

08 ANNUAL REPORT



museum of arts and design



Dear Friends,

2008 was a monumental year for the Museum of Arts and Design. On June 2nd, we closed our doors on West 53rd Street forever. A gathering that evening brought Board of Trustees members, staff, and friends together to celebrate our achievements in that space—and to look forward to the opening of the Museum's new home in late September.

A flurry of activity—starting with a media preview and continuing through the Mayor's cutting of the ribbon surrounding 2 Columbus Circle to a grand free public art festival on the weekend of September 27—heralded the opening of the newest, and most enthusiastically embraced, cultural institution in New York City.

You will read, elsewhere in this report, of the 10,000 people who stood outside 2 Columbus Circle opening weekend to be the first into the new Museum; of the open studios, where for the first time in New York City artists in our field came together with the museum-going public to discuss and show their work in process; of the educational programs which have brought thousands of children, teachers, and families to the center of Manhattan to learn by doing. You'll read of the technological advances in the new Museum; of the remarkable new public and retail spaces; and of the thousands of people who joined the Museum as members in its first three months on Columbus Circle. You'll read the story of how a small museum—the brainchild of one remarkable woman, Aileen Osborne Webb—grew into the nation's premier destination for the study of contemporary craft, arts, and design.

Each of these achievements is a credit to the remarkable work of our dedicated Board of Trustees and staff, who have realized together a dream held by many.

This is your year. Thank you.

Holly Hotchner
Nanette L. Laitman Director



Holly Hotchner
Nanette L. Laitman Director

Opposite: Opening day ceremonies begin with ribbon-cutting. L-R: President Nanette L. Laitman; Manhattan Borough President Scott M. Stringer; Nanette L. Laitman Director Holly Hotchner; Chairman Emeritus and Capital Campaign Chairman Jerome A. Chazen; New York City Council Speaker Christine C. Quinn; New York City Mayor Michael R. Bloomberg; New York City Councilmember Gale A. Brewer; Chairman Barbara Tober. Photo: Alan Klein.

Cover: Museum of Arts and Design at 2 Columbus Circle. Photo: David Heald.



Jerome A. Chazen
Chairman Emeritus and Chairman,
Capital Campaign for
2 Columbus Circle
Photo: Alan Klein.

2008 marked the opening of our beautiful new Museum of Arts and Design at 2 Columbus Circle. Before we talk about everything else that happened in that most important year, I would like to take a moment to remember the years of planning and building. It all started just before 9/11, when then-Mayor Rudy Giuliani decided that the City should sell 2 Columbus Circle. At the Museum, we had been looking for additional space for a number of years, and this opportunity was too good to pass up. We threw our hat into the ring along with a number of other bidders—including Donald Trump—and waited for the City to respond to our offer.

When Mayor Michael Bloomberg took office in January, 2002, we felt that with all the things he had going on, this little building at 2 Columbus Circle would be very low on his priority list. But thanks to his insistence that the arts were an important economic engine for New York, and Deputy Mayor Daniel Doctoroff's belief that Columbus Circle needed a cultural institution at its center, that turned out not to be true. In May, 2002, we learned that the Museum had been selected by the City's Economic Development Corporation to acquire and renovate 2 Columbus Circle.

Many of you reading this will remember the disappointments, lawsuits, and other setbacks as we moved forward—sometimes slowly—toward accomplishing our mission to give the City a new public space. In the end, we won all of our battles, including the major one of raising all of the money needed for the building. It is impossible in just a few words to capture all those years of effort. The capital fund continues to raise the needed funds to pay for our land.

More than anything, our Campaign for 2 Columbus Circle required ongoing help and support from a great number of people. To thank everyone who was part of this campaign would take more space than I have here. I would like to single out a few people: Barbara Tober, our Chairman, constant cheerleader and major contributor; Nan Laitman, our President, contributor and stalwart believer in our need for endowment; Holly Hotchner, our intrepid *Nanette L. Laitman Director*, whose energy kept our Board and staff going; all of the members of our Building Committee, especially Jeffrey Manocherian; our architectural team, headed by Brad Cloepfil and Kyle Lommen; all of our board members, many of whom made significant commitments to the project, and each of whom contributed in so many ways; and, of course, the hundreds of other donors who made this building possible.

2 Columbus Circle is a beautiful building. More than that—it works, for our art, our artists, and our visitors. We love the concept, and the new space; so do our audiences, who echo those sentiments. We're very pleased to share it with you.

To all the donors named in this report—and to all the unsung heroes who have cheered this project on for the past six years—thank you. This is, and always will be, your Museum.

Jerome A. Chazen
Chairman, Capital Campaign for 2 Columbus Circle

2

08 donors to the capital campaign

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In 2008, the Museum reached the biggest milestone in its Capital Campaign for 2 Columbus Circle—the opening of its new home at 2 Columbus Circle. Featuring a host of amenities available nowhere but MAD, 2 Columbus Circle opened to the public on September 27, 2008. Of course, after the opening, fundraising continued. Under the able leadership of campaign chairman Jerome A. Chazen, and as Museum staff and board members continued to receive positive feedback from the launch of the public phase of the campaign, MAD reached \$86 of its \$97 million goal by the end of the year. And, as a result of the leadership of Board chair Barbara Tober, there was significant response to the auditorium seat campaign, which offers individually named seats in our new theater at 2 Columbus Circle. At the end of 2008, 80 of 145 seats had been sold.

In its stunning demonstration of the innovative uses of materials—from the 44,000 individually crafted ceramic tiles cladding the building's exterior to the new technologies available to the public—2 Columbus Circle is, in effect, the largest object in the Museum's collec-

tion. Thanks to very generous donations from Edwin B. Hathaway, Museum Trustee and CEO of Oldcastle Glass, who donated all the glass in the building; James Hacker, CEO of Steelcase, who donated all the office furniture; Michael Maharam, who donated all the textiles for the auditorium; Museum Trustee Sandra B. Grotta and Lou Grotta, who donated cabling and wiring for the building; Suzanne Tick, Museum Trustee, who donated all the carpeting in the theater; Herb Kohler, CEO of Kohler Co. and Museum *Visionary!*, who donated all the bathroom fixtures for the building; Design within Reach, which donated the benches in the *Barbara Tober Grand Atrium*; and Maya Romanoff, who donated a magnificent wall covering in the *Tiffany & Co. Foundation Jewelry Gallery*, 2 Columbus Circle is also distinguished by being the not-for-profit building project to have received more in-kind donations than any other in the U.S. The artistry in our new home is truly remarkable; we are very proud of what we have accomplished there, and are delighted with the response it has received from the public.

View of front entrance to 2 Columbus Circle. Photo: Alan Klein.

North face of Museum of Arts and Design. Photo: David Heald.

Honorable David A. Paterson,
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Judith Schaechter window installation (detail).
Photo: Mathew Cox.

Theater. Photo: Mathew Cox.

Highlights of the *Jerome A. and Simona Chazen Building* follow:

- The *Nanette L. Laitman Galleries*, four floors of permanent and temporary galleries, each equipped with the latest technology and designed to allow Museum visitors to get close to the objects on view
- The *Carolyn S. and Matthew Bucksbaum Gallery* and the *Barbara and Eric Dobkin Gallery*, featuring changing exhibitions that demonstrate the enormous range of creativity in contemporary arts and design
- The *Judith K. and Robert M. Cornfeld Galleries*, showcasing the best of the Museum's permanent collection and introducing contemporary craft, art, and design to a new generation
- The *Susie Elson Galleries*, incorporating the *Jane and Leonard Korman Gallery*, the *Design and Innovation Gallery*, and the *Tiffany & Co. Foundation Jewelry Gallery*, the nation's only gallery dedicated solely to the study and interpretation of contemporary jewelry, housing the Museum's entire permanent jewelry collection
- The *Sarah and Seth Glickenhau Education Center*, housing a classroom and wetlab for 35 children; a state-of-the-art seminar room for 30; three open artist studios, which encourage Museum visitors to become intimate with the materials and process that are the bedrock of our field; and staff and docent offices and conference areas

- The *Barbara Tober Grand Atrium*, housing the *Aviva and Jack A. Robinson Visitor Services Center*, highlighting an integrated system of signage and wayfinding, as well as unique, user-friendly technology interactives designed by Pentagram partners Michael Bierut and Lisa Strausfeld in collaboration with Museum staff
- Two *Swarovski chandeliers* in the *Barbara Tober Grand Atrium*—*Mini-Voyage*, Yves Behar, and *Blossoms*, Tord Boontje—which enliven and enlighten the Museum's lobby, and were a generous gift from Nadja Swarovski and Swarovski International
- A *stunning new retail space*, designed by Ken Nisch and Gordon Easson of JGA, Inc., incorporating unique architectural fixtures, including a multi-purpose glass jewelry case, a curving glass object wall, and a design objects tower
- A 145-seat *theater*, presenting film, music, lectures, panels, and multi-disciplinary events curated by Museum staff and partner institutions, and housing a magnificent grand piano provided by Bösendorfer, the official piano of the Museum of Arts and Design
- *Permanent art installations*, including a stained glass window by noted artist Judith Schaechter in the Museum's second floor fire stair, and an installation of glass cases in the windows on the third floor landing housing the Museum's collection of goblets
- State-of-the-art staff offices on two floors of the building, incorporating the *Daphne and Peter Farago Office of the Chief Curator*

08 donors to the capital campaign (continued)

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It was a great moment for all of us! As we stood in front of our shining new building at 2 Columbus Circle with scissors in hand, ready to cut the ribbon on Inauguration Day, September 23, 2008, we took extra time to thank all the people who had made this moment possible. Mayor Michael R. Bloomberg and the City of New York, who helped us every step of the way through the process of acquiring the property; Jerome Chazen, our Capital Campaign Chairman, who worked day and night to help raise the funds for construction and acquisition and saw to it that they were allocated properly. Nanette Laitman, President of the Board, whose focus on endowment inspired her to name the Directorship and, in perpetuity, the Galleries of the building. Holly Hotchner, our *Nanette L. Laitman Director*, who understood that the goal was more important than the daily impediments and just kept going. David Revere McFadden, our Chief Curator, whose vision for world-class exhibitions of decorative arts and design in our spacious galleries was to pay proper tribute to the creativity of our art and our artists. Each of us had our particular passion and specific areas of interest, but in the main, it was **getting it done** that counted. And we did... all of us, all together... the Staff, the Board and the City of New York.

Our growing constituency considers the new MAD a Gift to the City – not that we’re giving it back, of course, but it is our gift of bringing the gigantic, international world of decorative arts and design to the **center** of this great City of New York. This is shown by a vibrant increase in attendance which is only fitting inasmuch as this world of the Museum of Arts and Design has grown exponentially since the Museum was founded on 53rd Street some 52 years ago. As the field has broadened, we have expanded to include exhibitions and artists from almost every country on the globe. Our education programs on the sixth floor bring the magic of craftsmanship to every age—from children in school to families who attend our artists’ “classrooms.” We welcome hundreds of families who bring children and grandchildren to enjoy the exhibitions, learn “hands on” art, and marvel at the skills being shown by both the artists themselves and the works of art on all our gallery floors. There is great drama and history here for everyone.

We can also respond nimbly to the newest trends and directions in arts and design as they develop by having a special Design and Innovation Gallery on the second floor. We can continuously show revolving portions of our permanent collection at all times on the third floor; change exhibitions throughout the year in the other galleries on the fourth and fifth floors, and of course, display our “laboratory” of international concepts in jewelry in the Tiffany & Co. Foundation Jewelry Gallery on the second floor. For a work of art one can take home, there is our award-winning **The Store** in the Lobby of the building.

Throughout this report you’ll find some highlights of our grand opening week in September of 2008. It was a heady time of celebrations... an Open House to the world. And the WORLD came and applauded, for which we are most grateful. We look forward to a fine future as a dynamic addition to the cultural life of our Lincoln Square community. On behalf of my colleagues on the Board of Trustees, I thank each and every donor named in this report. Your commitment—small or large—has brought us to this great beginning in our new home. I am appreciative of your generosity and dedication to our cause **and** the Museum that champions this cause. Looking forward to seeing all of you in the year 2009 as we continue to fulfill our exciting mission.

Barbara Tober
Chairman, Board of Trustees



Barbara Tober
Chairman, Board of Trustees
Photo: Sari Goodfriend.

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*Special thanks to New York
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Recchia, Jr., and New York
State Assemblymember Linda
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opening week at 2 columbus circle



MAD Board of Trustees on Opening Day. L-R: Jack Vivinetto; Cecily Carson; Jeanne S. Levitt; Kris Fuchs; Barbara Karp Shuster; Marcia Docter; Seth Glickenhau; Kay Bucksbaum; Dan Dailey; Madeline Weinrib; Lois U. Jecklin; Linda E. Johnson; Holly Hotchner; David Revere McFadden; Carolee Friedlander; Jerome A. Chazen; Ruth Siegel; Jane Korman; Tzili Charney; Nanette L. Laitman; Barbara Tober; Edwin B. Hathaway; Lewis Kruger; Simona Chazen; Suzanne Tick; Joel M. Rosenthal; Sandra B. Grotta; Ruth Lande Shuman, representing The Honorable Michael R. Bloomberg; Aviva Robinson; J. Jeffrey Kauffman. Not present: Stanley S. Arkin; Ambassador Diego E. Arria; Eric Dobkin; Lisa Orange Elson; C. Virginia Fields; Natalie H. Fitz-Gerald; Ann Kaplan; Jeffrey Manocherian; Alan Siegel; Klara Silverstein; William S. Taubman.

Photo: William Ragazzino.

The Museum's grand opening week at 2 Columbus Circle—coordinated by the Museum's External Affairs department, under the leadership of Ben Hartley, the Museum's Deputy Director, and Stephanie Lang, the Museum's Associate Director, Special Events and Marketing—involved the coordinated efforts of every staff and Board of Trustees member. The week kicked off with a media preview of the building and the opening exhibitions on September 18th, followed by a private Director's Opening on September 22nd. For this event, as for all events during this week, guests were welcomed offsite at a branded welcome center on Broadway at 58th Street, effectively diverting traffic away from 2 Columbus Circle while offering guests a comfortable place to rest and meet Museum staff and other notables.

On September 23rd, Mayor Michael Bloomberg cut the ribbon on the building, officially opening 2 Columbus Circle. The ceremony was attended by most of the

Museum's Board of Trustees and a host of elected and appointed officials, including First Deputy Mayor Patricia Harris; Commissioner of New York City's Department of Cultural Affairs Kate Levin; Assistant Commissioners of New York City's Department of Cultural Affairs Susan Chin and Kathleen Hughes; New York City Council Speaker Christine Quinn; Manhattan Borough President Scott Stringer; New York City Councilmember and Chairman of its Cultural Affairs Committee Domenic Recchia, Jr.; New York City Councilmember Gale Brewer; New York City Councilmember Daniel Garodnick; New York City Councilmember Jessica Lappin; New York State Senator Thomas Duane; New York State Senator Liz Krueger; New York State Assemblymember Richard Gottfried; and New York State Assemblymember Linda Rosenthal. Other elected officials who could not be present, including New York State's Governor, David Paterson, were represented by staff.

08 individual donors to the museum's operations

Individual Donors 2008 \$250,000 and above

Nanette L. Laitman
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That evening, the Museum welcomed more than 1,000 people to its new home for opening night cocktails. A dinner hosted by the Museum's Board of Trustees, held at the Mandarin Oriental Hotel, featured toasts to the opening from a host of luminaries, including Capital Campaign Chairman Jerome A. Chazen; former Deputy Mayor Daniel Doctoroff; Board of Trustees Chairman Barbara Tober; Holly Hotchner, the Museum's *Nanette L. Laitman Director*; and Brad Cloepfil, the architect who re-created 2 Columbus Circle. The next day, collectors who had contributed to the Museum's permanent collection were fêted at an intimate luncheon hosted by Holly Hotchner and David Revere McFadden, the Museum's Chief Curator.

The balance of the week focused on the Museum's community. Two upper-level members' receptions, a business and community leaders' breakfast, and a members' appreciation day were highlights of the Museum's outreach to its new constituents. A special reception for

artists and designers—attended by more than 750 very lively celebrants—showcased the Museum's continuing commitment to the practitioners in the field of arts and design; finally, Chase Education Exploration Day—hosted by J.P.Morgan—introduced more than 300 educators to the Museum and its new programmatic offerings.

On the morning of September 27, 2008, the Museum opened its doors to the public. Opening weekend was a 100% free public art festival, with performances by artist and balloon sculpturist Jason Hackenwerth entertaining those waiting on line. Lines stretched around the block as the Museum welcomed almost 10,000 people in just two days. Many visitors bought memberships, vowing to return to see the exhibitions when the Museum was less crowded. The week was judged by all to be a grand success—and, on October 1, 2008, the Museum welcomed its first paying visitors, with lines again stretching halfway around the Museum at the opening.

Trustee Suzanne Goodman Elson and the Hon. Edward Elliott Elson celebrate with Chairman Barbara Tober. Photo: Alan Klein.

Trustee Stanley Arkin (right) with Suzanne Arkin at the opening night party for MAD. Photo: Don Pollard.

Brad Cloepfil, Allied Works Architecture, *Nanette L. Laitman Director* Holly Hotchner, Chairman Barbara Tober, Chairman Emeritus and Capital Campaign Chairman Jerome A. Chazen, and President *Nanette L. Laitman* at the MAD opening night. Photo: Don Pollard.

\$1,000 to \$4,999

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Linda and
Samuel H. Lindenbaum
Muly Litvak and Lior Vagima
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Sandra and Robert I. Lund
Michelle and Steven Manolis
Susan and Morris Marks



Nanette L. Laitman
President, Board of Trustees

A: Marilyn and Jack Barrett:
Crated Cabinet with Clock by
Garry Knox Bennett

B: Arlene and Harvey Caplan:
Alquimia #76 by Olga de Amaral;
Architect's Valet by Alphonse Mattia;
Trippin' Up by Jay Stanger

C: Simona and Jerome A. Chazen:
Untitled #27 by Klaus Moje; *War
Boy—Job No. 1* by Clifford Rainey;
Hanging Series Water—White #3
by Mary Shaffer

Throughout my entire life, I have been involved with the art world in one way or another. My parents were passionate collectors—and by living with art, I learned to see. Once you see, you can buy art. And once you have bought your first piece, you have become a collector.

My involvement with the Museum of Arts and Design goes back some thirty years, but I have been collecting much longer than that. Much of what I learned about studio craft and design came through traveling with the Museum's Collectors Circle. Many of my fellow donors to our permanent collection can say the same.

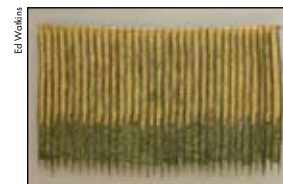
I am proud that at 2 Columbus Circle, we have our first ever permanent collection galleries, and that more than 70 percent of our collection is housed on-site. This is unusual for a museum—most museums are only able to house a fraction of their collection in their homes. The emphasis the Museum places on its collection, and on the place of that collection within the history of our field, is testament to our dedication to the talented artists whose work we display and interpret. I am grateful to our Chief Curator and Vice President for Programs and Collections, David Revere McFadden, for keeping those artists front and center in everything we do—and, I am proud that 2 Columbus Circle will now be home to America's finest collection of contemporary studio craft, art, and design.

In 2008, more than thirty thoughtful and generous collectors made a commitment to enrich our permanent collection by making timely and deeply appreciated promised gifts. These works filled important gaps in the permanent collection, and expanded the horizons of the collection to include new materials and new ideas. I thank the donors, whose names appear below with their gifts, for their commitment to the future of our field. Their generosity will make it possible for a new generation of collectors to learn from their expertise.

Nanette L. Laitman
President, Board of Trustees



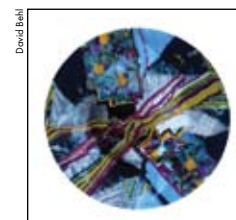
A



Ed Wickett



B



David Bahl



C

88 individual donors to the museum's operations (continued)

\$1,000 to \$4,999 (cont.)

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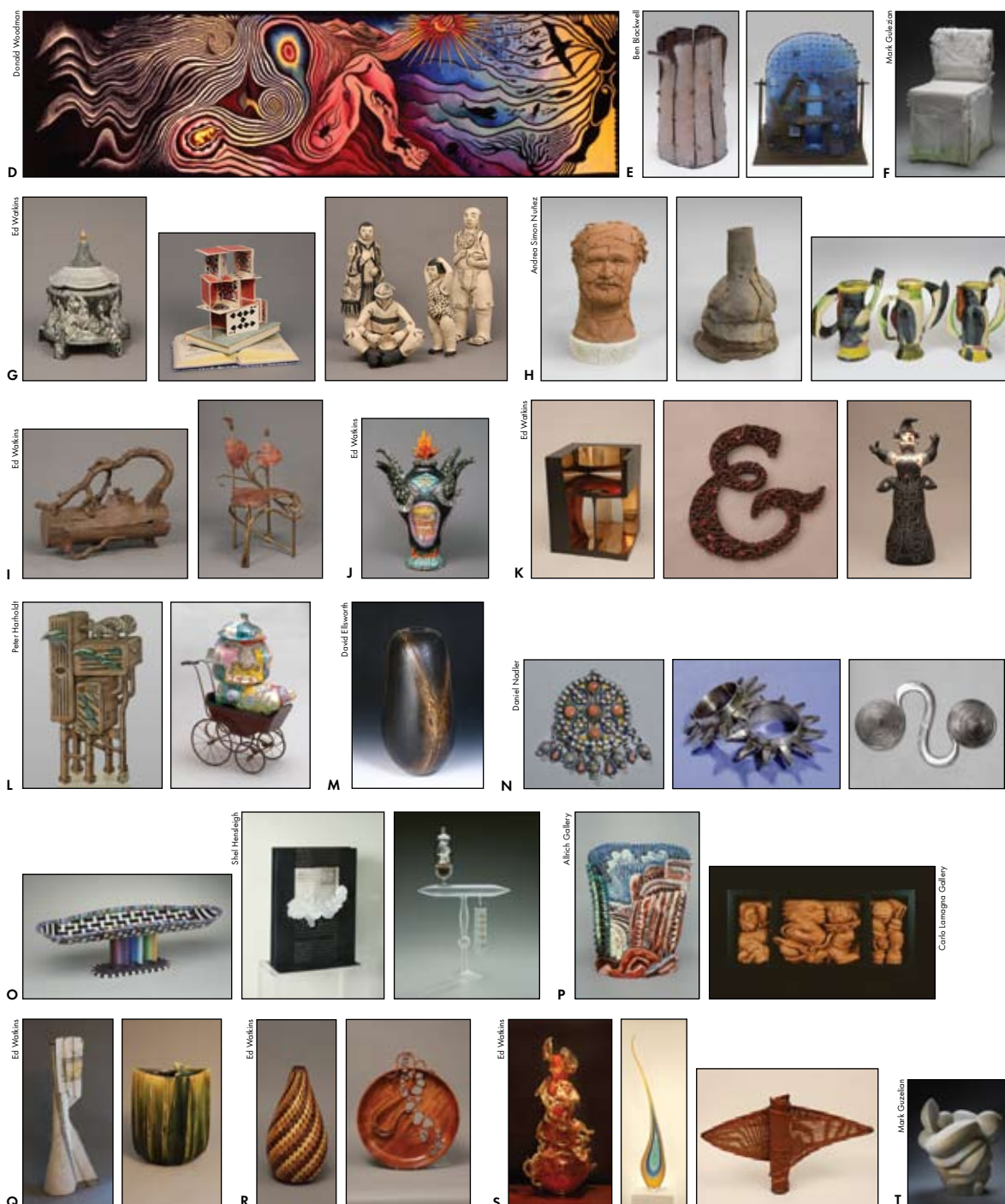
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D: Audrey and Robert Cowan: *The Creation* (from the Birth Project) by Judy Chicago and Audrey Cowan

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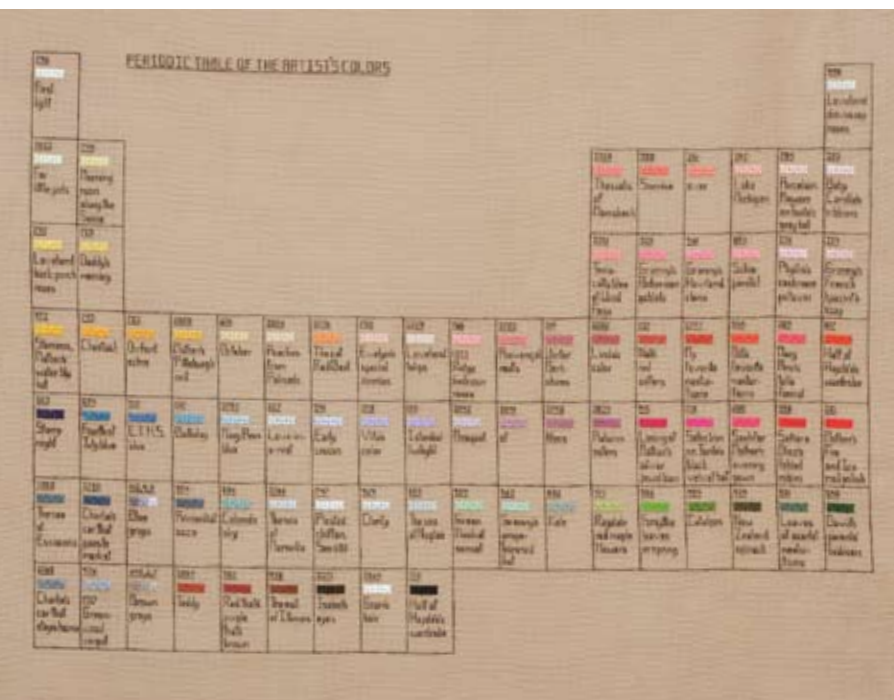
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Pricked
Extreme Embroidery
 November 8, 2007–May 4, 2008
 Organized by Museum of Arts and Design
 40 West 53rd Street



Stephen Beal, *Periodic Table of the Artist's Colors*, 2004. Hand-embroidered cotton floss, cotton canvas. 30 x 36 in. Collection Museum of Arts and Design; gift of Mr. and Mrs. Robert Lipp, 2007. Photo: Ed Watkins.

In 2008, the Museum had the unprecedented experience of presenting exhibitions in two very different spaces. At 40 West 53rd Street, we hosted our final exhibitions in just 2,200 square feet; at 2 Columbus Circle, we had more than 12,000 square feet at our disposal. This allowed us to present a wider variety of exhibitions and themes, taking full advantage of the *Nanette L. Laitman Galleries* to showcase the entire range of creativity in our field. The Museum also continued its renowned traveling exhibitions program, sending *GlassWear*, its innovative contemporary glass jewelry exhibition, to the Toledo

Museum of Art, Toledo, Ohio; the Schmuckmuseum, Pforzheim, Germany; and the Vlaams Centrum voor Hedendaagse Glaskunst, Lommel, Belgium, and *Radical Lace and Subversive Knitting*, which examined traditional techniques applied to contemporary work, to the Indiana State Museum, Indianapolis, Indiana, and the Scottsdale Museum of Contemporary Art, Scottsdale, Arizona.

Pricked, Extreme Embroidery—the last major exhibition to be presented on West 53rd Street—represented a look into the future of contemporary arts and design. Reflecting the Museum's increasingly international focus, *Pricked*, organized by Chief Curator David Revere McFadden, showcased works by 48 artists from 16 nations including Romania; Egypt; Wales; Mexico; and the Netherlands, as well as the U.S. A continuation of the Museum's exploration of how centuries-old handcraft traditions are rejuvenated in the mainstream of contemporary art and design, *Pricked* took the pulse of international embroidery as practiced today—a medium that allows contemporary artists to communicate ideas and visions. Chosen to showcase the diversity of approaches to this standard needleworking technique, the works in *Pricked*—individually arresting, provocative, satirical, and humorous—conveyed powerful and personal content ranging from subjective dreams and diaries to controversial politics in today's world.

Pricked was accompanied by a softcover catalogue which served as a complement to the award-winning publication printed to accompany *Radical Lace and Subversive Knitting*.

Pricked, Extreme Embroidery was made possible in part by the Inner Circle and Director's Council of the Museum, with additional support from Friends of Fiber Art International.

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Cheers!
A MAD Collection of Goblets
November 8, 2007–May 4, 2008
Organized by Museum of Arts and Design
40 West 53rd Street



Cheers!—a toast to the Museum’s future at 2 Columbus Circle—offered a sneak preview of a collection of celebratory goblets and chalices in all mediums which the museum was assembling for its new home at 2 Columbus Circle. *Cheers!*, organized by Associate Curator Jennifer Scanlan around a generous promised gift to the collection of Aviva and Jack Robinson and featuring other gifts from collectors and artists worldwide, featured an engaging and diverse selection of vessels made by more than 150 artists. Exceptional

works by renowned artists such as Lino Tagliapietra, Dale Chihuly, and Ginny Ruffner were included, as well as cutting-edge works by emerging artists. Many pieces were created expressly for the exhibition, and were on public display for the first time.

Cheers! A MAD Collection of Goblets was made possible in part by the Collectors Circle of the Museum.

Kimiaki Higuchi, *Glasses on a Cabbage Leaf*, 1995. Glass. 5¼ x 13 x 13 in. Gift of Aviva and Jack A. Robinson, 2007.
Photo: Ed Watkins.

Steve Sixelove, *Gem*, 2007. Borosilicate glass, flameworked, sculpted, and faceted. 11 x 4½ x 4½ in. Gift of the artist, 2007.
Photo: Ed Watkins.

Richard Marquis, *Teapot*, 1987. Glass. 11¼ x 5 x 3¾ in. Gift of Aviva and Jack A. Robinson, 2007.
Photo: Ed Watkins.

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Terese Agnew, *Portrait of a Textile Worker*, 2005. Clothing labels, thread, fabric backing. 94½ x 109¾ in. Museum purchase with funds provided by private donors, 2006. Photo: Peter Di Antoni.

Paul Villinski, *My Back Pages*, 2006–08. Vintage vinyl records, record player, wire, record covers. Dimensions variable. Photo: Mathew Cox.



Gun triggers, spools of thread, tires, hypodermic needles, dog tags, old eyeglasses, and telephone books were among the many manufactured and mass-produced objects that more than 50 contemporary international artists used to create works for *Second Lives: Remixing the Ordinary*, the Museum's inaugural exhibition at Columbus Circle. This special thematic exhibition—featuring artists from 17 countries who transform discarded, commonplace or valueless objects into extraordinary works of art—was a real celebration of the second life of the Museum as a renewed institution, and of Columbus Circle and its renaissance. *Second Lives*, which included new commissions and site-specific installations, highlighted the creative processes that repurposed the objects in the exhibition; explored the transformation of the ordinary into the extraordinary; and stimulated

debate on function, value and identity. The intricately crafted works in the exhibition revealed their creators' intense engagement with ideas, meaning, materiality and process.

Second Lives was accompanied by a 200-page, fully illustrated catalogue which included essays by co-organizing curators David Revere McFadden, Chief Curator of the Museum, and Lowery Stokes Sims, Curator of the Museum. Also included were multiple images of work by the 52 artists in the exhibition, first-person statements by the artists, and biographies.

Second Lives: Remixing the Ordinary was made possible by American Express, with additional support from the National Endowment for the Arts and The Greenwall Foundation.

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In its new home, the Museum is fortunate to have a unique study center, incorporating open study storage which houses the Museum's entire permanent jewelry collection in accessible drawers, dedicated exclusively to contemporary jewelry. This, the *Tiffany & Co. Foundation Jewelry Gallery*, was inaugurated with *Elegant Armor: The Art of Jewelry*, organized by the Museum's Curator of Jewelry, Ursula Ilse-Neuman. Through more than 130 works, created between 1948 and the present and drawn from the Museum's collection of approximately 450 modern and contemporary designs, *Elegant Armor* looked at the inspirations for contemporary jewelry, including the fine arts, the human form, and the natural world. The exhibition's themes—Sculptural Forms, Narrative Jewelry, Painted and Textured Surfaces, and

Radical Edge—emphasized the very different approaches artists take when creating jewelry, from emphasizing pure form to incorporating sociopolitical messages to introducing new concepts and technologies.

Elegant Armor was accompanied by a handsomely illustrated publication on MAD's jewelry collection, entitled *Inspired Jewelry*. The book, the first publication on the Museum's distinguished contemporary jewelry collection, featured a lively and insightful essay by Ilse-Neuman, and nearly 200 full-page and double-page color photographs.

Elegant Armor: The Art of Jewelry was made possible in part by the generosity of The Tiffany and Co. Foundation.

Bruno Martinazzi, *Metamorfosi*, 1992. 20-karat and 18-karat gold. 2¼ x 3 x 3¼ in. Museum purchase with funds provided by Hope Byer, 2006. Photo: John Bigelow Taylor.

Verena Sieber-Fuchs, *Apart-heid Collar*, 1968. Fruit wrapping tissue paper. 16 x 16 x 5 in. Gift of Donna Schneier, 1997. Photo: John Bigelow Taylor.

Tiffany & Co. Foundation Jewelry Gallery. Photo: Amy Parisi.

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Robert Arneson, *Self-portrait of the Artist Losing His Marbles*, 1965. Earthenware, luster glaze, marbles, pigments, hand-built. 31 x 17½ x 9½ in. Gift of Johnson Wax Company, through the American Craft Council, 1977. Photo: Ed Watkins.

The Museum inaugurated its first-ever collections galleries with 250 of the most significant works from its permanent holdings, many never previously shown to the public. Many of these works were acquired under the direction of Holly Hotchner, the Museum's *Nanette L. Laitman Director*, and David Revere McFadden, the Museum's Chief Curator. *Permanently MAD: Revealing the Collection*—curated by Hotchner and McFadden, and brilliantly installed by MAD's Curator of Exhibitions, Dorothy Twining Globus—featured the work of groundbreaking artists and designers from 1950s through the present day. Organized thematically, *Permanently MAD* broke with traditional installation methods that present works chronologically, geographically or by media. Instead, works on view were grouped into three thematic sections that introduced the viewer to different ways of approaching contemporary art: Description, which looked at the work's visual language or aesthetics; Intention, which probed the ways in which artists express their inner thoughts and feelings; and Reflection, which revealed the political, social and cultural context in which the work was created.

A special section of this exhibition, *Forward Thinking*, celebrated the many gifts and promised gifts made to the Museum since the beginning of its Capital Campaign for 2 Columbus Circle. Many of these were courtesy of generous and thoughtful members of our Board of Trustees, including Jane Korman; Jerome and Simona Chazen; Ann Kaplan; Barbara Tober; Nanette L. Laitman; Sandra Grotta; and Aviva Robinson. Added to this distinguished roster were gifts from other longtime museum supporters, including Mimi Livingston; Lynn and Jeffrey Leff; Alfred and Phyllis Selnick; Daniel and Serga Nadler; Jane and Arthur Mason; Judith Weisman; Sylvia Elsesser; Jack and Marilyn Barrett; Audrey and Robert Cowan; Arlene

Permanently MAD
Revealing the Collection
September 27, 2008—ongoing
Organized by Museum of Arts and Design
2 Columbus Circle

and Harvey Caplan; Marc and Diane Grainer; George and Dorothy Saxe; Serga and Daniel Nadler; Linda Leonard Schlenger; and Sara and David Lieberman. These generous individuals, along with artists and galleries from around the world, contributed major historic masterworks in ceramics, glass, metal, wood and fiber, which were on view alongside cutting-edge new work by international artists and studio practitioners.

Permanently MAD was complemented by a unique technological innovation available to the public: Access to the Museum's entire collection of more than 2,000 objects, through collections "wallpaper" at touch screen terminals throughout the gallery and off-site, via the Internet. This Online Collection Database—created by Associate Curator Jennifer Scanlan, in collaboration with the Museum's education and registrar staff—provides supplementary information on each artist and object as well as on the different techniques and materials represented in the collection.

To celebrate the opening of the collections galleries, the Museum published the first-ever illustrated handbook of its collection, *MADbook*, created and designed as an easy-to-read, accessible explanation of our field. A companion volume, *Forward Thinking*, was published especially to commemorate the opening of the Museum, and highlighted the recent gifts to MAD's collection mentioned above. Entries in both books include color illustrations of the works, collectors' biographies and statements, and curatorial commentaries on the significance of the artists and their works. *MADbook* has become a best-seller in The Store at MAD.

Permanently MAD: Revealing the Collection was made possible, in part, through the generosity of the Collectors Circle, one of the Museum's leadership support groups.

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No sector of the Museum experienced greater change in 2008 than its education department. The first half of the year on West 53rd Street was a time of great anticipation for our staff—as well as visiting students, teachers, and adult learners—as the department, under the leadership of Brian MacFarland, Associate Vice President for Education, prepared for the Museum’s move to 2 Columbus Circle. On West 53rd Street, the department continued its core outreach to schoolchildren and teachers via *Craft Discovery* and the *Teacher Training Institute*. As well, the department presented a host of compelling public programs, including lectures, workshops, and demonstrations, tied to our final two exhibitions in the home the Museum had known for more than 20 years. These included events ranging from *The Embroidered Word*, a reading and art book presentation with the Center for Book Arts, to *The Intoxicating Vessel: A Design History of Drinks*, to *In Conversation: Elaine Reichek with Marcia Vetrocq*. A new series called *Architecture &*, focusing on issues common to architects, artists, and designers, was inaugurated with *Architecture & Recovery*, a discussion about the role of design in the New Orleans recovery effort.

At the same time, the department—led by Brian MacFarland, the Museum’s Associate Vice President for Education, Aliza Boyer, its Senior Manager of Youth, School, and Family Programs, and Jessica Sucher, its Manager of Public Programs—worked with the Board’s Education Committee, its Teacher Advisory Committee, and others to refine its plans for expanded programming at 2 Columbus Circle, and create a 360-degree environment of inquiry which would become a new model for arts education within cultural organizations.

As always, the education department worked hard to maintain the profile and visibility of the Museum—and

so, while the Museum was closed during the transition period, its public programs went outside. *Architecture &* used the ever-changing landscape of New York City as a virtual lab. The series final two events—*Architecture & Landscape*, featuring Paul Ramirez Jonas and Allan and Ellen Wexler speaking at, and about, Pier 66 in the Hudson River Park, and *Architecture & Reuse*, with Jonathan Marvel and Rob Rogers leading a guided tour of the Governors Island of the future—each sold out. More importantly, they provided the Museum with a blueprint for a new kind of program—one which proved especially popular with members.

During the summer, the department also continued its usual programming, presenting summer workshops for 400 students through the NYC Department of Parks and Recreation. MAD Artist Educators taught programs in Harlem, the Bronx and Lower Manhattan for students ages 6-13. These hands-on workshops introduced the arts and design of parks and public spaces, architecture and urban planning. And, with its 53rd Street location closed, the department sought partners in other locations to continue professional development courses. In June, MAD presented a teacher training program at the Brooklyn Museum for 25 elementary through high school teachers—a new partnership focusing on themes of tolerance, thanks to the Anne Frank Foundation. In July, the department presented a program on architecture and the built environment—concentrating on the Museum’s site-sensitive renovation of 2 Columbus Circle—in conjunction with Lincoln Center Institute’s international summer teacher training program. At the same time, the department worked furiously behind the scenes to prepare and program the new education center at 2 Columbus Circle, as well as the other education-related components of the new Museum and the Museum’s enhanced virtual presence online.



Studio Sunday participants.
Photo: Katie Sokoler

Partnership between MAD and Lincoln Center Institute brings PS96 students to visit *Nine Lives* a student exhibition responding to *Second Lives*. Photo: Josh Lucas-Falk.

Julilly Kohler
Lynn and Charles Kramer
Stephanie Krieger
Judith and Douglas Krupp
Elizabeth S. Kujawski
Natalie A. Lansburgh
Michaela Clary and
Kurt F. Leopold
Brenda Levin
Elizabeth and Mark Levine
Sara and David J. Lieberman
Billie Lim and Stephen Ifshin
Mimi S. Livingston
Stacy London
Kerrie MacPherson
Nancy Ann Majteles
Susan and Morris Marks

Regina F. and
Michael McCormick
Ann McGovern
Sue and Eugene Mercy, Jr.
Joan and Martin Messinger
Marlene Meyerson
Antonio Miceli
William Miller
Joan Mintz and
Robinson Markel
Peter Miscovich
Luis Moreno
Shirley A. Mueller
Muriel Myerson
Nancy Olnick and
Giorgio Spanu
Anka K. Palitz

Florian and William Papp
Rachel and Alan Paukman
Elaine and Charles Petschek
Ann and Ronald Pizzuti
Encarnita and Robert Quinlan
Rosanne and Dr. Edward Raab
Mira Recanati
Chris Rifkin
Elaine Krauss and
Edward R. Roberts
Donna and Benjamin Rosen
Carla Roth
Elaine Sargent
Toni Schulman
Laura Schwartz
Phyllis and Alfred Selnick
Diana R. Singer

Beth and Donald Siskind
Marsha Soffer
Jill Strauss and
Richard E. Hirsch
Barbara Tamerin
Elizabeth and
W. James Tozer, Jr.
Mr. and Mrs. Jeffrey Walker
John M. Walsh III
Patricia Weeks and
Stuart Rekant
Drs. Myra and Harold Weiss
Mr. and Mrs. James White
Dallas Ernst Winter
Maria Celis Wirth
Samuel Won
Jan Alane Wysocki

Supporting
Anonymous
Grace and Frank Agostino
Neil A. Allen
Raquel and John Baker
Louise and Sidney Banon
Gordon Barrows
George H. Beane
Susan Beckerman
Sara and Marc Benda
Anne and Philip Bergan
Linda and Irwin R. Berman
Jean and Frederick Birkhill
Mary Bloom
Miriam Bonner
Geoffrey N. Bradfield
Lisa and Ronald M. Brill



Artist Cynthia Alberto.
Photo: Alan Klein.

Artist April Reigart.
Photo: Irina Sarnetskaya.

Artist Long-Bin Chen, featured in
Second Lives: Remixing the Ordinary.
Photo: Irina Sarnetskaya.

This included outreach to a number of new constituencies. In a special effort to more directly serve the school districts surrounding its new location, the department added several new Teacher Advisory Committee members, representing neighborhood schools. In addition, the department targeted underserved neighborhood schools which would be “adopted;” teachers representing these schools also joined the Committee. The 15 new members brought the membership total to 30.

Education: 2 Columbus Circle

At 2 Columbus Circle, the education department’s mission—to connect materials and process to inquiry and experience—permeates the entire Museum. Nowhere is that mission better expressed than in the Museum’s education center, an airy, light-filled space that encompasses the entire sixth floor at 2 Columbus Circle. On this floor, visitors exit the elevator directly facing the Museum’s three open artist studios, a resource unique to the Museum that encourages visitors to get close to arts and design. A classroom for 35 children hosts the Museum’s renowned arts education programs, *MADlab*, which includes intergenerational workshops and teacher training. Finally, a seminar room allows the Museum, and its cultural partners, to take advantage of 2 Columbus Circle’s multi-media capabilities for smaller programs and panel discussions. The literal and figural heart of 2 Columbus Circle—front and center in the building—the education center captures the spirit of the Museum.

In response to the public’s demand for engaging, relevant programming, and the resources available to it to meet that demand, the education department created a host of new initiatives at 2 Columbus Circle, and expanded significantly its signature offerings. These include:

MADlab

At the opening of the Museum’s new home at 2 Columbus Circle, the Museum’s core education programs—which include *Craft Discovery*; *Summer Open Studios*; *Well-Crafted Weekends*; and *The Crafted Classroom*, our teacher training institute—became *MADlab*. This environment of inquiry—directed by Aliza Boyer, the Museum’s Senior Manager for School, Youth, and Family Programs—is designed to help K-12 students and teachers achieve the requirements outlined in the *Blueprint for Teaching and Learning in the Arts*, and to offer youth and families a chance to experience the joys of learning with their hands. *MADlab*’s principal programs include our *Tour and Workshop Program*, *Intergenerational Workshops*, and the *Teacher Training Institute*. The *Tour and Workshop Program* and *Teacher Training Institute*, grounded in New York State Learning Standards, link the arts to subject areas across the curriculum and specific units of study in the classroom while meeting arts learning benchmarks. As well, they encourage teachers and students to create, explore, and discover the materials and processes involved in producing the works of art we live with, as well as how craft, art, and design concepts are shaped, inspired, and influenced by social and cultural traditions. The program is accredited by the New York City Department of Education; the Museum is a licensed DOE vendor. For many schools, this is the only form of arts education children receive during the year; many make several repeat visits each month, and send several teachers to be trained each year.

Open Studios

This groundbreaking program represents the Museum’s continued dedication to participatory community programming; its goal is to provide visitors with the opportunity to gain a better understanding of the

Supporting (cont.)

Mary A. Burke
Carol B. Camiener and
Jim Herrington
Trudy and James A. Chiddix
Theodore Chu
Anne B. Cohen
Judith Crawford and
John K. Doyle
Carole J. Cushman
Robert de Rothschild
Ralph Destino
Christina and
Norman Diekman
Kathleen M. Doyle
Bonnie E. Eletz
Kate Elliott

Rhoda and Stanley A. Epstein
Judy and Tony Evnin
Patricia and
Edward Falkenberg
Anne Farley and Peter C. Hein
Pat and Steven Fetner
Joele Frank
Kitty W. Freydborg
Audrey Friedman and
Haim Manishevitz
Sandra and Howard Fromson
Suzanne Frye
Mr. and Mrs. Roy Furman
Nancy and Gerald P. Gehman
Abby Gilmore and
Arthur Freierman
Anita and Jerry Goodall

Marjorie and Ellery Gordon
Susan and Richard Grausman
Mr. and Mrs. Robert G. Gray
Marilyn and Stephen Greene
Rande and Kenneth Greiner
Amye P. and Paul S. Gumbinner
Lisa and Richard Hadjukiewicz
Marilyn and Jerry Handler
Yazmet and Valentin Hernandez
Mayra Hernandez
Lisina M. Hoch
Pamela and Stephen Hootkin
Mary I. and John E. Hull
Jo Kurth Jagoda
Deena and Jerome Kaplan
Sharon Karsten
Harriette Rose Katz

Nancy and Philip Kotler
Susan and David Kraus
Emily Fisher Landau and
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Rahimah Lateef
Alida and Christopher Latham
Marta Jo Lawrence
Adele and Leonard Leight
Ronny and Robert Levine
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Daniel A. Lindley
Barbara S. Linhart
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Leonard Lovallo
Leila Hadley Luce
Sonia and Isaac Lusk

Randie and Aaron Malinsky
Lois Mander and Max Pine
Pearl Ann and Max Marco
Diane and Judd Maze
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Ann Marie and
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Christine A. McConnell
Karen Meislik
Holly Merrill and
Stephen P. Turco
Samuel C. Miller
Deborah B. and
Melvin Neumark
Nora Ann Wallace and
Jack Nusbaum
Paula J. Omansky

relationship between materials and process by observing and interacting with artists at work, and artists with access to new audiences and collectors. In three light-filled, flexible studios, approximately thirty artists each year work one day each week, demonstrating techniques in a wide variety of mediums including fiber, ceramics, wood, and metal. Our *Open Studios* make it possible for working artists to reach new audiences while allowing them to work in state-of-the-art studios at no cost to them. In exchange for this resource, artists agree to keep their doors open to the public a minimum of four hours each day, and an additional two hours on the Museum's *Pay-What-You-Wish* Thursday evenings. Intensive workshops, involving master artists with works on view in the Museum's exhibitions, are also periodically available. As well as their work in the studios, artists in this program are able to take advantage of the Museum's international reach by participating in videos, interviews, audio tour commentary, the Museum's blog, and other public programs; their work and biographical information are featured on the Museum's website. Via our *Open Studios*, the Museum is a focal point for growth in an industry still very much alive and well despite today's fluctuating economy.

Public Outreach Programs

The Museum's public outreach programs—under the umbrella of *MADconnections*—provide links between MAD's exhibitions and their broader historical and social contexts, offer insight into contemporary issues of sustainability and design, explore new developments in techniques and materials, and offer visitors the opportunity to connect one-on-one with working artists. Inaugural programs at 2 Columbus Circle included a gallery exploration of *Second Lives: Remixing the Ordinary*, highlighting Chief Curator David Revere McFadden in conversation with artists featured in the

exhibition; a full day symposium on contemporary jewelry, organized around *Elegant Armor: The Art of Jewelry*; DIY Salon 2, with the Church of Craft, celebrating *Second Lives*; a new series of architecturally themed programs and symposia, presented in conjunction with the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, The Monacelli Press, SlowLab, and the American Institute of Architects' New York Chapter. *Mix: New Performance at MAD* debuted in the Museum's new auditorium/theater, taking advantage of a long-term loan of a magnificent piano from Bösendorfer, the official piano of the Museum of Arts and Design. This groundbreaking series, curated by Steffani Jemison with the Museum's Manager of Public Programs, Jessica Sucher, was dedicated to the work of emerging artists, mixed images, performance, sound and text to create new multi-media conversations around issues ranging from the legacy of Puritan ethics to contemporary youth culture to the continuing relevance of all things "folk."

Cultural Collective

This program, designed to assist the Museum and its cultural partners in expanding their audiences, was initiated with a very generous grant from the New York Community Trust. The *Cultural Collective* presents programs throughout the Museum, including in its restored 145-seat auditorium, with state-of-the-art digital and 35mm projection system linked to other areas of the building by the Museum's new interactive video network. New partnerships were added to the many already fostered by the Museum's education department. The resulting range of collaborative programming is diverse and engaging, ranging from selections from the annual Indo-American Film Festival to a collaboration with High 5 for the Arts to programs on graphic design presented in conjunction with AIGA-NY to lectures and studio programs by artists featured in *American Craft*

Cultural Collective partners include:
Professional Associations
AIA NY
AIGA/NY
Architectural League
Art Directors Club
Artists Alliance Inc.
ASID: New York Chapter
Center for Architecture
Graphic Artists Guild
Guild of Book Workers,
New York Chapter
Industrial Designers Society of America

Affinity Groups

American Association of Woodturners
The American Ceramic Society
American Sewing Guild
Bead Society of Greater New York
The Center for Book Arts
Church of Craft
Contemporary Glass Philadelphia
Friends of Fiber Art International
The Furniture Society
Harlem Needle Arts
Lost Lacers of Northern NJ
Metropolitan Contemporary Glass Group
New York Guild of Handweavers
Textile Study Group of New York

Community Service Organizations

Architecture For Humanity NY
Creative Time
Lower Manhattan Cultural Council
O2
People Powered
SlowLab
Van Alen Institute

Educational/Professional Organizations

American Craft Magazine
American Place Theatre
Bank Street College of Education
BARD Graduate Center
Central Park Conservancy
Electric Arts Intermix
Greenwich House Pottery
High 5
KnitKnit
Lincoln Center Institute
Material ConneXion
MoreArt
Museum of the Moving Image
New School for Jazz
New York City Department of Education
New York University,
Steinhardt School of Education
Parsons School of Design
Performa
Peters Valley
Pratt Institute
UrbanGlass
Young Audiences New York

Patricia and Donald Oresman
Raquel Paz
Alvin H. Perlmutter
Rosemarie and
Richard Petrocelli
Mary S. and Howard Phipps
Mary Lynn and John Rallis
Amelia Toro and
James A. Ramsay
Sheila J. Robbins
Deborah and David Roberts
Ms. Maria Rodriguez and
Mr. Alan Atkinson
Susan Rolfe
Tamara and Michael Root
Christina and Marisa Rose
Amy Rosi

Karen and Michael Rotenberg
Marcia and Philip Rothblum
Ted L. Rowland
Kate Schmeidler
Victoria Schonfeld and
Victor Friedman
Judith and Richard Schultz
Martin and Jane Schwartz
Joyce Pomeroy Schwartz
Barbara Seril
Shirley Shapiro
Hazel and Robert Siegel
Lila and Gilbert Silverman
Bernice B. Sims
Jacqueline Watkins Slifka
Karen and David Sobotka
Lauren and Steven Spilman

Natasha Stowe
Elizabeth F. Stribling
and Guy Robinson
Suzanne and
Michael Turkewitz
Paula Wardynski and
James Scala
France and Ralph E. Weindling
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Marian Akinloye and
Darrin Varden
Eric Alch

Peggy C. Allen and
Steven Dixon
Marva A. Allen
Kenneth Alpert and
Andrew Petronio
Peg Alston and Willis Burtin
Ann and Richard T. Anderson
Bissera Antikarov
Sue Ellen and
Warren Appleman
Judy and Robert Aptekar
Kathy Archibald
Alicia M. and Enrique R. Arzac
Abaynesh Asrat
Elizabeth and Richard Bader
Michael Bagley
Linda and Jeremy Balmuth



High 5 students at *Second Lives: Remixing the Ordinary*. Photo: Irina Sarnetskaya.

Chief curator David Revere McFadden and curator Lowery Stokes Sims exploring *Second Lives: Remixing the Ordinary* with museum guests. Photo: Irina Sarnetskaya.



magazine. Because of its accessible location, MAD at 2 Columbus Circle has also become a natural choice for meetings produced by allied professional organizations. In 2008, for example, MAD hosted the New York City Museum Educators' Roundtable for the first time, providing many of NYCMER's 300 museum education professional members with a forum to exchange and disseminate information and explore and implement cooperative programming opportunities. The importance of collaborative partnerships such as this, at a time when many cultural organizations are struggling with ways to attract and maintain new audiences, cannot be overemphasized.

Docent Training

For many years, the Museum has relied on the support of a number of talented and dedicated volunteers, chief among these its docent corps. These interpretive gallery educators—many with degrees in their fields—offer their expertise and interest in the service of the Museum, conducting free gallery tours daily and sharing their enthusiasm with the Museum's audiences. Membership in the corps is competitive, and was recently expanded

to include individuals who contribute administrative support without the responsibility of interpretive tours. As part of its expansion, in 2008 the Museum began formalized training for its corps of more than 30 docents. This included a newly created series of educational sessions focused on the five materials prominent in the MAD permanent collection—wood, metal, glass, ceramics and fiber. MAD docents attended two sessions for each of the five materials. The format included a historical context lecture; an artist talk; and a studio field trip or hands-on workshop. As well, the first formal docent handbook, outlining policies and practices, was developed and published.

Internships

The Museum's internship program—a talent incubator—offers undergraduate and graduate students the chance to gain valuable work experience in a professional not-for-profit setting. The program is coordinated by the Museum's education department, and—besides a variety of interesting long-term research assignments—offers its participants lectures, workshops, and visits to allied cultural organizations. For the interns,

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Deborah B. Beck
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Leslie Beebe and
Bruce Nussbaum
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Dorothy G. Bell
Howard T. Bellin and
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Linda and Morton Bender
Terry and Bob Berenson
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Louis H. Blumengarten
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Ronni Rubin Bolger
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Ana Maria and Henry Boulton
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Elizabeth Boyles and
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Lorraine J. Brancato and
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Deborah L. Brand
Jeff Bretl
Connie Brickson
Jean A. Briggs
Phelan and Fay A. Bright
Elizabeth Brody
Mary Brogan
Jeffrey Brosk and Patricia Ryan
Deirdre M. Brown
Barbara Brown and
Steven Ward
Laurene K. and Marc Brown
Valerie Brown

Ken Browne
Elliot Brownstein
Barbara and Leslie Buckland
Marilyn Budnick and
Steve Goodman
Judith W. and Robert M. Burger
Jane Burgoyne
Mary Butler
Rince Calder
Douglas Calloway and
Rosa Karim
Veronica Campanelli
Gay W. Campbell
Sharon Campbell and
Joan Israel
Ignacio Campillo and
Nicole W. de Campillo

assignments are substantial and often lead, directly or indirectly, to full-time employment; for Museum staff, interns are a source of talent and inspiration. In 2008, this program—international and diverse—involved more than 35 young people from across North America, Asia, and Europe. They were placed in all departments, including curatorial, education, development, and administration; each was mentored by a full-time Museum staff member.

...at 2 Columbus Circle

One of the most popular—and successful—components of the new Museum of Arts and Design at 2 Columbus Circle is its innovative, dynamic, and participatory technology-based visitor experience. Designed collaboratively by Pentagram and the Museum's curatorial and education staff, the system consists of 12 attractor screens and wayfinding screens and totems in the Museum's lobby, as well as exhibition interactive screens and collections "wallpaper" and research screens in the Museum's galleries. Via the attractor screens, visitors inside and outside the Museum learn daily what is on view in the galleries; what public programs are available in the Museum's theater; which artists are working in the Museum's on-site Open Studios; and more. Interactives on the gallery floors encourage visitors to learn more about the art on view via touch-screen-accessible interviews with artists; curatorial comments on exhibitions; and the Museum's entire On-line Collection Database, a database of images of every object in the Museum's renowned permanent collection. This valuable resource, funded by a generous consortium of public and private donors including the Institute for Museum and Library Services, the National Endowment for the Arts, and the New York State Council on the Arts, allows users (including teachers and students in their classrooms) to search for particular



MAD visitor using the collections database. Photo: Mathew Cox.

pieces of art; browse through information and related media on that piece, including audio and video documentation; and even curate virtual exhibitions online and share them with others. The OCD also includes the Museum's video library of techniques, which offers visitors the chance to watch artists demonstrating those techniques, such as glass-blowing, which the Museum is unable to host in its Open Studios.

Since its opening in September, 2008, the Museum has received accolades from visitors, educators, scholars, and interpreters alike for its extremely user-friendly public technology face, and the Museum's education department receives regular calls from other cultural institutions asking Museum staff for their help in setting up similarly visitor-friendly interactives elsewhere. Other digital learning initiatives at 2 Columbus Circle include a service designed to allow visitors to take advantage of the world's most popular and available

Ellen Sue Cantrowitz
Gabriele J. Capitain
Virginia M. Carnes
Marilyn Carr and
Alexandra Zolot
J. Speed Carroll
Aurelie R. Cavallaro
Jeffay F. Chang
Bertha Chase
Austin B. Chinn
Kitty Chou and Chien Lee
Marilyn and Robert Cohen
Pauline de Grunne Cohen
Denise Cohen
Rosemarie and David Cohn
Meredith and Jonathan Cole

Scott R. Coleman and
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Cathleen Collins
Eva and Harvey Comita
Karin and Robert Conde
Betty Y. Chen and
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Barbara J. Cooperman
Dominick Correale and
Krista Finck
Carol and Jon David Covlin
Vanne and Robert Cowie
Katherine D. Crone
Christine M. Cruz
Gary Cruz
Sheila and David Cutner

Saundra and
Sanford L. Davidow
Suzanne and Howard Davis
Suzanne Davis and
Rolf Ohlhausen
Sharon and Glenn Davis
Kirk A. de Gooyer
Sara Jane and William DeHoff
Marc Deitch
Fran Deitrich and
Peter Capolino
William Delson
Beverly B. and Jonathan Denbo
Christine Denham and
Robert Stein
Henry Detering
Ann Cynthia Diamond

Shinichi and Kikuko Doi
Donna Domenico and
Gregory B. Latter
Ellen M. Donahue and
Ronald Sosinski
Linda L. D'Onofrio
Allison L. Downing and
Justin M. Fox
Lois Drapin
Melvin L. Druin
Jessie Dunston
Dan Dutcher and
Bill Schermerhorn
Christopher Eatedali
Ida Edelman
Karen Eifert

Rosaire Appel and
Robert A. Ellison
Lee Elman
Jennie Emil
Yael Nagler and Dan Ephraim
Katy Eppley
Joan and Bernard Epstein
Sarah JB Evans and
Stuart B. McConchie
Mrs. Charles Evans
Wendy Evans Joseph
Florence and Richard Fabricant
Martin Fagin
Sonia Fair
Lina and Peter Falkesgaard
Joanna Farber
Harriot Faucette



Young visitors watching an in-studio demonstration by artist Zack Davis. Photo: Irina Sarnetskaya.

Young visitors enjoying a jewelry workshop. Photo: Irina Sarnetskaya.



technology—the cell phone—to learn about Museum exhibitions and programs. A 35-stop audio tour of the building and its inaugural exhibitions was available at the opening of 2 Columbus Circle, and quickly became a visitor favorite. The tour featured voices of Museum curators; Holly Hotchner, its *Nanette L. Laitman Director*; education and curatorial staff; 9 exhibition artists; and the building's architect, Brad Cloepfil.

...online

In 2008, the Museum greatly extended its reach online with a newly revamped website and a fresh visual look, part of the new graphic identity created by the Museum's identity and branding consultants, Pentagram. Joshua Lucas-Falk, Manager of Digital Learning, and John D'Ambrosio, the Museum's new Associate Vice President and Senior Technology Officer, coordinated the often difficult interface between platforms ably, allowing visitors to MAD's site a seamless, smooth experience. Among the site's captivating new aspects are a navigable database of

the Museum's entire collection—the Online Collections Database, described earlier in this report. Additional multi-media features now available to virtual visitors via the Museum's website include videos of conservators at work preparing the museum's collection for public display; curators visiting artists' studios in preparation for Museum exhibitions; and many more events, including public programs and lectures. These are available via YouTube as well as the Museum's website. Podcasts, offering a focused look at Museum programs and events, are also available. The Museum also entered the blogosphere, with a MAD blog featuring comments from education and curatorial staff, as well as artists working in the Open Studios program. Finally, MAD public programs are promoted on the two most popular social networks, MySpace and Facebook, emphasizing the department's commitment to reaching out to new audiences in their preferred media.

Contributing (cont.)

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Susan and Robert Fleming
Lori A. Flick and
Lawrence F. Flick
Mariana and Joseph Fodor
Martha Anne Foster
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Danielle Frankenthal
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Richard J. Jacobs
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Nina and Stevan Goldman

Maya and Larry Goldschmidt
Del Rene Goldsmith
Midge and Gerald Golner
Maricela M. and Julian Gomez
Lydia Gonzalez and
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Lucia Hwong Gordon and
Peter Gordon
Patty Gorelick
Paula and James Gould
Margo Grant Walsh
Gael F. Greene and
Steven Richter
Ana Kopejka Greene
Karyn Ginsberg and
Bruce M. Greenwald
Gail Gregg

Laura Gregor
Susan L. Griffith and
David S. Neill
Ellen and Lawrence R. Gross
Lauri Grossman
Cynthia Gruber
Karen Gunderson and
Julian Weissman
Ellen and Robert Gutenstein
Julia and Fred Haiblen
Odile Hainaut
Helen and Peter Haje
Robert Hale
Frank Hall
Steve Hamilton and
Jocelyn Jason

External Affairs

In early 2008, recognizing the many challenges of marketing an essentially new museum to the public, the Museum consolidated its development and public relations operations into one department, adding a marketing component to create its first External Affairs department. Under the direction of Ben Hartley, the Museum's Deputy Director, the department achieved remarkable marketing, public relations, and fundraising goals, and by the end of 2008—despite the economic downturn—had substantially met its objectives for the year.

Marketing and Public Relations

The first order of business for Liz Samurovich, the Museum's new Associate Vice President for Marketing, was to work with MAD's branding and identity consultants, Pentagram, to develop and implement a branding campaign based on the Museum's new graphic identity, and leading up to the grand public opening at 2 Columbus Circle. This included the creation of numerous collateral materials, each designed to strongly enforce the Museum's evolving brand. A new membership card, newsletter design, and brochures served as a welcoming entree to the Museum; a new stationery system ensured that the Museum presented a consistent face to the outside world. Finally, admissions and retail collaterals helped create a welcoming, accessible atmosphere in the Museum's lobby. To ensure continuity of operations, the Museum's visitor services functions were reorganized and placed under the auspices of the marketing team, which worked with The Store at MAD to make sure that each visitor be welcomed in a friendly and approachable manner, and would have a pleasant experience.

At the same time, the Museum undertook a targeted print, outdoor, radio, and on-line advertising campaign in major local and national outlets including *The New*

York Times; *The New Yorker*; *New York Magazine*; *Domino Magazine*; *ARTnews*; WNYC; local street banners; and New York City taxi tops. Two Gray Line buses were also wrapped with the MAD logo and teaser advertisements, and—thanks to the Related Companies—the media screens at the Time Warner Center became teasers for the Museum in mid-September. E-marketing, including e-newsletters and e-blasts, became a regular mode of communication with the Museum's online friends and members. Numerous marketing partnerships—including with the Related Companies, the Buckingham Hotel, and the Mandarin Oriental Hotel—were also created, with collaborative promotions offering targeted discounts to patrons of each of the partner outlets. Each of these activities helped build excitement toward the Museum's grand opening celebration in late September.

To complement the Museum's new marketing initiatives, MAD's new Associate Vice President for Public Relations, Heidi Riegler, brought her considerable contacts to bear, working with Museum staff and PR consultants Resnicow Schroeder Associates to get editorial placement in a wide variety of local and national A-list publications. Advance coverage in media online, worldwide, and in U.S. outlets ranging from the *Boston Globe* to the *Chicago Tribune* to *The Washington Post*, ensured high excitement at and around the opening; this was succeeded by glowing reviews of the Museum's inaugural exhibitions in *The New York Times*; *The Wall Street Journal*; *The New York Sun*; *Time Magazine*; and a host of other national and international publications. The Museum was called "bold...eye-catching" by *Architects Newspaper*, "a marvel of...beautiful design" by *Business Week*, and "a big success" by *Newsweek*. *The Wall Street Journal* called the Museum "...exuberant ...lots of fun...engaging," and hailed the "enchantment inside."



Photo credits from top: Jim Brown; Joe Marianek; Jordan Provost; Joe Marianek.

Lorelei and
Benjamin Hammerman
Duane F. Hampton
William Harper
Marion Harris
Constance Harris
Robert S. Hasday
Merrily Orsini and
Frederick Heath
Darci Heather
Eleanor and Bruce Heister
Marilyn Henrion
Cheryl L. Henson
Emita Hill
Carolyn and Donald Hilliker
Linda and George Hiltzik
Mariette Himes Gomez

Nancy and Alan R. Hirsch
Camomile Hixon
Carmen Ho and Jung-ah Suh
Thomas and Mabel Ho
Peggy Whitney Hobbs
Mark S. Hochberg
Jim Hoon
Barbara S. Horowitz
Tracie Hotchner
Jan and Andrea Hubbard
Catherine S. and
John E. Hunnicutt
Amelia Irizarry-Voorsanger
Iliyan Ivanov and
Iordanka Prodanova
Rosalind and Penny Jacobs
Fern and Bernard Jaffe

Alberta Jarane
Terri and Henry Jasen
Yasmeen and Jamala Johns
Joyce P. Jonas
Christine B. Joosten
Carol Joseph
Pamela Joseph and
Robert Brinker
Steven B. Jossem
Francesann M. Judge
Jean Jusko
Mary E. Kane and
Barbara Boynton
Christina Hee-Kyung Kang
Janet Kardon
Janet Kardon
Margery and Donald Karp

Sam Karp and Janie Tyre
Jan and Harry Katz
Fran Kaufman
Connie and Jules Kay
Iris Keitel
Jayne T. Keith
Robert G. Keller
Bonnie G. Kelm and
William G. Malis
Gayle and
Leo-Arthur Kelmenson
Lori J. Kennedy
Marilyn Kern and
Barbara Borozan
Wendy Ann Keys
Laura M. Kidder
Sara and Efraim Kier

Stephanie King Feingold and
Carl H. King
Marilyn Katz and Daniel King
Jon King
Elaine and Dong Kingman, Jr.
Dorothy and Donald Kirsch
Gloria C. Kirsch
Sylvia and Robert Kirschner
Freeda Kapor Klein and
Mitch Kapor
Betty Klein
Sharon Kloss
Helene Weiss and
Joel D. Koblenz
Nancy G. Koenigsberg and
Lewis Knauss
Mary Jane Koren



David Revere McFadden and members touring the studio of Dante Marioni in Seattle, Washington.

Arlene and Harvey Caplan at Chihuly Studio in Seattle, Washington. All photos: Judith Pineiro.

Development

In 2008, the Museum's development team was focused 100% on planning for the Museum's grand opening at 2 Columbus Circle. Fundraising activities were at an all-time high, as our Board of Trustees and other supporters—many of whom are thanked in this report—made major commitments to the Museum's expanded programs and operations. Working with Ben Hartley, the Museum's Deputy Director, Judith Kamien, Director of Institutional Giving, and Alan Yamahata, Director of Major Gifts, worked with the development team to secure major grants from individuals, corporations, foundations, and government agencies such as American Express; BNP Paribas; Bonhams; Chubb Personal Insurance; First Republic Bank; J.P. Morgan; Kate's Paperie; Northern Trust; the Angelica Berrie Foundation; the Carnegie Corporation of New York; the Andrea and Charles Bronfman Foundation; the National Endowment for the Arts; and the New York City Department of Cultural Affairs to support current and upcoming exhibitions, as well as the Museum's opening week at 2 Columbus Circle. The department finished the year energized by the success of the opening, and eager to meet the challenges of supporting a much larger organization going forward.

Membership

Membership experienced record growth in 2008, making it the star of the development show. In preparation for the Museum's opening at 2 Columbus Circle, and the attendant excitement and public visibility, the program was completely restructured. Under the leadership of Kathryn Baron, Associate Director, Membership and Judith Pineiro, Associate Director, Patron Programs, categories were more clearly defined with logically tiered benefits and a structure consistent with other museum membership programs, but tailored to amenities available at 2 Columbus Circle and to the Museum's anticipated audience



there. Working with an outside consultant, the Museum undertook a three-phase direct mail campaign underwritten by The Robert Sterling Clark Foundation, Inc.—the largest in the Museum's history—to take advantage of this once-in-a-lifetime opportunity to increase membership revenue. To further promote membership acquisition during the public opening weekend of the Museum, the Museum determined to hire a second consultant to solicit those waiting on line to enter the Museum to become members. Results overall for the Museum's membership acquisition efforts in 2008 were spectacular, both in terms of members acquired and in terms of income. By the end of the year, the Museum had nearly tripled its membership, and had experienced record growth across all membership categories—including its *Director's Council*, an exclusive invitation-only group launched in 2008 under the aegis of Holly Hotchner, the Museum's *Nanette L. Laitman Director*.

Contributing (cont.)

Jane Koryn and Janet Hess
Phyllis L. Kosoff
Joan D. Kotzenberg
Marilyn and Harold Kramberg
Deborah and Peter Krulwich
Elizabeth Kubie
Ruth T. and Nancy Kuhlmann
Warren Kuhnau and
Travis Froehlich
Bradley J. Kuhns and
Martin J. Forrest
Arnold Scaasi and Parker Ladd
Carol E. and
Robert B. Laibstain
Nicole and Fernand Lamesch
Jeannette Landa

Dorothy A. Lander
Sandra Lang and
Robert Landsman
Elizabeth and Donald Lanier
Mr. and Mrs. Robert Laurie
Mia Jung and Scott M. Lawin
Kit Laybourne
Phyllis Le Boff
Cally Lefkarites
Barbara W. Lehman
Joyce M. Lerner
Marcia Lerner and
Charles Nuttall
Sahra and William Lese
Regina Sender Levin
Phyllis and Debra Levin
Peter and Anna Levin

Bonnie Levine and Jeff Carr
Cindy Levine
Ruth and Victor Levy
Janice and Paul Levy
Sir Julian E.P. Lewison
Caroline Lieberman
Susan and Arthur Lindenauer
Kathleen Lingo
D. and M. Livnat
Fay W. Logan
Maureen Lomasney and
Meg Hitchcock
Jill R. and Frederick Loomis
Christine Lortie
Carol B. and Ken Luchs
Joanne Lyman and
Suzanne Finney

Joan L. Lynton
Gavin MacRae Gibson
Barbara and Larry Magid
Yasmin Mahdavi
John Makepeace
Adriana Malfitano
Brenda and Paul Manes
Catherine Manton and
Luke Walden
Marjorie Margolis
Kevin Martinez and
Robert Hudson
Lisa Maurer
Lewi and Peter May
John E. McAuliffe
Nancy McCarthy and
Bruce Herzog

Max McCauslin and Sal Miele
Kay McCrosky
Cheryl McDonnell
William McIntosh
Stacy McLaughlin
John McLean
Vicky McLoughlin
Heather Meltzer
Debbie and Edward Menin
Joyce F. Menschel
Elizabeth and George Meredith
Lori Metz-Marcus and
Jonathan Marcus
Paula Michtom
Pooja Midha
Frances Milberg



MAD's travel program, open to Circle level Museum members, offers its participants a chance to experience the exotic riches of contemporary design, craft, and art in a variety of world-class destination cities. The trips are defined by MAD's curatorial vision and expertise. In 2008, members enjoyed a mini-grand tour of Vietnam, Laos, and Cambodia—a trip which was an outstanding success. The group experienced first-hand Vietnam's thriving contemporary art and traditional craft scene. In Laos, the group enjoyed a private tour of American designer Carol Cassidy's studio, where more than 50 enterprising artisans, mostly women, created shimmering wraps, ikat (fabrics woven with resist-dyed thread) scarves, and brocade wall hangings using centuries-old

patterns with modern colors. Those who continued on to Cambodia saw the ruins of the ancient Khmer Empire at Angkor, considered one of the wonders of the world, and visited Les Artisans D'Angkor, a workshop where young Cambodians learn the crafts of wood and stone carving, lacquering and silk weaving. In a visit to Seattle, an enticing itinerary included time with glass artists, designers and jewelers; destination landmarks; and the private visits to the homes of prominent collectors. Highlights included studio visits with artists Dale Chihuly, Benjamin Moore, Ginny Ruffner, Joey Kirkpatrick and Flora C. Mace, Jenny Pohlman and Sabrina Knowles, and Roy McMakin, among others.

L to R: Traditional Cambodian dancer performs.

Holly Hotchner and Trustee Barbara Karp Shuster visit an ancient Vietnamese temple.

Sunset boat cruise to Hoi An.
All Photos: Holly Hotchner.

Christine M. Millen and William Pinzler
Anne C. Miller
Sandra and Gabriel Miller
Andrea Miller
Robert Minkoff
Norma and Sheldon Minkowitz
Margaret and Gerald D. Mintz
Mark Misener and Steven Cohen
Carol M. Mitchell
Tabitha L. Mitchell and Steven B. Samuels
Katherine and John Mitchell
Maryanne and Dan Moerschell
Gail Monaghan

David P. and Clemmer L. Montague
Susan Moon
Kristine Moore
Nathaniel Moore, Jr.
Maura and Robert Morey
Victoria and Stephen Morris
Richard and B. Myers
Serga and Daniel Nadler
Alf Naman
Lorraine J. Neithardt
Erlinda and Alex Nelson
Ina and Vincent Norrito
Margaret O'Connor and Elizabeth Bergin
Patricia and Ernst Ohnell
Susanne Olin

Barbara V. Oliver
Gail O'Neill and John J. Duffy
Helene Oppenheimer
Sandra Oster
Jon Pannier
Diane Paparo and Emily McCormick
Elmerina and Paul D. Parkman
Ines Garin and Paul Passantino
Augusto Paulino
Barbara and Mark Paull
Maiko Peckay
Elizabeth and Bill Pedersen
Madeleine Berley and Arnold S. Penner
Leah and Jon Pepper
Florence Perchuk

Karen D. Perry
Flora and David Perskie
Margaret Ellen Pipe
Paulette and Mark Pitman
Joel Portnoy
Rita Antanir Posin and Janet Corwin
Ellen M. Poss
Jan and Earl N. Powell
Warrie and James Price
Angela Pricolo and Stephen Degot
Camille and Frank J. Priest
Phyllis D. Prinz
Elisabeth Puissant
Carol and Lynn Herbert Ratner

Susan Cohen Rebell and Arthur L. Rebell
Jacqueline Redgate
Elsa and John Reich
David and Patricia Reisinger
Karen Bedrosian Richardson
Victoria L. Richter
Mr. and Mrs. Patricio Oteiza
Sheri and Paul Robbins
Muriel Robbins
Nathan Robfogel
Jane A. and Morton J. Robinson
Janet and John Rodgers
Chauncie and Paul Rodzianko
Michael F. Rohde
Cynthia and Ronald Rose



Frank Gehry's IAC building.
Photo: Albert Vecerka, ESTO
Photographics

Lisa Strausfeld, Pentagram, and
Brad Cloepfil, Allied Works
Architecture, with Museum guests
at MAD's Opening Night party.
Photo: Alan Klein.

To support its redesigned membership program, in 2008 Museum staff continued popular programs and created a wealth of new events, including a series designed to offer MAD members an in-depth look at the state of public architecture in New York City today, and a chance to compare other building projects with MAD's own new home at 2 Columbus Circle. *Architecture + Design Mondays: Meet the New Manhattan* included visits to The Mark, a residence/hotel designed by Jacques Grange and featuring works by Guy de Rougemont, Paul Mathieu, Patrice Dangel, and Mattia Bonetti; the new headquarters of *The New York Times*, designed by Renzo Piano Building Workshop in collaboration with FXFOWLE; Frank Gehry's first office building in New York City, the IAC headquarters; and The Store at MAD, designed by JGA Architects. MAD's exclusive *Salon*

series, open to members of the Inner Circle and above, continued with a private visit to the home of Trustee Ann Kaplan and Robert Fippinger, whose collection is distinguished by ceramics by such internationally renowned artists as Betty Woodman, Peter Voulkos, Akio Takamori, and Adrian Saxe. The works have been collected with a connoisseur's eye and passion that embraces excellence in craftsmanship, provocative subject matter, wit, and humor. The popular *Circle New York* series offered members private visits to galleries, artist studios, hotels, and restaurants in the ever-evolving neighborhood of the Lower East Side. Finally, a new members' reception in November welcomed members at all levels who joined the Museum as a result of the September acquisition campaign.

08 members (continued)

Contributing (cont.)

Hila and Saul Rosen
Cye Ross
David Ross
Kate and Paul Rossi
Ben Roth
Alice and Seymour J. Rothman
Marsha W. and
Richard H. Rothman
Janet and Philip Rotner
Jane G. and Herbert H. Rozoff
Stephanie Rubino
Janet L. Rutkowski
Martha and
Ilan Rzadkowski-Radli
Phyllis Lynn and
Shannon Haller Sacks

Liliane Salama
Patricia and Irving Salem
Eliisa Salmi-Saslaw
Patricia A. Salmon
Arturo A. Sandoval and
Anthony Gay
Ankur Saraiya
Rosita Sarnoff and Beth Sapery
Marie and Robert Saul
Carol Sauvion
Suzanne and
Bernard M. Scharf
Jane T. Schirn
Cathy Schlecter
Andrew Schloss
Elizabeth and
Richard Schnieders

Lynn and Arthur Schnitzer
David K. Schoenkin
Barbara Schwartz
Mary Lou Scott and
Marissa Sappho
Wendy Seelig
Andrew Seibert and Alejo Vietti
Cathy and Fred Seligman
Amy Seminski and
Jennifer Grgas
Tracy C. and H. Eric Semler
Hemanshu Shah
Carol and Isabel Shamlian
Olivia Shandora-Star and
Eugene Shekhter
Lori Sherman
Diogo and Elisa Shin

Joan and John Shipley
Rita Sue Siegel and
Dardo Lucero
Jody and Scott Siegler
Caryl and Charles Sills
Joyce A. Silver
Susan M. Singer
Paul Siskin
Judith Place Sloan
Suzanne Smeaton
Dagmar Smek and
Arman Oruc
Carol and Michael Smith
Christine A. Smith
Judith and Donald Smith
Robert J. Smolin
and John W. Edwards

Ruth and Rick Snyderman
Gregory Socha
and Stephen R. Murray
Helena and Stephen Sokoloff
Ana Vilma Soler
Anastasia Solomita
Annaliese Soros
Jean Sosin
James Sowlakis
Jill Spalding
Claire Spiezio
Sheila Spitz
Greer St. John
Suzanne Stait and Elanit Frank
Helen Stambler Neuberger
and Jim Neuberger
Antoinette and Eric Stapper



For the Museum's special events team, led by Stephanie Lang, Associate Director, Special Events and Marketing, 2008 was undoubtedly the busiest year ever. In addition to coordinating each event of the Museum's grand opening week—detailed elsewhere in this report—the team worked hard to market the Museum's new event space and other rental opportunities. As a result of their hard work, a number of exciting new relationships were secured, and a number of blue-chip organizations—including BNP Paribas, Bloomingdale's, First Republic Bank, Tiffany & Co., Swatch, the United Nations, Fast Company, and Jacquet Droz—held private events at various locations throughout the Museum in the fall of 2008.

Of course, the Museum's signature fundraising events continued in 2008. Thanks to the joint efforts of the special events department and MAD's Board of Trustees, the Museum raised more than \$2 million through SOFA NEW YORK 2008 and *Visionaries!* to support its exhibitions and educational programs. SOFA NEW YORK featured an opening night preview, open to VIP's by invitation; a festive dinner in the Tiffany Room at the Park Avenue Armory; a VIP cocktail lounge; and a silent auction to benefit the Museum.

At 2008's *Visionaries!* gala dinner and award ceremony, the Museum had the great privilege of honoring Jerome A. Chazen for his extraordinary legacy of leadership, commitment, and passion, which was central to building the new Museum at 2 Columbus Circle. Chazen has been a mentor, friend, and colleague to countless charities. His humanitarian, selfless, and generous spirit exemplifies what it is to be a visionary; on November 12, Pier Sixty resounded with the celebration of his remarkable and important history of cultural patronage. As well, the Museum honored internationally renowned artist El Anatsui, who symbolizes the Museum's global outreach; communications titan Alan Siegel, who was invaluable in repositioning and rebranding the Museum's international presence, and illustrious designer Claudio Luti and Kartell, for innovation and design products that embody the Museum's forward-looking direction. The night's ceremonies included live and silent auctions led by the ever-entertaining Hugh Hildesley, which raised a significant amount of funds for the Museum's educational outreach programs. Press coverage included *The New York Times*; *Gotham Magazine*; the *New York Social Diary*; and many other publications.

L to R: Timothy Hotchner and A.E. Hotchner on Opening Night.
Photo: Alan Klein.

Trustee Cecily Carson (center) and friends at *Visionaries!*.
Photo: Patrick McMullen.

Eli Aheto (representing honoree El Anatsui), Trustee and honoree Alan Siegel, Chairman Barbara Tober, honoree Claudio Luti of Kartell, Nonette L. Laitman Director Holly Hotchner, and honoree and Chairman Emeritus Jerome A. Chazen at *Visionaries!* 2008.
Photo: Patrick McMullen.

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Renee Starr
and Leonard Taubenblatt
Cyndi Stivers
Lee and Roger Strong
Jeanne M. and John A. Sullivan
Kimberly Svoboda
Brenda and Leonard Swartz
Eva and Stanley Taben
Ms. Ann Tanenbaum
and Mr. Lewis Schlossinger
Angela M. Tangredi
and Marilue Cook
Julie Taw and Adam Glassman
Mercedes Tech
Anthony Terranova
Nora and David Tezanos

Jennifer Ha Than and
Lawrance A. Gooberman
Donald Thomas and Jorge Cao
Derrick D. Thompson
Jose E. Torres and Judd Siegel
Allison Trief
Lacey Tucker
Amy Tucker
Christie Van Kehrberg
Bernardette Vaskas
Lucinda M. Vavoudis
John Venekamp and
Clifford Schireson
Diane and Bernar Venet
Loretta and Joseph Vento
Thaddeus M. Verhoff
Elisabeth and Richard Voigt

Paula Volent
Miriam Breier Volin
Barbara Waldman and
Dennis Winger
Mr. and Mrs. Robert Walzer
Miriam Warner
Thomas Watson
Marcia Weber and
James Flaws
Carol Weber
Ellen and Stephen Wechsler
Kathleen and David Weeks
Irene and Jerry Weinberger
Joan Weingarten
Lois Weinstein and Joel Ax
Judith G. Weissblatt
Judith and Tibor Weiss

Susan Weltman
Lisa and Lawrence Wilens
Lon W. Williams
Cindy L. Williams
Barbara Winston
Bruce Winter
Susan and Benjamin Winter
Wittenstein Charitable
Foundation
Judi A. Wolf and Alden Toevs
Diana Wollman
Pinky Wolman
Reva S. and
Jon Alan Wurtzburger
Ms. Chieko Yamamoto and
Ms. Helene White
R. and K. Yamasaki

Mr. and Mrs. Denis C. Yang
Roger Yaseen
Rosalie Yee
Deborah and Rodney Zeitler
John Ziemann
Susan Zohn
Beth Zubatkin
Christine and Joel B. Zweibel

**360 Young Collectors
Steering Committee**
Lisa Orange Elson (Chair)
Cheryl J. Family (Co-Chair)
Michael D. Dwork
Joanne C. Stringer
Kathleen Tait
Vanessa Trost



the
store

The Store at MAD interior.
Photo: Alan Klein.

2008 saw the final transformation of The Store at MAD into a stand-alone retail operation complementing the mission of the Museum, but with a distinctive twist. Under the leadership of Franci Sagar, Vice President for Retail and Brand Development, The Store finished its tenure on West 53rd Street with a final “Shop the Block” promotion, conceived by the Museum as a revenue-enhancing tool for MAD, the American Folk Art Museum, and the Museum of Modern Art. This promotion allowed The Store to cross-sell memberships to the new Museum at 2 Columbus Circle, and to promote the forthcoming opening of its retail space there.

With frontage on two sides of 2 Columbus Circle, The Store at MAD—a destination in its own right—exceeded all expectations for revenue following its opening in September, 2008. For the first time, branded merchandise—including t-shirts, hats, notebooks, and, of course, publications—became best-sellers in the soaring, visually stunning new retail space, designed by Ken Nisch and Gordon Easson of JGA, Inc. The shop—located just off the Museum’s lobby, and graced by Tord Boontje’s *Blossom* chandelier, a generous gift from

Swarovski International—integrates unique architectural fixtures, from a multi-purpose glass jewelry case and a curving glass object wall to a design objects tower, custom-designed for The Store’s distinctive merchandise. The retail space opened simultaneously with the Museum’s grand opening, and became instantly popular with neighborhood residents and tourists alike. Once again, The Store was named among the top four museum shops in New York City by the Zagat Survey, and *The Wall Street Journal* called The Store at MAD the “best museum shop in the country.” Customers obviously agreed—by the end of 2008, The Store at MAD had far exceeded its original revenue goals.

In 2008, The Store also launched its online presence, offering a limited selection of hand-picked gift items designed to appeal to a broad constituency; catalogues published by the Museum; and products linked to current Museum exhibitions. Via The Store’s website, customers could also join the Museum; find information on public programs and events; and link to the Museum’s home page.

In 2008, the Museum's Finance and Operations departments were tasked with ensuring that the Museum continued to function at the highest level while preparing to operate in a freestanding building with triple the space of its home on West 53rd Street and a greatly expanded operating budget. To provide for a smooth completion of the new building and to meet the additional financial demands on the Museum, Robert Salemo, the Museum's CFO and Vice President for Finance and Operations, negotiated large capital and operating lines of credit with the Museum's operational bank, a difficult feat given prevailing market conditions at the time. This ensured that the Museum was able to meet its commitments while continuing to operate with minimal financial stress.

Technology, too, was a focus of the Museum's operations in 2008. As the Museum moved toward its September, 2008 grand opening at 2 Columbus Circle, John D'Ambrosio, the Museum's new Associate Vice President and Senior Technology Officer, worked with Museum staff and design and technology consultants to ensure that each of the Museum's technology systems—many of which were new to the market; specifically designed for the Museum; and had never been tested—

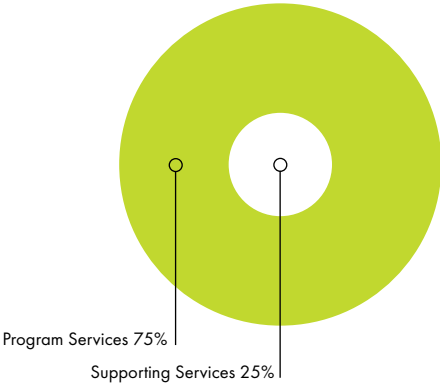
would work together to offer staff, visitors, and the Museum's community partners a seamless experience. Thanks to D'Ambrosio's work, the Museum's computer system was available to the staff just one day after the Museum's move from West 53rd Street to 2 Columbus Circle—and the visitor interactive technology systems were a highlight of the Museum's grand opening, and a source of inspiration for other cultural institutions around the world.

With the opening of its new, 12-story facility at 2 Columbus Circle, the Museum made several significant staff changes to solidify its operations in 2008. Linda Clous, the Museum's Chief Registrar, was promoted to General Manager, Operations, assuming responsibility for the overall operations of the Museum's new home. Under her auspices, the Museum successfully negotiated the difficult transition of staff, offices, collections, and retail inventory from 40 West 53rd Street to 2 Columbus Circle; navigated its grand opening week, welcoming more than 10,000 visitors in just two days in late September, 2008; completed the difficult re-accreditation process required by the American Association of Museums; and prepared for the first full year of operations in its new home.

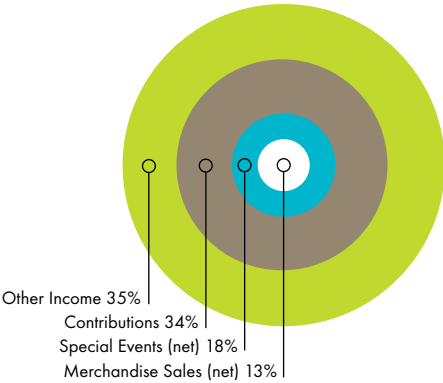
Financials 2008

In 2008, operating revenues were \$7,088,015. Of this, 34% came from contributions. Special Events contributed 18%; The Store at MAD was responsible for 13% of income; and the remaining 35% of revenues came from other sources. Operating expenses totaled \$7,024,694, of which 75% was devoted to programs and exhibitions, and 25% was needed for support services.

2008 Expenses (\$7,024,694)



2008 Revenue (\$7,088,015)





Harumi Nakashimi, *Struggling Form* (from the *Ecstatic Series*), 2002. Glazed stoneware. 40 x 18 x 18 in. Photo: Ed Watkins.

Holly Hotchner
Nanette L. Laitman
Director

Ben Hartley
Deputy Director

Alan Yamahata
Director of Major Gifts

April Farrell
Executive Assistant

Lauren Eldred
New Building Project
Manager

Curatorial
David
Revere McFadden
Chief Curator/VP for
Programs and Col-
lections

Lowery Stokes Sims
Curator

Dorothy
Twining Globus
Curator of Exhibitions

Ursula Ilse-Neuman
Curator of Jewelry

Jennifer Scanlan
Associate Curator

Osanna Urbay
Exhibitions Coordinator

Maya Jimenez
Curatorial Research
Associate

Laura Stern
Curatorial Research
Associate

Elizabeth Edwards
Curatorial Assistant

Keelin Burrows
Centenary Project
Assistant

Education
Brian MacFarland
Associate Vice Presi-
dent for Education

Aliza Boyer
Senior Manager of
School, Youth and
Family Programs

Joshua Lucas-Falk
Manager of Digital
Learning

Jessica Sucher
Manager of Public
Programs

Registration
Ellen Holdorf
Registrar

Brian MacElhose
Associate Registrar of
Collections

Elayne Rush
Associate Registrar of
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Matthew Cox
Preparator

Development
Judith Kamien
Director of Institutional
Giving

Kathryn Baron
Associate Director,
Membership

Stephanie Lang
Associate Director,
Special Events and
Marketing

Judith Pineiro
Associate Director,
Patron Programs

Katie Gerlach
Associate Development
Officer

Morgan Oaks
Assistant Development
Officer

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Services**
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Associate Vice
President for
Marketing

Rosa Hernandez
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Stacy Hogan
Admissions Associate

Tscharner Hunter
Admissions Associate

Jezell Oliveras
Admissions Associate

Jane Ro
Admissions Associate

Emiko Rubin
Admissions Associate

Public Relations
Heidi Riegler
Associate Vice
President for Public
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**Finance and
Administration/
Operations**
Robert Salemo
CFO/Vice President
for Finance and
Administration

Linda Clous
General Manager of
Operations

John D'Ambrosio
Associate Vice
President and Senior
Technology Officer

Sharon Sabater
Controller

Sandy Hu-Wong
Assistant Controller

Rosalinda Wessin
Database Manager

Desmond
Moneypenny
Receptionist

Cesar Negron
Facilities Manager

Thomas McNamara
Assistant Facilities
Manager

Gool Mohamed
Manager of Shipping
and Receiving

Rampratap Lal
Security Supervisor

The Store at MAD
Franci Sagar
Vice President for
Retail and Brand
Development

Caroline Goff
Merchandise
Manager

Jamie Treanor
Museum Store
Manager

Julius Jones
Store Operations
Manager

Hope Kyser
Buying Associate

Sabrina Alli
Sales Associate

Kristen Bierly
Sales Associate

Mecayla Bruns
Sales Associate

Wai Lee
Sales Associate

Meredith Wong
Sales Associate

MK Wong
Sales Associate

Michael Zamzam
Sales Associate

Jenna Antilla-Hughes
Seasonal Sales
Associate

Lin Wong
E-Commerce
Coordinator

Docents
Judy Becker
Neidra Biegel
Murial Binder
Carole Cohen
Eva Comita
Pat Davidson
Diane Feldman
Sheila Gladstein
Kirsten Hilleman
Gillie Holme
Arlyn Imberman
Carole Jaszewski
Duane Jonker-Burke
Dess Kelley
Callie Lasch
Alan Levine
Missy Lipsett
Madelyn Loew
Carol Marcus
Judy Mitchell
Sharon Morris
Norma Pailin
Karen Perry
Beverly Siegel
Thelma Siegel
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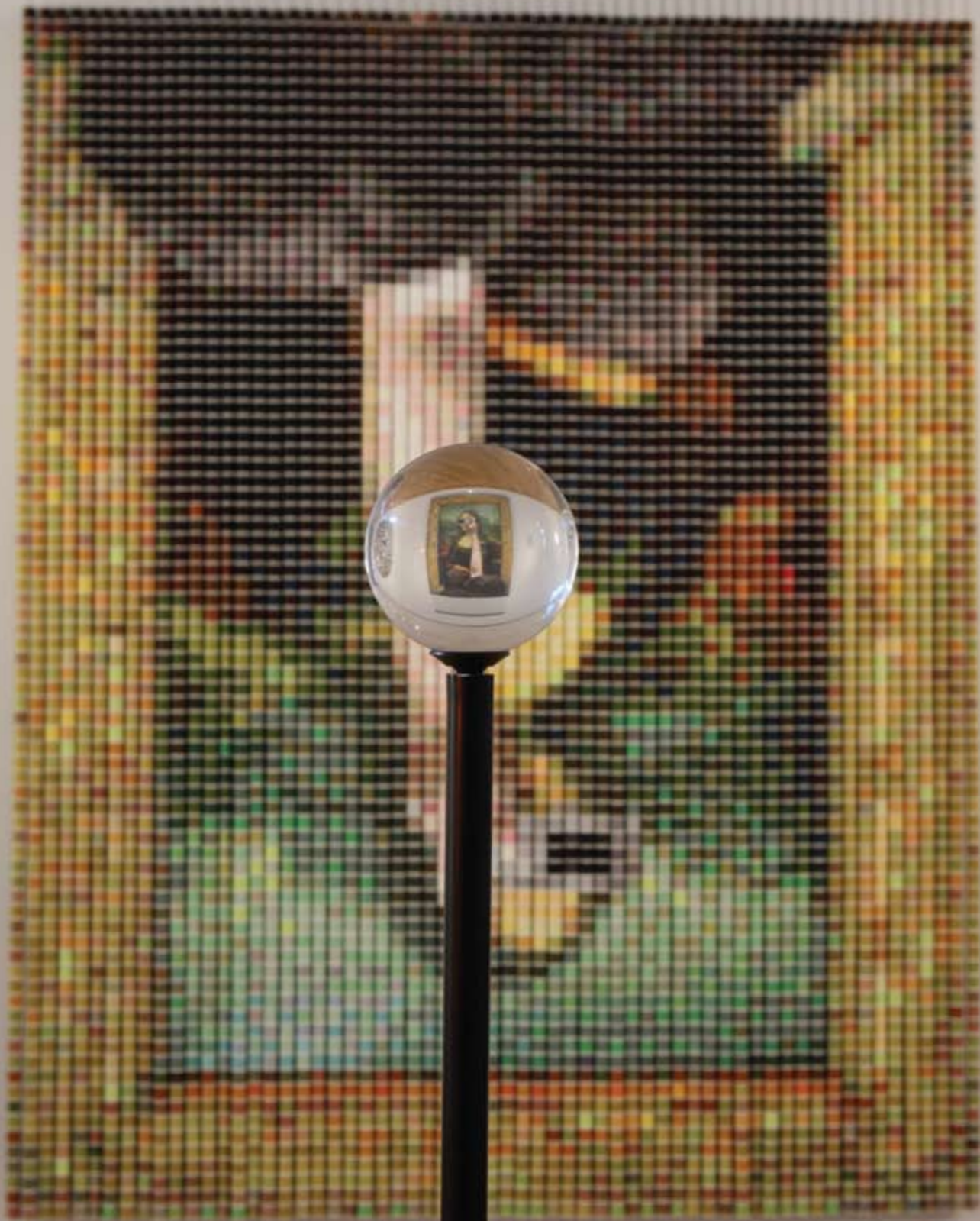
Kay Bucksbaum
Cecily Carson
Tzili Charney
Simona Chazen
Dan Dailey
Eric Dobkin
Marcia Docter
Lisa Orange Elson
C. Virginia Fields
Natalie H. Fitz-Gerald
Carolee Friedlander
Seth Glickenhau
Sandra B. Grotta

Edwin B. Hathaway
Lois U. Jecklin
Linda E. Johnson
Ann Kaplan
J. Jeffrey Kauffman
Jane Korman
Jeanne S. Levitt
Jeffrey Manocherian
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Barbara Karp Shuster
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Ruth Siegel
Klara Silverstein
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Suzanne Tick
Madeline Weinrib

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Nancy Marks
Alfred R. Shands, III

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Michael R. Bloomberg
The Honorable
Christine C. Quinn
The Honorable
Scott M. Stringer

Opposite: Deborah Sperber,
After The Mona Lisa 7,
2008. 5,084 spools of
thread, stainless steel ball
chain and hanging appa-
ratus, clear acrylic viewing
sphere on metal stand. 8 ft.
x 6 ft. 6 in. (thread spools
only). Courtesy of the artist.
Photo: Ed Watkins.





Free public opening and art festival at 2 Columbus Circle, September 27, 2008. Photo: Geoff Green.



museum of arts and design