

SPRING BULLETIN 2013
MUSEUM OF ARTS AND DESIGN

views



AGAINST THE GRAIN

Wood in Contemporary Art, Craft and Design

Dear Friends,



Holly Hotchner
Nanette L. Laitman Director

As I look back upon my 16 years with MAD and prepare to step down as director, I am so proud of all that we have accomplished.

I want to thank you, on behalf of all of us at the Museum, for your continued and generous support, for your enthusiasm and energy, and for your dedication and commitment, which has helped us become the dynamic institution we are today. MAD has grown from hosting under a thousand annual visitors to welcoming more than 400,000 people a year from all over the globe, who come to explore the exciting, interdisciplinary nature of contemporary craftsmanship, art, and design through our exhibitions and programs. We are reaching an ever-wider and more diverse audience, including a dedicated younger group of members and visitors. It is a sight to see these varied groups coming together at MAD.

In our new home, we established a comprehensive education program, serving approximately 75,000 museum-goers a year, with nearly 400 annual offerings a year from our outstanding programs for K-12 and initiatives like Arts Reach, providing art instruction for at-risk teens; to our Open Studios initiative, the first of its kind in an American museum; to our variety of public events, including workshops and tours, to performances and screenings, to installations and artist talks.

Our special exhibitions have transformed traditional ideas about craft, examining new trends and innovations in design and providing new platforms to spotlight the work of underrepresented and emerging artists. We have a range of exciting upcoming programs that continue to build on these areas, from another in our series of critically-acclaimed exhibitions organized around materials and process, *Against the Grain: Wood in Contemporary Art, Craft and Design*, opening this month, to an exhibition exploring new trends in digital fabrication and design, *Out of Hand: Materializing the Postdigital*, which opens in November.

It has been an extraordinary journey, from West 53rd Street to 2 Columbus Circle, from the American Craft Museum to the Museum of Arts and Design, and it has been my great pleasure to take this journey with you. As a friend of the Museum once said to me, the Museum's work "has made plain that the art of craftsmanship and the craftsmanship of art stand shoulder to shoulder," and nothing could make me prouder.

Thank you again for all your support over these last 16 years—it has been a great joy to count you as my extended family. I know you will continue to be illuminated and inspired by MAD's programs and activities, and with so much on the horizon, it couldn't be a more exciting time for MAD, so stay tuned for all that comes next!

With all my best wishes,

Holly Hotchner

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The Museum's Friday evening Pay-What-You-Wish KLM FRIDAYS are underwritten by KLM Royal Dutch Airlines.

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

The CHARLES BRONFMAN INTERNATIONAL CURATORSHIP PROGRAM, focusing on contemporary global developments in art, craft, and design, has been generously funded by The Andrea and Charles Bronfman Fund.

The Museum's educational and public programs are made possible through the generosity of the Leona M. and Harry B. Helmsley Charitable Trust. Ongoing support is provided by the William Randolph Hearst Endowment Fund for Education and Outreach Programs. Additional support is provided by the Museum's Board of Trustees; Mayor Michael R. Bloomberg, Commissioner Kate D. Levin, and the New York City Department of Cultural Affairs, in partnership with the New York City Council; City Council Speaker Christine C. Quinn, Councilmembers Gale A. Brewer, Jessica S.

Lappin, and James G. Van Bramer, and the Manhattan Delegation of the Council; the Chazen Foundation; The Glickenhau Foundation; the Charles and Joan Gross Family Foundation; the William and Mildred Lasdon Foundation; The New York Community Trust; Newman's Own Foundation; The Seth Sprague Educational and Charitable Foundation; Patricia Tarr and the twice Foundation; the Laurie M. Tisch Illumination Fund; the Barbara and Donald Tober Foundation; private and anonymous donors; and the Museum's corporate members. MADLAB: ARTS ACCESS was initiated with funds from the Fondation d'entreprise Hermès, with additional support from the Keith Haring Foundation. MADLAB: ARTS REACH is made possible by Fondation d'Entreprise Hermès and the New York Community Trust.

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

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

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CARNELIA GARCIA
EDITOR

Cover: Laurel Roth. Food #3: Sheep, 2008. Vera wood, gold leaf, Swarovski crystal. Courtesy of the artist; Schroeder Romero and Shredder Gallery, New York. Photo: Andy Diaz Hope. Right: Matthias Pliessnig. Thonet No. 18 (detail), 2007. Thonet cafe chair, steam bent white oak. Museum of Arts and Design; promised gift of Mimi S. Livingston. Photo: Matthias Pliessnig

[ON VIEW]



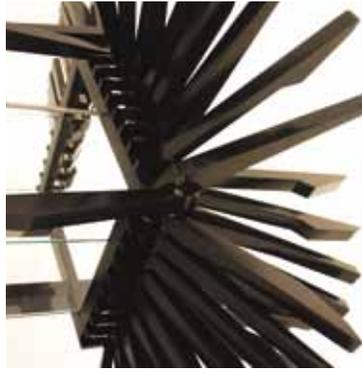
After the Museum: The Home Front 2013 THROUGH JUNE 9, 2013

MAD's annual design program expands into its very first physical exhibition, which explores the role of the 21st century art and design museum in shaping and reflecting contemporary design practices. AFTER THE MUSEUM stages and presents a series of installations and public programs, and includes participants such as Snarkitecture, Project Projects, and JF & SON.

JF & SON. MINDFULNESS AND MEDIATION OF OUR THINGS, 2013. Image courtesy of the artist.

AFTER THE MUSEUM: THE HOME FRONT 2013 is organized by Jake Yuzna, Manager of Public Programs, and guest curator Dan Rubinstein.

Public programs for AFTER THE MUSEUM: THE HOME FRONT 2013 are made possible through the generous support of 1STDIBS.



Against the Grain: Wood in Contemporary Art, Craft and Design THROUGH SEPTEMBER 15, 2013

This is an exploration of the latest conceptual and technical trends in woodworking today. Works include installations, sculptures, furniture, and vessels, which examine the ways in which artists, craftspeople, and designers, such as Sebastian Errazuriz, Martin Puryear, and Sarah Oppenheimer, have incorporated modernist approaches and strategies into woodworking.

Sebastian Errazuriz. PORCUPINE CABINET (detail), 2011. Lacquered wood, steel, glass. Edition of 12. Courtesy of Cristina Grajales Gallery, New York.

AGAINST THE GRAIN is organized by Lowery Stokes Sims, Charles Bronfman International Curator, and Elizabeth Edwards Kirrane, Assistant Curator and Exhibition Project Manager.

AGAINST THE GRAIN: WOOD IN CONTEMPORARY ART, CRAFT AND DESIGN is made possible through the support of the Windgate Charitable Foundation and, in part, by the National Endowment for the Arts, with additional support from Larry and Madeline Mohr.



Wear It or Not: Recent Jewelry Acquisitions THROUGH JUNE 2, 2013

Over the past five years, MAD has collected nearly 200 exceptional pieces of art jewelry. From iconic mid-20th century works to computer-designed musical jewelry, this exhibition showcases the depth and variety of the new additions to the museum's renowned permanent collection, featuring objects by artists such as Melanie Bilenker, Otto Künzli, and Art Smith.

Jocelyn Kolb. INFLORILLUMINI, 2009. Nylon, glass, LED, lithium batteries. Gift of Raymond Remar, 2010. Photo: Jocelyn Kolb.

WEAR IT OR NOT: RECENT JEWELRY ACQUISITIONS is organized by Ursula Ilse-Neuman, Curator of Jewelry at the Museum of Arts and Design.

WEAR IT OR NOT: RECENT JEWELRY ACQUISITIONS is made possible by the Curators Circle, a leadership Museum support group.



Playing with Fire: 50 Years of Contemporary Glass THROUGH AUGUST 25, 2013

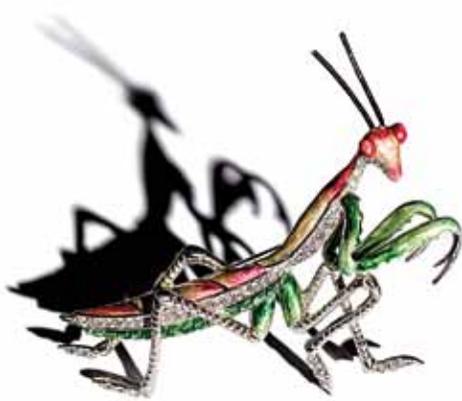
This exhibition showcases the astonishing range of works that use glass, from pieces by early adopters such as Dale Chihuly to installations by Israeli designer Ayala Serfaty, who creates clouds of light through innovative processes. Also included are pieces by artists and designers such as James Turrell, Donald Lipski, and Ettore Sottsass.

Steffan Dam. MARINE GROUP (detail), 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. Photo: courtesy of the artist.

The exhibition is organized by Jennifer Scanlan, Associate Curator at the Museum of Arts and Design.

PLAYING WITH FIRE: 50 YEARS OF CONTEMPORARY GLASS is made possible, in part, by the Art Alliance for Contemporary Glass.

[UPCOMING]



Fashion Jewelry: The Collection of Barbara Berger JUNE 25 – SEPTEMBER 22, 2013

This exhibition will be an eye-opening display of bijoux de couture by designers such as Miriam Haskell, Balenciaga, and Gripoix, drawn from the world-renowned collection of Barbara Berger. Featuring one of the largest and finest collections of couture jewelry in the world, this exhibition will be a virtual encyclopedia of this exciting and provocative era of fashion history.

Above: Marcel Boucher (1941), United States. "Praying Mantis" brooch. Colored enamel, rhinestones, rhodium plated. Signed MB Pat. Pend. © Pablo Esteve. Right: Iradj Moini (1995), United States. Lobster brooch. Czech and Austrian stones, silver plated. Signed Iradj Moini. © Pablo Esteve.

FASHION JEWELRY: THE COLLECTION OF BARBARA BERGER is organized by David McFadden, William and Mildred Lasdon Chief Curator at the Museum of Arts and Design, in collaboration with jewelry historian Harrice Simons Miller, as guest curator.



[UPCOMING]

Body & Soul: Contemporary International Ceramics

SEPTEMBER 24, 2013 – MARCH 2, 2014

This exhibition underscores the power of the human figure to convey strong emotions and the accessibility of the ceramic medium. BODY & SOUL will highlight work that expresses a deep emotional identity, contrasting societal, political, and personal views on themes such as anxiety, mortality, memory, and hope.



Above: Kate MacDowell. DAPHNE, 2007. Hand-built porcelain. Photo: Courtesy of Patrajidas Contemporary.
Right: Tip Toland. PULSE, 2008. Stoneware, paint, synthetic hair, dentures. Courtesy of Barry Friedman, Ltd., New York.
Photo: Richard Nicol.

This exhibition is organized and curated by Wendy Tarlow Kaplan with the advisement of Laurent de Verneuill, Martin S. Kaplan, and David McFadden, William and Mildred Lasdon Chief Curator at the Museum of Arts and Design.

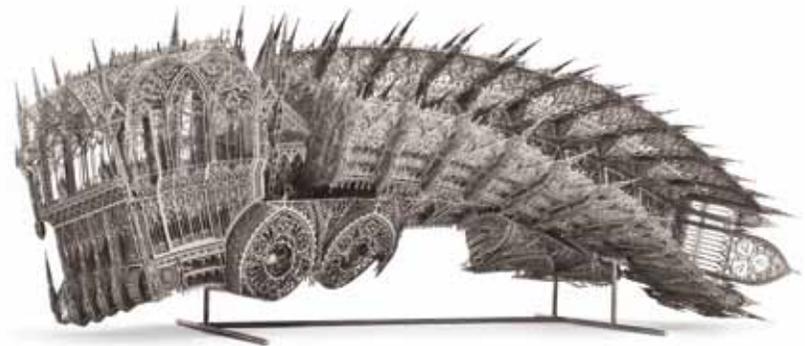
Major support for BODY & SOUL: NEW INTERNATIONAL CERAMICS is provided by the Martin and Wendy Kaplan Fund, Lisbeth Tarlow, the Glassman Family Fund, two anonymous donors, and a group of private donors.



Out of Hand: Materializing the Postdigital

OCTOBER 15, 2013 – JULY 6, 2014

The exhibition will explore the many areas of 21st-century creativity made possible by advanced methods of computer-assisted production known as digital fabrication, and will introduce the public to the imaginative expression enabled by emerging processes. OUT OF HAND will be the first major museum exhibition to examine this interdisciplinary trend through pioneering works, which represent the most compelling creations from the past decade. Art works range from sculpture and furniture to fashion and transport in an interactive installation. The exhibition features more than 80 international artists, architects, and designers, including Ron Arad, Barry X Ball, Zaha Hadid, Stephen Jones, and Frank Stella.



From Left to Right: Barry X Ball. ENVY, 2008–2010. Golden honeycomb calcite, Macedonian marble, stainless steel, wood, acrylic lacquer, steel, nylon, plastic. Photo: Barry X Ball. Wim Delvoye. TWISTED DUMP TRUCK (Counterclockwise-scale model 1:5), 2011. Nickel-plated laser-cut steel. Courtesy of the artist and Patricia Low Contemporary © Studio Wim Delvoye, Belgium.

OUT OF HAND: MATERIALIZING THE POSTDIGITAL is organized by Ronald T. Labaco, Marcia Docter Curator at the Museum of Arts and Design.

Checking Off the Wish List

Last winter and fall, we continued to add to our renowned collection, adding 74 exceptional works of art and design. Highlights of these acquisitions include *Hominoid: Chimpanzee*, 2011 by Laurel Roth (Museum purchase with funds provided by Marcia and Alan Docter); two works by famed English ceramicist Grayson Perry, *Fake*, 1995, and *Sissy Ideas*, 1995 (Gifts of Barbara Wild); and the master milliner Stephen Jones' *Bust of Lady Belhaven (after Samuel Joseph)*, 2011 (Museum purchase with funds provided by Marcia and Alan Docter).

With *Hominoid: Chimpanzee*, the rather eccentric but exquisite rendering of the skull of a chimpanzee in wood embellished with Swarovski crystals is part of a larger project by San Francisco-based artist Laurel Roth. She is known for sculpting skulls of animals—out of wood, plastic, or felt—that humans either consume or exploit. “I use art to examine biological ramifications of human behavior and humankind’s drive to modify itself as well as its environment,” Roth, who previously worked as a park ranger, has said. “By playing with the convergence of biology and product design to create new cultural artifacts, I try to question social constructions of need, design, and individual desire.” This striking piece will be included in *Against the Grain: Wood in Contemporary Art, Craft and Design*.

We are also very excited to add Grayson Perry’s works to our collection. Grayson Perry won the Turner Prize in 2003, and is strengthening the place of ceramics as a medium in the contemporary art world. His vases combine ceramic traditions with provocative, often biographical, subject matter, using a range of shapes inspired by classical and traditional



forms. His ceramics have been on our curators’ “wish list” for years. And now we have two of Perry’s pieces in the collection: *Fake* and *Sissy Ideas*, which features a portrait of his female alter ego, “Claire.”

Finally, we are proud to now hold Stephen Jones’ extraordinary *Bust of Lady Belhaven (after Samuel Joseph)* in our collection. A celebrated hat designer, Jones is credited with leading the British millinery revival of the early 1980s through his radical and fanciful approach to hat couture. With *Bust of Lady Belhaven*, Jones used technology to blur the distinction between art and design. The piece consists of a 3D-printed hat of his design adorning a 3D-printed portrait bust, appropriated from a 19th-century marble bust by British sculptor Samuel Joseph (1791–1850), which is in the Victoria & Albert Museum’s permanent collection. Jones conceived this work for an exhibition/intervention in 2011 at the V&A that situated 3D-printed objects in dialogue with historic masterworks. This piece will be on view this coming fall in our exhibition *Out of Hand: Materializing the Postdigital*.

Other highlights from recent acquisitions include *Sidewinder Snake Bracelet*, 2002, by Judy Kensley McKie (Gift of Barbara Tober); John Cederquist’s *Collaboration with Roy* (from the *Furniture that Built Itself Series*), 2002 (Gift of Laura Oskowitz); *Apart-Hate: A People Divider*, 2005–2010, by Kim Schmamann (Gift of an anonymous donor); and William Harper, *Self Portrait of the Artist as a Yad*, 2007 (Gift of Jane Koryn).

From Top, Clockwise: Grayson Perry, *FAKE*, 1995. Earthenware, glazes, gilding. Gift of Barbara Wild, 2012. Photo: Courtesy of the artist; Stephen Jones. *BUST OF LADY BELHAVEN (AFTER SAMUEL JOSEPH)*, 2011. Epoxy resin and nylon. Museum of Arts and Design purchase with funds provided by Alan and Marcia Docter, 2012. Courtesy of Phillips de Pury and Company. Photo: Kent Pell; Grayson Perry. *SISSY IDEAS*, 1995. Earthenware, glazes, gilding. Gift of Barbara Wild, 2012. Photo: Courtesy of the artist.



Glass at MAD



In 2012, MAD celebrated the 50th anniversary of the birth of the American Studio Glass movement with two exhibitions, *Glasstress New York: Art from the Venice Biennales* and *Playing with Fire: 50 Years of Contemporary Glass*. Both brought new works to our in-depth glass holdings.

Two important glass objects came through *Glasstress New York*. These included a spectacular piece by Joyce Scott, *Water Mammy 1*, 2012, incorporating both her work in beads and some of her new

experimentation in cast glass (Gift of Mike DePaola); and an innovative installation of *Station (Imaginary Architectures)*, 2011, by the London-based design duo El Ultimo Grito (Museum purchase with funds provided by the Collections Committee). Both of these pieces are currently on view in *Playing with Fire: 50 Years of Contemporary Glass*.

From *Playing with Fire*, we acquired Joseph Cavalieri's stained glass work, *Madonna & Prada: A Day in the Life of Madonna*, 2012 (Anonymous donor), made especially for the Museum, which displays his characteristic tongue-in-cheek take on pop culture in a format based on *The Malvagna Triptych*, a 1513 painting by Jan Gossart and Gerard David; and a spectacular example of Nicolas Africano's oeuvre, *Grey Figures*, 2000 (Gift of Lillian Heidenberg, 2011), which features his wife and muse Rebecca in two serene poses.

From Top: Nicholas Africano. GREY FIGURES, 2000. Cast leaded glass, hand-painted marble base. Gift of Lillian Heidenberg, 2011. Photo: David Behl; Joseph Cavalieri. MADONNA & PRADA: A DAY IN THE LIFE OF MADONNA, 2012. Hand painted, kiln-fired stained glass, float glass, and soldier, set into a steel frame with LED lighting. Anonymous donor, 2012. Photo: Courtesy of the artist.



RETHINKING

Lowery Stokes Sims

This is an excerpt adapted from Lowery Stokes Sims' essay *Wood in Contemporary Art, Craft and Design: Going "Against the Grain,"* which appears in the catalogue for the exhibition, *Against the Grain: Wood in Contemporary Art, Craft and Design*, which Stokes Sims organized.

Against the Grain: Wood in Contemporary Art, Craft and Design examines a range of conceptual and technical trends in woodworking that effectively destabilize “traditional ways of approaching and defining design objects,” sculpture, crafts and installation art. The approach to this project was inspired by the work and perspectives of two sculptors who emerged on the art scene in the 1960s and 1970s—Robert Morris and Martin Puryear. Morris’s sculpture *Box with the Sound of Its Own Making* (1961), a simple wooden box that enclosed a recording of the sounds of its construction was conceived and exhibited within the context of “art,” but it foregrounds process in relation to material and interfaces with the protocols of craft and design. In actualizing the act of craftsmanship in public, it exposes and demystifies the act of creation. The British artist Robin Wood would take this a step further in his 2007 installation, *Cor Blimey*. The exhibited object—a pile of wooden cores discarded in the process of turning wood into bowls, seen in a video of the artist working at his lathe—called into question the priorities of commodity and value.

The second sculptor, Martin Puryear, has been engaged by ongoing discussion about the relationship between art and craft—in particular—and design. Although he prefers to work directly with the materials (rather than sending his work out to be fabricated), Puryear is very specific about the distinction between his own work and craft. In the keynote address delivered at the American Craft Council’s 2006 conference, he stated that “the connections and distinctions between the world of crafts and the field of design...and that of the so-called fine arts can be a minefield.” Despite his “strong feelings” and “respect for the various craft traditions,” he further noted that “the very idea of craft today suffers from” what he called “a kind of ‘semantic indeterminacy,’” whereby “[c]raft...meant far too many things.” When approached about participating in *Against the Grain*, Puryear eventually agreed to create something outside of his sculpture which would

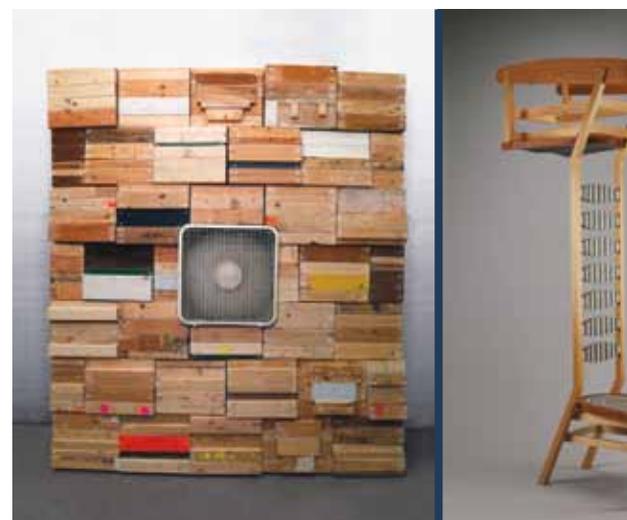
also avoid the “blurring of the kind of distinctions” that he felt were “crucial” to his “own practice.”

These considerations indicated that our mission was to construct a project that would confront, challenge, and entertain these ideas. Within the Museum of Arts and Design’s (MAD) own history, we could look to the exhibition, *The Language of Wood: Wood in Finnish Sculpture, Design and Architecture*—shown in 1989 at MAD (then the American Craft Museum). This exhibition was organized around a number of themes—shape, texture, structure, joinery, action, ornament, detail, image, space, milieu, and literature—suggesting a cross-genre approach for *Against the Grain*. For our purposes this idiom aptly captured the character of the work included in this exhibition.

As with the exhibition title, other familiar expressions vividly suggested thematic sections for the organization of *Against the Grain*. “Logging On” was enlisted to describe objects that exist close to the original tree; the works in “A Grain of Truth” emphasize the essential texture of wood. “Mixing and Matching” represents a tendency to assemblage of existing or familiar forms creating new identities for them. “Digitally Speaking” examines the impact of new technologies in the working of wood, often with results that are improbable as well as innovative. “A Flair for Materials” captures the virtuoso working of the medium that continues to impel creators. “Whimsies and Caprices” includes objects that provide vivid visual puns on the function of the object or objects rendered in unexpected materials. Finally, “Politically Speaking” consists of objects that seamlessly marry design, craft, and art with the polemic and content. While environmental issues are often at the forefront of associations with wood today, those considerations will be an implicit rather than explicit, in light of the increased consciousness about sustaining natural resources on the part of all woodworkers today.



Above: Ursula von Rydingsvard. ODDYCHJACAJACA, 2011. Photo: © Ursula von Rydingsvard; Courtesy of Galerie Lelong, New York. Below, left to right: Phoebe Washburn. A CUSTOM SABOTAGE BY METERED EVENTS (INSPIRED BY DWAYNE JOHNSON'S MOUTH), 2011. Courtesy of Zach Feuer Gallery, New York; Thomas Loeser. LADDERBACKBREDDAL, 2005. Courtesy of the artist. Photo: Bill Lemke; Gary Carsley. D.100 WAVE HILL (TREE STRUCK BY LIGHTNING), 2012. Photo: Courtesy of Thatcher Projects, New York; Matthias Pliessnig. THONET NO. 18, 2007. Museum of Arts and Design; promised gift of Mimi S. Livingston. Photo: Matthias Pliessnig; Joachim de Callatay. WEDGE PLATFORM, Spring 2011. Courtesy of Patron of the New, New York. Photo: Michel Bonvin; Kcho. R.E.C. (RECTIFYING THE COURSE), 2006. Collection Museum of Art | Fort Lauderdale, Southeastern University. Acquired by exchange through the gifts of Mrs. S. B. Sneath, Mr. and Mrs. E. A. Coleman and Mrs. Arthur P. Gustafson. Photo: © Kcho, Courtesy of Marlborough Gallery, New York.



Footnotes for this essay appear in the exhibition catalogue.

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After the Museum: The Home Front 2013

Keetra Dean Dixon and JK Keller.
MUSEUM AS MANUFACTURER
(detail), 2013. Photo courtesy of
the artist.

Over the course of the 20th century, museums expanded beyond their traditional role as repositories for the collection and exhibition of fine art objects. They became cultural centers for the presentation, creation, and exploration of a diverse range of cultural fields including art, design, performance, cinema, craft, and new media.

In the meantime, the field of design expanded as well. While designers were once limited to the creation of printed ephemera, typography, garments, and objects, they began to explore new media, conceptual approaches, and trajectories—including digital systems, information design, branding strategies, and other practices. Together, these new elements of design came to shape how people experience and understand daily life.

Exploring the potential of the nexus of these two great cultural developments, The Museum of Arts and Design's (MAD) annual series *The Home Front: American Design Now* stages its first physical exhibition, *After the Museum: The Home Front 2013*. Celebrating MAD's fifth anniversary at 2 Columbus Circle, *After the Museum* gathers over 30 of America's leading design voices to use MAD as a platform for launching new, radical, and unorthodox proposals for contemporary art and design museums in the 21st century.

Reflecting the evolution of exhibitions into larger networks of activities occurring outside of a gallery space, *After the Museum: The Home Front 2013* becomes an ecosystem of design grown within MAD's walls. Conceived as a bionetwork of educational programs, painted murals, lectures, physical objects, websites, open studios, and printed ephemera, *After the Museum: The Home Front 2013* is anchored by a social space designed by the NYC-based collective Snarkitecture. From this focal point, a plethora of projects by designers working in objects, print, fashion, fine art, interactive, and multimedia reveal the metamorphosing nature of contemporary design.

Over the course of three months, *After the Museum: The Home Front 2013* stages and presents a series of installations and programs that reveal the largely hidden research component of design practice today. From its physical prototypes and digital tools to its master classes, lectures, environments for production, and venues for social interaction, *After the Museum* does not propose the end of the museum, but instead forces us to reconsider the post-millennial contemporary art and design museum's role in the shaping of the cultural landscape—past, present, and future.

Jake Yuzna, Manager of Public Programs

Maybe you've seen their work on a banner or on a brochure at the NADA Fair. Or perhaps you've seen a typographic cover they've done for *The New York Times Magazine*. Chances are you've already seen Project Projects' work and been exposed to the myriad of graphic identities they've designed.

PROJECT PROJECTS

Founded in 2004 by Prem Krishnamurthy and Adam Michaels, the design studio has conceptualized, reinvigorated, and produced identities, posters, books, publications, and exhibition graphics for a number of esteemed clients. These include the Guggenheim Museum, Michael Van Valkenburgh Associates, the Museum of Modern Art, Steven Holl Architects, and the Whitney Museum of American Art. This spring, Project Projects, a two-time finalist of the Cooper-Hewitt National Design Awards, is a featured participant in *After the*

potentially evolving role of a museum with respect to the technological landscape, in which copyright, images, and information are constantly exchanged and in flux.

And that led to the idea of making copies of objects in museums' collections?

We have been interested in the idea of a distributed museum for a long time; our first direct engagement with the idea was when we designed an exhibition about [Austrian philosopher, sociologist and

pooling resources?" So we convened a set of informal Skype conference calls with people from the Walker Art Center, MCA Chicago, Cooper-Hewitt National Design Museum, Harvard metaLAB, SALT Istanbul, and other institutions to discuss this. These participants each had a different approach to the questions and problems raised by making artworks available to the public, but the conversation was very enlightening. We plan to use the platform of [*After the Museum*] to extend those conversations.

Has there been resistance?

Every institution has a different threshold of what is appropriate and allowable. We expect that to be the case for a long time. Nevertheless, a number of museums — amongst them the Rijksmuseum and the Yale University Art Gallery — have already taken large steps towards putting high-resolution assets of their collections online, which is encouraging.

How does this project address museums' role in design and art?

Museums are stewards of the public good. For the most part, they are publicly funded and maintained in order to allow their visitors open access to culture. Yet as museums become more and more expensive to visit, and the interested publics expand throughout the globe, it's increasingly important for museums to take the lead on questions of copyright, and to see that the work that they have acquired ought to be shared with others. There is a democracy of objects that is important. Yet at the same time, we don't want to deny the value of the presence of actual object, nor the importance of encountering a specific set of objects in a room in a certain way. This is what a museum can do well — to create a space of juxtaposition that challenges established hierarchies and relationships, rather than reifying them.



Museum: The Home Front 2013. We spoke to founder Prem Krishnamurthy about their installation in the exhibition, making a collection available online, and the role of the museum in the design and art worlds.

What's the story behind the studio's name?

The openness of our name was intended to create a flexible framework that could support a diverse range of production. While our practice is clearly, and happily, a design studio, it's also important to us to incorporate activities such as editing, curating, and publishing into our day-to-day work.

How did you conceive of the studio's rapid prototype installation in *After the Museum*?

Our approach to the project stemmed from a mix of personal interests, research, and current and recent work with archives, museums, and art institutions. We were especially interested in considering the

economist] Otto Neurath in Holland in 2008. Neurath's idea of a democratic museum, one that would not consist of originals but rather of multiples, is a compelling vision and one that we've been exploring more intensively in the past year.

Which museums are involved in this project?

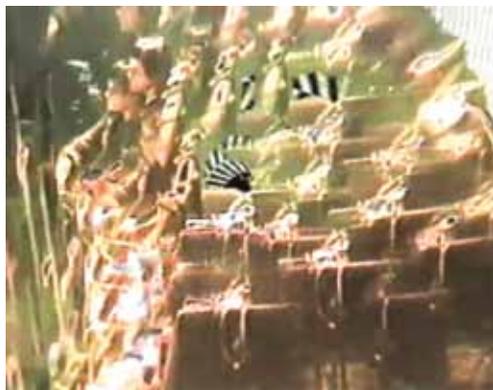
Our interest in the reproducible museum dovetailed with our interest in information technology, collections software, and copyright when we began working on a new identity and comprehensive website for the RISD Museum in Summer 2012. As we were beginning to conceptualize website software that would allow the museum to make their entire collection available to the public online and through social media, we realized that many of our peers at comparable institutions were thinking in parallel about similar problems. Our initial impulse was to say, "Why should we all be developing parallel software systems instead of

Above: The studio staff at their space on Bowery in Manhattan's Chinatown. Photo courtesy of Project Projects. Below: The 2010 Whitney Biennial catalogue created a visceral sense of a paper-and-ink time machine, building upon the history and logic of the exhibition series. Photo courtesy of Project Projects.



[INSIDE MAD: PUBLIC PROGRAMS]

CINEMA



E.S.P. TV

Through May 2013

\$7 General, \$5 MAD Members and Students with Valid ID

Hosting live tapings with green-screen, signal manipulation, and analogue video mixing, E.S.P. TV founders Scott Kiernan and Victoria Keddie continue the legacy of NYC artists appropriating public access airwaves as an art form.

E.S.P. TV (NEW) Episode Screening

Tuesday, March 26, 2013, All Day

Saturday, May 4, 2013, All Day

Free with Museum Admission

Throughout the day, E.S.P. TV's newest episode is presented for the first time at MAD.

Supply / Demand

Thursday, March 14, 2013, 7:00pm

Wednesday, April 17, 2013, 7:00pm

Wednesday, May 8, 2013, 7:00pm

E.S.P. TV collaborates with ((audience)) and Harvestworks Digital Media Lab Center to gather practitioners from art and industry to discuss the metamorphosis of audiovisual media and the opportunities created by on-demand distribution.

Live From the Control Room

Friday, March 22, 2013, 7:00pm

E.S.P. TV repurposes MAD's Open Studios into the E.S.P. TV LAB. Hosting a variety of local artists and performers who work with analog systems, as well as broadcast innovators and other voices in the field, LIVE FROM THE CONTROL ROOM forms a happening-like environment for discussion, performance, and communal production of experimental broadcast television.

E.S.P. TV Live Taping

Saturday, April 13, 2013, 7:00pm

Saturday, May 11, 2013, 7:00pm

\$7 General, \$5 MAD Members and Students with Valid ID

E.S.P. TV's signature live taping event takes to the Theater at MAD for an evening showcasing the best in experimental video, performance, and music.

Artboom!

Friday, April 5, 2013 7:00pm

Friday, April 19, 2013, 7:00pm

\$7 General, \$5 MAD Members and Students with Valid ID

Downtown Art Star, Uptown Fashion Maven, On-trend and On Time Mary Boom!'s new talk show, ArtBoom! probes art world personalities and Avant-Gartist(e)s, daring

to question market marvels, proposing new theoretical stratagems, and teasing only the most honest responses from her illustrious coterie of guests.



Takeshi Murata: Mortality

Through June 20, 2013, All Day

Free for Members or with Museum Admission

Presenting the full works of this vital new voice for the first time, TAKESHI MURATA: MORTALITY surveys Murata's innovative practice. Murata skillfully manipulates pop culture iconography—whether abstracting footage culled from 1980s blockbusters like RAMBO into a vibrant blur of sight and sound, or slowing down the credit sequence of THREE'S COMPANY to a melancholic pace. He does so not for irony, celebration, or critique, but as a requiem for the mortality of the images of our time, a reminder of the impermanence of mass media and the fleeting lifespan of cultural significance.



Without Compromise: The Cinema of William Klein

Through April 2013

\$9 General, \$7 MAD Members and Students with Valid ID

Embodying a sense of freedom, and the glorious discord and revelations found within, the American artist William Klein has revolutionized photography, fiction film, and documentaries, consistently pushing the boundaries of

his art and his subjects for over six decades. Through his embrace of critique and satire, and his fierce independent attitude, Klein reminds us all that only through raw and uncompromising artistic vision can society begin to comprehend its own visage.

This series surveys a selection of Klein's films, chosen in collaboration with the artist himself, and many works will be presented on 35mm prints.

In Conversation: William Klein

Wednesday, March 13, 2013, 7:30pm

\$12, \$10 MAD Members and Students with Valid ID

In this rare opportunity, Klein takes to the stage at MAD to discuss his multifaceted body of work.

The Pan-African Festival of Algiers

Saturday, March 23, 2013, 3:00pm

1969

With Nina Simone, Archie Shepp, Miriam Makeba

120 min, Digital

Mode in France

Friday, March 29, 2013, 7:00pm

1984

With Agnès B, Jean-Paul Gaultier, Grace Jones

98 min, 35mm

The Little Richard Story

Friday, April 12, 2013, 7:00pm

1980

With Little Richard

92 min, Digital

Muhammad Ali, The Greatest

Friday, April 19, 2013, 7:00pm

1974

With Muhammad Ali, Sonny Liston, Malcolm X

111 min, 35mm

Messiah

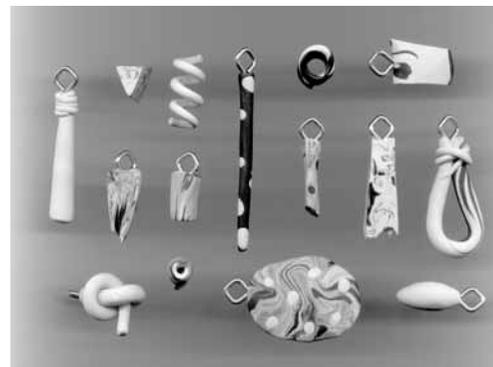
Thursday, April 25, 2013, 7:00pm

1999

With Marc Minkowski, Charlotte Hellekant, Lynne Dawson

116 min, 35mm

WORKSHOPS



Beyond the Third Eye: Workshops in Metaphysical Jewelry

Through April 2013

Long before the Age of Enlightenment, jewelry was not simply a wearable form of creative expression, but was thought to have metaphysical and magical properties. Exploring this tradition, the jewelry workshop series BEYOND THE THIRD EYE: WORKSHOPS IN

METAPHYSICAL JEWELRY explores not only innovative techniques and materials, but also the symbolism, alchemy, and transcendental properties of wearable adornments.

Geometry & Gems

Saturday, March 16, 2013, 1:00pm

\$65 General, \$55 MAD Members

Through different cold working techniques using the jeweler's saw, students will craft their very own geometrically inspired works.

Charmed Symbolism from the Masons to the Occult

Saturday, April 13, 2013, 1:00pm

\$55 General, \$45 MAD Members

Working with found materials, students will create pendants and craft their own wearable symbols; participants will use a variety of sculpting materials to incorporate these personal charms into hand chains or copper bracelets.

TALKS + TOURS



Curator Led Tour of *Against the Grain: Wood in Contemporary Art, Craft and Design*

Thursday, March 21, 2013 6:30pm

Free for Members or with Admission

New York Public Library: Design and Style Series

Wednesday, May 8, 2013, 6:00pm

Free

As part of its DESIGN AND STYLE series, the New York Public Library is presenting a dialogue in conjunction with the exhibition *AGAINST THE GRAIN: WOOD IN CONTEMPORARY ART, CRAFT AND DESIGN*. The participants include designer Sebastian Errazuriz and artists Willie Cole, Sarah Oppenheimer, and Ursula von Rydingsvard, whose works are included in the exhibition. The conversation will be moderated by exhibition curator Lowery Stokes Sims. This event is also part of the NYPL series 'An Art Book', a celebration of the essential importance and beauty of art books. Copies of the exhibition catalogue will be available for purchase.

This free program will be held at The New York Public Library, Stephen A. Schwarzman Building, 5th Avenue at 42nd Street, Berger Forum (Room 227, 2nd Floor).

PERFORMANCE



Dance Under the Influence

Through May 2013

\$20 General, \$12 MAD Members and Students with Valid ID

Taking to the stage once again, MAD's signature series *DANCE UNDER THE INFLUENCE* returns for another season of live performances by the top talent of contemporary dance. From ballet to tap, modern to puppetry, and everything in between, *DANCE UNDER THE INFLUENCE* presents a series of evenings that survey the diversity of today's dance landscape while revealing the inspiration behind each work. Directly after each performance, join the dancers, choreographers, and curator for intimate and informal discussions on the turbulent and triumphant journey each concept underwent to become a final piece.

ABT Studio Company, Decadance Theatre, David Neumann, and Basil Twist

March 22 and 23, 2013, 7:30pm

Jared Angle, Pontus Lidberg, Susan Marshall & Company, and Sara du Jour

April 26 and 27, 2013, 7:30pm

Doug Elkins, Rashaun Mitchell, Ramya Ramnarayan, and Blakeley White-McGuire

May 17 and 18, 2013, 7:30pm

An Evening of Pianola, Presentation with Randolph Herr and Maria Elena Gonzalez

March 14, 2013, 7:00pm

Free

This program will include the live world premiere of *SKOWHEGAN BIRCH #1, 2012* (from the *TREE TALK* series) by artist Maria Elena Gonzalez, executed on a player piano by renowned interpreter Randolph Herr. Gonzalez created the pianola music score from the bark of a fallen birch tree she found in the summer artist colony in Skowhegan, Maine. Striations in the bark were scanned and digitally cut onto scrolls for piano rolls by the company Laser Cutting Shapes in Columbus, Ohio. The result is literally a sound created directly from a tree.

A video documenting the work and featuring Randolph Herr's interpretation will be presented in the exhibition *AGAINST THE GRAIN: WOOD IN CONTEMPORARY ART, CRAFT AND DESIGN*.

DESIGN



Incongruous: A Design Residency

Jesse Hlebo

Through May 2013

Divided into three components, the cinema series *BURNING CELLULOID*, audio series *MUSIC 4 DUMMIES*, and the performative series *MOV3M3NT*, Brooklyn-based artist Jesse Hlebo explores the continuous fluctuation found in the relationship between spontaneity and institutional facilitation.

Burning Celluloid

March 13, March 20, March 27, April 3, 2013, 7:00pm

Free

Music 4 Dummies

March 10 and March 24, 2013, 3:00pm

\$7 General, \$5 MAD Members and Students with Valid ID

Mov3m3nt

March 17 and March 31, 2013 3:00pm

\$7 General, \$5 MAD Members and Students with Valid ID

Excess of Void

April 20 and May 18, 2013

All Day, Free for Members or with Museum Admission

Exploring the possibilities of producing a new type of source material, NYC-based artists Aaron Anderson and Eric Timothy Carlson take residence in MAD's Open Studios through the spring of 2013 for the project *EXCESS OF VOID*. Anderson and Carlson will transform the surface of natural wood sheets with dye and pigment to a visually-saturated state, creating a graphic effect similar to celestial patterns or tie-dyed fabric. For each monthly installment, the artists will delve further into the creation process of this new type of material, while influenced by aural and visual elements such as amplified electronic ambient music and live-feed video projections.

From top, counter-clockwise: A still from an episode of *E.S.P. TV*. Image courtesy E.S.P. TV.; Takeshi Murata. Stills from *MONSTER MOVIE*, 2005. Single channel digital video on DVD. 4 minutes; sound by Plate Tectonics. Images courtesy of Salon 94.; Still from *QUI ÉTES-VOUS, POLLY MAGGOO? (WHO ARE YOU, POLLY MAGGOO?)*, 1966, Dir. William Klein. Image courtesy of the Walker Art Center; *Beyond the Third Eye: Workshops in Metaphysical Jewelry*, Photo courtesy of Aaron Anderson; Curator-led Tour, Photo courtesy of MAD; *Dance Heginbotham*, 2012. Photo: Liza Voll. Courtesy of Jacob's Pillow Dance; *Music 4 Dummies*. Photo: Courtesy of Jesse Hlebo.



Artslife interns at Glassroots, a glassblowing studio in Newark, NJ.

Hangin' Out at MAD: The Museum's Teen Programs Flourish

MAD's Sarah and Seth Glickenhau Education Center welcomed teens this past fall to take part in our acclaimed portfolio workshops. Stay tuned for a new round of programming in 2013—including our summer internship program Artslife!

Middle School Portfolio Prep

Last fall, MAD, in collaboration with the Joan Mitchell Foundation Student Opportunities and Support Program, kicked off the academic year with a workshop series specifically designed for students planning to apply to New York City high schools specializing in the arts. The Middle School Portfolio Prep workshops provided individualized assessments of student portfolios. Students had the opportunity to hone their communication skills through interview assessments, while strengthening their portfolios through drawing assignments and how-to demonstrations. Participants and their parents explored current exhibitions through our unique inquiry-based gallery tours, led by MAD's professional teaching artists who discuss sources of inspiration and examine the elements and principals of design.

Portfolio Redefined

Fall continued with year two of our annual portfolio development program for college-bound high school juniors and seniors. Sponsored by MAD, Parsons, and the Joan Mitchell Foundation, Portfolio Redefined allows students to meet and learn from artists, designers, and other art professionals. They also participate in how-to workshops to strengthen their college applications, from properly documenting their artwork to preparing statements to support their portfolio submissions. At the last Portfolio Redefined, MAD professional teaching artists brought students into the galleries for a treasure hunt. Teens roamed and explored our exhibitions to find inspiration before taking on The Parsons Challenge, a supplement to the art and design college's admissions application that forces students to think outside the box.

Artslife Internship

This summer Artslife returns for its fifth year! Artslife is MAD's seven-week paid summer internship program for rising juniors and seniors in the five boroughs. Designed to expose students to the wide range of job possibilities within the arts, this program provides practical work and leadership experience in the arts industry, while also expanding the students' visual literacy. The program is built around three related elements: museum studies, the design process, and leadership workshops. Since its inception in 2009, ArtsLife has been a competitive program. From over one hundred applications, only a handful are chosen to participate.

Last summer, the teens worked on a variety of collaborative projects with museum staff. Students worked on developing audio guides with Jennifer Scanlan, Associate Curator, and Eric Scott, Manager of Online Initiatives. Training as docents for the summer, teens led museum education tours to other teen program groups for peer-learning. Interns also worked intensely with our Open Studios resident Maria Hupfield on a workshop that culminated with a performance piece.

After working with Dorothy Globus, Curator of Exhibitions, on exhibition design, Artslife interns curated their own mini-exhibition entitled "US," which featured a small collection of objects that reveal a little about each intern. As for a proper exhibition, the interns also wrote an exhibition statement and extended wall labels. Located in the vitrines in the Sarah and Seth Glickenhau Education Center, the interns' works were displayed alongside pieces by artists in our Open Studios Program.

On top of all these exciting projects, interns went on weekly field trips to institutions including Parsons The New School for Design, Harvestworks Digital Media Studio, Material for the Arts, and Glassroots.

Applications for Artslife 2013 are due on April 23, 2013.



Student works on view at the Middle School Portfolio Prep workshop.



Teens at Portfolio Redefined.



DANCE UNDER THE INFLUENCE

Three years ago, *Dance Under the Influence* debuted, bringing a diverse group of dancers and choreographers to MAD's stage in our historic theater. Ever since, *Dance Under the Influence* has grown by leaps and bounds. Last season, performances quickly sold out. Audiences raved. And critics took notice, too! Part of what makes the series so appealing, and the performances so powerful, is the intimacy of the setting: audiences, both novices and aficionados, get a closer look at the physicality of each performance. No need for theater binoculars! The program became a frequent critic's pick in *The New Yorker*, which hailed it as a must-see "eclectic performance series."

That diverse flavor, which is now the series' signature, is evident once again from this spring's roster of performers. Expect to see in a single evening a range of dance practices that showcase the unbridled diversity found in the field of dance today. From the American Ballet Theatre Studio Company sharing the stage with local puppeteer legend Basil Twist; to world-renowned Indian Bharatanatyam performer and choreographer Ramya Ramnarayan alongside recent Bessie winner Rashaun Mitchell; and even New York City Ballet principal Jared Angle on the same bill with Swedish sensation Pontus Lidberg; and Sara du Jour, a drag duo influenced by Martha Graham and Ohad Naharin. Every night, there's always something for everyone!

Dormeshia Sumbry-Edwards. Photo: Eduardo Patino

DANIEL BRUSH



- 1 Olivia and Daniel Brush
- 2 Ryan Karolack and Geraldine Depoortere
- 3 Crystal Jiang and Silla Brush
- 4 Lee Siegelsen, Steven Feuerman, and Jonathan Self
- 5 Carol Faber and Laura Kruger



Photos: Ric Kallaher



DORIS DUKE'S SHANGRI LA

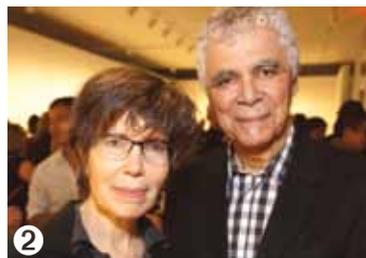


Photos: Ric Kallaher



- 1 Meyer Feldberg, Antony Mark, and Holly Hotchner
- 2 Stephen Milne, Donald Albrecht, Abbott Miller, and Peter Simmons
- 3 Sanit Khewhok, Sandy Belock-Phippen, and Carol Khewhok
- 4 Shahzia Sikander and Sandy Belock-Phippen
- 5 Tim Street-Porter

THE ART OF SCENT

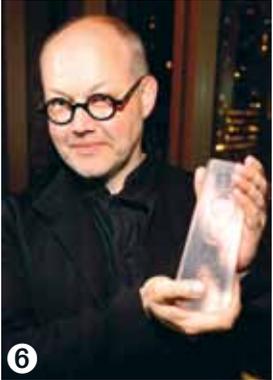


Photos: Ric Kallaher



- 1 Laura and Lewis Kruger
- 2 Liz Diller and Ricardo Scofidio
- 3 Marianne Diorio, Karyn Khoury, Chandler Burr, and Deborah Krulewitch
- 4 Chandler Burr, Nicolas Mirzayantz, Alexandra Mirzayantz, and Sophia Grosjman
- 5 Lou Reed and Laurie Anderson

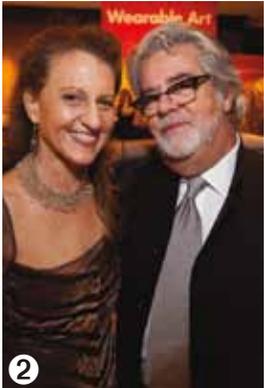
LOOT



1 Nancy Olnick, Bryna Pomp, and Michele Cohen
 2 Eric Lee and guest
 3 Artists and shoppers in LOOT 2012
 4 Massimo Vignelli, Holly Hotchner, Lella Vignelli, and Eva Eisler
 5 Bryna Pomp and Nanette Laitman
 6 LOOT Award for Contemporary Art Jewelry honoree Axel Russmeyer

Photos: Ric Kallaher

VISIONARIES



1 Barbara Tober, Barbara Regna, and Laura Romanoff
 2 Holly Hotchner and Franklin Silverstone
 3 Karyn Khoury, Nicolas Mirzayantz, and Sophia Grojsman
 4 Linda E. Johnson and Leonard Lauder
 5 Jennifer Vorbach and Jerome A. Chazen
 6 Bob Romanoff, David Berkowitz, David Haft, Elyse Price, Edith Haft, Andrea Romanoff, Jennifer Block, Laura Romanoff, Gina Panigan, and Joyce Romanoff



Photos: Ric Kallaher

[MAD MEMBERS]



MAD Member Day Trip to Duke Farms in Hillsborough, NJ.

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

All members enjoy:

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

Member Events

CIRCLE MEMBERS

Inner Circle Salons

Salons are an exclusive benefit of the Inner Circle, the Museum's leadership support group. These intimate evening events offer access to top collections with special talks from artists and curators. To learn more about the Inner Circle Salons, contact Megan Skidmore at Megan.Skidmore@madmuseum.org or 212.299.7731.

- **November 2012—Inner Circle Salon at the home of Sue Hostetler**
Inner Circle members were hosted for a tour of the East Village townhouse of Sue Hostetler, arts and design editor and writer, to view her mid-century modern design and contemporary art collection. Ron Labaco, Marcia Docter Curator at MAD, gave guests a sneak peak presentation on the upcoming exhibition *Out of Hand: Materializing the Postdigital*.

Architecture + Design Series

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

Architecture + Design Tours

- **October 2012—7WTC and the National September 11 Memorial**
Circle members were treated to an evening tour of 7WTC, the first office building to open in the World Trade Center site. They were given insight into the ongoing evolution of the site, surrounding neighborhood and the design process by Jano Lieber, President of World Trade Center Properties LLC and Michael Arad, architect of the National September 11 Memorial. The group walked through the Memorial to end the evening.
- **February 2013—Infor**
The Circle group went on a special behind-the-scenes tour of Infor's NYC headquarters to view a newly created work environment by interior architecture and design firm VOA.

Artist Studio Series

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

- **November 2012—Ursula von Rydingsvard**
Known for her monumental wood sculptures, Ursula von Rydingsvard hosted Circle members for a tour of her Brooklyn studio. MAD's Charles Bronfman International Curator Lowery Stokes Sims led the artist in a curatorial discussion, followed by a question and answer session. Ms. Von Rydingsvard's work is featured in *Against the Grain: Wood in Contemporary Art, Craft and Design*.
- **January 2013—Wendell Castle**
Circle members were invited to view the eminent furniture designer and sculptor's exhibitions at Barry Friedman Gallery and Friedman Benda Gallery. Also at hand were Carole Hochman, Director, Barry Friedman, and International Curator Lowery Stokes Sims.

MAD CONTEMPORARIES

Wine + Design Series

Wine + Design introduces the MAD Contemporaries, the museum's young patron members to what's cool and happening in the New York design world.

- **April 2012—De-installation of *Swept Away***
MAD Contemporaries members were invited for an evening of cocktails, a tour of *Swept Away*, followed by the de-installation of *Swept Away* artist Igor Eskinja's dust installation, *Untitled*, 2010 at the Museum. The artist led the members into a participatory sweeping away of the dust.
- **May 2012—Preview Film screening of *Moonrise Kingdom***
MAD Contemporaries members watched an advance screening of the Focus Features' Academy Award-nominated film *Moonrise Kingdom* in MAD's Theater. Directed by Wes Anderson, the film stars Bruce Willis, Edward Norton, Bill Murray, Frances McDormand, Tilda Swinton, Jason Schwartzman, and Bob Balaban.
- **November 2012—LAFCO New York**
Jon Bresler, founder of LAFCO New York, hosted the MAD Contemporaries at their SoHo Flagship boutique for an evening of specially crafted scent profiles featuring wines, confections from Vosges Haut Chocolat, and fragrances from LAFCO New

York's collection. MAD's Curator of Olfactory Art, Chandler Burr, hosted an interactive discussion about the design of fragrances related to the Museum's exhibition *The Art of the Scent: 1889–2012*.

Members' Day Trips

- **July 2012—Southampton**
Members enjoyed a scenic, art-filled trip through Long Island's East End, starting with a visit to artist Hope Sandrow's Open Air studio. The group then headed to the Parrish Art Museum to see the photography exhibitions *The Landmarks of New York* and *Liminal Ground: Adam Bartos Long Island Photographs, 2009-2011*. After lunch, the group attended the International Contemporary & Modern Art Fair, Art Southampton, which featured booths from a select group of 75 international art galleries, exhibiting works by modern and contemporary artists. The trip concluded with a visit to the beautiful home of a private collector.
- **September 2012—*The Art of Scent*-inspired Day Trip**
Members visited IFF International Flavors & Fragrances Headquarters in New York, a global creator of flavors and fragrances for consumer products. The group went on a private tour of the New York Creative Center, followed by a class on "Synesthesia" with Ron Winnegrad, Director of IFF New York Perfumery School. Afterwards, the group traveled to IFF's Botanical Garden in Union Beach, New Jersey, where Subha Patel, Director of Nature-Inspired Fragrance Technology, led a tour of the hydroponic gardens. Members ended the day back in New York at MiN New York, where they created unique fragrance profiles while enjoying scent and spirit pairings.
- **November 2012—*Shangri La*-inspired Day Trip**
In celebration of the exhibition *Doris Duke's Shangri La: Architecture, Landscape, and Islamic Art*, members visited Duke Farms, in Hillsborough, New Jersey, for a private tour of the newly re-opened former estate of the celebrated philanthropist. The group went on a tram tour of the sprawling 2,700-acre property. Afterwards, the group returned to New York for a guided tour of The Metropolitan Museum of Art's new Islamic Wing with Dr. Navina Haidar, Curator of Islamic Art.

MAD Member Discount Program

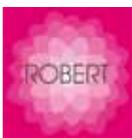
Discounts are nontransferable and are valid only for the member named on the membership card. MAD is not responsible for store closings and price/discount changes. Unless otherwise noted, discounts are valid through December 31, 2013.

MAD RETAIL



The Store at MAD

2 Columbus Circle at 59 Street, online <http://thestore.madmuseum.org/>
With a cohesive presentation of well-designed craft and design objects, **The Store at MAD** is dedicated to building a bridge between its customers, and the makers and their products, and offers works that celebrate the artist, material use, workmanship, and design. Shop online at <http://thestore.madmuseum.org/>. General Members always receive a 10% discount on all purchases with additional special discounts throughout the year. Circle Members receive a 20% discount.



ROBERT

2 Columbus Circle at 59 Street
ROBERT offers an expansive view of Central Park and serves contemporary American fare with Mediterranean influences for lunch and dinner. MAD members receive a 10% discount from 3:00 pm–5:00 pm, including weekends.

RESTAURANTS



La Boite en Bois

75 West 68 Street between Columbus Avenue and Central Park West

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



Despaña

408-410 Broome Street between Lafayette and Cleveland Streets

Take a gastronomic tour of the foods and wines from Spain right here in New York at **Despaña Fine Foods & Tapas Cafe and Despaña Vinos y Mas**. 10% discount on grocery purchases including eat in/take out prepared tapas (excludes services, gift certificates, delivery, and catering) with a MAD membership card.

ART & DESIGN

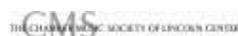


VOOS

105 North 3rd Street, Suite 105C, Brooklyn

VOOS is a furniture showroom in Williamsburg, Brooklyn that showcases works by more than 80 New York City designers. All products are locally made and customizable. 10% discount on purchases with a MAD membership card.

LIFESTYLE & CULTURE



The Chamber Music Society at Lincoln Center

70 Lincoln Center Plaza

The Chamber Music Society of Lincoln Center is pleased to offer MAD members a 15% discount off single tickets to its season of events. Call 212.875.5787 or email tickets@chambermusicsociety.org.



New York Kids Club

Offer valid at all six New York Kids Club locations

The New York Kids Club, now in its 11th season, is New York's premier children's enrichment center,

renowned for their creative and innovative classes, camps, and birthday celebrations. The discount can also be received by visiting www.nykidsclub.com and using the code "MADNYKC" at checkout. MAD members receive a discount of \$50 on purchase (excludes purchases of gift certificates) with a MAD membership card.

HOTELS

HUDSON

Hudson

356 West 58 Street between 8th Avenue and 9th Avenue

Hudson is a brilliant reflection of the boldness and diversity of the city, while simultaneously representing the next generation of cheap chic: stylish, democratic, young at heart, and utterly cool. Visit www.hudsonhotel.com. Morgans Hotel Group's Hudson Hotel invites friends of MAD to stay at exclusive rates from \$180 to \$329 on a standard queen room (subject to availability). To book call 1.800.606.6090.

MAGAZINES



New York Magazine

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



Surface Magazine

Readers turn to **Surface** for creative inspiration, coverage of the burgeoning design world, and profiles of the emerging designers and provocative projects that are reshaping the creative landscape. With its ability to identify and collaborate with undiscovered talent, the magazine acts as a cultural barometer of global style in all its forms. MAD members receive three free issues of **Surface** with the opportunity to purchase a one-year subscription at a rate of \$25. To take advantage of this offer, contact Jon Hogan at jon.hogan@madmuseum.org.

Special-Event Rentals



Photo: Owen Hope for Event Lab.

Guests are dazzled when they visit our premier event space on the seventh floor and catch sight of its floor-to-ceiling views of Time Warner Center, Columbus Circle, and Central Park West, not to mention the full expanse of Central Park, a knock-out vista in any season. But that's not the only option available for private occasions. The Barbara Tober Grand Atrium and our gallery floors are also available for rental, as is our glamorous midcentury modern theater on the Museum's lower level. It

seats 143 people and is equipped with Blu-Ray, DVD, 35mm projection, digital, laptop, and auxiliary inputs with Dolby surround sound. A full menu of options for renting select spaces, including combining various floors or the full Museum, is available.

Another exciting option is the use of our building's ceramic-and-glass façade for video projections and installations. Thanks to our central location, artistic projections can reach tens of thousands of New Yorkers and visitors everyday.

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

For additional information or to schedule a site visit contact stephanie.lang@madmuseum.org or 212.299.7729

LOOT: MAD About Jewelry
Please Save the Dates
The Museum of Arts and Design announces its annual exhibition and sale of one-of-a-kind contemporary jewelry created by 50 of the world's most innovative studio and art jewelers.

Opening Benefit Evening:
Tuesday, October 1, 2013

Exhibition and Sale Hours:
Wednesday, October 2nd through Saturday, October 5th

The full list of artists will be available this Spring. Please visit: <http://madaboutjewelry.tumblr.com>.

New Board Members



Charles S. Cohen As CEO of Cohen Brothers Realty Corporation, Charles S. Cohen has built quite a distinctive portfolio—one driven, and ultimately defined, by design. Of the many prime properties he owns, four are major design centers in the country: the Pacific Design Center in Los Angeles, CA; the Decorative Center Houston in Texas; the Design Center of the Americas in Southern Florida; and the Decoration & Design Building in New York City. In addition to design, Cohen is also a lifelong film aficionado; he served as executive producer to the Academy Award-nominated documentary, “Frozen River.” We’re thrilled to have an innovator and visionary of design, culture, and the arts join MAD. Mr. Cohen and his wife live in Connecticut and New York City with their four children. *Photo: Greg Gorman*



Kambiz Shahbazi In 2007, Kambiz Shahbazi founded KS Partners, a real estate and development company, which currently owns and manages a diverse mix of commercial properties in the Northeast United States. Shahbazi received his B.S. in Civil Engineering from Tufts University and his MBA from Columbia University Graduate School of Business. He is a member of numerous professional organizations, including NAIOP (National Association of Industrial and Office Properties), REFA (Real Estate Finance Association), and ULI (Urban Land Institute), and is an Advisory Board Member for The Mount Sinai Medical Center. In addition to his accomplishments in the business world, Shahbazi collects contemporary art and has a keen interest in design and architecture. We’re delighted to see Shahbazi’s business sensibility and passion for the arts converge at MAD. Mr. Shahbazi is married to Tufts alumna Nazgol Shahbazi. They have two children and reside in New York City.

The Museum of Arts and Design’s Board of Trustees and staff thank the generous individual, foundation, Wcorporate, and government donors who have made contributions to support the Museum.

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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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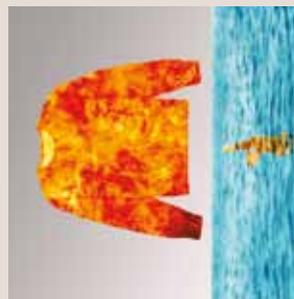
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