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

Letter From the Board Chair
**Contents**

3 Letter From the Board Chair
5 Board of Trustees
6 Measures of Success
8 Exhibitions
14 Acquisitions
18 Education
22 Public Programs
24 Open Studios
26 The Store at MAD
28 People
34 Supporters & Donors
45 Staff & Docents
46 Letter From 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*
“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**

3

STUDIOS

94

ARTISTS

10K+

HOURS OF INTERACTION BETWEEN VISITORS AND ARTISTS

**Exhibitions**

2,666

ARTISTS IN EXHIBITIONS

5,028

OBJECTS ON DISPLAY

**Family & Teens**

School and Teacher Programs Participants

2009  2010  2011  2012  2013

41  51  272  321  432

**Family, Teen, and Community Programs Participants**

2009  2010  2011  2012  2013

714  753  788  745  850

3,208

Docent tours
“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...”

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.
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.*
“... 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.”


**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.
The Art of Scent 1889-2012

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.
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 Treasuries: 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
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

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
Crafting Modernism: Midcentury American Art and Design
The Art of Scent
November 20, 2011–March 2, 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
Playing with Fire: 50 Years of Contemporary Glass

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

Steffen Dam
Danish, b. 1961
*Marine Group*, 2008
Hot worked glass

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

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

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
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

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

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

“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
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

Judy Chicago
American, b. 1929
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

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

2012
Education is at the heart of MAD’s mission and a hallmark of its visitor experience. The dedicated Seth and Sarah Glickenhaus 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 Studios program and other artist residency offerings.

“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

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
**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, 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.
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)

“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)
- 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: The Social Practice of Nightlife in NYC publication and conference (2013)
MAD launched the innovative Open Studios program in 2008 inside its new Sarah and Seth Glickenhaus 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

FROM LEFT
Ken Amarit
David Mandel
PHOTOS: COURTESY OF MAD
“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-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.

“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

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
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 LIDON

   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

   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

   PHOTO: COURTESY OF MAD
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

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

   Photo: Ric Kallaher

5. Laura and Lewis Kruger. 
   Photo: Ric Kallaher

   Photo: Ric Kallaher

7. Installation shot of The Art of Scent. 
   Photo: Brad Farwell

   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
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.

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2008–2013 Five-Year Report

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William and Mildred Lasdon Chief Curator

16 years at mad
40 exhibitions organized
Contributed to more than 75 exhibition publications
More than 3000 objects added to the permanent collection
750+ studio and gallery visits
100s of opening receptions
3 knighthoods, including the French Chevalier de l’Ordre des Arts et des Lettres award

OPPOSITE PAGE
Installation of Seated Man by Viola Frey for the exhibition Bigger, Better, More: The Art of Viola Frey, 2010
PHOTO: COURTESY OF MAD

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2008–2013 FIVE-YEAR REPORT 45
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

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