

views

museum of arts and design





Holly Hotchner
Nanette L. Laitman Director

Dear Friends,

What a whirlwind fall! Every event seemed in some way or another a new milestone for us all at 2 Columbus Circle. And it all started with a public program that you might have thought would slip under the radar—*Blood into Gold: The Cinematic Alchemy of Alejandro Jodorowsky*. Rather than attracting a small band of cinéastes, this celebration of the Chilean-born, Paris-based filmmaker turned into a major event: not only did the screenings sell out, but the maestro’s master class packed our seventh-floor event space to fire-code capacity and elicited a write-up in the *Wall Street Journal*! And that’s not all, none other than Debbie Harry introduced Jodorowsky’s most famous film *The Holy Mountain* to filmgoers, among whom were several downtown art stars, including Klaus Biesenbach, the director of MoMA PS1. A huge fan of this mystical renaissance man, Biesenbach was so impressed by our series that beginning on May 22, MoMA PS1 will screen *The Holy Mountain* continuously until June 30. And, he has graciously given credit to MAD and Jake Yuzna, our manager of public programs, for inspiring the film installation.

Jodorowsky wasn’t the only Chilean artist presented at MAD last fall. Several had works featured in *Think Again: New Latin American Jewelry*. The opening for that exhibition was a blockbuster! We were literally mobbed by some 500 enthusiastic guests, many of whom had traveled from Latin America especially for the event. Even more people attended the two-night opening of *The Global Africa Project*, which was a wildly festive affair (see for yourself on p.13). The exhibition received a number of enthusiastic reviews, including one from Roberta Smith in *The New York Times*, who suggested that we make the show a triennial affair!

The opening for our other fall exhibition, *Patrick Jouin: Design and Gesture* might have been *un peu* subdued by comparison, but the evening talk Jouin gave, co-sponsored by *Interior Design* magazine, packed the theater with many well-known members of New York’s design scene. In the winter, we further burnished our credentials as a center for cutting-edge design with *The Home Front* series of public programs devoted to the current state of American contemporary furniture. *Dance Under The Influence*, a four-part series exploring how the visual arts influence choreographers and dancers, turned out to be a sleeper hit, garnering us editorial in *Artnews* and *The New Yorker*.

We also received a wonderfully generous gift late last fall from the extraordinary weaver Audrey Cowan and her husband Bob, who presented us with the archive documenting her collaboration on a number of tapestries with the acclaimed artist Judy Chicago. In February, we organized elements from this trove—Chicago’s original sketches, initial and final studies, black-and-white cartoons, and wood engravings for a number of tapestries, along with the actual works—in the exhibition *Judy Chicago Tapestries: Woven by Audrey Cowan*, which will be up until June 19. Don’t miss it, as it provides extraordinary insight into how an artistic vision is translated from one medium into another.

Interestingly, the notion of aesthetic translation—or perhaps, transliteration would be a more accurate term—is at the crux of another exhibition opening this May: *Stephen Burks | Are You A Hybrid?* We invited Burks, a rising star in the product design world and a featured artist in *The Global Africa Project*, to assemble an exhibit demonstrating how modern art and design have long drawn on diverse cultural references, including those of handcraft. Some of the connections he makes may well come as a surprise.

Likewise, our Chief Curator David McFadden will challenge perceptions in the upcoming exhibition, *Otherworldly: Optical Delusions and Small Realities*, opening on June 7. This will be our first full-out presentation of photography. But, being MAD, it will go beyond the photograph to reveal new links between art, design, craft, and visual imaging.

And so, it seems, MAD’s groundbreaking continues!

Holly Hotchner
Nanette L. Laitman Director

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

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

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

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

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

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

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

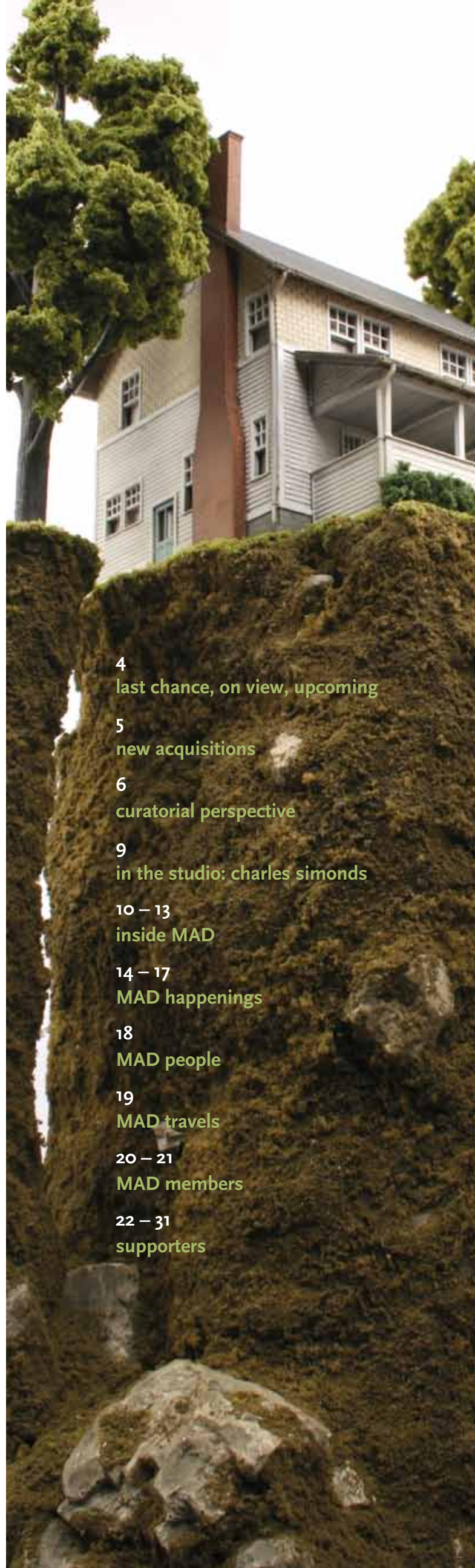
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MADviews is made possible through the generosity of the Liman Foundation.

Cover: Paolo Ventura. Venice 15, 2010. C-print; 40 x 50 in. Courtesy of the artist; Hasted Hunt Kraeutler Gallery, New York.

Right: Thomas Doyle. *Coming from where we're going*, 2010 (detail). Mixed media; 42 x diam. 14 in. Courtesy of the artist.

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[**LAST CHANCE**]



Serge Mouangue. *Wafrika*, 2008. Cotton, silk, wax print; dimensions variable. Courtesy of the artist. Photo: Yuji Zendo.

The Global Africa Project

Through May 15, 2011

The work of more than 100 artists, designers, and craftspeople creating in Africa, Europe, Asia, the United States, and the Caribbean are featured in this unprecedented exhibition.

The Global Africa Project is made possible by the Robert Sterling Clark Foundation as part of its International Cultural Engagement initiative, with additional support from The Andy Warhol Foundation for the Visual Arts, The Rockefeller Foundation, HSBC Bank USA, N.A., and a group of private donors. Major support for the exhibition catalogue has been provided by Basil Alkazzi, who gave additional funds in memory of Judi Hoffman.

Corporate support provided by
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[**ON VIEW**]



Judy Chicago. Woven by Audrey Cowan. *The Creation*, 1984. Modified Aubusson tapestry; 42 x 168 in. Collection of Audrey and Robert Cowan © Judy Chicago, 1984. Photo © Donald Woodman.

**Judy Chicago Tapestries:
Woven by Audrey Cowan**

Through June 19, 2011

This rare and compelling exhibition documents the extraordinary 40-year artistic collaboration between Judy Chicago, the famed artist, feminist, and educator,

and Audrey Cowan, a master weaver. Through sketches, black-and-white cartoon studies, wood engravings, and nine tapestries, *Judy Chicago Tapestries: Woven by Audrey Cowan* provides a behind-the-scenes view of the two women's joint creative process, beginning with Chicago's original and evolving drawn conceptions to Cowan's final interpretations in woven form. Among the tapestries are two opus works: "The Creation" from the *Birth Project* and "The Fall" from the *Holocaust Project: From Darkness into Light*. These and several of the other tapestries, and much of the documentary materials come from Audrey Cowan's own personal archive, which she and her husband generously gifted to MAD last year. Additional materials have been provided by Judy Chicago.

The catalogue for this exhibition was made possible through the generosity of Audrey and Bob Cowan.



Marie Pendariès. *La dot*, 2008. Photo: Marie Pendariès.

**A Bit of Clay on the Skin:
New Ceramic Jewelry**

Through September 4, 2011

This singular jewelry exhibition explores the manifold appeal of ceramics, especially porcelain. Organized by the Fondation d'Entreprise Bernardaud and curated by the renowned German-born goldsmith and jewelry artist Monika Brugger, it showcases the versatility and allure of this medium, which can be modeled or cast; used alone or with metal, wood, and stone; and be varied in color and texture. Although best known as the stuff of the luxurious and the mundane, of fine tableware and technical equipment, ceramics when used in jewelry, as this exhibition demonstrates, can truly become objects of desire.

A Bit of Clay on the Skin: New Ceramic Jewelry has been organized by the Fondation d'Entreprise Bernardaud. The exhibition is made possible in part by the Mondriaan Foundation, Amsterdam, and the Curators Circle, a leadership Museum support group.

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Elle Muliarchyk. Stephen Burks "Hybrid Portrait," 2009. Photograph; 10 x 8 in. Photo: Courtesy of the artist.

Stephen Burks | Are You A Hybrid?

Through October 2, 2011

Works by Stephen Burks and 20 other mostly contemporary designers and artists will be showcased in *Stephen Burks | Are You A Hybrid?*, an exhibition conceived to demonstrate how such talents as Isamu Noguchi and Charlotte Perriand in the past, and Hella Jongerius, Jasper Morrison, Glenn Ligon and Zwelethu Mthethwa today, have set global trends and promoted a pluralistic vision of design. Organized by Burks, whose Brooklyn-based design firm Readymade Projects has made cultural fusion its signature, *Are You A Hybrid?* is presented in conjunction with MAD's acclaimed exhibition, *The Global Africa Project*, and with *Stephen Burks: Man Made* at New York's Studio Museum in Harlem.

MAD Projects exhibitions are made possible in part by the Newman's Own Foundation and the Museum's Design Council.

Champagne Taittinger celebrates Stephen Burks and MAD.



[**UPCOMING**]



Matthew Albanese. *After the Storm*, 2009. Lambda print mounted to gallery Plexiglas; 30 x 27 in. Courtesy of the artist.

**Otherworldly: Optical Delusions
and Small Realities**

June 7 – September 18, 2011

The hyper-realistic imagery of the 37 contemporary artists featured in *Otherworldly* draws viewers into enchanted landscapes, down winding corridors, up endless staircases and into peculiar environments. Only through the perception of subtle visual clues does the viewer realize that he or she is being manipulated, presented with an alternative, and fictitious, reality. This is another landmark exhibition for MAD as it is the first time the museum has fully embraced photography. In doing so, it has sought to create new connections between art, design, craft and visual imaging.



Christopher Wade Adams. *Wall Construction*, 2008. Glazed earthenware; 28 x 24 in. Gift of Christopher Wade Adams, Paul Aferiat, and Peter Stamberg, 20.

FLORA FAUNA ART DESIGN From the MAD Collection

May 24 – November 6, 2011

From insects and birds to flowers and trees, this exhibition is a captivating peek at Mother Nature as seen by artists creating in glass, ceramics, metal, fiber, and wood. Pieces by Lino Tagliapietra, Ted Muehling, Carol Eckert, and Pedro Friedeberg are among the featured works.

[COMPETITION DEADLINE]

Design for the Real World Redux Competition

Deadline: June 15, 2011

VICTOR J. PAPANEK SOCIAL DESIGN AWARD

Earlier this spring, MAD in partnership with the Victor J. Papanek Foundation at the University of Applied Arts Vienna and the Austrian Cultural Institute New York, and with Design Indaba as media partner, announced the launch of *Design for the Real World Redux*, an international competition calling for work in the conceptual, prototype, or production phase that emulates Victor J. Papanek's design philosophy. A renowned Austrian-born, American-trained designer and educator, Papanek was an early proselytizer of design that was ecologically and socially responsible. The name of the competition derives from his influential 1971 book "Design for the Real World." One outstanding entry will receive the Victor J. Papanek Social Design Award. Finalists will be featured in two exhibitions: one in the fall at the University of Applied Arts Vienna, and another next spring in New York, possibly at MAD. A fully illustrated catalogue will be produced to document the competition and the finalists. The deadline for entrants is June 15, 2011. If you want to learn more, visit <http://vjpsocialdesign.madmuseum.org/>

[NEW ACQUISITIONS]

Baroque Reinvention

Photo: Chuck Sharbaugh



Chuck Sharbaugh. *Tribute*, 2008. Intricately inlaid wood cabinet on a stand; 45.5 w x 20.5 d x 71.5 h in.

For its collection MAD recently acquired Chuck Sharbaugh's extraordinary "Tribute" cabinet on a stand. This tour-de-force work of marquetry arose out of the Michigan-based furniture maker's interest in history. In seventeenth-century Europe, large, intricately inlaid rectangular cabinets, supported by architectural stands, were popular furnishings. They typically featured a pair of hinged doors, opening to reveal a grid of inlaid drawers. While inspired by this imposing form, Sharbaugh has produced an utterly modern piece of personal narrative, whose stately façade is contrasted by a quite literally soaring interior.

By selecting a wide variety of wood veneers, both domestic species like walnut, holly, cedar, and birch, along with such exotics as purpleheart, padauk, makore, and lacewood, Sharbaugh assembled an exceptional palette of distinctive colors for his virtuosic inlay. The cabinet front gives no hint of this, as the rich brown veneer of the doors is embellished only with rings of golden wood. Inside, however, comes a surprise: an elaborate inlay depicting the interior of a passenger cabin in a commercial airplane. The motif on the large central drawer is of a plane flying overhead, while the fronts of the 12 small drawers feature aerial views of various urban and rural sites, each associated with an individual who has had an important influence on the artist's life.

The acquisition of this inventive work is significant on several levels. Since the Museum's founding in 1956, studio furniture has been an active area of collecting. Sharbaugh's cabinet on a stand speaks likewise to the continuing and pervasive presence of history as a source for new concepts and material uses. And in the precision and intricacy of the inlays, the piece documents how different techniques can profoundly transform materials.

This purchase is made possible through the generosity of The Windgate Charitable Foundation and the members of the MAD Collections Committee.

Weaver's Trove Tells Collaborative Tale

Photo: Donald Woodman



Audrey Cowan at her loom.

Last fall, Audrey and Bob Cowan made a generous gift to the Museum of the archive documenting Audrey Cowan's nearly four-decade collaboration with the artist Judy Chicago on numerous tapestry projects. Among the works that are currently on show in *Judy Chicago Tapestries: Woven by Audrey Cowan* are original sketches, initial and final studies, black-and-white cartoons, and wood engravings, along with nine tapestries which give insight into the transformation of an artistic vision from one material into another. Among the works documented are the opus tapestries "The Creation"

from *The Birth Project* and "The Fall" from the *Holocaust Project: From Darkness into Light*, both of which are included in the Cowan gift.

Now 79, Cowan studied fine art as a young woman at the Cleveland Institute of Art, but only took up weaving as a hobby when she was a 35-year-old housewife and mother. Recalling her first weaving class, she remembers feeling that she had "at last found my medium, the one that truly inspired me." A volunteer on Chicago's now celebrated, but then radical installation, "The Dinner Party," Cowan was asked to take on the weaving of the Eleanor of Aquitaine place setting—a bright floral Aubusson-style runner, when the original weaver dropped out.

After that, weaving became a full-time job, as she interlaced warp and weft to transform a flood of Chicago's striking images into brilliant tapestries with all the painterly nuances and textures integral to the artist's original color sketches. These conversions were far from speedy—"The Creation" took nearly five years to finish. And there was the challenge of collaborating long-distance, as Cowan was based in Southern California and Chicago lived in New Mexico. Despite these difficulties, the artistic partnership between these two women was surprisingly harmonious. "Judy trusted me completely as I did her," says Cowan. She credits Judy for giving her "artistic license," something very precious for weavers. "Traditionally, we 'paint by numbers,'" she says, with each section of the design assigned a specific color. Such a system gives the weaver almost no room for creativity. "With Judy," Audrey sighs with an air of gratitude, "I was able to paint with my threads."

Is Seeing Believing?



Yes and No

“These small worlds heighten our awareness of our own relative size—we are tempted to envision ourselves small enough to fit comfortably into the space, or we imagine that this diminutive slice of reality may morph and grow to a scale that would accommodate us.”

IN THIS INTERNET AGE of immediate image gratification, it is a curious irony that the artists featured in *Otherworldly: Optical Delusions and Small Realities* build their dioramas and sets using only low-tech, handmade processes. Some of the works are created as independent sculptures and presented as such; others are made to serve as the subjects of photographs and videos. In this exhibition, both models and images are brought together to reveal the fascination of these artists with transforming humble materials into extraordinary visions. They take scant interest in today’s technological juggernaut, which can seamlessly create or modify what we see, or produce instantaneous three-dimensional experiences. The photographers even eschew digital wizardry, employing traditional equipment and lighting to achieve their magical realism rather than Photoshop or other image-modification software.

While luring us into believing in their reality, these dioramas and models exude a handmade essence that seems to speak of deep-seated spiritual and cultural values. “Precisely because its antiquated virtual technology has long since ceased to dazzle us, the diorama easily assumes for viewers a transparently metaphoric status as a model,” surmises the art critic and curator Ralph Rugoff in his essay “Bubble Worlds” in “Small Worlds: Dioramas in Contemporary Art,” a catalogue for the eponymous exhibition at the Museum of Contemporary Art, San Diego, in 2000. “In the hands of contemporary artists,” he continues, “it can thus serve to remind us that our conceptions of nature and art are likewise packaged entities, representational conceits, which revolve around and reproduce a specific set of values, fantasies, and assumptions, rather than offering a neutral and direct depiction of the world we live in.”

The peeks into alternative realities created by the artists in *Otherworldly* engage us visually and intellectually by suspending our disbelief, and so position us somewhere between the theatrical and cinematic experience. Because we know they are false realities, however, they amplify our awareness that our perceptions are being manipulated by the visual clues presented. These are miniature worlds in which the phenomenon of seeing transports us mentally (and to some extent physically) into spaces and situations that we know do not truly exist. “In



LORI NIX. *Beauty Shop* (in progress), 2010. C-print; 40 x 52 in. Courtesy of the artist; ClampArt Gallery, New York.

Opposite: PATRICK JACOBS. *Raked Leaves* (in progress), 2008. Cast neoprene, styrene, acrylic, vellum, concrete, hair, ash, talc, starch, wood, steel, lighting, and BK7 glass, 10 x 15 x 6 1/2 in.; window diam. 3 in. Courtesy of the artist.

its tableaulike form, the miniature is a world of arrested time; its stillness emphasizes the activity that is outside its borders. And this effect is reciprocal, for once we attend to the miniature world, the outside world stops and is lost to us,” writes the poet and critic Susan Stewart in her book, “On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection.”

The dioramas and models in *Otherworldly*, however, derive their power to persuade and convince us that they could be real by referring to the larger world we inhabit. In “Miniature Environments,” her brochure essay for a 1989 Whitney exhibition, art historian Josephine Gear describes these miniature realms as “unintimidating and approachable.” They allow us to establish a physical and emotional relationship to them resonant with childhood associations, while also evoking the voyeur’s secretive privacy. For Gear, the viewer is either the omnipotent observer, or someone whose own perceived scale has changed to carry him or her into the scene.

Stewart also notes the suggestive power of small objects and spaces: “The miniature linked to nostalgic versions of childhood and history, presents a diminutive, and thereby manipulatable, version of experience...domesticated and

protected from contamination.” These small worlds heighten our awareness of our own relative size—we are tempted to envision ourselves small enough to fit comfortably into the space, or we imagine that this diminutive slice of reality may morph and grow to a scale that would accommodate us. “Playing off the scale of a built environment proportioned to our bodily size, it [the small object] dislocates us from our normal field of reference,” writes Rugoff, “and jeopardizes our delusional status as the center spectator of a Copernican space, a universe defined by a single, rational scale.”

The artists in this exhibition did not arise *sui generis*. There is a legacy of twentieth-century artists exploiting our belief that what we see is real. Among these progenitors is Marcel Duchamp. His enigmatic work *Etant donnés: 1e la chute d’eau / 2e le gaz d’éclairage* (Given: 1. The Waterfall/2. The Gas Lamp), which he worked on in secret between 1946 and 1966, presents a mysterious, ambiguous scene: A reclining nude female in a landscape, with her arm extended, holds a lamp in front of a simulated waterfall. The installation can only be seen through a pair of peepholes set in a wooden door. Art historians have provided a wide variety of interpretations,



“Art historians have provided a wide variety of interpretations, but the ambiguous imagery and inexplicable narrative eludes full decoding. The critic Barbara Rose may have best described it as “a ricocheting assortment of esoteric illusions and allusions.”

but the ambiguous imagery and inexplicable narrative eludes full decoding. The critic Barbara Rose may have best described it as “a ricocheting assortment of esoteric illusions and allusions.” The work’s suggestive and erotic nature, combined with the simulation of reality typical of dioramas, lures the viewer into a world charged with the intimacy and sexuality of the voyeuristic encounter. In the 1960s, a number of artists, such as Claes Oldenburg, Paul Thek, and the team of Edward Kienholz and Nancy Reddin, followed in Duchamp’s path, making large-scale and life-size re-creations of places and situations. They were in turn succeeded by a new generation of small-scale builders, including Paul Hunter, Charles Simonds, and Michael C. McMillen.

Looking at these glimpses of fabricated reality provides an undeniable pleasure. Each of the artists in *Otherworldly* establishes a meeting place between art and craft that is irreversible and thus engages our eyes and minds on many levels. While each work, in its own way, displays

the focused attention of the perfectionist craftsman, the celebration of virtuosic performances of manual skill is not the goal. These artists offer compelling and provocative commentary on the world around us, evoke personal memories and fantasies, explore the way in which time—past, present, and future—is decoded, and offer the viewer hidden looks into environments and situations that are at once familiar and foreign.

—David McFadden, from the exhibition catalogue, *Otherworldly: Optical Delusions and Small Realities* (Channel Photographics, 2011).

Don’t miss the exhibition *Didier Massard: Artifices* at *fi:af french institute alliance francaise*, 22 East 60th St, which runs from June 9 through July 9. There will be a talk with *Didier Massard* at *fi:af* on June 9 at 7 pm. RSVP to gallery@fi:af.org. Visit fi:af.org.



JONAH SAMSON. *Morgue*, 2008. C-print; 48 x 40 in. Courtesy of the artist; G. Gibson Gallery, Seattle.

Top: DIDIER MASSARD. *Rhinoceros*, 2004. C-print; 72 x 90 in. Largest of 3 editions. Courtesy of the artist; Julie Saul Gallery, New York.

Charles Simonds

Featured artist in *Otherworldly*

ON A LOVELY SPRING day in 1970, a 25-year-old Charles Simonds shaped a mound of clay into a tiny habitation in a gutter on Greene Street in New York's SoHo. Recalling his effort, he jokes: "It lasted no more than 10 seconds" (in truth, it may have lasted for a couple of hours). But as fragile and ephemeral as it, and subsequent, *Dwellings* have often been, their making has occupied a significant portion of this artist's career, taking him to a host of gritty nooks from New York to Paris to Shanghai. Layering miniscule, individually-formed bricks, and crafting construction tools from half-inch-long twigs, he has created structures, mostly in the form of architectural ruins, which he fancies once belonged to the "Little People." The buildings this imaginary group of beings "leave behind," somehow makes them seem real, says Simonds, even "insidiously aggressive and imperialist," in their adaptation of various spaces.

In early March, in his cozy loft studio near Gramercy Park, Simonds spoke candidly about his work. His surroundings seemed appropriately more "dwelling" than "workspace." For his is a place that it is definitely lived in. There were piles of newspapers and magazines, art books, postcards, pencil scrawls on the wall, pictures of family, all amidst sketches, works in progress, and finished pieces. This layering of artistic output and personal life possessed a visual texture—one immediately recognizable and comforting, like the soft pilling of the fabric of an old sweatshirt.

Sitting in the dining room, with a view of his clay works on top of the cabinet right behind him, Simonds dressed in jeans and a faded tee shirt, opened his laptop to show images of small ceramic wares, many with nature motifs of cliffs, leaves, and plants—a tumbleweed was among the most striking—that he has recently created in collaboration with the Manufacture Nationale de Sèvres in France.

Charles Simonds grew up in New York City. His education in art began at 14, when his parents sent him to study with an Italian couple in the West Village who made devotional figures for churches. He went on to study at the University of California, Berkeley, and while there, abandoned sculpture in order to explore other art forms. Back on the East Coast, while getting a fine arts graduate degree at Rutgers, in New Jersey, his love affair with sculpture was reignited. In nearby Sayreville, once home to the largest brick-producing factory in the U.S., he

happened upon a clay pit and became smitten with the mud. Simonds has never looked at another medium since. "I'm married to the clay," he says, though his commitment is divided between the pink and gray varieties. "I'm attentive to what it does, how it smells, how it feels, how each behaves as it goes from wet to dry."

That connection to the material, as well as his immersive imagination, endows this artist's work with a childlike wonderment and playfulness. When he is crouching on the ground or high up on a ladder, working with his fingers and tweezers, Simonds describes the experience as "kind of like 'Alice in Wonderland.' I see myself walking around in these spaces." But when in a public space and on public view, especially in the marginalized neighborhoods where Simonds often chooses to site his art, these sculptures spark big political, social, even philosophical debates. "There's value in the dénouement," he observes. "When people check up on [the work] and see that it's been destroyed—that's a dramatic moment."

This has especially been the case regarding the more than 300 projects he's placed in and around the Lower East Side, which has gone through two bouts of aggressive redevelopment, starting first in the early 1950s with the construction of about 70 acres of public housing, and more recently with the tear downs of numerous old tenements to make way for upscale condo construction. The ruination of a *Dwelling* becomes, according to Simonds, "a powerful tool, a lever, and an emblem that helps the community to identify with itself, its devastation, and its desire for rebirth and rehabilitation."

So while the *Dwellings* may first appear as just cute miniatures, particularly when seen against a skyline or the backdrop of a larger urbanscape, they are something much bigger. "They are telescopic views of the neighborhood," says Simonds. "These *Dwellings* and the city become parallel narratives of change." You might even call them meditations on beginnings and endings, growth and decay. Indeed, some of the earliest iterations of Simonds' *Dwellings* were bricks of clay with seeds inside them, which he gave to his friends with instructions to water, so that they would simultaneously dissolve into earthen mounds and sprout flowering plants. That poetic contemporaneity remains a Simonds leitmotif as is demonstrated by his exquisite Sèvres porcelain tumbleweed. After all,



Top to bottom: CHARLES SIMONDS. *Dwelling*, P.S. 1, 1975. Charles Simonds working on *Dwelling* in the Lower East Side, New York, 1972. *Tumbleweed*, 1993. Porcelain. Courtesy of the artist. *Houseplant no. 1*, 1998. Clay and plaster. Collection IVAM Valencia, Spain.

what is tumbleweed but dead brush pregnant with new life?

Change is even apparent in the architectural proclivities of the "Little People." As Simonds tells it, in the beginning, the *Dwellings* were primitive ritual spaces with voluptuous, organic forms. But now the shapes are covered entirely in bricks. "I am wistful of that primitive era. I can't make those shapes again, they were a very different experience," says Simonds. With a truly rueful sigh, he adds: "I guess I've lost that naiveté."

Photo: Alex Arnold



MAD FIRST TAKE: Jake Yuzna Delivers a Fresh and Piping Hot Serving of Public Programs

ONE LOOK AT JAKE YUZNA's fashionable footwear (I'm a personal fan of his Hussein Chalayan for PUMA sneakers) offers a distinct impression of his persona as MAD's Manager of Public Programs: imaginative and thoughtful, with a natural flair for the conceptual and, well, just plain cool. From bringing legendary filmmaker Alejandro Jodorowsky to New York for his first U.S. retrospective to conceiving in-depth talks about the current state of the contemporary American furniture industry, Yuzna has created quite a formidable roster of programming. What informs his creative thinking and discipline in producing such programs may stem from the fact that Yuzna, 29, is also a practicing artist himself. With a degree in filmmaking from the Minneapolis College of Art & Design and a first feature film that premiered last year at the Berlin Film Festival, he understands what it takes to conceive a compelling story. Having previously worked in the programming department at New York's New Museum, he's learned how to weave his personal takes on the cultural Zeitgeist within a bigger narrative: the Museum's commitment to showcasing materials, process, and contemporary creation. Yuzna spoke to VIEWS about highlights from the past year, upcoming events, and his vision for MAD's public programming.

Since you started at MAD last year, you've put together quite a provocative roster of public programs. Have any surprised you in terms of turnout or press interest?

Our retrospective on Alejandro Jodorowsky ["Blood into Gold: the Cinematic Alchemy of Alejandro Jodorowsky," Fall 2010] the first ever in the U.S. for this influential, 81-year-old master's works. Having Mr. Jodorowsky attend in person was an experience like none other. Devoted fans flew in from as far as California to attend; others created original paintings in his honor; and more than 150 artists, ranging from recent film school graduates to downtown music stars like Casey Spooner and Ana Matronic, lined up around Columbus Circle to get into his master class. Being able to create one-of-a-kind experiences like that is definitely the most rewarding aspect of working in the cultural sector.

How do you think about public programming for an institution like MAD?

Providing additional context about exhibitions is the foundation of public programs, and we still do that, but I also see it as an opportunity to have a greater impact on—and outreach to—New York's creative community. So, in a sense, I see MAD's public programming as a resource center for creative minds.

What can we expect in the upcoming months? What are you working on?

In June, we will launch a retrospective reframing David Bowie as an artist working predominantly in performance. The program, *David Bowie, Artist*, will be presented through a cinema series, interactive kiosks, and a resource center. With it, we are trying to broaden the scope of how a retrospective is presented, as well as recognizing artists who paved new models of practice.

In July, we will be having a series exploring the evolution of cinema as the predominant force for education, communication, and visual language. No longer confined to a theatrical experience, and constantly invading all aspects of our lives, cinema has changed the world as we know it. *An Assault of Reality: Cinema in the 21st Century* recognizes this change, and explores a future after such a seismic cultural shift.

And this fall we will hold our inaugural performance program, *Risk + Reward*. Plus new workshops in everything from jewelry design to computer hacking to micropublishing, as well as DIY salons, lectures, tours, and demonstrations.

We're definitely not resting on our laurels.

What other areas or issues do you hope to tackle in a future public program?

MAD has a wonderful legacy of recognizing and supporting artistic disciplines that were

marginalized or under recognized, from the studio craft movement to artists working in unexpected materials. Public Programming looks to continue in this tradition, expanding to support those artists and communities who need aid right now.

Our newest program, *THE FUN*, which focuses on the social practice of nightlife, is an example of just such an under recognized artistic discipline. Nightlife is integral to the history of New York City, especially its cultural production, and it is fantastic to be able to pioneer new approaches to foster the next generation working in this medium.

What's the best part about your job?

Expanding our programming in new directions. There is so much talent in New York City that doesn't have a place to call home, from dance, to performance, to emerging cinema, and more. New York is such a vibrant place, overflowing with creative ideas and possibilities. This position provides me with a fantastic opportunity to utilize our resources to support the creation and presentation of exciting new works in all kinds of disciplines.

Photo: Elizabeth Rosenfeld



Adult participants in a hands-on workshop for Envision

Envision: Exploring Art with Lighthouse International

IN JANUARY, A GROUP of blind and partially sighted elementary, middle, and high school students along with some adults took a sensory-stimulating tour of *The Global Africa Project*, and afterwards made art in a hands-on workshop. Their visit came about through *Envision*, our pilot partnership with The Filomen M D'Agostino Greenberg Music School at Lighthouse International. It's the most recent educational initiative we've launched, and one of which we are especially proud. This marvelous school is dedicated to helping people overcome the challenges of vision loss, while pursuing their love of music. Kirstin Broussard, an Artist Educator trained in teaching people with disabilities, developed and implemented a detailed descriptive tour for the group, using tactile samples to assist with "visualizing" some of the objects in the exhibition. Afterwards, Open Studio Artist Yuka Otani encouraged members of the group to feel, smell and handle the fragile tableware she makes from caramelized sugar and the tableware's silicone molds. This wonderful program was made possible through the generosity of MAD's Chairman Emerita Barbara Tober.

Open Studios

MAD'S OPEN STUDIOS were conceived to serve as a window for museumgoers into contemporary creation in all its manifestations. This past winter and early spring, we certainly lived up to that mission, presenting a wide array of artists and artisans, from the Dutch product designer Marianne van Ooij, who crafted clay tableware, to the artist Ruth Marshall, who knitted "skins" of endangered animals, to the sculptor Sophie Kahn who produced digital portraits of MAD staff members, using a superlight 3D laser scanner, now popular in Hollywood and video game development. While the Open Studios are clearly a boon for anyone interested in learning up close about artistic processes today, the participating artists also enjoy the perspective of visitors and fellow Open Studio artists. As Ooij puts it, "The greatest thing about it is the instant feedback on what you are doing and the interaction with people from other disciplines, which I find very fruitful. It makes you think."



- 1 Artist Ruth Marshall knitting a tiger pelt
Photo courtesy of MAD
- 2 Ceramic artist Chris Vivas prepares a delicate porcelain installation in the Open Studios
Photo courtesy of MAD
- 3 VP for Education and Programs Brian MacFarland sits for artist Sophie Kahn's 3D scanner portraits as Chief Curator David McFadden looks on
Photo: Molly MacFadden
- 4 A visitor experiments with artist Yuka Otani's sugar bubbles
Photo courtesy of MAD
- 5 Open Studio artist Tim Liles works on one of his braided rugs
Photo: Eve Taylor



Otherworldly artist Gregory Euclide works on his diorama installation
Photos: Molly MacFadden

ONE OF THE REAL TREATS of the program is when artists featured in upcoming exhibitions use the sixth floor studios to make a work that will be in a museum show. That's what the Minneapolis-based Gregory Euclide did last March in preparation for the exhibition *Otherworldly: Optical Delusions and Small Realities*, which will open at MAD in June. Crowds formed in the hallway to watch Euclide construct a painting with a view of a bright blue river gushing through a forest and out of the gilded frame, cascading into and around a landscape diorama. It was a spectacle to behold—however you looked at it.

MAD Family Fun Day

FAMILY FUN IS A MAD specialty. Experience has taught us that a lively variety of diversions is key to keeping children of all ages amused and engaged. And that's what we try to do three times a year on our Family Fun Days. Last October, the focus was on the recently opened exhibition *Think Again: New Latin American Jewelry*. Our Artist Educators helped families create unique ornaments out of beads, charms, rubber bands, and strings. Some daring amateurs even made giant charms, strung together on wire, just like the sculptural pieces in the exhibition. After their explorations with fiber, the group sat down with SYMA, MAD's resident artist, who guided the talented bunch in the making of animal amulets from paper, clay, feathers, and beads. A *charm*-ing day was had by all!

Last January, Family Fun comprised of a movement workshop led by Bianca Johnson, a Master Dance Teacher at Jacque Amboise's National Dance Institute. After getting everyone in the group to shake their booties and stomp their feet, NDI's energetic troupe performed in the Theater. By the time it was over, everyone had rhythm!

And no doubt some of the same families came back in March, when the ASE Dance Theater dropped in to teach children and parents updated interpretations of traditional African folk dances. In addition to this organized cavorting, there was more hands-on art making and screenings of selected short from Brooklyn Film Festival's kidsfilmfest.

Don't feel bad if you missed out on this merriment. There's more to come! Our next Family Fun Day is November 5, 2011.

Teens@MAD

NOW THIS HAS TO BE our coolest program. Teens@MAD lets the next generation of artists, designers, curators, and thinkers hang out with and learn from artists featured in our exhibitions. Over the past six months, such big-names as Mickalene Thomas, Lyle Ashton Harris, Miguel Luciano, and Hank Willis Thomas have participated. They've reviewed art portfolios and fielded questions about their experiences as art students, facilitated workshops challenging stereotypes and preconceptions about Africa, as well as ones exploring personal branding. In addition, the artists have discussed their own work and creative process. To have the chance to sit in on these workshops makes you want to be a teen again....well, almost.



Top to bottom:
SYMA with participating studio visitors
Photo courtesy of MAD

NDI dance workshop with Bianca Johnson
Photo: Angel Gardner

ASE Dance Theatre Collective
Photo: Jocelyn Chase



Top to bottom:
Artist and Youth Workshop with Lyle Ashton Lewis
Artist and Youth Workshop with Algernon Miller
Artist and Youth Workshop with Miguel Luciano
Photos: Samantha Espinoza



An African Bash

The turnout for the VIP openings of *The Global Africa Project* was enormous! The masses of partygoers definitely added to the excitement surrounding the premiere of MAD's largest exhibit to date. Several of the featured artists traveled from the four corners to meet, discuss, and celebrate this ground-breaking exhibition. The lively African music, courtesy of DJake (Jake Bright, of Cocody Productions) put many in a dancing mood.



- 1 Chariman Lewis Kruger and Curator Lowery Stokes Sims
- 2 Duro Olowu and Victor Ekpuk
- 3 Marlene Barnett, Sheila Bridges, and Harriette Cole
- 4 Satch Hoyt, Fred Wilson, Lydia Matthews and Victor Ekpuk
- 5 Curator Leslie King-Hammond, Jennifer Lee and Gboyega
- 6 Willem Down and Amy Mackie
- 7 Ndi Ekubia, Lowery Stokes Sims, Leslie King-Hammond and Peggy Ayres
- 8 Lowery Stokes Sims, Gayle Atkins, Charles Atkins and Leslie King-Hammond
- 9 Algnernon Miller with Wife
- 10 Stephen Burks and Luca Missoni
- 11 Xenobia Bailey
- 12 Olu Amoda, Ruth Omabegho and Bill Omabegho

Photos: Ric Kallaher

loot!2010

LOOT!2010, MAD's juried exhibition and sale of one-of-a-kind contemporary jewelry, was held for the first time at our Columbus Circle location last October. Thanks to Event Chairs Michele Cohen and Donna Schneir, Vice Chair Robert Lee Morris, and a fantastic committee, it was the most successful *LOOT!* to date. This was largely due to the exciting assemblage of artists. There were 67 representing 20 different countries, including 11 noted jewelry makers from the Netherlands; plus, 12 of the most sought-after Native American jewelry artists, who seldom come to the East Coast. Some 350 enthusiastic jewelry aficionados attended the festive Gala preview, with proceeds going to benefit the Museum's exhibition and education programs. *LOOT!2010* also featured a full day of public programs, including curatorial lectures, a panel discussion with experts and designers moderated by Robert Lee Morris, and artist talks and demonstrations in the Open Studios. Since it was such a phenomenal success, we're bringing it back this fall! Mark your calendar for *LOOT!2011*, which will run from October 11–14.

LOOT!2010 was made possible in part by Chubb Personal Insurance and The Mondriaan Foundation, Amsterdam, and with public funds from the Netherlands Cultural Services.



- 1 *LOOT!* Event Chair Michele Cohen with Vice Chair Robert Lee Morris
- 2 Chairman Emerita Barbara Tober
- 3 Director Holly Hotchner
- 4 Chairman Lewis Kruger and Michele Cohen
- 5 Judy Carson with her daughter and MAD trustee Cecily Carson
- 6 Yong Joo Kim (right) with model
- 7 Gail Shields Miller and Curator Ursula Neuman
- 8 Sally Weiss
- 9 Audrey Capitani and Marcia Lewis
- 10 Trustee Nan Laitman selects a bauble



Photos: Ric Kallaher

visionaries!2010



IN CELEBRATION OF our second anniversary at 2 Columbus Circle, MAD held its *Visionaries!2010* gala last November at the Mandarin Oriental, where we presented the *Visionaries!* award, our highest honor, to five exceptional individuals: George M. Beylerian, founder and CEO of Material Connexion; Daniel L. Doctoroff, President of Bloomberg LP; Seth Glickenhauser, Wall Street legend and MAD Trustee; and Janet Nkubana and Joy Ndungutse, founders of the Gahaya Links Association, whose baskets were featured in our exhibition *The Global Africa*

Project. The event was a tremendous success. More than 450 guests helped raise nearly \$1.2 million to support the Museum, our exhibitions and education programs—an extraordinary accomplishment in these tough economic times. This was in large part due to our terrific Silent Auction, which in addition to travel packages, design items, and luxury goods, offered works by artists who had recently been featured in MAD exhibitions. So special thanks to the following for their generous participation: Alex Arrechea, Doug Beube, Chakaia Booker, Long-Bin Chen, Sonya Clark, Beatrice Coron, Andrea Deszo, Andy Diaz Hope and Laurel Roth, Lesley Dill, Carson Fox, Kate Kretz, Nava Lubelski, Elaine Reichel, Jim Rose, Christy Rupp, Rob Ryan, and Joyce Scott.

Please save the date for VISIONARIES!2011: Monday, November 14, at Pier Sixty, Chelsea Piers. We hope to see you there!



- 1 Visionaries! awardee George Beylerian
- 2 The Visionaries! trophy
- 3 Trustee Seth Glickenhauser and Director Holly Hotchner
- 4 Curator Lowery Stokes Sims and Visionaries! awardee Joy Ndungutse
- 5 Chairman Emeritus Jerome Chazen with Trustee Eric Dobkin and Chairman Lewis Kruger
- 6 Milton Glaser and George Beylerian with Curator Dorothy Globus and Jerome Chazen
- 7 Yoshiko Ebihara with Curator Ron Labaco
- 8 Lindsay Koski, Miguel Blanco and Urena Howard

Photos: Ric Kallaher

metalball!2010

LAST OCTOBER, we hosted our second young patrons gala, The METALBALL, which drew more than a thousand guests. Co-hosted by designer/actor Waris Ahluwalia, model Hannelore Knuts, and actor Joe Manganiello, the werewolf in “True Blood,” it was a lively night of dancing to funky sets by A-List DJs like Paul Sevigny, and art buying with some 46 works displayed for sale by such artists and designers as Dror Benshetrit, Rick Owens, Marc Swanson, and Michael Stipe. Proceeds for the evening went to benefit MAD’s diverse educational programs. Of course, we were delighted by the money raised, but a party’s a party. And The METALBALL rocked!



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- 1 Co-Chair Joe Manganiello
- 2 “House” actress Lisa Edelstein
- 3 Trustee Marcia Docter with husband Alan Docter
- 4 Daniel Jackson, Gabe Saporta, Nicki Jackson, Ryder Robison
- 5 Gabi Asfour, Francois Huton, Lindsay Jones
- 6 DJ Paul Sevigny
- 7 Co-Chair Waris Ahluwalia, Susan Kirschbaum, Jason Silva and musician Moby
- 8 Dror Benshetrit and Alexandra Jenal
- 9 Guests participating in artist David Victor Rose’s interactive Monkey Money Wall
- 10 REM’s Michael Stipe

Photos: Alejandro Benchimol

Last Chance To Buy Tickets
The Rare Earths
FLUORESCENTBALL
May 2011

This year we've moved the young patrons gala to the spring! Called The Rare Earths FLUORESCENTBALL, its co-chairs are actor/designer **Waris Ahluwalia**, model **Tyson Beckford**, designer **Karim Rashid**, and Milk Studios founder **Mazdack Rassi**. Grab some drinks at the Fluorescent Cocktail Lounge, then check out a special preview of works from the upcoming exhibition *Otherworldly: Optical Delusions and Small Realities*. There will also be art and design objects for sale by emerging talents with all proceeds going to MAD's educational programming, which serves an ever-growing number of the city's public school students. For more information or to purchase tickets please visit www.thefluorescentball.com.



SPECIAL EVENT RENTALS

Guests ooh and aah when they visit our premier event space on the seventh floor and catch sight of its floor-to-ceiling views of the Time Warner Center, Columbus Circle, and Central Park West, not to mention the full expanse of Central Park, a knock-out vista in any season. But that's not the only option available for private occasions. The Barbara Tober Grand Atrium and our gallery floors are also available for rental, as is our glamorous mid-century modern theater. It seats 143 and is equipped with Blu-Ray, DVD, 35mm projection, digital, laptop, and auxiliary inputs with Dolby surround sound. Over the past six months, we have hosted events for Bloomberg, BMW, Columbia University, Fairchild Publications, Goucher College, *Interior Design*, *Travel + Leisure*, Mercedes-Benz USA, Nike, and Mercer. Notable among these happenings were: the star-studded debut of Waris Ahluwalia's new line of embroidered scarves and his latest jewelry collection during last February's Fashion Week on the seventh floor and the screening in our theater of the independent film "City Island," followed by a Q&A with Raymond De Felitta, the writer/director, and Andy Garcia, one of the stars.

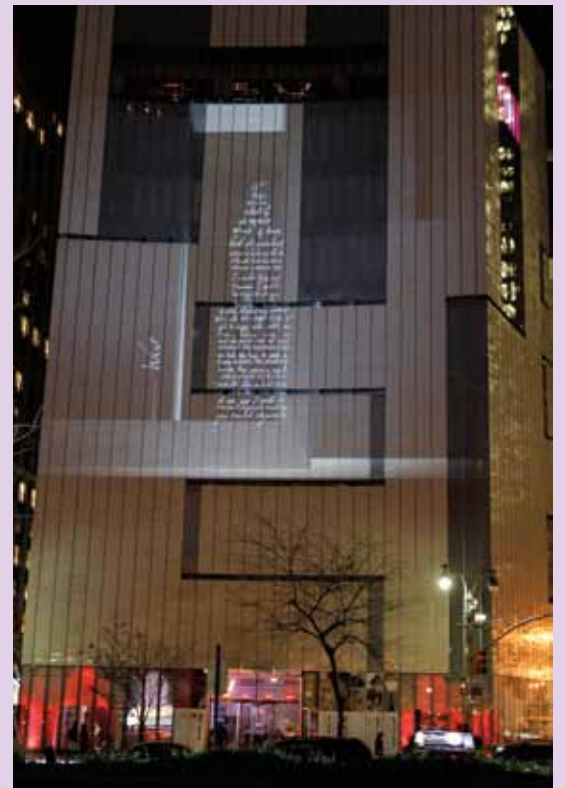
Another exciting option for clients is the use of our building's ceramic and glass-paneled facade for video projections and installations. Thanks to our central location, artistic projections can reach tens of thousands of New Yorkers and visitors every day. In December 2010, the Museum's façade served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

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

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



Event set up on the seventh floor



Parker Pen "Write Big" event last fall



The Theater at MAD

Profile: **RENAUD DUTREIL**



Photo: David Turner

Could a shoemaker at Berluti make a more perfect fit? Last winter, Renaud Dutreil, the chairman of the North American division of Moët Hennessy Louis Vuitton joined our board. We adore that he leads a company fabled for the extraordinary craftsmanship of its goods, but what especially delights us is his own deep-rooted connection to the world of artisans and his wide professional experience addressing their issues.

Dutreil grew up in Lyon, a French city historically known as an important area for the production of silk. As a young boy, he used to watch with fascination as his father bound books as a hobby. The meticulous care required to transform a hardback into an exquisite object fostered within him a true reverence for craft, although he chose a life in the world of public service and enterprise for himself.

A graduate of the prestigious École Normale Supérieure (ENS) and École Nationale d'Administration (ENA) in Paris, Dutreil served in the French parliament for 15 years, eventually becoming the Minister of Small and Medium-Sized Businesses, Commerce, Crafts and Liberal Professions. But “to die a politician” was not Dutreil’s goal. So when in 2008, LVMH approached him about his present position, and told him that supporting artisans, contemporary creation, and

young American artistic talent would be a key duty, Dutreil knew what the next step on his journey would be.

For Dutreil, cultivating emerging artisans may be a personal pleasure, but it is also serious business for LVMH. “Our market research shows that in the U.S. in particular, consumers are purchasing handmade items not only for the level of quality craftsmanship, but also, and more importantly, I think, the value instilled in them by the artist,” he says. “Another new cultural and economic factor influencing this trend is the consumer’s readiness and willingness to invest in unique goods created by a known source. This has given hope to people who believe that making a product is not only a manual, but also an intellectual activity.”

Still, he points out that this new appreciation needs to continue to be assiduously cultivated among members of the “Facebook generation.” Which is why he so values MAD. He recognizes the significant role the museum is playing in this digital age by fostering and promoting a new definition of craft—not as a noun, but as a verb. As he puts it, “MAD is one of the only museums that creates a viable link between artists and artisans and dares to abolish the barriers between them.”

Profile: **RONALD T. LABACO**



Photo: Alex Arnold

This fall Ronald T. Labaco accepted the position of MAD’s Marcia Docter Curator and we couldn’t be more pleased. We stole him away from the High Museum of Art in Atlanta where he was the Curator of Decorative Arts and Design. Previous to that, he’d served as an Assistant Curator of Decorative Arts at the Los Angeles Country Museum of Art, and had also organized a number of exhibitions independently. Ron’s scholarship in global design and decorative arts greatly appealed to us as did his personal experience as an artist—he studied painting at the University of California, Berkeley. Being MAD, we don’t stand on ceremony. As soon as he arrived, we put him to work supervising the final details of the small but complex exhibition *Patrick Jouin: Design and*

Gesture, which he pulled off without a hitch. “I had just met Patrick in Paris that summer, so it was exciting to dive into that project,” says Labaco, who adds, laughing, “I quickly learned about MAD’s inner workings! And I’m happy to say, I am thrilled to be part of such a fast-paced, creative, and nimble institution.” Labaco also notes that as an alumnus of the Bard Graduate Center, his move to New York is something of a homecoming. He is currently supervising the *Design for the Real World Redux* competition, which MAD is co-sponsoring with the University of Applied Arts Vienna and the Austrian Cultural Forum New York (read more about it on p. 5), and conducting research for an exhibition on car design, along with developing a number of other projects.

Profile: **SOPHIA AMARO**



Photo: Alex Arnold

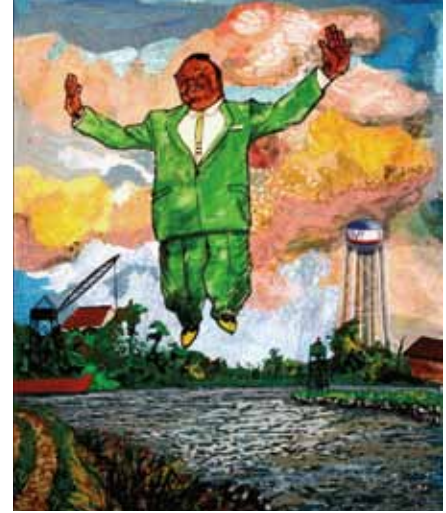
It felt like springtime last February, when Sophia Amaro walked through the door as our new Director of Development—she was just abloom with energy and ideas. What’s more, she knew the lay of the land, having just left the same position at the Smithsonian’s Cooper-Hewitt, National Design Museum. A graduate of Cornell University, where she majored in economics, she began her career in not-for-profit fundraising at the Child Care Action Campaign and went on to hold development positions at the North-Shore-LIJ Health System and Mount Sinai Adolescent Health Center. When she transitioned into museum development in 2008, it came as a special joy because she hails from a family of artists. This explains why she could operate a sewing machine by the time she was five, and had built herself and her siblings a two-story tree house complete with a porch when she was only twelve. She won’t dispute that her background as a maker—she also

sold her own handcrafted jewelry and childrenswear in her 20’s—figures largely in MAD’s appeal for her, but she points out her attraction has an intellectual edge, too. “I love the way MAD exhibitions like *The Global Africa Project* look at the socio-political-economic strata behind design and bring that aspect to the visitor,” she says. “Plus,” Amaro continues, “MAD doesn’t just focus on art, but also the people behind it.” And people are key to every equation for Amaro, especially in fundraising. In fact, she doesn’t see her work really as being about money, but as finding ways “to join hands with others,” be they donors or corporate sponsors, to make something wonderful happen for everyone’s benefit. “I’m thrilled to be here,” she says, “and I will be riding on the wings of Holly, the board, and the marvelous staff to help the museum realize its growth potential both in the building and beyond.”

LET'S GO MAD IN NEW ORLEANS THIS OCTOBER!

We'll fly down on Wednesday, October 19, for the VIP preview of Prospect.2, the second New Orleans International Contemporary Art Biennial. Our itinerary will include a stroll around the city, looking at its many contemporary and historic works of public art, and will include a stop at NOMA for a tour of its Besthoff Sculpture Garden. There will also be visits to the studios of such artists as Willie Birch and Victor Harris, and an excursion to A Studio in the Woods, an artists-residency program located along the banks of the Mississippi. And we'll make an expedition to the neglected neighborhood of North Villere to see KKProjects. This is Big Easy art at its most intrepid. The young art impresario Kirsha Kaechele has taken over six abandoned buildings, where she's had a group of local and international artists assemble site-specific installations, conceived to engage the community's marginalized residents in creative dialogue. Can installation art heal urban wounds? You be the judge. Of course, no trip to the Crescent City would be complete without indulging in its hot and saucy delights, so expect good eats and some seriously smokin' jazz.

October 19–22, 2011. Sign up now as spaces are limited! April.Farrell@madmuseum.org or call 212.299.7732.



Gina Phillips. *Fats Got Out*, 2007. Photo courtesy of Prospect New Orleans.

SEPTEMBER IN SAN FRANCISCO

Last fall, MAD Circle Members spent four art-filled days in Fog City and the greater Bay Area. Our quick cross-country jaunt took us to see such beloved MAD creators as the Hungarian-born sculptor Gyöngy Laky, master furniture maker Garry Knox Bennett, and the marvelous textile artist Lia Cook, not to mention the brilliant industrial designer Yves Behar. We checked out the cutting-edge facilities of the San Francisco campus of the California College of Arts with its President Stephen Beal leading the way, and then explored CCA's gallery, the Wattis Institute for Contemporary Arts, with Jens Hoffmann, its Director and Curator. Plus, we had a tour of the home of Robin M. Wright, the Vice Chair of the Board of Trustees of SFMOMA, where we saw works by Marcel Duchamp, Sol LeWitt, and Bruce Nauman, and heard Ms. Wright's personal views on collecting. We could have plumbed the city's artistic riches further, but the lure of the Sonoma Valley was too strong. So we made an outing to the new studio of Irish glass sculptor Clifford Rainey, where he showed us his latest works. We had so much fun that Rainey came along when we went over to see the stunning Oliver Ranch, a 100-acre former sheep farm of rolling hills, studded with commissioned sculptures by the likes of Ann Hamilton, Martin Puryear, and Richard Serra. Steven Oliver himself was our guide and told us stories about the installation of every work.



Left: Circle member Harvey Caplan, Artist Garry Knox Bennett, and Arlene Caplan.

Bottom: Front row Left to Right: Harvey Caplan, Kay Foster, Rita Paul, Arlene Caplan, Artist Clifford Rainey, Sara Lieberman, Trustee Barbara Karp Shuster, Dan Paul, Marian Burke. Back row: Victoria Hamilton and Russell Burke.

Photos: April Farrell



DESTINATION: SOUTH AFRICA

This year MAD Travels started off with an exotic adventure, when 20 MAD Circle Members journeyed to South Africa in February with the co-curators of *The Global Africa Project*—our own Lowery Sims and MICA's Leslie King-Hammond—and our director, Holly Hotchner. Led by our exceptional, native-born South African guide Marion Ellis of Cape Insights, we took in an extraordinary range of sights and experiences: there was a fascinating trip to the Johannesburg studio of the artist William Kentridge; an emotional visit with the gregarious and talented craftwomen of the Durban art collaborative Zenzulu; and an absolutely mind-boggling tour of the “Maropeng” (that's Setswana for “Cradle of Civilization”), a massive archeological site in the veldt, where important fossils of prehistoric hominids and other creatures, like saber tooth cats, some dating back 3.5 million years, have been excavated. We had the great good fortune to be the fourth outside group to see the site where *Australopithecus sediba*, the newest human ancestor to be discovered, was found. And who was our guide? The discoverer! The American paleontologist, Lee Berger. We spent our last night under the Southern Cross in the middle of the Nirox Sculpture Park feasting on delectable South African dishes, including grilled ostrich steaks, in the company of the sculptor Willem Boshoff and photographer David Goldblatt.



Clockwise from top left: Local Zenzulu weavers working in Durban.

Dylan Lewis sculpture at the Delaire Graff Wine Estate in Stellenbosch.

Local Mielie textile artist working at the Montebello Design Centre.

Director Holly Hotchner, Reginald Mangwiro, Manager of Streewires Collective, and Curator Leslie King-Hammond.

Photos: April Farrell



Member Events

Inner Circle Salons

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

Past Inner Circle Salons

• **November 2010—Upper West Side apartment of MAD Trustee Barbara Karp Shuster**

In anticipation of the opening of *The Global Africa Project*, we visited exhibition lender and trustee Barbara Karp Shuster's apartment to view her collection which contains many GAP artists such as Nick Cave, Hank Willis Thomas and Zwelethu Mthethwa. Curator Lowery Stokes Sims presented on the upcoming exhibit.

• **March 2011—TriBeCa loft of Melva Bucksbaum and Raymond Leary**

The loft of this pair of distinguished collectors is filled with works by such contemporary stars as Cindy Sherman, Francesco Clemente, Kara Walker and George Condo.

Architecture + Design Series

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

Past Architecture + Design Tours

• **September 2010—Hearst Tower**

The Circle Group got a rare insider's tour of Norman Foster's Hearst Tower, which was followed by a private reception on the roof terrace of the Steelcase building next door.

• **March 2011—The Kalahari Building**

Global Africa artist Jack Travis led a tour and discussion about his new Sub-Saharan-inspired building in Harlem with developer Carlton Brown, Design Architect Frederick Schwartz, and Executive Architect David Gross.

Artist Studio Series

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

Past Artist Studio Visit

February 2011—Ayse Birsel + Bibi Seck

The Circle Group visited *Global Africa* Designer Bibi Seck in the studio/loft he shares with his wife and partner, the Turkish-born industrial designer Ayse Birsel and their children. The two discussed the history of their partnership and their current projects.

MAD Contemporaries Wine + Design Series

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

• **October 2010—Tour and Reception at Bloomberg LLP Offices**

The MAD Contemporaries got a very special tour of Bloomberg LLP's extraordinary art collection with its curator Richard Griggs and then enjoyed a cocktail reception.

• **December 2010—Holiday Gallery Party at Zurcher Studio**

Hungarian painter Ákos Birkás spoke about his solo show, followed by a cocktail party with gift bags from Artlog and Club Monaco.

Photo: Ric Kalisher



Guests at Visionaries!

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, and the benefits of our discount program. Your membership contribution helps to make MAD's exhibitions and educational programs possible. You can become a member by visiting www.madmuseum.org/join or contact us by phone 212.299.7721 or e-mail members@madmuseum.org

All members enjoy

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

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(100% tax deductible)

- Student \$50 (100% tax deductible; full-time student with copy of valid ID)
- Out-of-Town \$50 (200+ miles; 100% tax deductible)
- Senior 10% discount on *Individual, Dual, Family, and Supporting*
- Memberships for seniors 65 and older (proof of eligibility required)

All Membership benefits for one adult

Dual \$100

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

Family \$125

(100% tax deductible)

All benefits of Dual Membership, plus

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

* Limited to 4 children per visit when accompanied by member

MAD Contemporaries \$250

(\$200 tax deductible)

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

All benefits of Dual Membership, plus

- Exclusive access to Wine & Design events, highlighting the latest in the New York design world
- Invitations to all exhibition openings
- 2 Guest Passes to the Museum
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For more information on **MAD Contemporaries**, call 212.299.7758 or e-mail patrons@madmuseum.org

Supporting \$500

(\$450 tax deductible)

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- Acknowledgement in Annual Report
- Invitations to all exhibition openings
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- 4 guest passes to the Museum
- 15% Discount in The Store at MAD
- Reciprocal membership to over 300 participating museums through the United States
- Exclusive benefit to Supporting members: complimentary admission to Public Programs (based on availability)

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

Curators Circle \$1,000

(\$950 tax deductible)

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

Collectors Circle \$2,000

(\$1,900 tax deductible)

All benefits of the Curators Circle Membership, plus

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

Inner Circle \$5,000

(\$4,815 tax deductible)

All benefits of the Collectors Circle Membership, plus

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

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

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, 2011.

the store With a cohesive presentation of well-designed craft and design objects, **The Store at MAD** is dedicated to building a bridge between its customers, the makers and their product and offers works that celebrate the artist, material use, workmanship and design. Shop online at <http://thestore.madmuseum.org>. *Upper Level Members (Curator's Circle, Collector's Circle, and Inner Circle) receive a 20% off discount in The Store. All Members always enjoy a 10% discount on all purchases with additional special discounts throughout the year.*

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

Restaurants

a voce **A Voce's** new outpost in Time Warner Center offers refined cuisine, an extensive wine list, and attentive service in a modern and beautiful setting. Executive Chef Missy Robbins presents ingredient-driven Italian classics inspired by the spirit of seasonal and regional simplicity, with an innovative and contemporary twist. Time Warner Center, 10 Columbus Circle. *10% discount on all lunch purchases (eat in/eat out only) with a MAD membership card or ticket stub.*

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

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

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

Parking



Enterprise Parking Systems believes in attention to detail and guarantees a pleasurable parking experience. 1 Central Park West between 60th Street and 61st Street. *MAD Members receive a special rate of \$25.00 (payable only by credit card) with a parking ticket stub stamped by the Museum.*

Retail & Services



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



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



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



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



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



Discover the inspired design and impeccable workmanship that distinguish **Furla** handbags, footwear and accessories. 598 Madison Avenue between 57th Street and 58th Street. *10% discount on purchases (excludes sale merchandise, services, and purchase of gift certificates) with a MAD membership card.*



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



VOOS is a furniture showroom in Williamsburg that showcases works of more than 75 New York City designers. All products are locally made and customizable. 103A North 3rd Street, Brooklyn. *10% discount on purchases with a MAD membership card.*



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

Magazines

NEW YORK **New York Magazine** keeps even the most demanding city lover up-to-date on food, fashion, shopping, culture, politics and more. It's a treat that delivers 43 times a year. *New York Magazine extends the rate of \$19.97 (a 20% discount) on the purchase of a one-year subscription when MAD members subscribe online at: www.nymag.com/subscribe-madmuseum.*



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



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

Photo: Geoff Green



Barbara Tober and Marianne Bernadotte, Countess of Wisborg

MAD'S GLOBAL LEADERSHIP COUNCIL

Last November, we were honored when Marianne Bernadotte, Countess of Wisborg, consented to join MAD's Global Leadership Council. A great patron of the arts, Marianne is the widow of the noted industrial designer Prince Sigvard Bernadotte of Sweden. The Council was established by Barbara Tober, our own Chairman Emerita, to serve as a network of cultural and educational leaders for directing and disseminating information about new trends and developments in the decorative arts, studio craft, and design. "I am thrilled to be joining such a distinguished group," Marianne told us. "I look forward to helping to bring to the forefront established artists and emerging talents who value traditional craftsmanship, in addition to those who celebrate materials and creative processes in fresh ways." Having a representative from Scandinavia was especially important to Mrs. Tober, whose members now literally span the world. "Together we will work to make this new century an especially meaningful one for the Museum and for the thousands of creative individuals worldwide who deserve professional advocacy and exposure," she said. The Council's other members include the Honorable Madeleine Albright, former U.S. Secretary of State; Haifa Al Kaylani, Founder and Chairperson of the Arab International Women's Forum; Dr. Young Yang Chung, Director the Chung Young Yang Embroidery Museum; Hélène David-Weill, President of Les Arts Décoratifs; Meera Gandhi, CEO of the Giving Back Foundation; Farah Pahlavi, Shahbanou of Iran; and Baroness Mariuccia Zerilli-Marimo, Founder of the Casa Italiana at New York University.

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Thursday, May 12th
5:30 – 8:00 pm, in The Store at MAD

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... The syncopation of the blows, the chattering of iron on silver, on steel, on gold ... the Shamanic percussion ... puts me in a state of bliss where deep healing begins and radiates out from inside me ... into the forms I am making.

—RLM

During the evening members and invited guests enjoy a 20% discount



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

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