

views



Daniel Brush
BLUE STEEL GOLD LIGHT

Dear Friends,

I am delighted to offer you a preview of our autumn exhibition program, one of the most exciting and provocative since our opening on Columbus Circle four years ago. Each exhibition reflects a facet of the MAD vision: the exploration of the creative intersections of art, craft, and design, the synergy between materials and process, and the celebration of exceptional craftsmanship around the globe.

A portrait of the extraordinary artist and polymath Daniel Brush appears on the cover of this issue of *MADviews*. *Daniel Brush: Blue Steel Gold Light* is the first holistic overview of Brush's four-decade career. Working in meditative isolation in the midst of Manhattan, and mostly seen by private patrons, Brush's work has been, until this exhibition, virtually off the radar screen of popular visual culture. From his intricate, large-scale ink drawings on paper to objets de vertu of turned ivory and gold granulation to tablets and sculpture carved in the intractable medium of industrial steel, this exhibition offers an intimate glimpse into the life of an artist whose work defies easy categorization and underscores MAD's commitment to discover and present the work of under-recognized talent. As a long time admirer of Daniel and his work, I am proud that MAD will unveil his astonishing and wide-ranging oeuvre to the public.

MAD will open the fall season with the world premiere of Doris Duke's *Shangri La: Architecture, Landscape, and Islamic Art*. The exhibition presents a selection of important Islamic artworks from the spectacular Honolulu home of philanthropist and art collector Doris Duke, as well as new works by six important contemporary artists of Islamic background who were recently in residence there. Organized on the centenary of Duke's birth, *Doris Duke's Shangri La* features objects from her personal collection that have never been seen outside her storied Hawaiian getaway. To illuminate what guest curators Donald Albrecht and Thomas Mellins call the "inventive synthesis" of architecture, landscape, and Islamic art that Duke orchestrated (and which continues after her death through the artist residency program), the exhibition displays a wealth of archival materials that record the conception of the house and gardens. Also on view are stunning, newly commissioned photographs of *Shangri La* by the noted architectural photographer Tim Street-Porter. This exhibition is an opportunity for MAD to show contemporary works inspired by a historic environment, and the creative interactions between artists and patrons that have driven innovation and excellence in the arts.

In November, we present *Celebrating 50 Years of Contemporary Glass* as part of our year-long celebration of the 50th anniversary of the studio glass movement in America. This exhibition will bring together the achievements by artists in one of the most demanding and versatile materials—glass—and reveals the complex and specialized techniques needed to bring about these remarkable and diverse works. The exhibition includes masterworks from MAD's permanent collection, promised gifts and loans from collectors across the United States, and new directional installations and design projects.

MAD's most unusual offering will be *The Art of Scent*, opening in mid-November, and another first in the world of museum exhibitions. MAD has always promoted a vision that ignores artificial boundaries and hierarchies in the arts. In this one, MAD breaks new ground by investigating smell as an artistic medium and as a vehicle for independent artistic creation. Conceived by Chandler Burr, MAD's Curator of Olfactory Art, the exhibition will directly engage our guests' sense of smell directly with an amazing and memorable installation fashioned by the internationally acclaimed architecture firm Diller Scofidio + Renfro. *The Art of Scent* promises to be a landmark exhibition that illuminates how a new category of artist transforms materials to create unique works of olfactory art.

Looking to the future and the ways by which new technologies are radically transforming the creative process, MAD will present *Out of Hand: Materializing the Post-Digital World* in 2013. This exhibition is the first comprehensive overview of art, design, fashion, architecture, landscape design, and performance art that is arising from the revolutionary methods of computer-assisted manufacture known as digital fabrication.

Coming in 2014 will be another first, with the opening of *Global Latin America*. This survey of Latin American art, architecture, design, and craft of the past five years will be the second installment of our Global Makers' Initiative, which launched with the pioneering and critically acclaimed *Global Africa Project*. Excited about what we may discover about the ways Latin American artists and designers are contributing new models for local, regional, and national identities and economies, the Ford Foundation has presented us with a very generous grant to move forward with this initiative, for which we are very grateful.

Come to MAD often and explore with all of your senses.

Holly Hotchner
Nanette L. Laitman, Director



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. On Friday evenings, the KLM Fridays program is underwritten by KLM Royal Dutch Airlines.

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[LAST CHANCE]



Space-Light-Structure: The Jewelry of Margaret De Patta

THROUGH SEPTEMBER 23, 2012

The first major retrospective of this seminal figure in the American studio jewelry movement, the exhibition features 50 jewelry pieces—brooches, pendants, and rings—as well as ceramics, flatware, photographs, and photograms. Also featured are Constructivist works by László Moholy-Nagy and György Kepes, two artists who helped shape her aesthetic.

THE JEWELRY OF MARGARET DE PATT: LIGHT-SPACE-STRUCTURE is co-organized by the Museum of Arts and Design, New York, and the Oakland Museum of California. The exhibition is made possible by the Terra Foundation for American Art.



MARGARET DE PATT. Pin, 1960–1964; Sterling silver, beach stones, pebbles. Gift of Eugene Bielawski, The Margaret De Patta Bequest, through the American Craft Council, 1976. Photo: John Bigelow Taylor.

[ON VIEW]

Changing Hands: Art Without Reservation, 3 / Contemporary Native North American Art from the Northeast and Southeast

CURATED BY ELLEN N. TAUBMAN
THROUGH OCTOBER 21, 2012

The final exhibition in MAD's three-part series exploring contemporary Native North American art, it features more than 130 works by some 85 artists from regions east of the Mississippi, including the Great Lakes, the Woodlands, and Canadian Sub Arctic. Those featured represent a new generation of indigenous artists utilizing contemporary techniques, materials, aesthetics, and iconography in their art and design practice.

CHANGING HANDS: ART WITHOUT RESERVATION, 3: CONTEMPORARY NATIVE NORTH AMERICAN ART FROM THE NORTHEAST AND SOUTHEAST is made possible by the National Endowment for the Arts. The exhibition catalogue is made possible in part with the support of the Smithsonian Institution's Indigenous Contemporary Arts Program.



JEFFREY GIBSON. EVERLAST (detail), 2011–2012. Wool, canvas, steel, acrylic paint, glass beads, artificial sinew, tin jingles. Courtesy of the artist; American Contemporary, New York; Samson Projects, Boston. Photo: Ed Watkins



[UPCOMING]



Doris Duke's Shangri La: Architecture, Landscape, and Islamic Art

SEPTEMBER 7, 2012 – JANUARY 6, 2013

This is an exploration of the extraordinary dialogue between Islamic artistic tradition and Western modernity that shaped the Honolulu residence of the philanthropist and art collector Doris Duke, and has continued to animate it through an artist residency program, whose alumni include such artists as Walid Raad and Shazia Sikander.

DORIS DUKE'S SHANGRI LA: ARCHITECTURE, LANDSCAPE, AND ISLAMIC ART is organized by the Doris Duke Foundation for Islamic Art.

Mosaic tile panel in the form of a gateway, Iran, probably nineteenth century. Stonepaste monochrome-glazed, assembled as mosaic on Shangri La's dining room lanai. Photo: Tim Street Porter



Daniel Brush: Blue Steel Gold Light

OCTOBER 16, 2012 –
FEBRUARY 17, 2013

This is first comprehensive survey of Daniel Brush's artistic production over the past 40 years. The works on view span multiple media, from minimalist, Zen-inspired paintings to gold-granulated and carved stainless steel sculptures, to opulent and inventive precious gem jewelry.

DANIEL BRUSH: BLUE STEEL GOLD LIGHT is made possible through the generous support of Siegelson, New York, with additional support from Christie's, Van Cleef & Arpels, Fiona and Stanley Druckenmiller, an anonymous collector, and a group of private collectors.

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Daniel Brush, CANTO FOR BLACK WRITING #2, 2004. Steel, pure gold. Artwork © 2012 Daniel Brush; Photo: Takaaki Matsumoto



The Art of Scent, 1889–2012

NOVEMBER 13, 2012 –
JANUARY 27, 2013

This is the first museum exhibition dedicated to exploring the design, aesthetics and major stylistic development of olfactory art through twelve pivotal fragrances, dating from 1889 to the present. The esteemed architecture and design firm Diller Scofidio + Renfro has conceived the exhibition installation.

THE ART OF SCENT is made possible by The Estée Lauder Companies—a Founding Major Donor—and other Major Donors, including Arcade Marketing USA, Chanel, Inc., Hermès Parfums, International Flavors & Fragrances Inc., and Procter & Gamble Prestige. Additional support for THE ART OF SCENT is provided by Guerlain—a Funder—and Women in Flavor and Fragrance Commerce Inc.



Celebrating 50 Years of Contemporary Glass

NOVEMBER 6, 2012 – APRIL 7, 2013

The exhibition will showcase a variety of art and design made in glass and other materials from MAD's permanent collection and promised gifts, on the occasion of the 50th anniversary of the studio glass movement. The show will feature such masters as Dale Chihuly and Lino Tagliapietra, to contemporary lighting designs and cutting-edge installations taking the materials in new directions.

CLIFFORD RAINEY, WAR BOY – JOB NO. 1, (detail) 2006. Glass, inert ammunition, iron wire, oxides, pins, maple plinth, 43 x 15 x 15 in. (109.2 x 38.1 x 38.1 cm). Promised gift of Simona and Jerry Chazen, 2010. Photo: Lee Fatherree.

FIBER *and* GOLD

THERE ARE MANY WAYS NEW WORKS come into the Museum's collection—purchases, bequests, and gifts from our generous family of supporters. And when we speak about generosity, the names of Marcia and Alan Docter are often on our lips!

Knowing of the Museum's interest in all the exciting new art being created in fiber, last spring the Docters purchased "Jayavarman VII," a wall sculpture by the Cambodian artist Sopheap Pich (b.1971). The brilliant timing of this acquisition was underscored shortly with the revelation that Pich was one of the contemporary artists featured in this summer's Documenta 13, a trend-setting international art show held every five years in Kassel, Germany.

Pich's family fled the Khmer Rouge when he was just a toddler, and eventually settled in the U.S. He studied painting at the University of Massachusetts, Amherst, in 1995, and later at the School of the Art Institute of Chicago, acquiring his MFA in 1999. A few years later, he decided to return to his homeland, where his interest soon turned to sculpture. Employing whatever materials he could get his hands on, including such traditional ones as rattan and bamboo, he crafted organic, mysterious forms that drew on both his early memories as well as his current experiences.

Our piece, fashioned from rattan, plywood, burlap, glass, beeswax, and charcoal, is from a series of forms based on body organs, like the heart, lungs, and intestines. In Pich's hands, such forms evoke larger ideas. "Jayavarman VII," named for an enlightened 13th-century Cambodian king, resembles a cocoon: a safe haven for a refugee, an opportunity for transformation.

This is an important gift, and one we believe will grow in significance as Pich becomes an even brighter star on the art world stage.

It was through the Annie & Otto Johs. Detlef Charitable Foundation that the Museum received "Pearl Necklace with Gold Clasp" by the Danish goldsmith Kim Buck (b. 1957), whose work is in a number of museum collections in Europe. Although he studied at the Danish College of Jewellery and Silversmithing, Buck sees himself as a conceptualist as much as a jewelry artist. His work, like this necklace, questions how we think about jewelry and value it. For him, the woman who wears his work completes the piece, by investing it with her own meaning and significance. "My education as a goldsmith is the basis for everything that I do," he says. "I am in a very traditional trade that

I both respect and dislike—my recent work reflects these contrasting feelings and mechanisms."

This necklace consists of six square silver brooches, each containing apparently random impressions of pearls and a seventh gold square with the carefully crafted impression of a gold clasp. The string of pearls only exists in traces. The metal brooches visually relate what once was but now is gone. Though a spare and elegant in design the necklace raises complex questions about materiality, innovation, and prestige, and so poses a provocative challenge to our perception of jewelry and why it is worn.

Below, left and right:
SOPHEAP PICH
Jayavarman VII, 2011. Rattan,
plywood, burlap, glass,
beeswax, charcoal, spray
paint; 66 x 36 1/2 x 22 1/2 in.
Museum purchase with
funds provided by Alan
and Marcia Docter, 2012.
Photo: Courtesy of Tyler
Rollins Fine art

KIM BUCK
String of Pearls with Gold
Clasp, Silver, 18k gold;
each brooch
is 1 5/8 x 1 5/8 in. Gift of
Annie & Otto Johs. Detlef's
Charitable Foundation,
Copenhagen.
Photo: Ole Akhoej



Archtober

In October, MAD will be among the participants in Archtober, the second annual month-long festival of architecture activities, programs, and exhibitions in New York City, organized by the Center for Architecture. Join in the celebration! Check out archtober.org for a listing of all the lively and edifying events.



LEVELS OF UNDERSTANDING

A conversation between artist Daniel Brush and David Revere McFadden, Chief Curator of the Museum of Arts and Design

Brush: I'll tell you a few things that have been roosting and roaming around my mind for about 45 years. When I was about eight years old, one night at a family dinner, this couple was invited. During dinner the woman's sleeve went up a little bit on her arm. She was a very discreet, nice-looking woman with a printed flower dress. There was a little number on her arm.

I didn't know what it was and all I knew was that her name was Rabbi Seligman's wife.

What affected me when I was at Carnegie Institute was that I saw a performance... maybe it was a performance, or maybe it was a religious act of some sort, I don't know. I was up on the mezzanine, looking down at this long, white piece of cloth, maybe 10 inches wide, 100 feet long. And all the students, including me, were like, "What is this? We were laughing about it.

And a figure appeared and the figure was neither male nor female and the figure was in white. And the figure was attenuated, in posture and way of walking. And it took, at that point, an interminable amount of time from the start to the other end—maybe three hours, maybe it was six hours, I don't know—and when the figure got to the end, it was an hour to turn around and another three to six hours when the figure left. There was no explanation, description; most of my friends had gone. There was laughing, jeering, and silence, but I've never forgotten it.

When I was in school, the Noh theater started cropping up and I don't know how it started cropping up. I might have read a transliteration from Donald Keene, who was a professor at Columbia. I certainly saw the Tokugawa Exhibition in Washington D.C. when they brought all the imperial robes and the Noh theater masks.

I'd never been to Japan, but the more I read about it, it bothered me so much. It irritated me so much that I felt companionship with it more than my Western and, if you will, European education. I had been in school I went to school as a painter and, I was extremely well-taught and then well-versed in modern, post-modern—

McFadden: Western canon, right?

Brush: Yes, it's the Western canon, we all wondered how it... you know, the flipping picture plain, and Cézanne could then be discussed through Monet, Renoir, and foreground, middle ground, and background.

But at the same time, I wondered about the subtlety that I saw in Asian art—a brush pot, an egg cup; one gesture opening up a world for me. I couldn't quite get it together. I mean, from my background, from Cleveland, Ohio, then wondering about Zeami and his writings from the 14th century.

I could hardly understand my fascination, but the fascination became virtually full time, and I loved the levels of understanding that were required for a Noh theater actor. I never wanted to be a Noh theater actor, but I love the discipline. Father to son... there were no women. Of course there are women now, but in the traditional Japanese Noh theater, it's father to son through generations.

There are nine levels of understanding. If one is to attain the ninth level, one has to start on the third level, because you wouldn't live long enough to get to the end. The seventh level is described as the art of the flower of stillness; snow piled high in a silver bowl.

As I understand it, the male actor is about 35 or 40 years old and at that point, they are allowed to walk out onto the stage and stand next to the *tsure* column—one of the six columns—and assume the role of an accompanying actor.

More study, of course more discipline... it's level eight, the art of the flower of profundity. It's described, if I remember right, when you look out and you see all the mountains covered with snow, except Fuji. Is it because Fuji is so high, or is it because Fuji is so deep?

So at that point the actor maybe can play the role of Zo. Zo was a female character, about 45 years old, and there's one particular play where she's described as, for that split second, losing the vision of where her child is, but deeper down, more concerned about the loss of her feathered robe. And if the male actor and the character come together, the actor will achieve Yügen—supreme elegance.

McFadden: What is number nine?

Brush: Number nine is the art of the flower of mystery. You've worked your whole lifetime studying; you're probably, I would imagine, 65 to 75 years old. It's described as the art of the flower of mystery. In the city of Silla, at midnight, the sun shines bright.

There is one particular play I try to get a handle on; I've never seen it; I've pictured it in my mind. It's an empty stage; there's a chair and there's one banyan tree. The play is called *Komachi*. The male actor in protected, revered robes and mask, sits motionless on the stage for an hour and a half. Not a sound, not a movement. But the audience is supposed to understand, not with their mind, but with their whole thread of understanding, that not only the actor but the character, when young, would blossom into a full-blown peony.

McFadden: Do you see this as a metaphor for how your life has evolved?

Brush: Well, I couldn't presume to think that I'm on any of these levels, but I just long for the intensity and severity of the work required to arrive at, if you will, a kind of transparent etherealness.

McFadden: And that carries through all the different aspects of your work?

Brush: Yes. I train to paint and I study voraciously the history and science of metals. What I always feel is that that title is the painting and what one sees is a record of the breathing. And in the "objects of virtue" I hope that the language, the skill would become transparent. And if it becomes transparent the viewer would reach below the surface, below the materials, and feel something between me and them. I always wonder how anybody could possibly understand what I am doing. Generally they don't have the same referential context or training that I might have, but I feel that if my study, my training, my discipline reaches to the end of myself, then they would know that I was there... really there.

Opposite page:
DANIEL BRUSH
Black Horizon #1, 2005
Steel, pure gold
Artwork © 2012 Daniel Brush.
Photography by Takaaki Matsumoto



In Hawaii, an Aesthetic Call and Response Between Islam and Islands

On an around-the-world honeymoon in 1935, a 22-year-old Doris Duke became enthralled both by the achievements she saw in Islamic lands and the stunning natural beauty she encountered in Hawaii. When she returned home, the heiress known as “the world’s richest girl” decided to build a residence in Honolulu that would manifest the essence of those contrasting cultures: Hawaiian and Islamic. What Duke came up with—in collaboration with Palm Beach architect Marion Sims Wyeth, who incorporated elements of the then emerging International Style—is the singular and spectacular five-acre estate she dubbed Shangri La.

In celebration of the centenary of the birth of this broadly appreciative art-lover, devoted gardener, and philanthropist, MAD will present Doris Duke’s Shangri La: Architecture, Landscape, and Islamic Art this September. The exhibition explores what MAD’s guest curators Donald Albrecht and Thomas Mellins call the “inventive synthesis” that Duke brought into being. Objects from Duke’s personal collection of Islamic art—never before seen outside Shangri La—make up one portion of the exhibition, supplemented with archival architectural sketches and personal photographs. Also on view will be newly commissioned photos of Shangri La by acclaimed photographer Tim Street-Porter along with artworks in a variety of media by six contemporary artists who have spent time at the magnificent estate, thanks to the residency program established after Duke’s death in 1993. One of those artists, Afruz Amighi, shared with MADviews some reflections on her time at Shangri La and her creative process.

AFRUZ AMIGHI. *Heart Axe* (detail), 2011. Woven polyethylene and Plexiglas. Photo by Afruz Amighi

Q&A with Iranian artist Afruz Amighi

What was your experience at Shangri La?

I brought paper, pencils, and materials with me because I thought I’d do some drawing and sketching. Then none of that happened. I found myself on this beautiful island and housed in this palatial residence, and I realized what I really wanted to do was to explore and have experiences with the frogs, animals, and flowers—all the things that you don’t see in New York. Since it was only a two-week residency, it was clear that it wasn’t about my making a lot of work, so I spent a lot of time in the library there—they have a great collection—and wandering throughout the whole house. It was amazing just to experience what it was like to actually reside within some place that normally would be behind Plexiglas.

Did your time at Shangri La impact your work?

I think it reinforced what I was working on. I think many motifs I saw in the residence—like the lanterns—were already in my work. I still can’t say yet what the ramifications of the time at Shangri La will turn out to be for me. I did start working on a series of crowns after I left the residency and they related to palatial structures. It’s interesting that all the edifices that are most beautiful and that represent the highest values in

society—cathedrals, mosques, castles—are all structures of power that the aristocracy brought into being. And it is amazing to observe contemporary events happening with the Arab Spring in various places in the Middle East—that amid all the chaos all these buildings don’t exist just in the past, they are also very much of the present.

The story of Doris Duke’s collection is a fascinating combination of connoisseurship and cultural exchange. It is also an interesting combination of the past and the present, of the real and the re-created. What were your reactions to the collection?

It raised questions about how things are collected and are used to demonstrate the power dynamics that lie beneath cultural exchange. You can feel her sincerity and appreciation for the objects, which were probably collected the same way that any other Western museum collected from other parts of the world. Today the same question continues to exist as to how museums go about collecting an artist’s work. Artists often are asked to donate work to a collection as if he or she should consider it an honor. It’s as if labor is discounted. This raises a lot of interesting questions.

Do you feel that being a woman of your cultural background impacts your work at all?

It is interesting that most of the artists I’ve met from Iran are women. It’s the same with artists from Pakistan. It is a struggle and fight if you are a woman in the art world, period. And anyone who says it isn’t is myopic. I am a feminist. There is no other way to put it. Concepts of post-racial, post-sexism have so influenced people who consider themselves left-wing that they think the problems are over.

What is the direction you are moving in?

I am working with epoxy. It is clunky, not very delicate and unlike the materials I had been working with. I’m now in the process of discovering a future with this material. I’m just going through a lot of it, fighting it, trying to make something with it. If I don’t yet and I feel I’ve done all I can, I’ll just cast it aside and go on to the next material. I may end up hating the epoxy, but that is what I’m using right now, and I may not yet have the skill to use it but I’ll figure it out. I know the title of my next body of work and I can envision what it looks like, I just don’t know yet how to get there.

A NEW ART FORM IS IN THE AIR

November promises to be a historic month for MAD as it will mark the opening of *The Art of Scent, 1889–2012*, the first museum exhibition to explore the design and aesthetics of olfactory art through twelve pivotal fragrances that have profoundly influenced the course of the medium. The exhibition begins with Jicky, one of the earliest fragrances to take advantage of synthetic molecules in its construction, which was introduced to the public in 1889. For Chandler Burr, MAD's Curator of Olfactory Art, the use of synthetic molecules revolutionized the field of fragrance, because it freed its perfumers from the constraints of all-natural materials and opened up an entirely new world of creative possibility. Above all, it enabled perfumers to become artists.

Up until then, perfume making had been a powerful proto-art. For centuries, from the Renaissance to the Victorian age, scents had been fashioned from raw organic materials. The highest aim of European perfumers was to take floral essences and embellish them with spices and other natural extracts to mimic nature. Perfumery was purely representational. Here was the enhanced scent of a peony. There was the modulated scent of a violet. Fragrances were re-creations. They were not art.

Chandler Burr maintains that “art is synthesized. It is wonderfully artificial,” adding “It can be assembled from colors, tastes, textures, sounds, words, scents and arranged to generate specific emotions on the part of an audience—fear, love, rage, joy, pity. The artistic mind says, ‘I will make you feel or know something you have never experienced before.’”

This new artistic credo began about 130 years ago, when Houbigant's Paul Parquet first used a synthetic material, coumarin, a molecule that has a taffylike, marzipan smell, in his formula of woody, citrus, and lavender extracts to fashion “Fougère Royale” (Royal Fern). This was a scent that did not exist in nature—ferns have no smell—but as Parquet famously said, presaging the postmodernism that would embrace this philosophy a century later, “If God had given ferns a scent, they would smell like Fougère Royale.”

Seven years later, Aimé Guerlain, a second-generation perfumer, mixed coumarin and ethyl vanillin—with natural raw materials to create the landmark Jicky. This use of synthetics and new technologies freed the artist from nature, thus Jicky is considered the first “modern” fragrance.

This exciting new work of olfactory construction was launched the same year that Gustave Eiffel completed his iron marvel of engineering for the Universal Exposition in Paris, during an era filled with rapidly changing and competing artistic styles as well as bold innovations in science and technology. When Guerlain was a young man, Jean-Auguste Ingres, the great defender of French neoclassicism, was painting, as was Eugène Delacroix, the champion of the French Romantic school, and Paris was being modernized by George-Eugène Haussmann. Under the classical mansard roofs of this new city, a glittering turn-of-the-century bourgeois society emerged, for which Guerlain honed his art and on whom he had a profound impact.

The genius of Jicky was that it had no reference in nature. This is not only crucial to the full legitimacy of scent as an artistic medium, it is also the defining quality of the art of the age. Edgar Degas, born the same year as Guerlain and a fellow avant-garde artist, once remarked to a fellow painter, “A vous, il faut la vie naturelle, à moi la vie factice.” [You need the natural life, but for me, the artificial.]

OVER THE LAST DECADE The Museum of Arts and Design has organized several exhibitions dedicated to specific techniques—quilting, knitting, and embroidery—and single materials—porcelain, paper, dirt, and organic material, from feathers to bones.

Against the Grain: Wood in Contemporary Art, Craft, and Design is the latest of these projects. As with the previous exhibitions, the challenge for this project was to introduce new ideas and trends in a material that is familiar to us all. Curated by Lowery Stokes Sims and Elizabeth Kirrane, this exhibition opened at the Mint Museum in Charlotte, N. C., and will be on view at MAD from February through June 2013.

Wood is certainly a most ubiquitous material. Its special quality lies in its variable nature: it is a material that serves a basic function while demonstrating incredible versatility. Since the emergence of modernism at the beginning of the 20th century, there have been specific expectations of the work by artists working in wood, whether they were studio craftsmen, designers, or artists. These include the well-turned vessel; the cleanly designed piece of furniture or decor whose form conforms to its inherent function; and the sculptural form that celebrates the inherently textural qualities of the material.

In the last two decades, by approaching the material in new ways, individual creators have challenged those expectations

even as they continue to meet them. This has greatly expanded the expected protocols of woodworking. Vessel forms have been deconstructed and, like furniture, have begged the question of function being related to form; and sculpture has co-opted the techniques and forms of woodturning and furniture. *Against the Grain* presents some of these phenomena and strives to provide fresh thinking about the medium of wood.

The work in the exhibition has for the most part been produced since 2000. In examining the dynamic relationship between art and craft, craft and design, art and design, between concept and skill, idea, and execution, the exhibition shows how these dichotomies have served to position the careers of various artists who work in the blur zone where art, craft, and design come together. These artists include sculptors Martin Puryear, Ursula von Rydingsvard, Courtney Smith, Betye Saar, Laurel Roth, and William Pope.L; installation artists Gary Carsley, Sarah Oppenheimer, and Alison Elizabeth Taylor; designers Hugo França, Maarten Baas, Sebastian Errazuriz, Mark Moskowitz, Piet Hein Eek, and Hiroki Takada; and studio wood artists Bud Latven, Andrew Early, Thomas Loeser, and Hunt Clark.

Reflecting the exhibition title, other familiar expressions vividly suggest thematic sections for the organization of

Against the Grain. “Logging In” was chosen 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 make assemblages of existing or familiar forms in order to create new identities for them; “Digitally Speaking” spotlights the impact of new technologies in the working of wood, often with results that are improbable as well as innovative. There is “A Flair for Materials” which shows the virtuoso working in the medium that continues to impel creators; “Whimsies and Caprices” includes objects that show off 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 polemic and content.

These themes might be seen as describing attitudes towards material, process, and form that represent “postmodernism” because they engage qualities of mimicry, assemblage, virtuosity, and whimsy (with an evident purpose). What’s more there is a decided ecological consciousness on the part of these creators in tune with the realization of the need to preserve our forests and woodlands while balancing the needs of our global populations.

Against the Grain

WOOD IN CONTEMPORARY ART, CRAFT, AND DESIGN



ELISA STROZYK
Wooden Textile Walnut, 2011
Walnut, viscose (rayon)
Courtesy of the artist

SEBASTIAN ERRAZURIZ, whose work is featured in *Against The Grain*, is one of the most provocative young designers working today. Dividing his time between his native Chile and his studio in Williamsburg, Brooklyn, he creates work that transcends boundaries both geographic and technical, and is not afraid to cause controversy. In June 2012 he welcomed MAD Curator Lowery Stokes Sims and Natalya Mills, her intern, into his studio for a conversation.



SEBASTIAN ERRAZURIZ
Porcupine Cabinet, 2011
 Lacquered wood, steel, glass
 Edition of 12
 Courtesy of Cristina Grajales
 Gallery, New York

MAD: People tend to gravitate towards a particular design product because of its look or style. What happens when your work introduces a sort of existential angst into the mix?

SEBASTIAN ERRAZURIZ: That's a good point. Before I went to university in 1995 and got onto the Internet, I used the library. I would find information arranged in different aisles. Information was compartmentalized for previous generations. I was part of the first generation that started consuming information from websites and blogs. Everything could be accessed together as a potpourri. We became bilingual or even trilingual. We started pushing and pulling and asking, "Why can't we put this and that together?" My generation now expects more, but at the same time, given the amount of information available on the Internet, the level of competition has been raised.

As a result I need to devise ways to make people stop at my work. I need to add layers of information, and to do that in the simplest, most direct way. And that is a tricky proposition. You have to layer your creation with many references—including nods to earlier generations—but always in a way that allows the viewer to have that "Aha!" moment. "Why hadn't I thought of that?" It's like in old karate movies, when the master teaches the students that they don't need all those fancy moves to make the hit. It can be done with one hit. If I can make people stop, I will be satisfied.

MAD: Was your training mostly in art or design?

SEBASTIAN ERRAZURIZ: My father had a Ph.D in teaching art, and as the oldest son, I was trained according to his theories. I was taken to museums every weekend when I was young. We could be in a room full of Turner paintings and I was expected to say which was the first and which was the last of the series. Where was the focal point? Where did the artist start? Where did he finish? Where did he doubt himself? And where was he freely and strongly just going at it? I grew up in that system, like in the army.

I was also raised with artistic heroes (I loved Duchamp when I was 10), and by the time I was 18, I was drawing slides for my father's

classes at the university. When I got to university, I knew a lot already, but I didn't feel worthy of being one of the people whose work I'd studied and admired all my life. I didn't feel I had the magical elements to be an artist. Design, on the other hand, seemed more like a job, a profession to me. There are problems, structure, and rules. There would be no reason to be magical.

As I studied design in Chile, I got attention and became a little rock star, but again felt I wasn't good enough. I was so young, so I left it all to come to New York and start over. I got my MFA from New York University and began to work with the Cristina Grajales Gallery.

MAD: It seems like the resistance to design and craft on the part of the fine arts is very strong, but not so much vice versa. Do you agree?

SEBASTIAN ERRAZURIZ: There is a hierarchy where the artist is seen as being above the designer, as is the architect, and that's been the way until now. I respect that and understand it, and at times even agree with it. I think there is a certain element of spirituality, existentialism, and a certain depth to the fine arts that is definitely above the functional aspect of design and craft. Nevertheless, the craftsmanship, the professionalism, even the restrictions and the rigor that go with craft and design is often very hard to find within the fine arts. I feel I'll do much better art because of my design training, as that will allow me to have a vision and to be true to it, because I know how to make my objects, and that eliminates any voice that would distract from the final element. At the same time, in my design practice, I love to be able to do highly technical pieces because it allows me a one-upmanship on technical people, as I can do the technical as well as the conceptual and the existential. Just as it is in any area where you work to produce a body of work—I'm only 35—you have to strive until the body of work has the necessary depth, and you can put it next to the work of anyone. In five more years, I think I'll have incredibly solid work that might be better than someone else's in a specific area, just because of my bilingual cultural practice.

TALKS

In Conversation: Daniel Brush

Thursday October 18, 2012, 7pm

Free with Pay-What-You-Wish Admission,
Always Free for Members

Artist Daniel Brush will discuss his work in an informal conversation with MAD's Chief Curator David McFadden. Exploring the multitude of influences in Brush's diverse body of work, this evening-long conversation will delve into topics including Japanese Noh theater, ornamental turning, jazz, Balanchine, horological tools, and more. Together Brush and McFadden will reveal the obsessive research and meticulous techniques that have forged the works seen in the exhibition DANIEL BRUSH: BLUE STEEL GOLD LIGHT.

Doris Duke, Tastemaker of Her Time

Thursday, September 20, 2012, 7pm

Free with Pay-What-You-Wish Admission,
Always Free for Members

Panelists will go beyond discussing Shangri La as an expression of Duke's style and explore her other dimensions as a tastemaker and fashion icon, with emphasis on her distinctive clothing and jewelry, her other homes in Los Angeles and New York City, and her relationship with the decorator Tony Duquette. The panel will include Donald Albrecht and Thomas Mellins, Co-Curators of the exhibition DORIS DUKE'S SHANGRI LA: ARCHITECTURE, LANDSCAPE, AND ISLAMIC ART; Jeannine Falino, adjunct MAD curator; and Wendy Goodman, design editor, NEW YORK MAGAZINE.

The Society Architects

Thursday, October 11, 2012, 7pm

Free with Pay-What-You-Wish Admission,
Always Free for Members

Panelists will discuss how the architecture, landscape, and interior design of Palm Beach figured in the creation of Shangri La, which was designed by Palm Beach architect Marion Sims Wyeth. Participants will include Boston-based architect Kenyon Bolton, who has designed in Palm Beach; Mosette Broderick, author of TRIUMVIRATE: MCKIM, MEAD & WHITE; and Peter Pennoyer, a New York-based architect and author of a book on the society architects Delano & Aldrich.

The Politics of Displaying Islamic Art

Thursday, November 1, 2012, 7pm

Free with Pay-What-You-Wish Admission,
Always Free for Members

As Western museums and other cultural institutions have begun to expand their collections and presentations of Islamic art in recent years, myriad issues have arisen relating to post-colonial politics, perspectives regarding display, and global power structures. A panel of curators and cultural leaders will explore the varied artistic traditions of the Islamic world within the context of the region's historic and contemporary politics, as well as the complexities of presenting the work in an American setting.

The Situation of Contemporary Artists in the Islamic World

Thursday, December 6, 2012, 7pm

Free with Pay-What-You-Wish Admission,
Always Free for Members

The outpouring of cultural production from the Islamic world over the past decade has raised new questions about the role of ethics and methodology. A panel of leading artists, critics, and other cultural producers, will discuss the advancements and obstacles facing artists from this region today.

The Birth of a Scent: Spicebomb

Thursday, December 13, 7:30pm

\$15 General, \$10 MAD Members

This fully interactive presentation by olfactory artist Carlos Benaim and Curator Chandler Burr will trace the construction of the perfume Spicebomb. Audience members will receive on blotters the "mods" Benaim produced on the way to creating Spicebomb, providing a rare opportunity to learn how he constructed this scent using a cutting-edge approach to spice materials.

Design and Structure in Olfactory Art

Thursday, November 15, 7:30pm

\$15 General, \$10 MAD Members

Join MAD for an evening-long participatory lecture tracing the history of raw materials, their use, and the evolution of natural and synthetic materials in scent.

TOURS

(Re)Producing Value: Incommensurable Exchange

One Thursday per month at 7pm from
November, 2012 through April, 2013

Please consult MAD website for dates
FREE

In the midst of a global economic crisis, alternative economic narratives gain attention. Can grassroots exchange systems (re)produce values of equity, sustainability, and democracy? What is the role of sustainability in discussions about economic possibilities? With MAD as its site of dialogue, the barter network OurGoods.org presents a series of conversations between economic anthropologists and cultural producers. Speakers include Silvia Federici, David Graeber, Mary-Beth Raddon, Jason Pine, and Stephen Gudeman in dialogue with organizers of the Brooklyn Time Bank, RISE, Black Women's Blueprint, Bit Coin, and OurGoods.

Curator-Led Tour of Daniel Brush: Blue Steel Gold Light

Thursday, November 8, 2012, 6:30pm

Free with Pay-What-You-Wish Admission,
Always Free for Members

Explore the newly opened exhibition DANIEL BRUSH: BLUE STEEL GOLD LIGHT with David McFadden, MAD's Chief Curator. McFadden will guide participants through the exhibition's wide-ranging works, illuminating the rich background behind Brush's Renaissance-man approach to artistic creation.

Curator-Led Tour of Doris Duke's Shangri La

Thursday, September 6, 2012, 6:30pm

Free with Pay-What-You-Wish Admission,
Always Free for Members

Discover the newly opened exhibition DORIS DUKE'S SHANGRI LA with MAD Curator Lowery Stokes Sims as your guide. In addition to discoursing on the unique history of the artworks showcased in the exhibition, Sims will discuss the continued impact of Shangri La on the creation and collecting of Middle Eastern artworks.

Curator-Led Tour of Celebrating 50 Years of Contemporary Glass

Thursday, November 8, 2012, 6:30pm

Free with Pay-What-You-Wish Admission,
Always Free for Members

Discover the newly opened exhibition with MAD Curator Jennifer Scanlan as your guide. She will discuss the sundry glass-making processes and divergent works on show.

Curator-Led Tour of The Art of Scent

Thursday, November 16, 2012, 6:30pm

Free with Pay-What-You-Wish Admission,
Always Free for Members

Discover THE ART OF SCENT with Curator Chandler Burr as your guide. As he discusses the works showcased in this exhibition, Burr will reveal the breakthrough process of creating this first-of-its-kind presentation of olfactory art.

PERFORMANCE RISK x REWARD

Uncompromising, original, and often problematic, MAD's performance series RISK x REWARD returns for its second season with seven world-premiere commissions. Assembling a group of the most innovative artists working in performance today, RISK x REWARD continues to expand the evolving context of performance within a contemporary art museum setting. Structured not only as a platform for the presentation of new performance pieces, RISK x REWARD takes advantage of MAD as a center to support the vital process of developing bold and risk-taking works through residencies, rehearsals, and critical dialogue.

For more information about the performance times and admission prices, please consult the MAD website.

Rebecca Patek "You and I of the Storm"
October 5, 6, and 12, 2012, 8pm

Arturo Vidich "The Daedalus Effect and other dilemmas"

November 9 and 10, 2012, 8pm

Open Rehearsals will take place between noon and 3PM, September through November

Liz Santoro "Watch it"

November 16, 17, and 18, 8pm

MPA "Closed. Curtain. 2 parts cinema"

November 30 and December 1, 2012, 8pm

Gwen Welliver "Beasts and plots/The pastures"

December 6, 13, 15, and 20, 2012, 8pm

Zebra Katz "Into the Black House"

Friday, December 14, 2012, 8pm

Legacy Russell "Initiation"

December 20 and 21, 2012, 7:30pm

INCONGRUOUS: A DESIGN RESIDENCY

JF & SON

September 2012–February 2013

Since 2007, the studio JF & SON has been probing the landscape of contemporary design through an experimental fashion practice. During its four-month residency at MAD, JF & SON will create EPIC FAILURE, the studio's first formal collection of projects exploring the effects of globalization, risk analysis, and the sabotage of production processes. Through a series of tests, research projects, lectures, and films, EPIC FAILURE will expand JF & SON's explorations into the democratization of design; manufacturing in today's climate; how the consumer relates to the design process; and above all, what new aesthetics can arise from all this.

WORKSHOPS

Olfactory Engineering: Workshops in Scent

This fall, join MAD for a series of workshops that open up the artistic possibilities of fragrance-making. Each afternoon join the top talents in the world of scent as they teach you the process of how to construct your very own perfume possibilities.

All materials included. No previous experience necessary.

All workshops start at 1pm.

Naturals 101 in Perfumery with Yves Cassar

10.13.12

Synesthesia in Perfumery with Ron

Winnegrad 11.10.12

Create Your Own Fragrance with

Carlos Benaim 12.8.12

Jewelry Day

Saturday, September 15, 2012, 12 noon–6pm

All activities are free with museum admission and do not require reservations.

Join MAD for an afternoon extravaganza of jewelry-related activities taking place throughout the museum. This educational celebration will include local jewelry artists working in the Open Studios; special screenings of films exploring the Bauhaus techniques on display in the exhibition SPACE LIGHT STRUCTURE: THE JEWELRY OF MARGARET DE PATTA; curator-led tours; and more!

CINEMA

Adults in the Dark: Avant-Garde Animation

October–November, 2012

In the wake of the cultural revolutions of the mid-20th century, a variety of artists began adapting animation practices to challenge societal boundaries, accepted aesthetic tastes, and narrative practices. Establishing striking new directions in the use of stop-motion, hand-drawn, in-camera, and, eventually, computer-generated animation, these artists formed a distinctly adult approach to animation, countering the marginalization of the medium as solely for children.

Please check MAD website for titles, dates, and times.

NEVER DARK INITIATIVE

Susan Hefuna: Vantages

October 2012–January 2013

As an artist of dual heritage—German and Egyptian—Susan Hefuna's work reflects her experience existing between two cultures and following two cross-cultural codes. Constantly playing with what images signify and how they work, Hefuna creates a dreamlike space where viewers can attach a wide array of meanings to indicators of time and location. Presenting a series of video portraits of the Edgware Road in London, the works seen in VANTAGES respond to and confuse the touristic perception of the area frequently referred to as "Little Cairo" or "Little Beirut."



Top to bottom:

Zebra Katz, photo courtesy of the artist.

JF&SON, photo courtesy of JF & SON.

Emre Hüner, *Study for Untitled*, Digital image, 2011, courtesy of Emre Huner and RODEO.

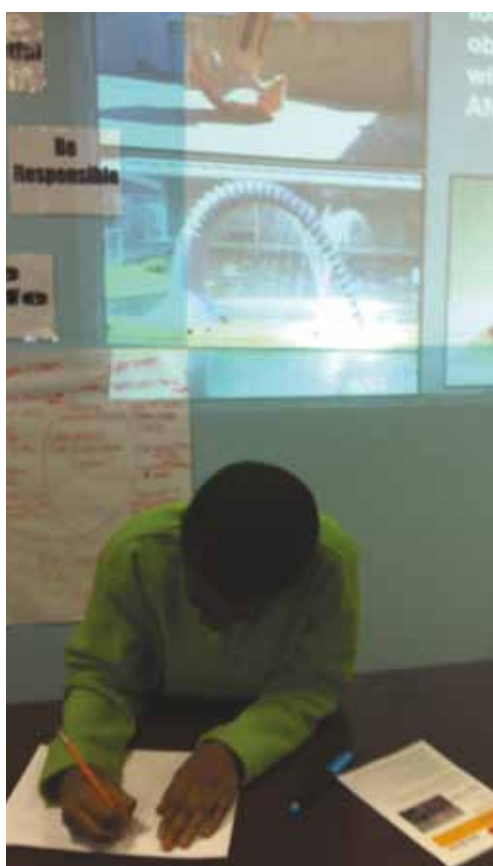


Photo: Henry Funes



ARTS REACH: MAD'S Newest Education Initiative

One of the great challenges for educators in the New York City public school system is the lack of funds to provide students with vital instruction in the visual arts. Numerous studies show that art instruction not only enriches young minds, but also enhances academic performance. That's why for 15 years now, MAD has addressed this challenge by providing art instruction to as many public school students as possible through MADlab, a program combining specially tailored exhibition tours with hands-on art-making sessions in the Sarah and Seth Glickenhau Education Center. Arts Reach is one of the many education programs supported through the advocacy of the Museum's dedicated Education Committee, chaired by Cecily Carson.



So highly regarded is MADlab by the NYC Department of Education that two years ago last spring, Manhattan Borough Principal Alex Spencer approached MAD's own Cathleen Lewis, Manager of School, Youth, and Family Programs, and asked her to create an in-school program—modeled after MADlab's focus on inquiry-based discussions and hands-on workshops—for Manhattan middle and high school students on suspension. During their suspension, students attend Alternate Learning Centers scattered around the city in various school properties for two weeks to a year, depending upon the seriousness of their disciplinary infraction. While suspension is a punishment for inappropriate behavior, Spencer believed that these Centers could provide a positive learning environment, one that instead of being punitive, could inspire and engage.

The question was how? For the educators at these centers, it can be a challenge to connect with students of various ages, abilities, and behaviors, all of whom are transient, in one classroom. Yet if these students aren't kept intellectually involved, they risk falling behind their peers academically, a discouragement that might lead to dropping out of school altogether.

And so in partnership with Spencer, the Manhattan Alternate Learning Centers (MALC),

a division of the NYC Department of Education, and MAD's team of artist-educators, Lewis developed the Arts Reach initiative, the first museum-conceived arts education program in the U.S. for students on suspension. MALC meanwhile selected The Choir Academy in Harlem to host the pilot program.

During the school year, various classes at The Choir Academy toured MAD's exhibition *The Global Africa Project* and then worked on their own art project called *Habitats of Hope*, based on Tyree Guyton's "The New White House," featured in the exhibit. The work is probably the most famous element from The Heidelberg Project, which uses community-scale art making to promote urban renewal in a Detroit neighborhood. The Choir Academy students created cardboard houses and decorated them with tissue paper, fabric, beads, and paint, and mounted on the walls symbols they crafted out of clay to represent their identities. Inside, they pinned narrative essays describing their ambitions and aspirations. The feedback from the program was so encouraging that last year, with the help of generous grants from New York Community Trust and Fondation d'entreprise Hermès, Arts Reach expanded into five additional Manhattan centers.

But that wasn't the end of Lewis's involvement; if anything, it was just the beginning. A successful

Photo: Dina Weiss

pilot program doesn't guarantee teacher buy-in. Educators are often skeptical about how they can manage new expectations while also addressing core curriculum. In order to get the assistant principals and teachers to literally get with the program, Lewis had to figure out ways to meet their specific needs. For a math teacher, she and her team created a lesson in which students would use mathematical calculations in order to construct domes out of colored paper and bobby pins. For a teacher of remedial English, a lesson plan to make surrealist-inspired art was developed so that he could teach the subjunctive statement "What if..."

To entice students to make MAD a personal resource for learning and creating, Lewis conceived snappy-looking Arts Reach membership cards, providing a year's free admission to the Museum for students and their guests. For kids who had been suddenly exiled from their own school community, this no doubt meant a lot.

Not even after the program was instituted did Lewis walk away. She and her team conducted extensive meetings with teachers to check on how the instruction was progressing. They held teacher-development workshops at MAD to build up confidence among the educators in using inquiry-based teaching and object-learning methods. In addition, Lewis invited Russell Granet, an outside art education consultant, to facilitate the evaluation process and provide further recommendations.

How is success evaluated for such an initiative? Getting students in this difficult situation to focus their attention; hone their skills as problem-solvers; think positively about who they are; and believe in what they can be and do are all significant achievements. Which is why a friendly and accessible institution like MAD, with its exhibitions exploring materials and process in a tangible way, has proved well suited to the task. What better vehicle, after all, for engaging the curiosity of young people than the compelling artists and designers in MAD's Open Studios?

A case in point. One student from The Choir Academy was so impressed by the MakerBot Replicator 3D printer, demonstrated by an artist

in the Open Studio when he visited, that he returned that weekend with an older cousin and visited every gallery as well as The Store. "I love that place," he told his teacher. Such kind of engagement, we believe, already helped interest these students in other teen programs at MAD, like the portfolio development workshop and Artslife, the summer internship program.

Arts Reach's early achievements so thoroughly impressed Anthony Orzo, Deputy to the Chief Executive Officer of the NYC Department of Education, that he alerted other borough principals about it. As a result, in addition to another center in Manhattan joining the program, three in the Bronx will also sign on this fall. While it would be great to get all the centers in the five boroughs to subscribe to Arts Reach, Lewis and her partners actually have bigger plans. With the support of Brian MacFarland, MAD's Vice President of Education and Programs, they hope to present the initiative to colleagues at museum conferences so it can serve as a model for other education departments around the entire country.

Stay tuned.

What better vehicle, after all, for engaging the curiosity of young people than the compelling artists and designers in MAD's Open Studios?

Never Dark Initiative

MAD's Never Dark Initiative, a perpetual play-cinema series, was conceived to take advantage not only of our little gem of a theatre, but also, and more important, to showcase artists who push the boundaries of cinema. During museum hours, visitors will find videos by an artist playing continuously, so they can drop in at any time and stay as long as they like. The Never Dark Initiative launched in the spring with a survey of the videos of Julika Rudelius, an artist known for work that mixes fact and fiction by capturing the "real" lives of wealthy Americans, fashion-conscious European immigrants, political trainees, and sex-obsessed youth. Jake Yuzna, MAD's manager of Public Programs, met the Cologne-born artist in 2006 while visiting Berlin. "We just kept in touch through the years," Yuzna says. "There's something really profound and illuminating in how Julika uses the documentary style, which is why when I first conceived the Never Dark Initiative, I immediately thought of her work."

This summer the initiative presented the original visions of Anna Molska, a young graduate of the Warsaw Academy of Fine Arts, who has already

received much acclaim. Yuzna encountered Molska at the 2008 Berlin Biennial, where "W-F*S (Work), P=W:T (Power)" first screened. The video demonstrates Molska's ability to make visually arresting work that's semi-documentary but also absurdist: in this case, workers are given the task of creating a sculpture from scaffolding.

Next up, this fall, is Susan Hefuna: Vantages, a series of video portraits of the neighborhoods along London's Edgware Road known as "Little Cairo" and "Little Beirut." An artist of Egyptian-German heritage, she is better known for her photographs, drawings, and sculpture, but all her work draws on her experience existing between two cultures and navigating cross-cultural codes. Using surveillance-like cinematic techniques, these videos reveal the Edgware Road neighborhood as a crossroads of different—and sometimes even competing—cultures and interests.

We invite you to drop by, take a seat, and discover a whole other world of contemporary creation.



Stills from Susan Hefuna's *The Edgware Road Project*, 2010. Image copyright Susan Hefuna, 2012; courtesy The Third Line, Dubai; commissioned by the Serpentine Gallery, London in partnership with the Townhouse Gallery, Cairo, as part of *The Edgware Road Project*, 2010.

GLASS STRESS AND SWEEP AWAY

The reception for the openings of the exhibitions SWEPT AWAY: DUST, ASHES, AND DIRT IN CONTEMPORARY ART AND DESIGN and GLASSTRESS NEW YORK: NEW ART FROM THE VENICE BIENNALES was a blast! Both exhibitions celebrated artworks crafted from some of the most fragile materials imaginable. SWEPT AWAY artists Phoebe Cummings (who created her clay sculpture “The Delusion of Grandeur” in our Open Studio the previous December), Jim Dingilian, and Maskull Lasserre were happy to meet, mingle, and talk. Even the elusive, seemingly ever-masked Alexandre Orion made the trip from São Paulo for the

fete! On the fourth floor, Venetian-glass impresario Adriano Berengo held court with artists Antonio Riello, Judith Schaechter, and Ursula von Rydingsvard, and was delighted to see his landmark GLASSTRESS exhibition project at last in New York. Presenting this collection of artworks, which represented new artistic directions in glass, was especially meaningful for us, given that we have championed glass as an artistic medium since our founding, and 2012 marks the 50th anniversary of the Studio Glass Movement.



- 1 Alexandre Orion
- 2 Holly Hotchner and Nadia Taiga
- 3 Mr. Colnacap and Mr. and Mrs. Nadler
- 4 Linda Plattus and Seena Benedek
- 5 Noraki Niikura
- 6 Judith Schaechter
- 7 Maskull Lasserre and Mirana Zuger
- 8 Cui Fei, Ursula von Rydingsvard, and Jan Staller
- 9 Gillie Holme, Beverly and Jerry Siegel

Photos: Ric Kallaher

L.E.D. BALL

In May, we hosted our fourth young patrons gala, The L.E.D. BALL, which drew nearly a thousand guests! Our co-hosts hailed from diverse worlds—Sean Avery from sports; Dror Benshetrit from industrial design; Nate Berkus from interior design; and Shenae Grimes from entertainment—and that’s why we think we got such a big, happy mix of a crowd.

The fun started as soon as guests spied the building. Projected on the façade was an animated film of a young girl on a bicycle traveling past the world’s most enchanting destinations before pedaling up into the MAD L.E.D. Ball’s pulsing pink logo. Entitled “Your Favorite Destination,” this public art project was conceived by NYU students and was realized with support from KLM Royal Dutch Airlines. Inside, our lobby shined thanks to the Candela DemiGlow rechargeable lights that our friends at OXO, the company known for its ergonomically designed products, generously donated; the lights also illumined the tables at the VIP dinner at Robert. We got a lot of help from our other friends as well. Jason Miller of the Brooklyn-based lighting company Roll & Hill created the lighting installation “Odds and

Ends,” which adorned the 7th-floor lounge. For our silent auction, a host of artist and designer friends—including Jonas Damon, Jen Kao, Samuel Wilkinson, and Moritz Waldemeyer—contributed L.E.D. works—45 in all—which made for a brilliant night of art buying, with all proceeds benefitting MAD’s educational programs. Of course, it wouldn’t be a MAD party without some dancing, and this year guests rocked to DJ sets by Chelsea Leyland, AndrewAndrew, and The Rapture. And there was karma-cleansing too, thanks to the Carma Wash Deluxe, conceived and operated by the artist collective FCKNLZ. Equipped with goggles, guests went through a tent to get “cleaned” with fiber-optic brushes. When it was over, everyone felt artistically renewed!

For all their generosity, we give our special thanks to the following sponsors: The Lighting Science Group, Continental Mining and Metallurgical Company; Oldcastle BuildingEnvelope, KLM Royal Dutch Airlines, OXO International, Inc., Baccarat, Ty Ku, Illegal Mezcal, the Lagunitas Brewing Company, Paddle 8, Surface, and Acolyte.



- 1 Nikki Kabalkin, Diana Friedman, and Ashley Butler;
- 2 Monty Blanchard, Holly Hotchner, Rory Riggs, Leslie Tcheyan, and Franklin Silverstone
- 3 Donal Brophy and Fiona Byrne
- 4 The table setting for the VIP dinner at ROBERT
- 5 Jaime Jimenez, Alexandra Jenal, and Co-Chair Dror Benshetrit
- 6 Marcia and Alan Docter
- 7 Foster and Malone
- 8 Co-chair Nate Berkus
- 9 VIP dinner at Robert
- 10 Cecily Carson in a Jen Kao dress

Photos: Ric Kallaber

Y R L E W E J T U O B A D A M



LOOT MAD About Jewelry

The Museum of Arts and Design cordially invites you to 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.

Proceeds help to support the Museum's jewelry exhibitions and educational programs.

Opening Benefit Evening

Tuesday, September 11, 2012,
4:30pm to 8pm

Museum of Arts and Design,
2 Columbus Circle, NYC

Dinner honoring Axel Russmeyer, recipient
of the 2012 LOOT Award for Contemporary Jewelry
at 8pm, Robert Restaurant at MAD



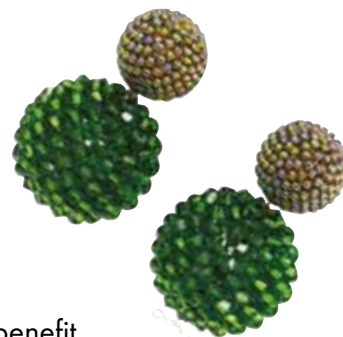
Exhibition and Sale Hours with museum admission

Wednesday, September 12, 11am to 6pm

Thursday, September 13, 11am to 9pm

Friday, September 14, 11am to 9pm

Saturday, September 15, 11am to 6pm



To learn more about the artists,
exhibition and sale, jewelry
study day, and to order benefit

tickets online please visit

<http://madaboutjewelry.tumblr.com>

Special thanks to our LOOT 2012 Sponsors



Van Cleef & Arpels

In appreciation of education in developing,
innovating and inspiring the field of jewelry
design, Van Cleef & Arpels is proud to
support MAD's Jewelry Study Day on
Saturday, September 15 from 12pm to 6pm.



museum of arts and design

New Board Members



LISA HERBERT It's a colorful life for Lisa Herbert. The daughter of Lawrence Herbert, the founder of Pantone, she serves as the company's Vice President for Fashion and Home. Herbert has helped launch a series of successful initiatives for the family firm, chief among them Pantone's first Textile Color System, which was quickly embraced by the fashion and interior industries; the Pantone Color Award, for employing color in creative ways; and the semi-annual Pantone Fashion Color Report, which has become the definitive industry guide to seasonal color trends. Her latest initiative, she says, is "to take color to another level, from romancing the design world to engage the everyday consumer directly." We think that harmonizes perfectly with one of MAD's own mission to connect with the public through contemporary creation. So as far as we're concerned, we couldn't have found a better match! Herbert and her husband, Ricardo Winter, live in the city with their three-year-old son.



MICHAEL JESSELSON After launching his career as a trader at such prestigious firms as Philipp Brothers and Salomon Brothers, Michael Jesselson moved into private investing. Among his early investments was ICQ/Mirabilis, where he was a founding funder of this early Israeli Internet company, which was later bought by AOL. He also serves on a number of corporate boards, most notably American Eagle Outfitters and XPO Logistics. Jesselson and his family have a demonstrated talent and passion for philanthropy, and he is active in a wide range of Jewish philanthropic and educational endeavors, both in the U.S. and in Israel.

New Staff Members

AMY VAN RY Every museum wants to cultivate greater institutional support, so who better to do our cultivation than a woman with serious expertise in gardens? Amy van Ry, our new Senior Director of Institutional Giving, has nearly 20 years experience in development, most recently as Director of Institutional Funding at Brooklyn Botanic Garden, a post she held for five years. Her background includes works with national and international environmental organizations, including the Rainforest Alliance and National Audubon Society, as well as arts organizations and independent schools. She has a B.A. in art history from Carleton College and attended graduate school in landscape architecture at the University of Illinois Urbana-Champaign, where she was recipient of the Kluesing Prize for high artistic merit in a design portfolio. Van Ry is thrilled to be joining the team at the Museum of Arts and Design, with its unique commitment to contemporary creativity, and looks forward to raising a bumper crop of support.



LAUREN GIBBS In her decade-long career, Lauren Gibbs has worked magic in development for dance, theater, classical music, and multi-disciplinary nonprofits. Most recently she was Development Director at José Limón Dance Foundation, and before, that Deputy Development Director at Ballet Hispanico. So passionate is she about dance that in her free time she provides fundraising guidance to emerging companies. To judge from her education, it's no wonder that she's proved such a business whiz. She obtained a dual bachelors degree in Dance/Theater and International Business/French from James Madison University in Harrisburg, Va., before earning a Master's in Performing Arts Administration from N.Y.U. Gibbs is excited about making her first foray into the world of art and design as our new Associate V.P. of Development, Membership and Individual Giving, and we're betting she'll show us some new tricks.



Member Trip to the Hamptons

On Friday, July 27, the Museum hosted a wonderful summer day trip to Southampton for 26 of our members. The full-day excursion featured an array of cultural activities, including a visit to the home and studio of artist Hope Sandrow, the Parrish Art Museum, ArtSouthampton art fair, and Ellen & Jerome L. Stern's artbarn!

Hope's Open Air studio is an ever-evolving art installation that encompasses her stunning home, work space, expansive garden, and coops with over forty Paduan chickens. We also saw one of Hope's beautifully crafted chicken coops, which will be featured in MAD's upcoming exhibition *Against the Grain: Wood in Contemporary Art, Craft and Design*.

The Parrish Art Museum's Deputy Director of Education Cara Conklin-Wingfield provided a warm welcome to our members. As the museum prepares to open a brand new space up the road, it was an opportunity to stroll the Italianate-style building built in 1898, comfortably nestled on 2.6 acres of gardens, before the pending move in the fall. In its inaugural summer in the Hamptons, Director Nick Korniloff of the ArtSouthampton art fair provided a delightful overview of the fair and VIP treatment for our members who explored the exquisitely curated booths of 75 international art galleries, exhibiting paintings, sculpture, works on paper, photography, video, and installation by modern and contemporary artists.



Jerome L. Stern sharing his collection at the artbarn in Quioque, NY

To conclude the beautiful day, current Museum members Ellen and Jerome L. Stern generously welcomed the group to their cozy waterfront home and offered a personal tour of their art-filled grounds and installation space, the artbarn. Their sprawling property and artbarn features an eclectic collection of contemporary art, photography, and sculpture by artists such as Olafur Eliasson, Serge Spitzer, Menashe Kadishman, Ann-Sofi Siden, and many others.

[MAD MEMBERS]



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, *MADViews*
- 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 4 guests
- Opportunity to participate in curator-led day trips
- 10% discount on purchases from The Store at MAD
- Special opportunities at partner restaurants, boutiques, parking garages, and hotels

INDIVIDUAL \$75

(100% tax deductible)

STUDENT \$50

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

OUT-OF-TOWN \$50

(200+ miles; 100% tax deductible)

SENIOR

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

All Membership benefits for one adult

DUAL \$100

(100% tax deductible)

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

FAMILY \$125

(100% tax deductible)

All benefits of Dual Membership, plus

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

**Limited to 4 children per visit when accompanied by member*

MAD CONTEMPORARIES \$250

(\$200 tax deductible)

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

All benefits of Dual Membership, plus

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

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

SUPPORTING \$500

(\$450 tax deductible)

All benefits of Dual Membership, plus

- Acknowledgement in the Annual Report
- Invitations to all exhibition openings
- 2 invitations to special off-site programming: *MAD's Architecture + Design Series*, *Artist Studio Series*, and *Salon Series*
- 4 Guest Passes to the Museum
- 15% discount in The Store at MAD

- Reciprocal membership to more than 300 participating museums throughout the United States
- 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)

All enhanced benefits of Supporting Membership, plus

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

COLLECTORS CIRCLE \$2,000

(\$1,900 tax deductible)

All enhanced benefits of the Curators Circle Membership, plus

- Exclusive access to *Artists Studio Series* events: unique visits to studios of stellar artists, many of whom are in current MAD exhibitions, to experience firsthand the process of transforming ideas and materials into art
- Gift membership to the recipient of your choice at the *Dual* (\$100) 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 enhanced benefits of the Collectors Circle Membership, plus

- Exclusive access to *Inner Circle Salon Series* event: intimate evenings in the homes of 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 lauren.gibbs@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, 2012.

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 products, offering works that celebrate the artist, material use, workmanship, and design. Shop online at <http://thestore.madmuseum.org>. 2 Columbus Circle at 59th Street. *Members always receive a 10% discount on all purchases with additional special discounts throughout the year.*

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

RESTAURANTS

AQ KAFÉ **AQ Kafe** is inspired by the flavors and signature dishes of Central, Northern, and Eastern Europe. Open for breakfast, lunch, and dinner, seven days a week. 1800 Broadway between 58th and 59th Streets. *10% discount on purchases (eat in/eat out only—excludes delivery and catering) with a MAD membership card.*

La Boite en Bois **La Boite en Bois** is a French restaurant offering lunch, weekend brunch, and a pre-theater menu. 75 West 68 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 & TONY'S With a focus on local products and seasonal produce, **Nick and Toni's Café** prepares fresh food simply. 100 West 67th Street, between Broadway and Columbus Avenue. *10% discount on purchases (cannot be combined with other promotional offers such as prix fixe or 'Lunch/Dinner and a Movie'; excludes services and purchase of gift certificates) with a MAD membership card.*

NIOS **NIOS**, a Kimpton restaurant adjacent to The Muse Hotel New York, offers Chef Massimo De Francesa's intriguingly creative take on American comfort food. 130 West 46th Street. *10% discount on purchase of \$50 or more with a MAD membership card.*

RETAIL & SERVICES

3RD WARD **3rd Ward** offers the classes, tools, and space you need to be inspired, share ideas, and express your creativity—all in a fun and supportive environment. 195 Morgan Avenue, Brooklyn. *10% discount on membership with MAD membership card. If purchasing membership online, enter the code MADMEMBER upon checkout.*

ALARIC **Alaric** is a full-service flower design studio that offers a unique blend of traditional elegance and modern chic. 721 5th Avenue, Suite 30H. *10% discount on purchases (excludes services and purchase of gift certificates) with a MAD membership card.*

GMS **The Chamber Music Society of Lincoln Center** (70 Lincoln Center Plaza) is pleased to offer MAD members a 10% discount off single tickets to its season of events. Call 212.875.5787 or email tickets@chambermusicsociety.org.

DES PAÑA 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**. 408-410 Broome Street between Lafayette and Cleveland Streets. *10% discount on grocery purchases including eat in/take out prepared tapas (excludes services, gift certificates, delivery, and catering) with a MAD membership card.*

The Emporium Antique Shop **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. *15% discount on purchases (excludes services and purchase of gift certificates) with a MAD membership card.*

FACE **FACE Stockholm** is the only Swedish cosmetics company to offer 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.*

Greenwich House **Greenwich House Pottery** is New York City's premier ceramics center, offering classes, exhibitions, an artist-in-residence program, community outreach, and special events. 16 Jones Street between Bleecker & West 4th Street and 6th and 7th Avenues. *5% discount on membership with a MAD membership card.*

MODULE **MODULE R** is a concept store dedicated to customizable art and design. It features work from some of the world's top brands as well as uncommon items from up-and-coming designers and artists. 141 Atlantic Avenue, Brooklyn. *MAD members receive a discount of 10% on purchases (excludes services, the purchase of gift certificates, art, items on sale, custom orders, USM Haller products, and shipping) with a MAD membership card.*

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

poppin' A far cry from existing office products companies, **Poppin** promises eye-poppin' products, jaw-droppin' prices, and mind-bogglin' service. Online at <http://www.poppin.com>. *MAD members receive a discount of 15% on purchase (excludes gift certificates) when the coupon code MADMEMBER is entered upon checkout.*

VOOS **VOOS** is a furniture showroom in Williamsburg, Brooklyn, that showcases works of more than 80 New York City designers. All products are locally made and customizable. 105 North 3rd Street, Suite 105C, Brooklyn. *10% discount on purchases with a MAD membership card.*

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

HOTELS

HUDSON **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. 356 West 58th Street between 8th Avenue and 9th Avenue. *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

MODERN Brant Publications is pleased to offer discounts on one-year subscriptions to *Art in America*, *The Magazine Antiques*, and *Modern*. Brant Publications extends the rate of \$24.95 on the purchase of a one-year subscription to *Art in America* and *The Magazine Antiques* and the rate of \$14.95 on the purchase of a one-year subscription to *Modern* when the MAD membership code A1211MADM is used. This code must be used when subscribing via telephone (AIA: 1.800.925.8059; TMA: 1.800.925.9271; MOD: 1.800.798.0462).

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

surface 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. *MAD members receive two free issues of Surface with the opportunity to purchase a one-year subscription at a rate of \$9.95 — a savings of over 75%. To take advantage of this offer, contact Jon Hogan at jon.hogan@madmuseum.org.*

Time Out New York 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. *MAD Members enjoy a discounted rate of \$15.97 (47 issues) on Time Out New York and \$7.97 (4 issues) on Time Out Kids with the membership code 89LMAD on the purchase of a one-year subscription. Call 1.888.GET.TONY for Time Out and 1.800.927.4253 for Time Out Kids.*

For information about how your business can participate in MAD's Member Discount Program, please email Jon Hogan at jon.hogan@madmuseum.org. For more information about our Member Discounts, visit <http://madmuseum.org/support/special-benefits-members>.

Save the Date! Visionaries! 2012

PLEASE JOIN US ON THE EVENING of Tuesday, November 27, for our annual Visionaries! gala at the Mandarin Oriental Hotel. This year promises to be a standout. To mark our groundbreaking exhibition *The Art of Scent, 1889–2012*, we will present a scent dinner hosted by MAD's Curator of Olfactory Art Chandler Burr. Two remarkable women who have profoundly influenced the medium of scent will be honored as Visionaries: Karyn Khoury, Estee Lauder's Senior Vice President, and Sophia Grojsman, renowned perfumer and Vice President of International Flavors and Fragrances. In addition, Joyce and Maya Romanoff will also be honored. For more information, please call 212-299-7729 or email Stephanie Lang at stephanie.lang@madmuseum.org.

SPECIAL-EVENT RENTALS

Guests are dazzled when they visit our premier event space on the Seventh Floor and encounter an unobstructed view of Central Park—a knock-out in any season. Augmenting this wow-inducing vista is the sight of bustling Columbus Circle, the architectural splendor of Central Park West, and the soaring Time Warner Center. But the Seventh Floor is not the only option available for private occasions. The Barbara Tober Grand Atrium at Ground Level and our Gallery Floors are also available for rental, as is our glamorous midcentury-modern theater on the Museum's Lower Level. It seats 143 and is equipped with state-of-the-art A/V choices, including Blu-ray, DVD, 35mm projection, digital, laptop, and auxiliary inputs, and Dolby Surround sound. A full menu of options for renting select spaces, including combining those on various floors or taking over the entire Museum, is available. Another exciting option for clients is to take advantage of the MAD building's ceramic-and-glass façade for video

projections and installations. Thanks to our central location in Mid-town Manhattan, artistic projections can reach tens of thousands of New Yorkers and visitors every day. Some of the recent events we've hosted in our facilities include CMT Upfronts, which featured a performance by country-music star Miranda Lambert; the premiere screening of ID channel's *The Woman Who Wasn't There* for Discovery Communications; an alumni dinner for Phillips Academy, Andover, Mass.; a business seminar and cocktail reception for Fox Rothschild LLP; and Alfred University's Profile 2012, an art show by recent graduates. 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 Ninth Floor. For additional information or to schedule a site visit, contact Stephanie Lang at stephanie.lang@madmuseum.org or 212.299.7729

Photo courtesy of MAD





Photo: Geoff Green

A Gem of a Guy!

Since he was a teenager, Ed Brickman has loved to make jewelry. In the early 1950s, when he was a young man, this native New Yorker spent time working for a professional jeweler. He quickly realized, though, that sitting all day at a jeweler's bench making someone else's designs wouldn't fulfill his creative yearnings. What's more, the work was largely solitary, and if anyone is a people person, it is Ed Brickman.

And so, as one thing leads to another in life and suddenly a trajectory comes into place. Ed Brickman eventually set up a business importing and distributing nuts, bolts, and screws, and before long, he became financially successful. Although his flourishing company satisfied his entrepreneurial spirit, it did not lessen his desire to be creative. He continued to make his singular jewelry and over time mastered the art of forged metal jewelry. Now several examples of his remarkable work are part of MAD's collection. These days semi-retired, he continues to fashion pieces and also shares his know-how by teaching jewelry making in the Museum's Open Studios and at Ringling College of Art and Design.

If you talk to Ed Brickman about his life, you will discover a man truly grateful for his many blessings, which include a long, loving marriage to his late wife, Alice, wonderful children and grandchildren, a prosperous business, great friends, and the opportunity to express his creativity through jewelry designs. As a couple, Ed and Alice always believed that it was important to give back to others, which is why this year Ed Brickman made a significant capital gift to name MAD's fourth-floor north gallery the Alice and Ed Brickman Gallery. This extraordinarily big-hearted gesture will recognize Ed and Alice Brickman's legacy of arts involvement and support for generations to come.

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

If you are a donor to the Museum and your name does not appear in the following lists, please notify us at 212.299.7721 or info@madmuseum.org, so we may correct this oversight.

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**Doris Duke's Shangri La:
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and Islamic Art**

SEPTEMBER 7, 2012 –
JANUARY 6, 2013



**Daniel Brush: Blue Steel
Gold Light**

OCTOBER 16, 2012 –
FEBRUARY 17, 2013



**The Art of Scent,
1889–2012**

NOVEMBER 13, 2012 –
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