

views

museum of arts and design

SPRING BULLETIN 2012



Changing Hands: Art Without Reservation, 3
Contemporary Native North American Art

Dear Friends,

How an institution gauges success is an important concern for a museum director. There are many metrics to choose from—attendance numbers, dollars raised, critical plaudits—to name but a few. In my 40-year career as a museum professional, I’ve come to believe that there is no one standard of measure appropriate to all institutions. Each must select its own criteria, and what may be critical at one stage of an institution’s life might not be as significant at another.

Since moving to Columbus Circle, we’ve seen MAD’s attendance soar and membership has tripled. With intriguing public programming—an innovative dance performance series, quirky cinema screenings, an influential series of panel talks on contemporary American design, and a host of engaging art and design workshops—we’ve also attracted a younger demographic of 20- and 30-somethings. Our vibrant exhibitions and lively programming have also attracted generous support and recognition from corporations, foundations, and individuals. What has proved frustrating, however, is critical recognition. Now, don’t get me wrong. Many of our exhibitions have been enthusiastically received by the press. Roberta Smith in *The New York Times* called *The Global Africa Project* “astoundingly ambitious,” and went on to claim “it delivers over-reaching insights with inarguable immediacy.”

Still, we haven’t been convinced that journalists fully grasp what we as the Museum of Arts and Design are all about: the fact that we explore the blur zone between art, craft, and design seems difficult for them to comprehend. We know it takes time to communicate a mission, but last summer, recalling how we changed our name in 2002, I remember wondering *does it really take a decade?*

Just about. I’m happy to report that last autumn we saw the tide turn. The response we received from both *The New York Times* and *The Wall Street Journal* regarding *Crafting Modernism: Midcentury American Art and Design* was heartening in its praise and recognition of our seriousness as an arts institution. I found it especially touching that *Crafting Modernism* brought such accolades, as the exhibition had particular significance for MAD: it not only documented that extraordinary moment in postwar America when conventional art hierarchies blurred, but also charted our own history. For, as you know, we were founded in 1956 as the Museum of Contemporary Crafts to serve as a venue for presenting new art and design suddenly being made in craft media.

“This sweeping, stimulating exhibition is the fourth in a continuing series of shows on 20th-century craft, known as ‘The Centenary Project,’” wrote Karen Rosenberg in *The Times*. Its resumption, she continued, “is good news: It signals that the museum’s enthusiasm for all things contemporary won’t keep it from doing the historical digging and sifting we expect of museums.”

The peerless Ada Louise Huxtable seconded this opinion in the *Wall Street Journal*, declaring the exhibition far “more ambitious than its intimate scale suggests. [It] redefines crafts in terms of the social, cultural, and artistic revolutions of the mid-20th century.” In closing her review, she observed that the exhibition “affirms a seriousness of purpose for [the museum’s] programs and establishes its position as a creative contributor to the aesthetic culture of our time.”

With this kind of critical recognition I believe that MAD has climbed yet another rung on the ladder of success. We may not be finished communicating our mission to journalists, but a few not only understand what we are about, they extol it.

Holly Hotchner
Nanette L. Laitman Director



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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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Quinn, City Council Members Gale A. Brewer, Jessica S. Lappin, and James G. Van Bramer, and the Manhattan Delegation of the Council; 1stdibs; the Chazen Foundation; The Glickenhau Foundation; the Charles and Joan Gross Family Foundation; the William and Mildred Lasdon Foundation; MODULE R; The New York Community Trust; Newman's Own Foundation; The Seth Sprague Educational and Charitable Foundation; Patricia Tarr and the 2wice Foundation; the Barbara and Donald Tober Foundation; private and anonymous donors; and the Museum's corporate members. MADlab: Arts Access was started with funds from the Fondation d'entreprise Hermès, with additional support from the Keith Haring Foundation. MADlab: Arts Reach is made possible by the New York Community Trust.

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[LAST CHANCE]



Hanging Around: Necklaces from the MAD Collection

THROUGH MAY 21, 2012

Exotic and experimental neckpieces crafted from a dizzying array of materials, ranging from traditional media like gold and plastic to modern-day rubbish like fruit-wrap-ping paper and pig intestines.

Hanging Around: Necklaces from the MAD Collection is made possible by the Curators Circle, a leadership Museum support group.

EARL PARDON. *Necklace*, 1989. Cloisonné enamel on silver, gemstones, 14k gold; constructed, riveted. Gift of Mrs. William Ziff, 1991. Photo: John Bigelow Taylor.

[ON VIEW]



Beauty in All Things: Japanese Art and Design

THROUGH JUNE 3, 2012

This exhibition explores how Japanese artists and designers conjure beauty in everyday objects ranging from ceramics to textiles to furniture. Some 85 pieces are featured, including works by the ceramicist Jun Kaneko, textile designer Jun-ichi Arai, and sculptor Noguchi Harumi, along with designer/makers like Hiroki Takada and Nendo Design Studio.

Beauty in All Things: Japanese Art and Design is made possible through the generosity of Betty Saks and Bart Kavanaugh and the Collector's Circle, a leadership Museum support group.

KYOHEI FUJITA. *Untitled (Box)*, c. 1995. Glass, silver, gold leaf, silver leaf. Gift of Hope Byer, 1999. Photo: Eva Heyd.



Glasstress New York: New Art from the Venice Biennales

THROUGH JUNE 10, 2012

A selection of some 20 works culled from *Glasstress*, the cutting-edge project series presented at the last two Venice Biennales by glass impresario Adriano Berengo.

This exhibition marks the project's American debut. Among the featured artists and designers are Jaime Hayon, Tony Oursler, Jaume Plensa, Kiki Smith, and Patricia Urquiola.

Glasstress New York: New Art from the Venice Biennales is made possible by the Cordover Family Foundation, Shintaro Akatsu School of Design, Berengo Studio, Venice Projects, Solidere, and The Amb Way. The catalogue is made possible through the generosity of Goya Contemporary Gallery, Suzi Cordish, and an anonymous donor.

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JAVIER PÉREZ. *Carroña* (detail), 2011. Courtesy: Venice Projects, Venice.



Swept Away: Dust, Ashes, and Dirt in Art and Design

THROUGH AUGUST 12, 2012

Showcasing the work of 25 international artists—including Andy Goldsworthy, Catherine Bertola, Zhang Huan, and Cai Guo-Qiang—who transform dust, ash, and dirt into intricate and poignantly beautiful installations, paintings, photographs, and performances, this exhibition is the first of its scope to examine the artistic potential of detritus.

Swept Away: Dust, Ashes, and Dirt in Contemporary Art and Design is made possible by the Inner Circle, a leadership Museum support group, and with public funds from the Netherlands Cultural Services.



Kingdom of the Netherlands

PHOEBE CUMMINGS. *Flora* (detail), 2010. Courtesy of the artist.

[UPCOMING]



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

JUNE 5, 2012 – SEPTEMBER 23, 2012

This is the first major retrospective of this seminal figure in the American studio jewelry movement. Organized in partnership with the Oakland Museum of California, it offers a comprehensive overview of De Patta's oeuvre, providing new scholarship on how she influenced studio jewelry as both maker and social activist. Some 50 pieces of her jewelry—brooches, pendants, and rings—are featured, as are her ceramics, flatware, and photographs. In addition, the exhibition displays Constructivist works by such renowned European Modernists as László Moholy-Nagy and György Kepes, who helped shape De Patta's aesthetic sensibilities and vision.

Space-Light-Structure: The Jewelry of Margaret De Patta 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 PATTÀ. *Pin*, 1964. MARGARET DE PATTÀ. *Ring*, 1954. See pages 8 and 10 for details.



Changing Hands: Art Without Reservation 3 Contemporary Native North American Art

JUNE 26, 2012 – OCTOBER 21, 2012

This is the third and last installment of the landmark *Changing Hands* series, which explores the fusion of traditional and contemporary aesthetics, themes, and processes in the contemporary Native art of North America. The first two installments highlighted the work of Native artists from West of the Mississippi, the Southwest, British Columbia, Alaska, and Hawaii. This concluding installment features artists from the Atlantic Seaboard. Jeffrey Gibson, Mindy Magyar, and Frank Shebageget will be among the established and emerging artists presented.



ART WORKS.
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Changing Hands: Art Without Reservation 3, Contemporary Native North American Art 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.

BARRY ACE. *Bandolier* (Detail), 2011. Computer components, cotton thread, cotton, velveteen, paper, beads, brass wire, coated wire, digital picture screen. Courtesy of the artist.

A Beautiful Ruin



VINCENT DUBOURG. *Nouvelle Zélande Double Buffet*, 2010. Steel. Courtesy of Carpenters Workshop Gallery, Paris.

ONE OF OUR PROUDEST ACQUISITIONS of late has been the Nouvelle Zélande Double Buffet by the young French artist and designer Vincent Dubourg. It was selected as the recipient of the 2011 Pavilion of Art & Design (PAD) New York Prize, and comes to the Museum as a gift of Moët Hennessy and PAD New York, with additional funding from private donors.

The work at once continues and deconstructs the tradition of superbly crafted, hand-forged steel furniture *objet de luxe* that has come to be associated with contemporary French design, particularly through the work of André Dubreuil and Garouste & Bonetti. Baroque in its dynamic movement and theatrical drama, this post-apocalyptic vision pays homage to the relentless power of nature over man-made order—in this case an Arts and Crafts-style sideboard that has been charred by fire, turned upside down, and relentlessly splintered in two by omnipotent forces. From the meticulous attention to such detail as the faux wood-grained surface inside and out, to the precision of its construction in an unexpected material, this piece continues the craft tradition that is associated with MAD but realized in a thoroughly contemporary way.

The Collections Committee: Getting and Spending for the Good of MAD



LAURA DE SANTILLANA. *Purple Bodhi*, 2009. Glass, hand-blown, shaped, hand ground with mirrored interior. Museum purchase with funds provided by Marcia and Alan Docter, 2011.

ASAGI MAEDA. *A Day on a Train*, 2011. Sterling silver, gold, acrylic. Museum purchase with funds provided by Michele Cohen, 2011.

SINCE MOVING TO 2 COLUMBUS CIRCLE nearly four years ago, and gaining so much more exhibition space, we've redoubled our efforts to build the MAD Collection. Of the 2,800 works in glass, fiber, clay, wood, metal, and mixed media, dating from 1950 to the present, which currently compose the collection, more than 800 have been added in the past five years through gifts and purchases. Our recent success in acquiring such an exceptional object as Laura Santillana's *Purple Bodhi* glass sculpture or Asagi Maeda's *A Day On A Train* necklace is due largely to the keen connoisseurship, assiduous networking, and outright generosity of our Collections Committee. And it's one of those committees that never has enough members!

Its role is to assist the curators in making decisions on acquisitions for MAD's collection. Those on the committee may be board members, interested collectors and MAD friends, or decorative arts and jewelry scholars willing to pay \$5,000 in annual dues, which go directly into the acquisition fund. The committee generally convenes three or four times a year, on dates usually coinciding with MAD's quarterly Board Meetings. Each committee member has a vote, as does each curator. After discussing the significance and importance of the work within MAD's long-term collecting plan, objects are put to a vote and accepted with a simple majority of yeas. Committee members



J.B. BLUNK. *Scrap Chair*, 1968. Cypress. Courtesy of the J.B. Blunk Estate. Photo: Leslie Williamson.

also share their expertise in specific fields and in so doing guide the overall collecting policy and goals of the Museum.

Another role these committee members play—and many confess it's what they enjoy most—is that of serving as scouts for desired objects or needed funds for purchases. One of their current projects is finalizing the acquisition of a one-of-a-kind chair by the renowned California craftsman J.B. Blunk, a work that was featured in last fall's exhibition *Crafting Modernism: Midcentury American Art and Design*. While Blunk, who died in 2002, was best known for his large-scale sculptural seating for public spaces, this piece came from his estate, and was made for his own home. In December, the committee voted to contribute \$40,000 towards the purchase of the chair, and is currently seeking funding for the remaining \$40,000. It's a tour-de-force work, and we encourage all our members to contribute to its purchase.





Talking Dirty about Art and Design

This is an adapted excerpt from David McFadden's essay for the catalogue for *Swept Away: Dust, Ashes, and Dirt in Contemporary Art and Design*, an exhibition he conceived and organized and that will remain on view through August 12, 2012.

THE EXHIBITION *Swept Away* examines the ways in which artists and designers are transforming overlooked and discarded materials, the very detritus of life, into works of beauty and meaning. This isn't a new phenomenon. There is an ancient and distinguished history regarding the ritual use of dirt, sand, and powdered pigments to illuminate states of the spirit. Think of Tibetan sand mandalas used for purification, or the Navajo sand paintings created for healing, or Aboriginal Australian sand compositions, assembled to record a specific time, place, and identity. Importantly, in all these cultures, the works are intended to have a specific life span. Once completed, they have achieved their purpose and are eradicated; the materials are dispersed. This process is as important as the composition to the work's effectiveness.

There is, too, the revered Japanese tradition of using sand and other natural materials to make miniature landscapes, known as *bonseki* on lacquered trays, which are intended to serve as meditations on the natural world. In Europe, in the 17th and 18th centuries, possibly inspired by this tradition, members of the nobility engaged artists to create tabletop paintings of landscapes, flowers, and other scenes, using variously colored sands, powdered minerals and stones, and sugar. These "table deckers," and their creations, referred to as *marmotinto* (painting with sand), were highly sought after by European and British royalty.

It was not until the 19th century that this tradition of creating sand decorations was transformed from an elite entertainment into a pastime for a newly democratized middle class. Travel-savvy handcrafters and amateur artists used colored sands they had gathered or purchased from such richly diverse sites as Alum Bay on the Isle of Wight (known for its 21 sand varieties) to make charming landscapes, architectural scenes, and still lifes. In the

The value of any material is in its potential to be transformed by the mind and hands of an artist or designer. It is the intimate knowledge and recognition of a material's possibilities that bring any medium to life

second half of the 19th century, one of the most famous of these sand artists, Andrew Clemens of Dubuque, Iowa, layered sand in repurposed glass bottles to create detailed portraits of George Washington and other famous personages, as well as intricate pictures of sailing ships, flowers, and other subjects. A 21st century variation of this tradition is seen in the work of Jim Dingilian, whose found bottles, featured in *Swept Away*, contain shadowy landscapes and scenes scratched through layers of smoke residue on the glass.

It is through dust that *Swept Away* artist Paul Hazelton poignantly depicts time and its passing. He describes his unusual material "as traces of time reappropriated to unexpected and fated destinies." The cultural associations between time, dust, and dirt are explored in a series of works by architectural historian/conservator/artist Jorge Otero-Pailos. In 2008, he used a latex-based medium to capture the dust that had been settling for centuries on a building in Bolzano, Italy. He peeled away the layer once the medium had set and displayed it as an architectural sculpture. The astonishing and provocative work, titled *The Ethics of Dust*, a reference to John Ruskin's 1865 essay of the same title, raised important questions about the ethics of the conservation (read "cleaning") of historical structures—beyond issues of preservation—by removing what the artist succinctly defines as a "time stain."

The value of any material is in its potential to be transformed by the mind and hands of an artist or designer. It is the intimate knowledge and recognition of a material's possibilities that bring any medium to life. In their exceptional works, and drawing upon a rich heritage of



creativity in the use of alternative materials, the artists in *Swept Away* reiterate and underscore the ways in which materials, methods, and meaning are inextricably knitted together. They offer insights into the multilayered cultural associations we have with dust, ashes, and dirt, while also providing striking visual manifestations of a strange, often unsettling beauty to be found in these overlooked, discarded, even undesirable, and certainly unavoidable by-products of life.

Above: PAUL HAZELTON. *Death Duster*, 2011. Courtesy of the artist. Opposite: PHOEBE CUMMINGS. *Flora* (detail), 2010. Courtesy of the artist.

When Moholy Met Margaret: How the Bauhaus shaped the American Studio Jewelry Movement

This is an adapted excerpt from Ursula Ilse-Neuman's essay Margaret De Patta: A Modernist Vision in the catalogue for the exhibition, Space–Light–Structure: The Jewelry of Margaret de Patta, which Ilse-Neuman organized with Julie M. Muñiz, Associate Curator of Design & Decorative Arts at the Oakland Museum of California.

MARGARET DE PATTÀ's path to becoming an avant-garde jewelry artist has the air of myth about it. While in New York to study painting at the Art Students League, she visited galleries exhibiting avant-garde European art and developed a passion for the Modernist aesthetic. When she returned to San Francisco to wed Sam De Patta, a young department store executive in 1929, she wanted a wedding ring that reflected the new art she admired. Put off by stale, traditional designs, she taught herself jewelry making and created her first Modernist ring. Motivated by Constructivist design, she took to working in three dimensions, and soon gave up painting altogether to make what she called "wearable sculptures."

An admirer of the Bauhaus, she attended a well-publicized lecture by László Moholy-Nagy at the annual convention of the Pacific Arts Association in San Francisco in April 1939. The Hungarian-born artist and designer had been the principal proponent of the Constructivist movement in Germany, but had to flee in 1928 because of Nazi suppression. After a sojourn in London, he moved to the United States in 1936 to open the Chicago Bauhaus.

In light of her own early explorations in coaxing spatial compositions from metal sheets, De Patta must have been riveted by Moholy-Nagy's descriptions of exercises whereby students cut and folded flat sheets of paper to create three-dimensional volume. He said "Everything which has three dimensions has something to do with volume and everything which has something to do with volume has something to do with space. And we believe that we must first teach the fundamentals—material, volume, space—before we can teach practical design for the daily routine." It was as if De Patta had undertaken the preliminary course on her own.

In his lecture, Moholy-Nagy also explained that there is virtual volume



that originates through motion. "It is clear that besides the static forms the designer has to organize movements in household gadgets, motor cars, and any kinetic devices. We have to think often in terms of motion in our design to be in agreement with the given tasks of our age." De Patta recognized this new avenue in design and was determined to explore it to the fullest. She would later write: "Movement in itself is visually exciting but when it is used to articulate space and to produce definite positive and negative volume relationships, it takes on a new vitality and meaning."

Later that year, De Patta and her husband traveled to New York's World's Fair, where they saw abstract biomorphic imagery in the work by the early 20th-century Russian émigré Ilya Bolotowsky, and large metal reliefs by Dominican-born sculptor and jewelry artist Francisco Rebajes. On the way there, De Patta stopped at the Chicago Bauhaus, now the School of Design, and, she wrote in her

travel journal, "talked with Moholy-Nagy and decided to take a summer course."

When De Patta returned to San Francisco she attended perhaps the most significant 20th-century event in California for art, design, and architecture: *The Bauhaus: How it Worked* exhibition, organized by the Museum of Modern Art, which opened in the Mills College Art Gallery in Oakland in the spring of 1940. Chicago's School of Design faculty came to Mills and taught courses in drawing, painting, photography, weaving, paper cutting, metalwork, modeling, and casting, with De Patta enrolled in a number of them.

During that summer program, Moholy-Nagy recognized that De Patta's work with transparent stones altered visual perception and exemplified his own concept of "vision in motion." He told her that she was already putting many Bauhaus theories and Constructivist ideas into practice with her designs. This is evident in her 1941 brooch, in which she created a unified composition using diverse materials that vary in tactility, shape, texture, and transparency: sterling silver, moss agate, quartz crystal, and black onyx. The dynamic shapes and textures of this piece generate the feeling of motion, as though they slipped into this relationship for a moment as they were moving past each other.

That fall, De Patta enrolled in Chicago's School of Design and despite

Above: Margaret De Patta at the School of Design in Chicago, 1941. Margaret De Patta Archives, Bielawski Trust, Point Richmond, California. Photo: Benjamin Blackwell.

Opposite page, clockwise from top:

MARGARET DE PATTÀ. Pin, 1947–1950; Sterling silver, coral, malachite; fabricated, patinated. Gift of Eugene Bielawski, The Margaret De Patta Bequest, through the American Craft Council, 1976. Photo: John Bigelow Taylor.

MARGARET DE PATTÀ. Pendant, 1960; White gold, crystal, five inlaid diamonds. Gift of Eugene Bielawski, The Margaret De Patta Bequest, through the American Craft Council, 1976. Photo: John Bigelow Taylor.

MARGARET DE PATTÀ. 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.



Below:
MARGARET DE PATTÀ. Ring, 1949; White gold, rutilated quartz. Margaret De Patta Archives, Bielawski Trust, Point Richmond, California. © Museum Associates/LACMA.

Right:
MARGARET DE PATTÀ. Pendant, 1948; Gold, rutilated quartz, black onyx. Margaret De Patta Archives, Bielawski Trust, Point Richmond, California. Photo: M. Lee Fatherree.



attending classes for only a year, it proved a seminal experience for her life as a designer-craftsperson-artist. In sculpture workshops, she gained valuable insight into materials and the effects of light and movement on color and volume, as well as the effect of shadows cast by metal disks and wire-mesh screens.

“Catch your stones in the air. Make them float in space. Don’t enclose them,” Moholy advised her. In response, De Patta developed ingenious methods of attaching stones so that they appeared to obey his dictate. She discovered that backings could be invisible from the front of the design if she attached them to a blind spot in the stone created by the curvature of the cabochon. She also gave serious thought to her mountings, frequently structuring them architecturally to emphasize an asymmetrical composition with cantilevered components.

De Patta returned to California just months before the attack on Pearl Harbor. During the war years, her career as a Modernist designer and jeweler thrived as aircraft and shipbuilding facilities fueled the local economy. When the war ended, several million people moved to the West Coast, and California’s artistic community grew as artists, writers, musicians, and composers from all over the country took up residence in the state. This influx of talent quickly changed the focus of California artists from local and regional artistic concerns to national and international ones.

Postwar California Modernism was characterized by a mass conversion to abstraction in art and design that responded to the postwar need for efficient, inexpensive, and modern housing, and De Patta was at the forefront.

Now in tune with developments that she had anticipated in her own life and career, she incorporated contemporary design influences into her San Francisco home, converting a hilltop bungalow into a Modernist, Bauhaus-inspired residence. She designed all of the furniture, draperies, and fabrics for the new interior spaces, and then had everything made to order.

De Patta’s year in Chicago transformed her both artistically and personally. In 1941, she divorced Sam De Patta, and in December 1946, she married industrial designer Eugene Bielawski, who had been the Basic Workshop instructor during her time at the School of Design. The couple embraced the Bauhaus design philosophy and its democratic social agenda, and together they sought to manifest their beliefs through architecture and interior-design projects, teaching, production work, and activities that helped support their artistic community.

In addition to her masterfully designed and finished Constructivist pieces, De Patta also made casual “sweater jewelry” using her vast collection of beach stones and pebbles. De Patta wrote, “I felt different about pebbles than about other stones. They shouldn’t be enclosed but should be

free as they are in nature.” To create the floating illusion perfected in a late pin from around 1960, she used a diamond drill to make a slot for epoxy in the metal element, leaving no visible means of support. Because durability was important to De Patta, she undertook, in her meticulous fashion, extensive testing of different epoxies before settling on a formula and heating technique for adhering the stones.

Although she created intriguing designs for pendants, rings, earrings, and the occasional bracelet, the brooch remained her dominant jewelry form, sterling silver her metal of choice, and nonprecious materials such as amber, coral, malachite, onyx, and pearls her preferred components. De Patta often used moving elements within her jewelry to change a piece’s appearance or even its shape by reversing positive and negative design elements.

Margaret De Patta’s exquisitely balanced compositions captured the essence of Modernist design, but her legacy extends far beyond her mastery of materials, techniques, and ability to encapsulate the concepts of her own day. By liberating jewelry from reliance on traditional forms and materials and by setting extremely high standards for conceptual brilliance and technical mastery, she helped establish the foundation on which contemporary art jewelry developed and on which it continues to evolve today.

Jeffrey Gibson

Featured Designer in *Changing Hands: Art Without Reservation, 3*



Jeffrey Gibson painting a pattern on "Column" at Participant, Inc. Photo: Etienne Frossard.

JEFFREY GIBSON's musings on what it means to be an American Indian in a capitalist-consumer culture is what drives much of his art-making. In the naughts, this Brooklyn-based artist, a Choctaw-Cherokee army brat who spent much of his teens

in Germany and Korea, made a reputation in the art world by painting bright, hypnotizing dreamscapes, where disparate references to raves, turn-of-the-century Iroquois beadwork, graffiti, club culture, modern-day powwows and modernist painting and sculpture were synthesized and transformed. "Helen Frankenthaler on acid" is how one critic described them. The resonance is more than stylistic; it also speaks of a certain cultivation and outsider status. Frankenthaler may have been the elegant pioneer of Color-Field painting, but her womanhood rankled male critics. Gibson, meanwhile, is gay, a pro with an airbrush, and holds degrees from the School of the Art Institute of Chicago and London's Royal College of Art. His tribe, the Mississippi Band of the Choctaw Indians, paid for him to go to the RCA. "My chief felt me going there, being a strong artist, made him stronger," says Gibson.

Five years ago, after speaking in the class of the art history professor Bill Anthes at California's Claremont Colleges, Gibson bought and read Anthes's *Native Moderns: American Indian Paintings, 1940–1960*, which profiled such artists as Patrick Des Jarlait (Ojibwe), Fritz Schoelder (Luiseño-California Mission), and Dick West (Cheyenne), all of whom drew from European and other non-Native aesthetics. Gibson was, of course, already familiar with their work, but what he discovered in the book's pages was that they, along with other Native artists, had been featured in a 1941 exhibition at the Museum of Modern Art entitled *Indian Art for Modern Living*. That promise of a Modernist canon filtered through a Native lens sadly never came to be, but Gibson wondered...what if it had? What would it look like?

Earlier this spring his works on that theme were presented in a two-gallery show "one becomes the other," at American Contemporary and Participant, Inc., both on New York's Lower East Side. Modernisms

notion of the artist as a solitary hero had been trashed. To realize hybrid/half-breed installations, Gibson collaborated with other Native artists, experts in such traditional crafts as elk-hide drum-making and Booger mask-carving.

While collaborating was easy for Gibson, the artistic switch from painting to 3D object-making wasn't. He had to learn to think of "painting not as a 2D medium, but rather as a 3D object." It got easier once he realized his art didn't have to go on the wall. And it didn't have to be so loud.

"The materials I chose to work with are all pretty loaded, so I tried to limit how much I would do to construct the piece," he says. "In retrospect, I can see the references clearly—but [when] making art, I give into intuitive creativity."

The work alludes not only to the clichéd symbols of Indian culture, but also the hackneyed tropes of Modernist art. Jasper

an arrow. Gibson's transformation of this hunting tool à la Dan Flavin imbues this nostalgic artifact—the kind one would typically find on display in a museum vitrine—with the emotional and intellectual gravitas of Minimalism.

A recycled wooden construction barrier, standing straight up on one end, is an artwork Gibson calls "Column." One side of the beam is adorned with a vibrant relief of colorful beadwork, fashioned by the young Miami-based artist Whitney B. Minthorn, II. Gibson met Minthorn a number of years ago when he approached him to make a beaded version of a black-and-white painting he had done. "He turned me down," says Gibson. "He only wanted to work in color." When Gibson launched on this new project, he contacted him again, and this time Minthorn agreed. Once the beaded element had been installed, Gibson completed the sculpture by returning "the design back to painting," and responded



Left: JEFFREY GIBSON. *Quiver*, 2012; Deer hide, artificial sinew, beaded balls made by Frankie Skye Hawk, neon tube light. Right: JEFFREY GIBSON. *Booger 1*, completed 2012; Booger mask by Roger Cain, Black locust tree, goat hide, digital C-print, steel, artificial sinew. Photos: Etienne Frossard.



Johns is frequently evoked. In "Horse," the artist abstracts the animal by saddling a wool blanket—painted with a grid and circles and speckled with paint—over a plank of wood; in "Flag," a blanket, covered in stripes and splatter, extends on a pole from the gallery wall.

Another standout work is "Quiver." It consists of an arrow case made from deer hide and beaded balls (fashioned by Frankie Skye Hawk) containing a pink neon-tube as

to Minthorn's contribution with brightly colored strips of abstract forms painted down each of the beam's other three sides.

"one becomes the other" is a show of hybrids—painting-sculpture, Minimalist-Expressionist, Modern-Native—but the hyphens disappear in the overall gestalt that is the singular vision of Jeffrey Gibson.

[INSIDE MAD: PUBLIC PROGRAMS]

EXHIBITION PROGRAMS

When Margaret Met Moholy: Margaret De Patta, the Bauhaus, and Modernist Jewelry

Thursday, June 7, 2012, 7pm

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

Founded in 1937 by László Moholy-Nagy, the Institute of Design brought the cornerstones of the singularly influential German Bauhaus to the U.S. Its graduates—who became accomplished artists, designers, and teachers—disseminated the revolutionary Bauhaus methods and concepts across myriad artistic practices. This panel discussion will focus on how Moholy-Nagy and his Constructivist notions of space, light, and structure influenced De Patta's jewelry and life. Panelists will include: Hattula Moholy-Nagy of the Moholy-Nagy Foundation; Lloyd Engelbrecht, Professor Emeritus of Art History, the University of Cincinnati; and Edgar Bartolucci, industrial designer and former Chicago Bauhaus student. Moderated by Ursula Ilse-Neuman, Curator of Jewelry at the Museum of Arts and Design.

Talking Dirty

Saturday, June 9, 2012, 2pm

\$15 General, \$12 Members and Students
with Valid ID

In keeping with the Museum's belief that the value of a work of art is never in the material, but in its creativity, we invite you to join us for a panel talk exploring the artistic potential of dust, ashes, and dirt. The conversation will include a multi-disciplinary group of specialists ranging from designers of cleaning products, to dirt scientists, to artists who utilize the "patina" of urban cities as their medium. *Presented in partnership with the Sculpture Center.*



MILTON HALBERSTADT. Margaret De Patta, 1947. Margaret De Patta Archives, Bielawski Trust, Point Richmond, California. © The M. Halberstadt Family Trust. All rights reserved.

Curator-Led Tour of Space-Light- Structure: The Jewelry of Margaret De Patta

Thursday, June 14, 2012, 6:30pm

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

MAD's Jewelry Curator Ursula Ilse-Neuman will guide you through this important retrospective. Revealing the unique compositional processes behind De Patta's work, Ilse-Neuman offers fascinating insights into this groundbreaking artist's work and life.



G. PETER JEMISON. *Treaty Indians*, 2010; Collage, ink and gold foil on paper shopping bag; 20 x 12 x 6 3/4 in. Courtesy of the artist.

Changing Hands CONNECTIONS: We Are Here

Monday, June 25, 2012

11am–12pm

National Museum of the American Indian,
Ground Floor

2–4pm

Museum of Arts and Design, Theater
Free

RSVP: ChangingHands3@madmuseum.org

This one-day program, featuring artists, curators, and critical thinkers, focuses on contemporary Native North American art: aesthetics, ideas, contexts, and contrasts. It has been organized in conjunction with MAD's *Changing Hands: Art Without Reservation*, 3 and *We Are Here: The Eiteljorg Contemporary Art Fellowship*, which is running contemporaneously at New York's National Museum of the American Indian.

Curator-Led Tour of Changing Hands

Thursday, June 28, 2012, 6:30pm

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

Explore this newly opened exhibition with MAD's Chief Curator, David MacFadden, as your guide. MacFadden provides insights into the curatorial vision, unique artistic perspectives, and the rich community celebrated in this landmark survey.

PERFORMANCE

Sarah Maxfield's *In and Out of Uniform*

Saturday, June 23, 2012, 7th floor, 1–6pm

Free with Museum Admission,
Always Free for Members

Returning to MAD, NYC performance artist and curator Sarah Maxfield recreates her improvisational score *In and Out of Uniform*, a structured relay through which improvisers interact with a deconstructed military jacket (an homage to a jacket designed for Ishmael Houston-Jones by Liz Prince in 1986).

CINEMA

VHS

June–August, 2012

In recognition of the revolutionary effects of the VHS format, MAD presents *VHS*, a three-month survey of the effects of the home video system and how cinema is watched, made, and curated. Screenings will include rare genre films, bootleg compilation videos, lost public access gems, works by Todd Haynes and Nam June Paik, along with workout and wellness tapes by Richard Simmons and Susan Powder. There will also be a re-creation of a video rental store on the 6th floor. All shows begin at 7 pm. *VHS* is organized by Jake Yuzna, Manager of Public Programs, with Matthew Desiderio and Rebecca Cleman.

- *Something Weird* 6/8
- *sex, lies, and videotape* 6/21
- *Superstar: The Karen Carpenter Story* 6/28
- *Mother's Day* 6/15
- *Hellroller* 6/22
- *Video Mix Tape by Videomixx* 6/29
- *Aesthetics of Analog* 7/5
- *Tales from The Quadead Zone* 7/6
- *Jerusalem* 7/13
- *NEKRomantik* 7/20



A still from *Mother's Day*, Courtesy of Troma Entertainment, LLC.

Public Access Television

June–August, 2012

Established in 1972 by Federal Communications Commission, Public Access Television (PA-TV) required that every national cable network have three stations reserved for Public, Education, and Government programming (PEG). The plethora of content that resulted, produced by hundreds of Americans with little or no formal training in broadcast, created a unique subculture of public access videos whose form and content were unlike anything ever seen before. Presented on monitors throughout the 6th floor's Sarah and Seth Glickenhau Education Center, *Public Access Television* surveys highlights of the past 40 years of community-produced programming.

Sweatin' to the Oldies

June 21, July 12 and 19, 2012

As home video players increased in popularity during the early 1980s, new groups of cinema genres created specifically for the home viewer emerged. One of these genres, the at-home workout tape, exploded into a multi-million-dollar business. Although some established personalities—most famously, Jane Fonda—created their own at-home workout tapes, this new genre also transformed previously unknown fitness gurus into a new type of celebrity. Paying homage to this genre, and its most flamboyant figures, MAD presents three weeks of VHS workout tapes, *Sweatin' to the Oldies*, on the 7th floor.

The Video Store

August 2, 3, 4, 9, 10, 11, 16, 17, and 18, 2012

During three weeks in August, one of MAD's Open Studios on the 6th floor will be transformed into a fully functioning video-rental store. Museum visitors will have the chance to peruse shelves of video gems, watch favorite picks on-site, and even rent copies for their use. Not to worry, The Video Store has no late fees!

NEVER DARK INITIATIVE

Perpetual-Play Cinema in the MAD Theater

Julika Rudelius: What is on the Outside

March 16–July 5, 2012

MAD presents a survey of German-born artist Julika Rudelius' cinematic works. Occupying the space between fact and fiction, Rudelius' works address a series of subjects, ranging from the American wealthy elite to fashion-conscious European immigrants, from political trainees to sex-obsessed youth. Rudelius remixes the partially staged testimonials from her subjects to construct eye-opening, sometimes startling statements about the roles of fashion, materialism, self-worth, and identity in a capitalist society.

Anna Molska: Human Material

July 6–October 7, 2012

Trained in Grzegorz Kowalski's famous "Smithy" ("Kowalnia") studio at the Warsaw Academy of Fine Arts, Anna Molska has emerged as a sophisticated voice in the international art community. Utilizing cinema, performance, and photography, Molska highlights the place and experience of the individual within larger social systems and networks of power. What interests her, she says, is assessing "the reaction of people submitted to manipulation and oppression."

INCONGRUOUS: A DESIGN RESIDENCY

Other Means

July 12, 14, 19, 21, 26, and 28
August 2 and 4, 2012

Inaugurating, MAD's residency for brazen experimentation in design practices, *Other Means* transforms a MAD Open Studio into the collaborative's temporary home as they develop an identity for MAD's new initiative in cultural production. Utilizing feedback from museum visitors as raw material, *Other Means* will engage the public as they explore the role of graphic identity and its relationship to the cultural sector.

MAD WORKSHOPS

Better with Age: Summer Salons in Dirt, Dust, and Ash with Advanced Style

May–August, 2012

Join Debra Rapoport, artist and ambassador of the blog and recent book *Advanced Style*, as she leads drop-in, hands-on workshops utilizing dust, ashes, and dirt to make easy, breezy warm-weather accessories. Throughout the summer, Rapoport gives novice and expert alike the opportunity to transform materials seen in MAD's exhibition *Swept Away: Dirt, Ashes, and Dust in Contemporary Art and Design* into new pieces for exciting summer ensembles. Visitors create necklaces, bracelets, and other accessories that embrace the ephemeral qualities of these unusual ingredients, so that the final pieces will change and alter with time.

- DUST BRACELETS, 5.12, noon to 5 pm
- DIRT NECKLACES, 6.09, noon to 5pm
- ASH EPAULETS, 7.21, noon to 5pm
- ALL TOGETHER NOW, 8.11, noon to 5pm



Sugar Glass with Yuka Otani.

Constructing Aesthetics: Jewelry Workshops in Constructivist Design

June–August, 2012

In conjunction with the exhibition *Space–Light–Structure: The Jewelry of Margaret De Patta*, MAD presents a series of jewelry workshops that explore both the use of materials and the process of composition. Showcasing the principles seen in De Patta's work, these studio classes give jewelry-makers the opportunity to create their own works out of unique materials while learning the foundations of Constructivist design.

- SEMI-PRECIOUS STONES AND WIRE WRAPPING, 6.16, 1pm
- GEOMETRY, OVERLAPS, AND ASYMMETRY IN RESIN CASTING, 7.21, 1pm
- CLOISONNÉ AND SGRAFITTO COMPOSITIONS IN ENAMELING, 8.18, 1pm



A still from Anna Molska's *Hectacomb*, Image Courtesy of BROADWAY 1602, New York and Foksal Gallery Foundation, Warsaw.

Dance Under the Influence

LAST SPRING MAD launched *Dance Under the Influence*, a series in which choreographers perform their work and afterward in a question-and-answer session discuss the process of its composition. It was conceived and organized by the arts journalist and Balanchine biographer Valerie Gladstone. Because the stage of the Theater at MAD is quite small and narrow, we weren't quite sure if the concept would work.

Happily, the concept not only worked, but the series was also warmly received by the press. Indeed, the intimacy of the theater was integral to the program's success for Roslyn Sulcas of *The New York Times*. "There is a very particular relationship between dancer and audience in a small space: emotions and expressions are palpable, effort and intensity clear," she wrote in her April 14, 2011, review. The audience also seemed to appreciate the diversity of dance that was examined, with programs that included flamenco, ballet, modern dance, and dance theater. This spring *Dance Under the Influence* returned, with two of its original performers—flamenco and Latin dancer Nelida Tirado and tap maestro Jason Samuels Smith— and a motley band of newcomers, including Indian classical dance master Prashant Shah; the Ailey II company, and postmodern powerhouse Stephen Petronio. What we love about this marvelous series is how it's introduced a fresh audience to the Museum and illumined the making of dance works for us all.



Ailey II's Yannick Lebrun in Robert Battle's *Takademe*. Photo: Eduardo Patino.



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From TOP RIGHT, clockwise:

1. ELVIRA WERSCHE. *Qutri – the Diagonal as Bridge* (Detail), 2008, at Pergamon Museum, Berlin Germany. Photo: Jiska Rickels.

2. ELVIRA WERSCHE. *Taqsim – Division*, 2009, finishing performance at State Museum of Nature and Man, Oldenburg, Germany. Photo: Jiska Rickels.

3. Elvira Wersche adding sand to the patterns of "Electron" at MAD for *Swept Away Projects*. Photo: Thea Giovannini-Torelli.

4. The different colored sands Wersche used for "Electron". Photo: Thea Giovannini-Torelli.

Swept Away Projects

EARLY THIS MARCH, if you happened to pass through the second-floor gallery, you probably saw the German-born, Amsterdam-based artist Elvira Wersche on her knees silently creating a complex sand installation called "Electron." The work was part of *Swept Away Projects*, a collection of performance-based works composed from dust, dirt, and other ephemeral materials. To make her geometric patterned floor "paintings," Wersche uses sand garnered from all over the world: the amber and earth tones came from the various lands of the Middle and Near East; the different shades of black from the volcanic realms of Iceland, Sicily, and the Canary Islands. With this palette, she created patterns within patterns. One of these patterns—a star—was made of sand from both Ground Zero and Amsterdam. The culmination of this work comes in early May when dancers will destroy it with improvised movements. When the performance concludes, the sands will be transformed into the same beige tone. "I don't see the performance as a destruction, but as a transformation," says Wersche. "Erasing the pattern is, from the beginning, an integral part of this art work."

We were able to bring Wersche to New York, thanks in part to the generosity of KLM Royal Dutch Airlines, which last November became the official airline for the Museum of Arts and Design. The carrier also underwrites the Museum's KLM Fridays, pay-as-you-like admission from 6 to 9 pm. You'd be MAD to miss them! Not to mention the last days of Wersche's extraordinary work.

Docents, We Salute You!

YOU MAY SEE THEM standing attentively with clipboards in the Museum's Barbara Tober Grand Atrium, or in the galleries speaking with friendly authority about the featured works to a group. Perhaps you have toured exhibitions with them. Maybe one is even a friend. Of whom do we speak? Of MAD's most gracious and hardworking ambassadors: the Docent Corps, whose members volunteer a total of 5,000 hours of service a year.

"Docents are the 'voices' of the museum—educators and representatives who best communicate MAD's mission to the public. By facilitating an interactive dialogue in the galleries, docents are able to enrich the self-directed learning of tour participants," says Molly MacFadden, the Public Programs Coordinator who manages the 29 members of the MAD Docent Corps.

You probably don't know this but to become a MAD Docent you must undergo a highly competitive application process. Yes, you may be well-versed in contemporary art theories and trends, not to mention studio processes, but you also need to possess excellent presentation skills. Being comfortable teaching in a conversational style is also a requirement. So, too, is being a supportive team player—after all, to be a docent is to be part of a corps. Finally, you need to be willing to give at least three tours a month.

After being accepted into the program, docents receive several more months of training from the Education staff. Even after they "graduate," their studies are not at an end. For each upcoming exhibition, they speak with both Curatorial and featured artists to gain an in-depth understanding of the concept and the works. The reward for their toil is the rich and lively discussions they can have with museumgoers about the works on view.

And so we salute the Docent Corps! On the ground, in the galleries, leading groups up and down our winding stairs, meeting and greeting new people—often charming them into becoming MAD Members—the Docents are, let's face it, the best of us. We truly cannot thank them enough!



Photo: David Alexander Arnold

BOARD MEMBERS



OUR NEWEST BOARD MEMBER Eric Lee may spend his workdays pursuing and managing investments in technology companies as a General Partner at Welsh, Carson, Anderson & Stowe, but he has nurtured a lifelong love of the visual arts. "Perhaps surprising for a couple of scientists, both of my parents were (and are) proficient artists," says Lee. Inspired by his parents' art-making and by their many visits to museums

both in his native Midwest and abroad, he too began making art.

When at Harvard, as a break from the grind of his premed studies and coursework in cultural anthropology, Lee kept up with his artwork, at which he excelled—upon graduation, he was honored with the David C. McCord Prize for Artistic Achievement.

Kismet led Lee not to medical school, but into the world of finance. Still, the visual arts remain central to his life and his family's. His wife, Emmie, has a strong background in fine art and graphic design, and his two young children are enthusiastic and eclectic creators. "On our first visit to MAD," says Lee, "we lingered, rapt, in the Open Studios. This was the first time that I had seen the creative process actually unfolding in a museum. It's an experience that can inspire and activate what is often otherwise (and elsewhere) a passive encounter." We look forward to Lee bringing his own active creative spirit to Museum in his role as Trustee.



WE WERE HONORED WHEN Karim Rashid agreed to join our Board of Trustees last fall. He is, after all, one of the pre-eminent designers of his generation. Since founding his eponymous firm some 20 years ago, his poetic techno-organic objects and environments have come to define cutting-edge design. A longtime friend of MAD, he curated the popular *Totally Rad: Karim Rashid does Radiators* in 2009, the exhibition which

launched our second-floor gallery Design and Innovation series. Cairo-born, but raised in Rome, London, and Toronto, Rashid received his Bachelor of Arts degree in Industrial Design from Carleton University in Ottawa, a school known for its functionalist approach, before going on to postgraduate work in Naples, where he studied with the two great masters of Italian material poetics, Ettore Sottsass and Gaetano Pesce. This early fusion of contrasting cultures and design methodologies goes a long way in explaining his advanced global vision. Like MAD, Rashid is all about blurring boundaries and breaking new ground; he is as comfortable designing packaging for Method as he is watches for Alessi, lighting for Artemide, furniture for Bo Concept, outerwear for the Peutery, and even a manhole cover for New York City's Con Ed. Oh, and did you also know, he is an accomplished spinner, who answers to the moniker D.J. Kreemy? We hope he'll do some scratching for us.

CRAFTING MODERNISM

THE OPENING OF *Crafting Modernism* was a truly joyful event for us since this exhibition not only chronicled a significant moment of creative efflorescence in this country, when the boundaries between artistic practices first blurred, but also the era when this institution was founded. A number of the artists who helped stir this special blossoming—including such marquee names as Wendell Castle, Vladimir Kagan, and Frank E. Cummings III—came to see the exhibition, catch up with each other, and meet a new generation of fans. In short, the evening was, to paraphrase a line from Ada Louise Huxtable's fulsome *Wall Street Journal* review: "[for some]...a walk down memory lane; for others...a voyage of discovery."



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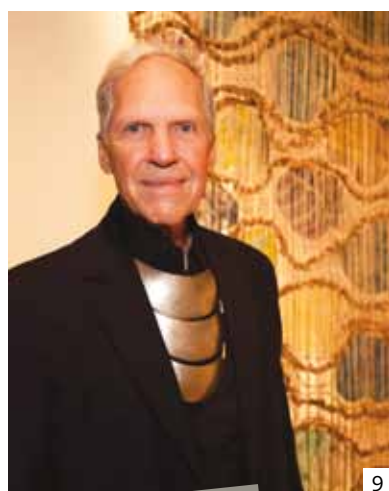


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- 1 Jennifer Scanlan and Jeannine Falino
- 2 Nan Laitman and Willis "Bing" Davis
- 3 Hilda Longinotti
- 4 Erica Wilson, Vladimir Kagan, and Jennifer Scanlan
- 5 Nan Laitman and Liza Kirwin
- 6 Jennifer Scanlan, Lowery Sims, and Frank Cummings
- 7 Tommy Simpson
- 8 Rick Turner
- 9 Ted Hallman
- 10 Helena Hernmarck
- 11 Marilyn Pappas
- 12 Willis "Bing" Davis
- 13 Molly Forman and Jim Leedy
- 14 Lynn Dell Cohen and Brianna Hurley



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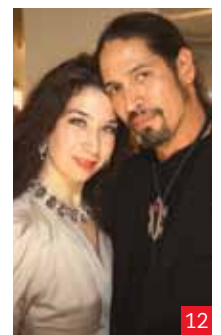
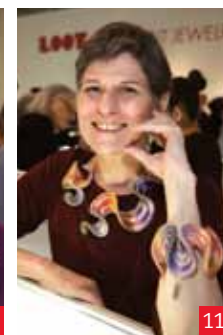
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Photos: Ric Kallaher

HOORAY FOR LOOT 2011!

MAD'S JURIED SELLING exhibition of contemporary artist-made jewelry has always been a popular event, not to mention a reliable fundraiser. But last year's 11th edition was a watershed. We nearly doubled what we made the year before, and that previous event nearly doubled what was raised at the last LOOT, held before the Museum moved to its new Columbus Circle home. To what can we attribute this extraordinary success? Actually, the question should be "to whom?" And the answer is an easy one: LOOT's lovely and discerning chairperson, Michele Cohen, her style-savvy co-curators, Nancy Olnick and Bryna Pomp, and her enthusiastic committee members.

Of course, the artists the curators chose should also be applauded. Design legend and MAD board member Robert Lee Morris and trendsetter and fave of the First Lady Kara Ross were among the most illustrious participants. But visitors truly "went mad" for the unique "mini-world" jewels of the talented young Tokyo-based artist Asagi Maeda, not to mention the oh-so-chic polished horn adornments of Lucia Corral, and the eclectic mixes of glass beads, pearls, and silver by Jed Green. Those three will return this September 11 through 15 along with a new global band of rising stars. Plus LOOT will inaugurate a new tradition by honoring the German bead-jewelry superstar Axel Russmeyer!



- 1 Lewis and Laura Kruger
- 2 Nancy Olnick, Michele Cohen, Bryna Pomp
- 3 Barbara Natoli Witt and Lois Dubin
- 4 Michael Barlerin and guest
- 5 Sheila Bouri and Director Holly Hotchner
- 6 Jean Shafroff and Barbara Tober
- 7 Margherita Marchioni
- 8 Cody Sanderson and guest
- 9 Susan Green
- 10 John Moore
- 11 Elise Winters
- 12 Pat Pruitt and guest
- 13 Artists and shoppers at LOOT 2011
- 14 Rebecca Myers
- 15 Susanna Klem

Photos: Ric Kallander



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VISIONARIES! 2011

LAST NOVEMBER, MAD held its VISIONARIES! 2011 gala at Pier Six: Chelsea Piers, where we presented the Visionaries! award, our highest honor, to four exceptional individuals: Jean-Louis Dumas, the late chairman of the Hermès group; Denis Abrams, president and CEO of Benjamin Moore & Co.; Robert King, founder and CEO of Humanscale; and Vladimir Kagan, legendary furniture designer and featured artist in *Crafting Modernism*. Our Chairman Lewis Kruger, Director Holly Hotchner, and Chairman Emerita Barbara Tober were the gracious emcees who ran the evening's events with charm and wit. Despite the headlines that month regarding a sluggish recovery and European defaults, our devoted guests rallied to the MAD cause and helped us raise nearly \$1.2 million to support the Museum, our exhibitions, and education programs. Much of this bounty came through our tempting Silent Auction, which in addition to travel packages, design items, and luxury goods, offered works by artists recently featured in MAD exhibitions. For their generous participation, we give our special thanks to, Matthew Albanese, Andrea Dezso, Peter Feigenbaum, Carson Fox, Nava Lubelski, Andrew Lyght, Evetta Petty, Christy Rupp, Michael Paul Smith, and Jane South.

- 1 Lewis Kruger
- 2 Director Holly Hotchner
- 3 Vladimir Kagan
- 4 Donald Tober, Klara Silverstein, and Barbara and Peter Regna
- 5 Elizabeth Musmanno, Brigitte Ullens, Pascale Mussard, and Glenda Bailey
- 6 Massimo Losio, Heather Fennimore, and Jon Strassner
- 7 Janine Gordon, Alvin Schechter, and Linda Plattus
- 8 Pierre-Alexis Dumas, Robert King, Lewis Kruger, Denis Abrams, Jerome Chazen, Barbara Tober, Director Holly Hotchner, Vladimir Kagan, and Erica Wilson
- 9 Andrew Lythe and Evetta Petty
- 10 Linda Ludwig, Diane Liederman, Nan Laitman, and Kris Fuchs
- 11 Rockwell and Patricia Stensrud
- 12 C. Virginia Fields and Philip Hilton
- 13 Young Huh, Audrey Margarite, and Charles and Karen Phillips
- 14 Marjorie and Larry Pitterman
- 15 Robert Marinelli and R. Adam Smith
- 16 Tables at Visionaries! 2011

SPEND A DAY—AND MAYBE A NIGHT—WITH MAD!

Four times a year, MAD takes its Members on curator-led trips to visit artists' studios, collectors' homes, and the most-talked-about new exhibitions and buildings. These jaunts provide wonderful insider takes on the latest methods and materials being used by artists and designers, not to mention the latest thinking by collectors and curators on contemporary connoisseurship. Like everything at MAD, they are culturally enriching and fun! **To learn more about MAD's Members' Trips, please contact Alison Deutsch at alison.deutsch@madmuseum.org or call 212.299.7758.**

MAD'S 2011 FALL DAY TRIP

LAST NOVEMBER, MAD took a group on a fall foliage excursion through upstate New York. The day started with a visit to Ten Willow Studio, where the glass artists Jill Reynolds and Dan Spitzer live and work. A former member of Dale Chihuly's studio team, Spitzer is a master glassblower, and Reynolds is an award-winning visual artist known for her conceptual use of flameworked glass. In addition to discussing their recent projects, Spitzer demonstrated his glassblowing techniques, which were greeted with oohs and aahs by our enthusiastic members! Then it was off to Dia:Beacon for a tour of the galleries in the old Nabisco box-printing plant. The day ended with a visit to picturesque Manitoga, the home, studio, and gardens of the legendary industrial designer Russel Wright.

MAD'S OVERNIGHTER IN PHILLY

IN MARCH, MAD Travels went on its first overnight trip to attend FiberPhiladelphia 2012, an international biennial and regional festival for innovative fiber/textile art. Highlights included an exclusive tour of the acclaimed West Collection led by its director, artist Lee Stoetzel, whose work *Versailles (mirror)* is currently featured in MAD's exhibition *Swept Away*; a visit to the home of architect and product designer Lisa S. Roberts to see her collection of nearly 400 contemporary design pieces; and a call on renowned glass artist Judith Schaechter at her studio, where she demonstrated some of her glassmaking techniques. (Judith has very strong bonds with MAD. One of her acclaimed stained glass windows graces the Museum's east stairwell window, and she is also a featured artist in *Glasstress New York*.) We dined at the original Buddakan restaurant, and left believing that Asian fusion is a true culinary art form!

Clockwise from TOP CENTER:

- 1 Lori Moss, the Director of Manitoga/The Russel Wright Design Center, leads the group tour.
- 2 Lee Stoetzel addresses MAD's Philly group at The West Collection in Oaks, PA.
- 3 The home studio of artist Judith Schaechter (pictured) in Philadelphia.
- 4 FiberPhiladelphia 2012 at the Crane Arts Building.
- 5 At the studio of glass artists Jill Reynolds and Dan Spitzer in Beacon, NY.

Photos: Alison Deutsch



REQUIEM FOR A VERY DEAR FRIEND

Amidst all our glad tidings last fall, there was some very sad news. One of our dearest friends and benefactors, Ruth Leff Siegel, passed away in December. In addition to being a dedicated patron of the arts, she was a great supporter of educational and health-related causes. We remember Ruth as a valued trustee, who with her wisdom and enthusiasm helped shape this Museum in its early beginnings, and in more recent years shared her keen knowledge and vision to guide us through a time of growth and change. While we will always mourn her loss, her memory lives on in the Ruth and Jerome Siegel Seminar Room.

[MAD MEMBERS]

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 212.299.7758.

ARCHITECTURE + DESIGN SERIES

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

PAST ARCHITECTURE + DESIGN TOURS

• July 2011—*New York by Gehry*

The Circle Group met with developers of the residential space at 8 Spruce Street, and had a sneak preview of the apartments and amenities before the building opened.

• September 2011—*HL23 Building*

Architect Neil Denari flew in from Los Angeles to engage our Circle members in a behind-the-scenes tour of his new building on the High Line.

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 VISITS

• October 2011—*Arman*

The Circle Group went on an exclusive tour of the private TriBeCa home and studio of the late artist Arman, which was led by his gracious wife, Corice. Several of the artist's jewels were featured in our fall 2011 exhibition *Picasso to Koons: The Artist as Jeweler*.

• December 2011—*Michele Oka Doner*

The artist, who was also featured in *Picasso to Koons*, hosted our Collectors Circle for a cocktail reception and tour of her SoHo home and studio. Chief Curator David McFadden shared memories of his longtime friendship with the artist.

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 2011—*Marimekko New York Flagship Store*

The MAD Contemporaries headed downtown to the new boutique to explore the space just one day after it opened. The Marimekko design team welcomed the group with a cocktail reception.

• April 2012—*Swept Away: Dust, Ashes, and Dirt in Contemporary Art and Design*

MAD's Chief Curator, David McFadden, took the MAD Contemporaries for a tour of his new exhibition and hosted a cocktail reception. Afterwards, the group visited the second floor galleries to take part in the destruction of the site-specific dust "carpet" by Croatian artist Igor Eškinja as part of MAD's *Swept Away Projects*.

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, 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 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, *MAD Views*
- The monthly MAD e-newsletter
- Discounted admission for up to 4 guests
- Invitations to curator-led day and overnight trips
- 10% discounts on purchases from The Store at MAD
- Invitations to special Members' discount shopping days at The Store at MAD
- Discounts on select performances and educational and public programs
- 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 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
- 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
- **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 the *Architecture + Design Series*: behind-the-scenes tours of New York's most cutting-edge architectural works hosted by designers and builders
- 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 benefits of the Curators Circle Membership, plus

- Access to the *Artists Studio Series*: Members have the opportunity to visit studios of artists, many in current MAD exhibitions, to experience first-hand 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 212.299.7758 or e-mail alison.deutsch@mad-museum.org

LAST CHANCE

SAVE THE DATE! MAD'S SUSTAINABLE SPECTACLE: THE L.E.D. BALL

Our fourth annual young patron's gala will be held on Thursday, May 17. Called the L.E.D. Ball, the evening will be a celebration of technological innovation and design as symbolized by the energy-efficient, light-emitting diode. And who better to chair the gala than the super-innovative Israeli-born designer Dror Benshetrit? Expect celebrity DJs, club-kid performances, and a silent auction of art and design objects by Jonas Damon, Bliss Lau, Moritz Waldemeyer, Flos, and Plumen. All proceeds from the gala tickets and auction sales benefit MAD's educational programming, which serves an ever-growing number of New York City's public school students. To purchase tickets and for more information, contact Alison Deutsch at alison.deutsch@madmuseum.org or phone 212.299.7758.

SPECIAL EVENT RENTAL

Guests are dazzled when they visit our premier event space on the 7th floor and catch sight of its floor-to-ceiling views of the Time Warner Center, Columbus Circle, Central Park West, and the 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 on the Museum's lower level. It seats 143 and is equipped with Blu-Ray, DVD, 35mm-projection, digital, laptop, and auxiliary inputs with Dolby surround sound. A full menu of options for renting select spaces, including combining various floors or the full Museum, is available.

Some of the recent events we've hosted include *Vanity Fair's* first Fashion in Film series with a Fashion in Film lounge on our 7th Floor; press events for Discovery, Oral B, and Bennett Bean; fashion presentations by Louis Vuitton and Chico's; a five-day networking event for the Independent Filmmaker Project (IFP); a screening for Jazz at Lincoln Center; a Thanksgiving parade viewing party for Chase; and model and activist Elettra Wiedemann's pop-up restaurant and lounge GOODNESS, which featured healthy menus by acclaimed chefs Alain Allegretti, Mario Batali, and Julian Medina.

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

Creating singular events for you and your guests is our specialty. We offer catering exclusively through Ark Restaurants, which manages our much-acclaimed restaurant, ROBERT, on the 9th floor. For additional information or to schedule a site visit, contact stephanie.lang@madmuseum.org or 212.299.7729.




GOODNESS event at MAD, Photo: Camille Desprez.




In conjunction with the opening of our exhibition *Otherworldly: Optical Delusions and Small Realities* last spring, NYU students, in a class about producing public art, conceived a special interactive art installation called "Eye Contact." Passersby who looked into a camera with a view of Columbus Circle had their eye projected onto MAD's façade for a truly otherworldly effect! Photo: Ric Kallagher.


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.


 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** 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** 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** 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.


 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**, a Kimpton restaurant adjacent to The Muse Hotel New York, offers Chef Massimo De Francesca'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** 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** 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.


 **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.


 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** 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 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 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 Bleeker & West 4th Street and 6th and 7th Avenues. 5% discount on membership with a MAD membership card.

 **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. NOTE: This discount expires on May 31, 2012.


 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.

 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** 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** 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** 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

 **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 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.

 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.

 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>.

Photo: David Alexander Arnold



Our Favorite Lady in Red

Barbara Tober, our Chairman Emerita and Chairman of the Global Leadership Council, recently made a generous capital gift to MAD to name the floating staircase leading from the Barbara Tober Grand Atrium to the Tiffany & Co. Foundation Jewelry Gallery. In gratitude, those steps will now be known as the Barbara Tober Grand Staircase. Thanks to this significant donation, the museum's capital campaign goal is in sight. So join all of us at MAD in giving three cheers to our lovely benefactor for her extraordinary magnanimity and steadfast support!

The Museum of Arts and Design's Board of Trustees and staff thank the generous individual, foundation, corporate, and government donors who 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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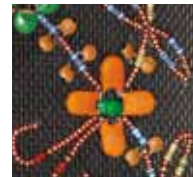
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