitality.



STEPHANIE ALBERTSON

- ▶ 1st fine jeweler to be presented by The Store at MAD
- ▶ Hand crafts each piece using 22K gold, precious and semi-precious stones
- ▶ The Store at MAD has sold more than 130 of her pieces



LEFT AND OPPOSITE PAGE
The Store at MAD
PHOTOS: LASLO REGOS
PHOTOGRAPHY



People

MAD's far-reaching roster of friends and supporters is as diverse as its collections, from the more than 7,500 K-12 students who visit the Museum each year to our dedicated board, from artists to art lovers, from members to first-time visitors, young and old, from around the corner and across the globe. In our new home, MAD has served more than 250,000 people each year through its programs, welcoming visitors to exhibitions, public programs, special events, educational programs, and special member events, and welcomes even more visitors online, to our store and restaurant.



2008

2 Columbus Circle Opening

1 Curator Ursula Neumann and guest in the Tiffany & Co Foundation Jewelry Gallery.

PHOTO: GEOFF GREEN

2 MAD Trustees Jerry Chazen, Simona Chazen, C. Virginia Fields, and Barbara Tober and Mayor Bloomberg cutting the ribbon to the Jerome and Simona Chazen Building at 2 Columbus Circle.

PHOTO: GEOFF GREEN

3 Participants in Studio Sunday.

PHOTO: COURTESY OF MAD

4 Former Director Holly Hotchner (center) with MAD Trustees Barbara Shuster (L) and Marcia Docter (R).

PHOTO: GEOFF GREEN

5 Artist Zack Davis in the Open Studios.

PHOTO: ALAN KLEIN

6 Installation shot of *Second Lives*.

PHOTO: COURTESY OF MAD

7 MAD Trustee Nan Laitman and artist Chris Antemann.

PHOTO: GEOFF GREEN

8 MAD Trustees Eric Dobkin and Ann Kaplan.

PHOTO: GEOFF GREEN

2009

1 MAD Trustee Lewis Kruger, Holly Hotchner, 2009 Visionaries! Eva Zeisel and Barbara Tober, and Jerry Chazen at the event.
PHOTO: WILL RAGOZZINO

2 Madeleine Albright and Ben Hartley at the opening of *Read My Pins*.
PHOTO: LIZ LIGON

3 Gail Shields-Miller and Patricia Specter.
PHOTO: WILL RAGOZZINO

4 Panel at talk *Architecture—Is It Art?*
PHOTO: COURTESY OF MAD

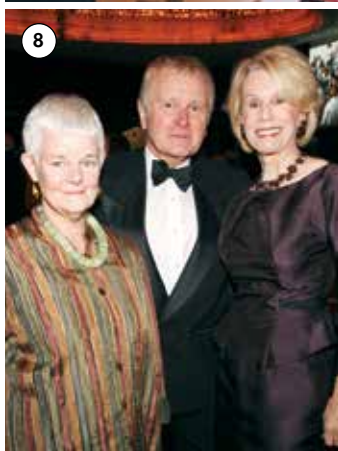
5 A workshop with fashion designer Zac Posen.
PHOTO: COURTESY OF MAD

6 Kids at Family Day.
PHOTO: COURTESY OF MAD

7 Donald and Barbara Tober
PHOTO: ANNIE WATT

8 Curators Dorothy Globus and David McFadden, and MAD Honorary Trustee Jane Korman at *Visionaries!*
PHOTO: WILL RAGOZZINO

9 Designer Karim Rashid.
PHOTO: COURTESY OF MAD





1



2

2010

1 Cheryl Riley and guest at the opening of *Global Africa Project*.
PHOTO: RIC KALLAHER

2 Filmmaker Alejandro Jodorowsky.
PHOTO: COURTESY OF MAD

3 Tour of *Second Lives*.
PHOTO: COURTESY OF MAD

4 Family in Studio Sunday workshop.
PHOTO: COURTESY OF MAD

5 Princess Marianne Bernadotte of Sweden.
PHOTO: RIC KALLAHER

6 Folk musician Sam Amidon.
PHOTO: COURTESY OF MAD

7 Family Day workshop.
PHOTO: COURTESY OF MAD

8 Designer Yves Behar.
PHOTO: OSKAR LANDI

9 Arlene Caplan and MAD Trustee Sandy Grotta.
PHOTO: GEOFF GREEN

10 *Second Lives* symposium with Curator Lowery Sims.
PHOTO: COURTESY OF MAD



3



4



6



7



8



9



10



MAD DOCENTS

- ▶ 100+ Docents
- ▶ 700+ tours each year
- ▶ 1000s of conversations

2011

1 MAD Trustees

Ted Hathaway and
Marcia Docter.

PHOTO: GEOFF GREEN

2 Vladimir Kagan

accepting his
Visionaries! Award.

PHOTO: RIC KALLAHER

3 Artist Grethe Wittrock

in the Open Studios.

PHOTO: COURTESY OF MAD

4 Opening of *Otherworldly*.

PHOTO: RIC KALLAHER

5 Alexandra Vulliez, Cecily Carson and Krissi Mahano.

PHOTO: RIC KALLAHER

6 Nicholas Andersen and Julie Ho of Confetti System and Stephen Burks at the opening of *Are You A Hybrid?*

PHOTO: RIC KALLAHER

7 Artist Long-Bin Chen in the Open Studios.

PHOTO: COURTESY OF MAD

8 Suzanne Tick, Cristina Grajales, Pilar Viladas and Beth Dickstein at *Visionaries!*

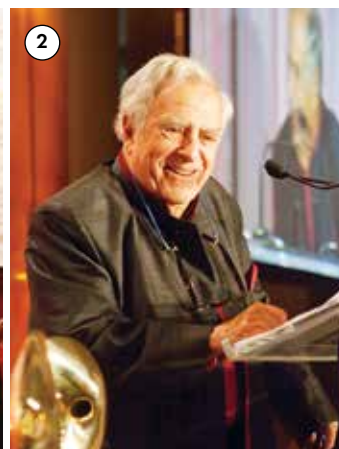
PHOTO: RIC KALLAHER

9 Serga and the late Daniel Nadler.

PHOTO: RIC KALLAHER

10 Family Day.

PHOTO: COURTESY OF MAD





2012

1 The late Lou Reed and Laurie Andersen at the opening of *Scent*.
PHOTO: RIC KALLAHER

2 Studio Sunday.
PHOTO: COURTESY OF MAD

3 Oliver Taubman, guest curator Ellen Taubman and MAD Trustee Bill Taubman at the opening of *Changing Hands 3*.
PHOTO: RIC KALLAHER

4 Glasstress artist and Linda Plattus.
PHOTO: RIC KALLAHER

5 Laura and Lewis Kruger.
PHOTO: RIC KALLAHER

6 Eric and Tomoka Ku.
PHOTO: RIC KALLAHER

7 Installation shot of *The Art of Scent*.
PHOTO: BRAD FARWELL

8 Kay Walking Stick, Derek Bok and Curator Lowery Sims at the opening of *Changing Hands 3*.
PHOTO: RIC KALLAHER

9 Artist Alexandre Orion at the opening of *Swept Away*.
PHOTO: RIC KALLAHER

10 Family workshop.
PHOTO: COURTESY OF MAD

2013

1 Curator Ron Labaco and artist Richard Dupont.

PHOTO: GULSHAN KIRAT

2 Bonnie Lee Korn and Judith Hoffman.

PHOTO: GULSHAN KIRAT

3 MAD Trustees Lewis Kruger and Marian Burke.

PHOTO: GEOFF GREEN

4 *Against the Grain* featured artist Marc Andre Robinson.

PHOTO: RIC KALLAHER

5 MAD Trustee Dror Benshetrit and his wife Davina at the opening of *Fashion Jewelry*.

PHOTO: GULSHAN KIRAT

6 MAD Director Glenn Adamson, Jan Wysocki and Jerry Siegel.

PHOTO: GEOFF GREEN

7 Mauricio and Barbara Berger at the opening of *Fashion Jewelry*.

PHOTO: GULSHAN KIRAT

8 Artist Nick Hornby and Hamish Bowles at the opening of *Out of Hand*.

PHOTO: GULSHAN KIRAT

9 Artist Judith Schaechter in the Open Studios.

PHOTO: COURTESY OF MAD

10 MAD Trustee Michele Cohen, Iris Apfel and Bryna Pomp at the opening of *LOOT 2013*.

PHOTO: GULSHAN KIRAT



LOOT: MAD ABOUT JEWELRY

- ▶ 4 selling exhibitions
- ▶ Nearly 250 artists
- ▶ From more than 75 countries
- ▶ 1000s of pieces of jewelry



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The Museum of Arts and Design's Board of Trustees and staff thank the generous individual, foundation, corporate and government donors who have made contributions to support the Museum in 2012 and 2013.

Major donors to MAD's Campaign for 2 Columbus Circle, and exhibitions and programs in 2012-2013, are listed below. If you would like more information on ways to support the Museum, please contact megan.skidmore@madmuseum.org or call (212) 299-7731.

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Installation of *Seated Man* by Viola Frey for the exhibition *Bigger, Better, More: The Art of Viola Frey, 2010*
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BUYER

Docents

Felicia Anzel
Dayle Berke
Muriel Binder
Shelly Brunner
Judy Becker
Carole Cohen
Eva Comita
Pat Davidson
Diane Feldman
Sheila Gladstein
Bena Green
Robin Hertz
Kirsten Hilleman
Gillie Holme
Duane Jonker-Burke
Sarah Jonker-Burke
Alan Levine
Missy Lipsett
Madelyn Loew
Margery Nathanson
Anat Ofer
Norma Palin
Beverly Siegel
Laura Weinstein
Leila Zogby
Heather Zusman

Letter From the New Director

Dear Friends,

I am honored to have been selected to serve as the new Nanette L. Laitman Director of the Museum of Arts and Design. I look forward to meeting you all and to working together as MAD embarks on its next chapter.

I began my career with this institution, back when it was called the American Craft Museum, as a volunteer intern just after I graduated from college. My experience confirmed my dedication to the field of craft and design. Now, as I return, I am struck by the feeling that I never fully left. Throughout my years at the Victoria and Albert Museum, and previously with the Chipstone Foundation, the history and theory of craft has remained central to my work. As the flagship institution devoted to that subject worldwide, this museum has always been of the utmost importance to me.

Of course, a lot has changed since I last worked here. MAD moved to its present location at 2 Columbus Circle five years ago, in 2008. The new site is an extraordinarily exciting one. When I look down Central Park West and see the ceramic-clad façade, my heart never fails to skip a beat—it's a beacon at the heart of Manhattan, and a creative hub for all of New York City.

Many people have asked me about my vision for the institution. I have a simple, if personal, answer: I am deeply committed to championing skilled makers and everything they bring to the world around us. That is MAD's core mission, and has been ever since it was founded by the visionary philanthropist Aileen Osborn Webb in 1956. The Museum's first exhibition was entitled *Craftsmanship in a Changing World*. That is still a perfect slogan for us. The aesthetic and ethical values of skilled making—the sense of responsibility that craft engenders—are more important in the 21st century than ever before.

My predecessor, Holly Hotchner, built MAD into the extraordinary platform that it is today. She dramatically expanded the institution's capacity, programming and reach. It is an extraordinary legacy. I look forward to building upon her accomplishments, through close collaboration with our staff and board and as well as all of our dedicated supporters.

One of MAD's most valuable traits is its

post-disciplinary breadth. The institution investigates all facets of making—from traditional techniques to emerging digital processes. Right now, in our galleries and studios, you can see this broad-minded approach in action. *Out of Hand: Materializing the Postdigital* is an exhibition exploring the latest innovations in digital fabrication, and shows how artists and designers are applying these techniques to achieve new levels of creativity. *Body & Soul: New International Ceramics* showcases 24 contemporary artists who explore the ancient genre of figurative ceramic sculpture. Meanwhile, upstairs in our Open Studios, we have artists using handmade felted wool as part of online video games, as well as working in wood block printing and ceramics, creating jewelry and digital sculpture.

Next year, we will explore making on a global as well as a local scale. Our exhibitions and programs will introduce us to wildly imaginative and tremendously skilled contemporary makers, from New York City to Europe to Latin America. It is just this reach that shows us that making can take us anywhere.

Thank you all for the warm welcome you have given me, and I look forward to embarking on the days, months and years that lie ahead.



Glenn Adamson



Glenn Adamson
NANETTE L. LAITMAN
DIRECTOR,
MUSEUM OF ARTS
AND DESIGN

"I am deeply committed to championing skilled makers, and everything they bring to the world around us. That is MAD's core mission."

OPPOSITE PAGE
A work in progress
from a Teachers'
Professional
Development event,
January 2012
PHOTO: DAKOTA CASH

BACK COVER
MAD at night
PHOTO: ALAN KLEIN

ILLUSTRATION: KYLE HILTON



