

# views

spring 2009



museum of arts and design

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# welcome

## Letter from the Director

The Museum of Arts and Design, in addition to major financial assistance from its Board of Trustees, receives operating funds from many dedicated supporters. Major support for the Museum's exhibitions, outreach programs, and general operations is provided by public funds from the Institute of Museum and Library Services, an independent federal agency that grows and sustains a "Nation of Learners"; Manhattan Borough President Scott M. Stringer; the National Endowment for the Arts; City Council Speaker Christine C. Quinn, Councilmembers Gale A. Brewer and Domenic M. Recchia, Jr., and the New York City Council; Mayor Michael R. Bloomberg, Commissioner Kate D. Levin, and the New York City Department of Cultural Affairs; and the New York State Council on the Arts, a State Agency.

The Museum's educational programs are supported by the Rose M. Badgeley Residuary Charitable Trust; Central Park Conservancy; Chubb; The Glickenhau Foundation; The New York Community Trust; the New York City Department of Cultural Affairs; the New York State Council on the Arts, a State Agency; The New York Times Company Foundation, Inc.; Manhattan Borough President Scott M. Stringer; The Seth Sprague Educational and Charitable Foundation; and the Barbara and Donald Tober Foundation.

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Current and upcoming exhibitions are supported by American Express; The Angelica Berrie Foundation; Art Alliance for Contemporary Glass; Bullseye Glass; Bren Simon; The Craft Research Fund, a Project of the Center for Craft, Creativity and Design at the University of North Carolina; Farrow & Ball; Susan Steinhauer and Daniel Greenberg; The Greenwall Foundation; The Murray and Helen Gruber Fund; The Henry Luce Foundation, Inc.; The Karma Foundation; Kate's Paperie; The Mondriaan Foundation, Amsterdam; the National Endowment for the Arts; Swarovski; the Windgate Charitable Foundation; and the Museum's leadership support groups.

The Museum of Arts and Design was made possible by a host of generous private and public donors, including

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

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

Important funds for the Museum's operations are provided by Acorn Hill Foundation, Inc.; AG Foundation; Frances Alexander Foundation; Almax; Altria Group, Inc.; The American Express Company; The Arkin Family Foundation; Bloomberg LP; BNP Paribas; The Brown Foundation; Matthew and Carolyn Bucksbaum Family Foundation; Carnegie Corporation of New York; The Carson Family Charitable Trust; The Chazen Foundation; Liz Claiborne Foundation; Michele and Martin Cohen; Consolidated Edison Company of New York, Inc.; Marcia and Alan Docter; The Herbert and Junia Doan Foundation; Jaquet Droz; Lisa Orange Elson and Harry Elson; The Estee Lauder Companies Inc.; First Republic Bank; The Avery and Janet Fisher Foundation; Carolee Friedlander; Kris Fuchs; The Glickenhau Foundation; Goldman, Sachs & Co.; Bobbie Gottlieb and Two's Company; Sandra and Louis Grotta; The Irving Harris Foundation; Edwin B. Hathaway; William Talbot Hillman Foundation; Lois U. and Dirk Jecklin; JPMorgan Chase; Linda E. Johnson; The J.M. Kaplan Fund; F.M. Kirby Foundation, Inc.; The Jane and Leonard Korman Family Foundation; The William and Mildred Lasdon Foundation; The Levitt Foundation; Liz Claiborne, Inc.; The Ambrose Monell Foundation; Maharam Textiles; Material ConneXion; Merrill Lynch & Co., Inc.; Newman's Own; New York City Department of Cultural Affairs; The New York Times Company Foundation, Inc.; Northern Trust; Oldcastle Glass; The Peco Foundation; The Jack A. and Aviva Robinson Family Support Foundation; Joel M. Rosenthal; The Evelyn Sharp Foundation; Barbara Karp Shuster; The Franz W. Sichel Foundation; The Ruth and Jerome Siegel Foundation; Klara and Larry Silverstein; Steelcase, Inc.; Sugar Foods Corporation; Suzanne Tick, Inc.; Swarovski, Inc.; The Taubman Company; Tiffany & Co.; Barbara and Donald Tober Foundation; Two's Company; and many other generous private and anonymous donors.

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

By the time you read this, the Museum of Arts and Design will have been open at 2 Columbus Circle for eight months. On our opening weekend, we were inundated with visitors eager to enjoy the new Museum—10,000 people who were universally positive about our user-friendly face, which includes technology specially designed to enhance our guests' experience. Since September, people have continued to stream through MAD's doors. In our first six months, we greeted more than 200,000 visitors—and tripled our membership. Our galleries are full; our new Open Studios, which feature working artists talking with visitors about their creative processes, are packed with curious people; and our 145-seat theater has hosted events for organizations ranging from the United Nations to the Indian International Film Festival. We have received rave reviews from critics like Ada Louise Huxtable, who said: "The building has presence... It has acquired form and focus... and there is enchantment inside. It is easy art, devoted to the pure pleasure of the eye." Other accolades include a Merit Award from the New York chapter of the American Institute of Architects, and selection as one of the winners of the 2009 American Association of Museums Publications Competition for *MADviews*. And, on a final note, we are very proud that The Store at MAD was named the nation's best museum shop by *The Wall Street Journal*.

There's more exciting news at MAD, on our second floor—home to our new Design and Innovation Gallery. In this unique space, we invite noted designers to curate exhibitions around current ideas and trends of interest to us, and to you. The Gallery illustrates our ability as a museum to respond nimbly to the immediacy of today's issues, and ongoing innovations in our field. Right now, the first of our Design and Innovation exhibitions is on view—*Totally Rad*, an installation of contemporary radiators chosen by Karim Rashid. Later in the year, you'll see *Gord Peteran: Furniture Meets Its Maker*. Both exhibitions are profiled extensively in this issue of *MADviews*. I invite you to visit our second floor often to get a behind-the-scenes peek at the newest trends in arts and design.

Our other upcoming exhibitions, *Object Factory: The Art of Industrial Ceramics*, *Klaus Moje: Painting with Glass*, and *GlassWear* all celebrate contemporary art and design in unexpected ways. You can find out more about all of these shows—and our spring public programs—at our website, [madmuseum.org](http://madmuseum.org). And, while you're browsing through the site, take advantage of an exciting new feature—our permanent collection is now available to you via the Internet. Please visit [collections.madmuseum.org](http://collections.madmuseum.org) to experience this 100% accessible resource. I encourage you to use it often, and to spread the word about it.

I'm proud that we've created a welcoming, friendly public space at 2 Columbus Circle. And I'm grateful for the continuing support of so many friends, including all of you. On behalf of all of us at MAD, thank you! I hope to see you at our museum soon.

Warm regards,

Holly Hotchner

*Nanette L. Laitman* Director



Holly Hotchner

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Cover  
Klaus Moje, *Untitled*, 2003-05  
Impact Series  
Sheet glass, stripped, kilnformed, and wheel-cut  
3 x 21 in. dia.  
Private Collection, New York, NY  
Photo: James Dee

Inside cover  
Jo Meesters  
Vases (*ornamental inheritance*), 2004  
Ceramic, sandblasting  
13¾ x 7½ x 7½ in.  
Photo: Lisa Klappe

PHOTO: SARI GOODFRIEND



Barbara Tober

Save the date for *Visionaries! 2009*, MAD's Gala and Award Ceremony. Among this year's honorees is Barbara Tober, Chairman of the Board of Trustees, who will receive the Lifetime Achievement Award.

In this milestone year guests will be given the chance to bid on unique art and design works, jewelry, and luxury travel packages in our live and silent auctions. All proceeds will help the Museum present the best in contemporary art, studio craft, and design through exhibitions and educational programs. Join us for a night of grand celebration.

## MAD's Media Interactives

### Cutting-Edge Technology Transforms the Museum Experience

The extraordinary growth in new media and Web-based innovations has brought with it fundamental changes in the ways people access, interact with, and communicate knowledge. To respond to advances in new technology—and to engage our many visitors—MAD has created a system of informative tools which, together, put us on the cutting edge of technology use in museums.

The first of these is a new Web-based **Interpretive System** of informational signage, in-gallery interactives, and online resources. The Interpretive System was a multi-year project for the Museum's education and curatorial departments; involved team members from all Museum departments, as well as outside designers; and was funded by a consortium of generous private and public donors, including the Institute for Museum and Library Services; the National Endowment for the Arts; the New York State Council on the Arts; and New York City's Department of Cultural Affairs.

The first layer of the Interpretive System is the **Attractor Screens**—banks of LCD flat screens visible outside the Museum, from the plaza, and inside the Museum's lobby. These provide information about exhibitions and public programs and display high-resolution photographs from the collection and high-definition video of artists working in our Open Studios. In the lobby, a fourteen-foot tall media totem gives visitors a representation of the public floors and the activities to be found there. A smaller version, using the same graphics, is adjacent to the elevator on every public floor. Each of the Attractor Screens is designed to alert visitors to tours, events, and programs immediately before they begin with a message and flashing arrow.

In the galleries, visitors have the opportunity to use our Interpretive System via its second and third layers for more in-depth exploration of our collection and exhibitions. Our **Collections Wallpaper**, with its iPhone-like feel, is probably the most impressive piece of technology. The 62-inch touch-screen displays 840 objects from our collection in a grid pattern; visitors can zoom in to examine any one piece, pull up basic information about that piece, and scroll vertically and horizontally to look at other pieces. The Wallpaper also allows users to select objects by two criteria—size or material—and then zoom in to see closer details.

Our **Exhibition Interactives**, which are located on the four gallery floors, let visitors use 30-inch touch-screens to highlight objects, compare and contrast works in our collection, and watch

videos of artists at work—virtually exploring the processes behind the creation of the works in the exhibitions.

The **Collections Research Stations** are the most powerful pieces of our Interpretive System. The Stations, located on the second and third floor galleries and in the Open Studios, give visitors access to our website and blogs, and the searchable database that features every object in our permanent collection and many objects from our exhibitions. The searchable database, which is also accessible from anywhere with a web connection at <http://collections.madmuseum.org>, provides label copy (artist, dates, medium, size) about each object, plus videos of artists working; artist biographies; and a searchable glossary of terms related to materials and techniques. Visitors can also create a profile and curate their own exhibitions of objects from our collection. This important feature helps us to better extend the museum experience: visitors can make a virtual collection while they are in the museum, and then revisit it at home.

Possibly the most innovative aspect of our Interpretive System is something that is not visible to the visitor, and something that has aroused a great deal of interest among our fellow cultural institutions. The Web-based information for the screens comes directly from two pre-existing separate data sources: the Museum's digital collections management system and the MAD website. For instance, when the curators add or edit details about an art object in the database used to catalogue the collection—whether text, photos, video or other media—the Interpretive System integrates that information within minutes, and the new content is made public by each component of our Interactive System. Likewise, when a new event is posted to the Museum calendar on our website, the system automatically finds and adds that event to all of the various screens. The integrated nature of the Interpretive System means that our staff is free to add or change information without maintaining a separate set of information dedicated to signage. This integrating bridge allows our system to be dynamic, flexible, powerful, and easy to manage.



Collections Wallpaper and Attractor Screens.  
Photos: Pentagram, Kurt Koepfle

# Totally Rad: Karim Rashid Does Radiators

## On view until May 17, 2009

current

Latest Trends and Stunning New Designs Selected by Internationally Acclaimed Designer Inaugurate the Museum's Design and Innovation Gallery

**Karim Rashid, the award-winning international designer, brings heat to the Museum.**

“Design is about shaping the future. Design is about revisiting and evolving our culture and physical landscape.” —Karim Rashid

Showcasing 30 groundbreaking radiator designs, Rashid introduces the latest design ideas, trends, and aesthetics that highlight fresh design perspectives—original, stunning, and, like his own designs, created to elevate the everyday object. The radiators, while retaining their functionality as heaters, are beautifully crafted and intelligently designed, serving both visual and practical needs in the home. Rashid's comments on the exhibition can be found on page 7.

*Totally Rad* inaugurates MAD's new initiative, the Design and Innovation Gallery, where the Museum presents temporary exhibitions that reflect the Museum's global design focus; take advantage of the Museum's ability to respond nimbly to developing trends in contemporary design; and invite guest curators from the world of industrial design to showcase their knowledge of and love for a single subject or object.

“The Gallery is a space for new ideas, technologies and innovations in the arts, craft and design,” states Holly Hotchner, the Museum's *Nanette L. Laitman Director*. “We are presenting site-specific installations by individuals who utilize the space as a dynamic laboratory for new materials, processes and change; showcasing presentations of innovative designs; and introducing the work of young, up and coming designers and arts and design pioneers alike. The Gallery also allows us to respond to national arts and design trends, and advances in sustainable design.”



Manufacturer: Runtal  
Designer: Claudio Colucci  
Puzzle, 2008  
Steel, Corian  
59 1/8 x 25 1/8 in.  
Courtesy of Runtal  
Photo: Runtal Italia s.r.l.

# “Design is about revisiting and evolving our culture and physical landscape.”



“The Design and Innovation Gallery reiterates the Museum's focus on materials and process as viewed from the perspective of contemporary arts, craft and design,” continues Hotchner.

Karim Rashid is a leading figure in the fields of art and product, interior, fashion, furniture, and lighting design. Born in Cairo, half Egyptian, half English, and raised in Canada, he now practices in New York. He is best known for bringing his democratic design sensibility to the masses. Designing for an impressive array of clients from Alessi to Dirt Devil, Umbra to Prada, and Miyake to Method, Rashid has radically changed the aesthetics of product design and the nature of

consumer culture. To date, he has had some 2,500 objects put into production; recently, his designs for the Morimoto restaurant in Philadelphia and the award-winning Semiramis Hotel in Athens have successfully expanded his scope to include the realm of architecture and interior design.

*Totally Rad: Karim Rashid Does Radiators* will be on view until May 17, 2009. Groundbreaking designs include radiators by Antrax, Caleido, Deltacolor, Tubes Radiatori, Gruppo Ragaini, Hellos, and Runtal.

*Totally Rad: Karim Rashid Does Radiators* is made possible, in part, by the generosity of the Inner Circle, one of the Museum's leadership support groups.

Manufacturer: Caleido  
Rain, 2007  
Steel, acrylic  
79 1/2 x 22 in.  
Courtesy of Caleido  
Photo: Ottavio Tomasini

# upcoming

## Object Factory: The Art of Industrial Ceramics May 6–September 13

Re-imagining Ceramics: New Trends, Ideas and Design Perspectives Featured in Groundbreaking Exhibition

A pioneering exhibition that documents today's innovation in industrial ceramic production and the renaissance of ceramics in arts and design, *Object Factory: The Art of Industrial Ceramics* illustrates how artists, designers and manufacturers are re-imagining the possibilities of this most traditional of mediums.



Ionna Vautrin and Guillaume Delvigne, *Panier Percé*, 2006  
Porcelain, embroidery kit  
4 3/4 x 6 1/4 in.  
Produced by Industreal  
Photo: Ilvio Gallo

“The ceramic industry, which long ago made ‘white gold’ available to the masses, is today capitalizing on the contemporary design phenomenon to create original and intelligent new products. As a result, new relationships between industrial producers and the worlds of art, design and craft are being formed,” says internationally renowned artist, designer, and exhibition guest curator Marek Cecula. “*Object Factory* illuminates how these creative minds explore and exploit the creative opportunities inherent in one of the most abundant materials on earth—clay.”

Guest-curated by Cecula, with the assistance of Dagmara Kopola, *Object Factory* features more than 200 objects from eighteen countries, including works by Swedish artist Kjell Rylander, American jeweler-designer Ted Muehling, Dutch designers Hella Jongerius and Jurgen Bey, and Russian-American designer Constantin Boym, among others. Manufacturers represented in the exhibition include France's Bernardaud, Germany's Nymphenburg and Rosenthal, and Holland's Royal Tichelaar Makkum.

The first section of the exhibition highlights unique collaborations between long-established porcelain manufacturers and contemporary designers, artists, and ceramists. These include Patricia Urquiola's

“The exhibition examines the creative collaboration between artists, designers and industry today...”



# Klaus Moje: Painting with Glass

## April 29–September 20

Master Craftsman Crosses Boundaries, Pushes Limits



*Landscape* series of tableware for Rosenthal, designs that combine porcelain's translucency with irregular texture patterns that decorate the border of a plate or form the handle of a teapot, and Ted Muehling's hand-crafted objects for Nymphenburg—candlesticks in the form of tree branches and organic bowls based on the shape of seashells, for example.

Another trend is altering and radically changing mass-produced objects through interventions in the production process—often on the factory floor. Objects might be cut, broken, decomposed, or reassembled. Bernardaud's traditional porcelain production line, for example, was invaded by the French group 5.5. Designers, who implemented "creative disturbances" on the line by inviting Bernardaud's skilled artisans to create their own new designs. Italian design group Industreal spoofed itself, asking designers Ionna Vautrin and Guillaume Delvigne to design a porcelain bowl with 1,800 perforations—the bowl comes complete with an embroidery kit, so the consumer can complete the work.

Advances in ceramic technology invented high-fire materials, such as zirconium and corundum, which were developed initially for high-tech industries. These materials are now being used in consumer products, changing popular expectations about how ceramics can be used. Objects include extremely sharp ceramic scissors and knives, created by the Japanese technology company Kyocera, and kitchen appliances—including toasters and hot water kettles—designed by the Israeli design team of Elisha Tal, Eyal Cremer, and Danny Lavie.

"*Object Factory* explores a material that has been central to the Museum's mission since our inception, and is a timely survey of contemporary ceramic production and design," says Holly Hotchner, the Museum's *Nanette L. Laitman Director*. "The exhibition examines the creative collaboration between artists, designers and industry today and showcases new trends, techniques, and developments in the field."

"By transforming the visual and cultural significance of ceramics, the designers and artists presented in *Object Factory* challenge our traditional expectations of the medium and underscore its virtually limitless potential," adds Chief Curator David Revere McFadden.

*Object Factory: The Art of Industrial Ceramics* is organized by the Museum of Arts and Design, based on the exhibition originally organized by the Gardiner Museum, Toronto, Ontario, Canada. This exhibition is made possible, in part, through the generous support of the Mondriaan Foundation, Amsterdam and the Murray and Helen Gruber Fund. Paint for the installation was generously donated by Farrow & Ball.

above  
Johnathan Hopp and Sarah Auslander  
*Urban Vase*, 2004  
Stoneware  
11 x 9 in.  
Photo: Johnathan Hopp

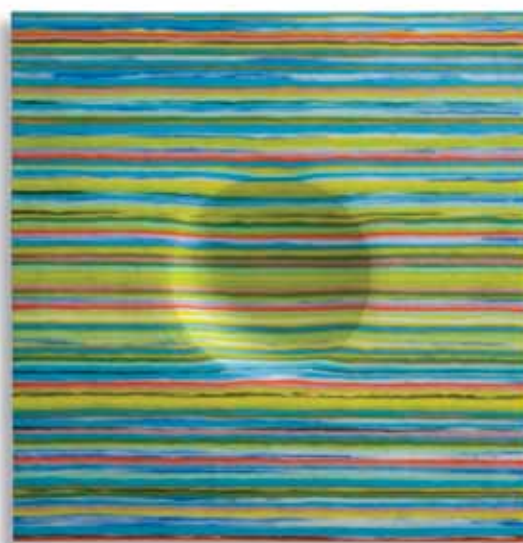
left  
Edyta Cieloch, *Spanish Lace*, 2008  
Porcelain; slip-cast, hand-carved  
27 x 16 x 9 in.  
Photo: Sebastian Zimmer

Klaus Moje has pushed the expressive and technical possibilities of glass for more than five decades. A major force in the international studio glass movement, Moje is regarded by many as one of the most important glass artists of our time. His work is represented in dozens of major public collections internationally. *Painting with Glass* traces the progression of Moje's work from his early carved crystal glass pieces to his intricately patterned vessels of layered glass to his recent multi-panel fused works. Featuring 68 objects, including a new large-scale mural made specifically for this exhibition, as well as many never-before-shown works from private collections, the exhibition illustrates the dominant shapes and aesthetics of the artist's work and reflects his unparalleled contributions to the field of glass art. "Throughout his career, Klaus Moje has combined superb craftsmanship with a highly refined aesthetic sense to create extraordinary works in glass," says Holly Hotchner, the Museum's *Nanette L. Laitman Director*.

Moje's art is made of cold glass, pieced together, fused with heat, and sometimes shaped in molds. It's a rigorous, more analytical process than glass-blowing, and one that uses glass less like a liquid than a solid. Some of the skills it requires are more akin to those a master of inlaid wood veneers might employ: exquisite joinery that makes a vivid whole of many unlike things. Moje's work—his father was a well-known glass-cutter in Hamburg—reflects his reinvention of processes that had been known in the early days of glassmaking and, somehow, were lost along the way. "Glass is a very unforgiving material," Moje says. "It is not one of those materials that you can mold in your hands. Success is very much dependent on established skill."

Moje has remained true to his vision of a rigorous and painterly abstract style; his work has gained a fluidity and freedom as he has gained mastery over his technique. A highlight of *Painting with Glass* is a massive four-panel work, *The Portland Panels: Choreographed Geometry*, created especially for the exhibition. Composed of more than 22,000 hand-cut strips of glass fused together at the Bullseye Glass factory studios in Portland, Oregon and totaling 74½ x 218 in., this work is a stunning technical achievement.

*Klaus Moje: Painting with Glass* is made possible, in part, through the generous support of the Art Alliance for Contemporary Glass, Evanston, Illinois; Bullseye Glass Company, Portland, Oregon; Susan Steinhauser and Daniel Greenberg; and private donors. Paint for the installation was generously donated by Farrow & Ball.



clockwise from top  
*Untitled 12 (detail)*, 2006  
Fragment Series  
Sheet glass, stripped, kilnformed, and wheel-cut  
3 x 20 7/8 in. dia.  
Courtesy of the artist and Bullseye Gallery  
Photo: Rob Little

*Untitled 9*, 1984  
Horizon Series  
Sheet glass, stripped, kilnformed, and wheel-cut  
2 x 16 3/4 x 16 3/4 in.  
Private collection, New York, NY  
Photo: Rob Little

## Gord Peteran: Furniture Meets Its Maker May 27–July 26

New Design and Innovation Gallery Showcases “Furnitural” Objects



Gord Peteran is one of today’s most original furniture makers. His twenty-five year boundary-crossing career has opened up the category of furniture to an unprecedented range of psychological and conceptual content. In this survey, MAD tracks the artist’s progressing interest in the puzzling aspects of everyday life, which he captures and examines through art: time’s passage, the limitations of language, and the fundamentals of human interaction. Peteran’s work has been described as subversive, funny, and sinister; it is furniture unlike any other, but—using Peteran’s words—always “on, in, or often near the territory of furniture.” Each of his objects has a unique “furnitural” quality.

*Furniture Meets Its Maker* explores issues key to Peteran’s work, including the use of the found object; the role of narrative in furniture; and the relationship between serial and one-off production. Peteran’s pieces are conceptual, frequently non-functional, often witty, and meant to challenge pre-conceived notions of the boundaries between furniture and sculpture. Sometimes his means are disarmingly simple: *A Table Made of Wood* is cobbled together seemingly at random from scraps lying on his workshop floor. At other times, Peteran employs craftsmanship of

the highest order: *100*, for example, is a precisely machined occasional table that disassembles into a carrying case like that used for a rifle. Other works suggest specimen cabinets, seesaws, and game tables, all twisted into new relevance through subtle manipulation.

*Gord Peteran: Furniture Meets Its Maker* is organized by the Milwaukee Art Museum and the Chipstone Foundation, with generous support from the Windgate Charitable Foundation.

An Early Table, 2004  
Twigs, string  
36 in. h x 40 in. w x 17 in. d  
Courtesy of William Anderson  
Photo: Elaine Brodie

# inside

## Inside MAD

### Daniel and Serga Nadler Jewelry Collection

The Museum is grateful to collectors Daniel and Serga Nadler, who have made a generous gift of their entire renowned jewelry collection to the Museum. The Nadler Collection enhances and expands the Museum’s existing jewelry collection, resonating with design issues explored in MAD’s collection of studio jewelry, which consists primarily of non-precious materials and dates from the mid-20th century onward.



Anonymous  
Untitled (Moroccan cuffs), late 19th–early 20th century  
Silver  
Each: 1¾ x 5¼ x 5¼ in.  
Promised gift of the Daniel and Serga Nadler Collection, 2005  
Photo: Daniel Nadler

Anonymous  
Untitled (Chinese Hook), late 19th–early 20th century  
Silver  
7¾ x 4½ x 2 in.  
Promised gift of the Daniel and Serga Nadler Collection, 2008  
Photo: Daniel Nadler

“The Nadler Collection is a timely and important gift for the Museum as we expand our collections and exhibitions programs to more fully reflect the global significance of art and design today,” says Holly Hotchner, the Museum’s *Nanette L. Laitman Director*.

The Nadler Collection is one of the most comprehensive holdings of tribal, ethnic, and contemporary jewelry in the world. Acquired over the course of 30 years on collecting expeditions in Egypt, Morocco, Greece, India, Indonesia, Burma, Thailand, China, Mexico, and the Western United States, it features superbly designed and crafted, yet mostly anonymously made, body ornaments of silver and other materials.

Among the most impressive adornments in the Nadler Collection is a pair of silver anklets from India, each weighing almost 2 pounds. These elegant anklets were made in the westernmost part of Gujarat, the Rann of Kutch, in Western India. Their size and weight reflect the importance of silver ornaments as a statement of both fashion and status. These pieces and many others are on view in the Tiffany & Co. Foundation Jewelry Gallery on the Museum’s second floor.

## New Trustee

### Tzili Charney Joins Museum’s Board of Trustees



Tzili Charney, born and raised in Israel, was surrounded by art from an early age. Primarily influenced by her grandmother, a contemporary ceramist, Tzili became fascinated by the process of art making and creativity as expressed through the arts. After her Army service and graduation from the Midrasha Art School, she turned her passion for the arts into a successful career. Working as a costume designer, Tzili worked on shows in all of the major theaters in Israel as well as Off-Broadway in New York. She designed *Angel Levine* for Playhouse 91 and *Teible and Her Demon* for the Jewish Repertory Theater.

In 1991, she married Leon Charney, a prominent lawyer, author, and former adviser to President Jimmy Carter. After having her twin sons, Mickey and Nati, Tzili found herself transitioning into the curatorial field, a vocation which gave her the opportunity to spend more time with the boys while still allowing her to be submersed in the arts. She is passionate about championing Israeli artists in all fields and has curated shows in conjunction with Art Basel, Miami Beach such as *Little Red Riding Hood* at the DOTFIFTYONE Art Space in Miami.

Over the years, she has been interested in the Museum of Arts and Design due to its emphasis on materials and process, but in the last year, through encouragement by long-time friend and Museum Board Chairman Emeritus Jerome Chazen, she has become deeply involved. Tzili says, “I love the focus on creation and the wonderful staff and I am thrilled that I can now see it from my window!”

One of the first things Tzili did for the Museum was to introduce Chief Curator David Revere McFadden to the work of two talented Israeli jewelry artists, Anat Grozovski and Yael Herman. The Museum’s Collections Committee recently approved a piece by each of the artists; these are now part of the Museum’s permanent collection.

Tzili and her family live in New York and Israel.



# Curatorial Perspectives

## Karim Rashid Raves about Radiators

**Radiator(s): one that radiates.**

**In their simplest form, radiators are heat exchangers designed to transfer thermal energy from one medium to another for the purpose of cooling and heating.**

**I took a great deal of interest in radiators when I was asked to design one in 2005; this exhibition grows from that commission.**

Why radiators? In retrospect, I have always been excited by fringe areas of design. I have affection for typologies that once were considered highly banal: garbage cans, light switches, manhole covers. Today, the market demands we design everything (the more design we have, the more we expect from everything we interface with). I refer to these sacred untouched areas as the 'last product design frontiers' where manufacturers and industrial designers are venturing into new unexplored territories. In this terrain they bring new heightened aesthetics, higher performance, and more fluid poetics, while touching and reshaping an object that was once considered



PHOTO: COURTESY OF ROMAN LEO.

Karim Rashid



from left  
Manufacturer: Deltacolor  
Designer: Studio Dell'Acqua Bellavitis  
Bambu, 2006  
Steel, oxygen-free copper, chrome plated  
38<sup>3</sup>/<sub>16</sub> x 10<sup>3</sup>/<sub>16</sub> x 34<sup>3</sup>/<sub>16</sub> in.  
Photo: Courtesy of Deltacolor

Manufacturer: Hellos  
Designer: Karim Rashid  
Klabs, 2006  
Aluminum  
Dimensions variable  
Photo: Courtesy of Hellos



utilitarian or 'only engineered.' These banal objects can be redesigned with the inclusion of human connection and artistic semblance.

Interior radiators, for example, have come a long way since their 19th century origins. Until recently, the design of radiators was purely focused on their function. Generally, they were decorated or embellished in order to 'domesticate' them. Clunky and loud, brutal and utilitarian, they were often hidden under a cover. Changes in manufacturing technology and our new 'design enlightenment' have brought a whole new crop of radiators to the market. I am thrilled to showcase some of the most exciting examples of design in this rapidly changing field.

So why has it taken nearly two centuries for the redesign of radiators to occur? Because, when people use the word 'design,' they tend to think of fashion, extravagant 'art' furniture, expensive poetic objects, radical buildings, or nonfunctional products, *but this is not design*. This is 'style,' not design. From my point of view, any new work that recalls, implies, or signifies history is style, not design. Design is about shaping the future, about contemporary needs and desires, technologies, materials, and new social behaviors. Design is about revisiting and evolving our culture and physical landscape. Innovation is inseparable from design. It is not just about trends, it is not just about problem solving, it is not about just 'form' or just 'function'—design is the tool of progress that informs our experiential aesthetic world. Everything needs to be designed, from our airplane interiors to our shampoo bottles to our money—from our everyday household items to our mobile phones, from permanent to disposable packaging, from road signs to our urban landscapes. We need to beautify this planet in every aspect, in every corner of the earth. Manufacturers can

make our world more beautiful, more sustainable, more functional, and more fluid. Radiators are no exception.

For this exhibition I chose a select group of radiators, edited from nearly 300 examples. I limited the scope of this project to the traditional definition of a radiator as a home heating device that emits radiant heat by means of steam or hot water passing through a system of pipes. When selecting the radiators for this exhibition, my methodology included seeking out radiators with outstanding formal elements which enhance interior architecture, radiators that become a strong element in a room, and radiators that have an unusual and beautiful shape, not something to be covered up. I also looked for radiators that had a strong contemporary sense of pattern and texture. I looked for radiators that had an aspect of modularity or flexibility and that can adapt to different space configurations or sizes. Finally, I looked for innovation in use such as storage, added technology, and new functionality.

For me, it was important for this exhibition to focus on radiators available now and using current technology, not on conceptual projects or historic references. I want to democratize the museums of today and showcase design not as an untouchable or inaccessible entity, but instead to highlight an area that is often overlooked yet always needed and easily available. It is my hope to invoke awareness that everyday people can have these items in their homes, and that they should have them in their lives.

"There is nothing more beautiful than something so necessary—yet so beautiful."

Fade away and radiate...

Karim Rashid

# program highlights



Beth Ireland

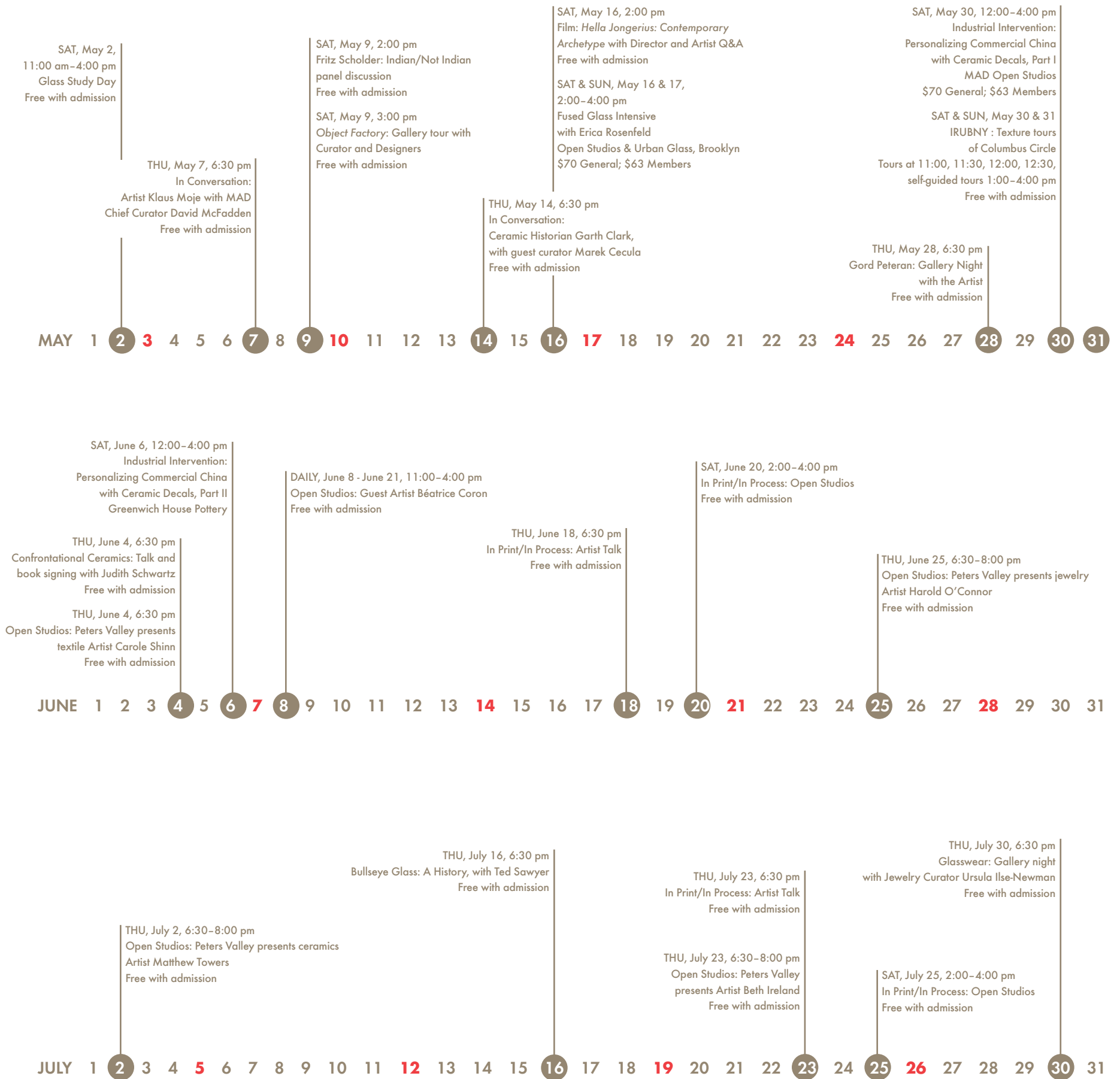


Béatrice Coron



Erica Rosenfeld

Our Public Programs provide links between our exhibitions and their broader historical and social contexts; offer insight into contemporary issues of art, craft, and design; explore new developments in technique and material; and provide the opportunity to connect one-on-one with working artists. Programs and prices subject to change. For more details, visit [madmuseum.org](http://madmuseum.org).



## open studios

Artists working daily

Start your visit to MAD on the 6th floor, where our Open Studios program gives you a chance to get a behind-the-scenes view of the artistic process.

Daily 12:00–2:00 pm & 3:00–5:00 pm  
Thursday nights 6:30–8:30 pm

## studio sundays

MAD's hands-on intergenerational materials and process-rich workshops. Examples from our exhibitions serve as inspiration while you explore the creative process.

Every Sunday 2:00–4:00 pm.

All ages 6 and up welcome

No reservations, but space is limited

\$10 program fee per individual includes admission and all materials

## madmuseum.org

For details on all Public Programs  
visit [madmuseum.org](http://madmuseum.org)

## In the Studio

Object Factory: The Art of Industrial Ceramics  
Robert Dawson



Robert Dawson  
*Verticality*, 2008  
Bone china; ceramic print decal  
1<sup>3</sup>/<sub>16</sub> x 98<sup>1</sup>/<sub>16</sub> x 61<sup>1</sup>/<sub>16</sub> in.  
1<sup>3</sup>/<sub>16</sub> x 10<sup>3</sup>/<sub>16</sub> in. each plate  
Photo: Hannah Louise Lamb

*Object Factory: The Art of Industrial Ceramics*, on view from May 6 to September 13, highlights inventive work in ceramics by artists and designers from around the world. Among those artists is England's Robert Dawson (born 1953), whose work ranges from unique individual objects to large-scale public art commissions. A graduate of the Royal College of Art, Dawson's work is informed by his knowledge of and appreciation for historic pattern and ornament. *Object Factory* features Dawson's *Verticality*, 2008, a wall installation of 36 bone china plates; each plate is printed with a fragment of "Blue Willow," a traditional pattern based on Chinese blue-and-white designs and used in production ceramics in Great Britain and the United States since the 19th century. Familiar elements from

*“Verticality is yet another reading in a long line of reinterpretations of the ‘Willow’ pattern.”*

the original pattern—Chinese pagodas, bridges, willow trees, and boats—have been scanned into a computer, deconstructed and rearranged on the plates to create a staccato and chaotic pattern that the viewer's eye tries to “read” as a coherent scene. This intervention transforms the familiar into the exotic, creating a dynamic tension reinforced by the parallelogram created in the arrangement of the 3 dozen plates. “*Verticality*,” says Dawson, “is yet another reading in a long line of reinterpretations of the ‘Willow’ pattern.”

# events

## Upcoming Architecture + Design events:

Rockwell Group Studio  
Diane von Furstenberg Store and Studio by WORK Architecture Company

## Past Architecture + Design events:

Astor Center in the former DeVinne Press Building  
Bloomberg Headquarters by Cesar Pelli  
50 Gramercy Park North by John Pawson and Ian Schrager  
Gramercy Park Hotel by Ian Schrager and Julian Schnabel  
Flag Foundation by Richard Gluckman  
IAC Building by Frank Gehry  
New York Times Headquarters by Renzo Piano  
One York by Enrique Norten

## Upcoming Inner Circle Salons:

Amy Lau on Design at the home of Michael Weinstein and Family  
James Zemaitis at the home of David Ling

## Past Inner Circle Salons:

Paul Goldberger on Architecture at the home of Peter Norton  
Yeohlee Teng on Design and Fashion at the home of Calvin Tsao, Zack McKown, and David Poma  
Maira Kalman on the Elements of Style at the home of Ruth Stanton  
Brad Cloepfil on 2 Columbus Circle at the home of Betty Saks and Bart Kavanaugh  
Melissa Harris on Text and Image: Designing a Photography Magazine at the home of Donna and Ben Rosen  
David Mann and Chris Kraig on Architecture and Décor at the home of Kris Fuchs  
Judith Schaechter on Creating a Site-Specific Installation at 2 Columbus Circle at the home of Claire Oliver and Ian Rubinstein  
Edwina von Gal on the Art of Landscape Architecture at the penthouse home of Cecilia Herbert and Jim Herbert, Chairman and CEO of First Republic Bank  
David McFadden on *Second Lives: Remixing the Ordinary* at the home of Andrea and John Stark  
Patricia Kiley Faber on Collecting Jewelry at the home of Michele and Marty Cohen

## Circle Members

The Museum of Arts and Design's Circle Level membership family, an active group of dedicated supporters, has played a significant role in making 2 Columbus Circle a reality. Circle members enjoy exclusive benefits such as access to MAD's Architecture + Design evenings, Inner Circle Salons, the Travel Program, and other behind-the-scenes benefits. To learn more about Circle membership, contact [patrons@madmuseum.org](mailto:patrons@madmuseum.org) or 212.299.7732.

## Architecture + Design evenings:

MAD offers its Circle Members a curated series of events visiting buildings, stores, centers, and studios involving the world's great designers and architects. The Architecture + Design events explore the best of New York City's contemporary architectural and design destinations. To learn more, contact [patrons@madmuseum.org](mailto:patrons@madmuseum.org) or 212.299.7732.

## Inner Circle Salons

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

## Circle Day Trip

MAD was delighted to offer our Trustees and Circle Members a special day trip. We explored the ever-changing Lower East Side, where on-the-edge contemporary art is being sold in a neighborhood formerly better known for peddling pickles. Our day included a guided tour of the New Museum's Elizabeth Peyton and Mary Heilmann exhibitions; the home and studio of Izhar Patkin; WORK Architecture Company's studio; galleries, including DCKT and Rivington Arms; Target's new designer John Derian's original store, John Derian Company Inc.; and a special tour of the Hotel on Rivington—including lunch at Thor, designed by MAD *Visionaries!* honoree Marcel Wanders.

## Paper Ball

**Wednesday, October 14, 2009, 6:00 pm–Midnight**  
The Museum will be hosting MAD Contemporaries, the Museum's young patrons, at the First Annual Paper Ball Gala, *Out of Paper*, in celebration of MAD's one-year "paper" anniversary and the opening of *Slash: Paper Under Knife*, an exhibition of works by 45 international artists commissioned to create site-specific works made of cut, torn, burned, and shredded paper. A Gala Committee of young talent and legends in the architectural, fashion, and design community have banded together to help produce this exciting Gala fundraiser benefiting the Museum's exhibitions and educational programs.

## Visionaries! November 2009

Save the date for *Visionaries!* 2009. Our gala will be held on Tuesday, November 17, 2009 and will honor MAD Trustee and Chairman Barbara Tober for lifetime achievement.

## Special Event Rentals

Have your next event at MAD!

MAD's new home at 2 Columbus Circle offers a variety of spaces to complement your special event. MAD's premier event space is located on our 7th floor and offers stunning floor-to-ceiling views of Columbus Circle and Central Park. The renovated theater seats 145 and boasts Blu-Ray, DVD, 35mm projection, digital, laptop, and auxiliary inputs with Dolby surround sound. Events can also be held in the Barbara Tober Grand Atrium and in the Nanette L. Laitman Galleries.

Some of the fabulous events held at MAD include the Masters of Design event for *Fast Company Magazine*; the Eighth Annual MIAAC Film Festival; beauty events for COTY/Sally Hansen; cocktail receptions for Tiffany and Co; Jaquet Droz; and First Republic National Bank; a luxury hotel concierge event hosted by Alice Marshall Public Relations; a product launch for TechnoMarine Watches; and a Saloni press event hosted by Material ConneXion/Culture and Commerce.

The Museum of Arts and Design offers catering exclusively through Ark Restaurants.

For further information or to schedule a site visit, please contact Morgan Oaks at 212-299-7712 or email [morgan.oaks@madmuseum.org](mailto:morgan.oaks@madmuseum.org).



from top clockwise  
Frank Gehry's IAC building  
Photo: Albert Vecerka, ESTO Photographics

Ben Hartley, Holly Hotchner, and Enrique Norten at One York building Architecture + Design event  
Photo: Judith Pineiro

COTY/Sally Hansen event at MAD  
Photo: Alan Klein





MAD's travel program, open to members of the Collectors Circle and above, explores the world of contemporary design, craft, and art in domestic and international locations. The trips are defined by MAD's curatorial vision and expertise. For more information contact [patrons@madmuseum.org](mailto:patrons@madmuseum.org) or 212.299.7132.



**June 11–14, 2009**  
**Contemporary Pittsburgh**  
 and Frank Lloyd Wright's Fallingwater  
 Pittsburgh has emerged from a point of transformation, from industrial steel mills and glass factories to a new creative legacy as an artistic center. With prestigious museums, grand architecture, contemporary galleries, excellent restaurants, and a smattering of hip neighborhoods, Pittsburgh is a fantastic, and to many an undiscovered, trove of cultural riches. There is so much to see and do, from the venerable Carnegie Museum of Art to the Andy Warhol Museum honoring the legacy of its hometown hero. Other highlights not to be missed are the Mattress Factory, dedicated to exhibiting large-scale installations in a former mattress factory; the Pittsburgh Glass Center; and the Society for Contemporary Craft. And of course, no trip would be complete without a day trip to tour the nearby Frank Lloyd Wright masterpieces Fallingwater and Kentuck Knob, the latter with a world-class sculpture collection with works by international masters such as Andy Goldsworthy and Ray Smith.

**October 2–10, 2009**  
**Modern Architecture of Madrid and Barcelona**  
 (October 10–12, extension to Alhambra, in Granada)  
 Madrid and Barcelona burst boldly onto the cosmopolitan travel destination map through their resurgence in contemporary architecture, art, and cuisine; at the same time, they maintain the vigor, heritage, and culture of traditional European centers. We'll visit artists, galleries, and private homes, and tour the Prado; the Caixa Forum Art Space, designed by Swiss architects Herzog & De Meuron; the Reina Sofia Contemporary Art Museum; Palau d'Esports Sant Jordi, designed by Arata Isozaki; Communications Tower, one of Santiago Calatrava's finest works; the Barcelona Museum of Contemporary Art, by Richard Meier; and much more. With Spain in the spotlight of contemporary world cuisine and wine, we'll take time to enjoy both—you'll have ample time to relax and enjoy the energy of Madrid and Barcelona. Our trip will offer an extension to Alhambra in Granada.

from top clockwise  
 Antonio Gaudí's La Pedrera, chimneys of Casa Mila, Barcelona, Spain.  
 Photo: hollandsgebirge.com

Antonio Gaudí's Parc Guell, lizard fountain, Barcelona, Spain.  
 Photo: Lillis Photography

Frank Lloyd Wright's Fallingwater, PA.  
 Photo: Courtesy of Western Pennsylvania Conservancy.

Richard Meier's Museu d'Art Contemporani de Barcelona (MACBA), Barcelona, Spain.  
 Photo: ©Javier Tles 2004

# members

## Join today

Membership is your personal invitation to explore the many riches offered by MAD.

MAD members always receive complimentary admission; invitations to major exhibition previews; discounts in The Store at MAD; and the benefits of our partner discount program. You can become a member by completing the form below, visiting [www.madmuseum.org](http://www.madmuseum.org), or contacting the membership office at 212.299.7721 or [members@madmuseum.org](mailto:members@madmuseum.org).

## partner discount program

We are happy to present the MAD Partner Discount Program, a special benefit just for MAD members. Simply show your MAD membership card to receive your exclusive discounts. This is just the start; we'll announce more partners in the coming months. Join MAD now to take part in these discounts.

*Discounts are valid only for member named on the membership card and are nontransferable. MAD is not responsible for store closings and price/discount changes. Unless otherwise noted, discounts are valid through December 31, 2009 and only at the locations listed.*

AQ KAFÉ is open for breakfast, lunch and dinner, seven days a week, 8:00am—8:00pm. Inspired by the flavors and signature dishes of Central, Northern and Eastern Europe, AQ Kafé offers a broad selection of coffees, teas, soups, salads, sandwiches, platters, entrees, pastries, desserts and more. 10% discount on purchases (eat in/eat out only—excludes delivery and catering) at AQ KAFÉ; applies to AQ Kafé at 1800 Broadway (58th and 59th Streets).

Café Metro serves a full breakfast, soups, salads, sandwiches, wraps, pizza, pasta and much more. Café Metro prides itself on providing a healthy dining experience with local farm fresh ingredients and all natural items where we can. 10% discount on purchases (eat in/eat out only—excludes delivery and catering). Discount available at all Café Metro locations.

FACE Stockholm is the only Swedish cosmetics company to give you makeup and skin care that is true to the Swedish beauty ideal—natural, trend-forward, simple, clean, gorgeous and fun! 10% discount on purchases (excludes services and purchase of gift certificates). Discount valid only at The Shops at Time Warner Center, 10 Columbus Circle location.



### All members enjoy:

- Free admission to the Museum
- Personalized membership card
- The Museum's newsletter, *MADViews*
- Invitations to members-only exhibition previews
- A 10% discount in The Store at MAD
- Invitations to special shopping days with discounts up to 20% in The Store at MAD
- Discounts on select performances and educational and public programs
- Special opportunities at partner stores, parking garages and hotels
- E-reminder updates

### Individual \$75

100% tax deductible

### Student \$50

- Benefits listed above

### Dual \$100

100% tax deductible

- Benefits for two at the same address
- Two personalized membership cards

### Family \$125

100% tax deductible

Benefits of Dual Membership plus

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

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

### Contributing \$250

\$200 tax deductible

Benefits of Dual Membership plus

- Invitations to all evening exhibition opening receptions
- Reciprocal membership to over 300 participating museums throughout the United States
- 2 guest passes to the Museum
- Opportunity to participate in curator-led Museum day trips, special events, and exhibition tours

### Supporting \$500

\$450 tax deductible

Benefits of contributing membership plus

- Acknowledgement in Annual Report
- 2 additional guest passes to the Museum (4 total)
- Advance opportunity to purchase Annual Gala tickets
- Early registration opportunity for curator-led Museum day trips, special events and exhibition tours

### 360 Young Collectors Individual \$200/Dual \$300

\$150/\$200 tax deductible

- Benefits of Individual Membership for those between the ages of 21 and 45 plus
- Invitations for two to all evening exhibition-opening receptions
- Invitations to events planned solely for the 360 Young Collectors group

### Circle Membership

Circle members are an active group of dedicated supporters who enjoy exclusive special events, private home visits, and other behind-the-scenes opportunities.

### All Circle members enjoy:

- Benefits for two (at the same address)
- Personalized membership card(s)
- Unlimited free admission to the Museum
- The Museum's newsletter, *MADViews*
- Special opportunities at partner stores, parking garages and hotels
- A 10% discount in The Store at MAD
- Invitations to special shopping days with discounts of up to 20% in The Store at MAD
- Discounts on selected performances and educational and public programs
- E-reminder updates
- Privileged access when visiting the Museum
- Reciprocal membership to over 300 participating museums throughout the US
- Invitations for two to all evening exhibition-opening receptions
- Advance opportunity to purchase Annual Gala tickets
- Early registration opportunity for curator-led Museum day trips, special events and exhibition tours

### Curators Circle \$1,000

\$950 tax deductible

Benefits listed above, plus

- Circle Newsletter, a newsletter for Circle members
- Gift membership to the recipient of your choice at the Individual level
- 6 additional guest passes to the Museum (10 total)
- Invitations to special shopping days at The Store at MAD, with additional discounts
- Invitations to art, design, and architecture special events
- Access to special VIP Lounge during members-only exhibition openings

### Collectors Circle \$2,000

\$1,900 tax deductible

Benefits of Curators Circle plus

- Access to library arranged by appointment
- Gift membership to the recipient of your choice at the Dual level
- Unlimited guest passes when accompanied by member
- Cocktails with curators, artists, and Director at the annual evening reception for Circle Members
- Opportunity to participate in the travel program featuring custom-designed trips with MAD staff and experts to international and domestic cultural destinations.

### Inner Circle \$5,000

\$4,815 tax deductible

Benefits of Collectors Circle plus

- One complimentary Museum published catalogue
- Gift membership to the recipient of your choice at the Contributing level
- Special passes to select art fairs
- Invitation to Salons events

Yes! I/We will become a member of the Museum of Arts and Design at the following level:

- Individual \$75
- Dual \$100
- Family \$125
- Contributing \$250
- Supporting \$500
- 360 Young Collectors\* \$200
- 360 Young Collectors Dual\* \$300
- Curators Circle \$1,000
- Collectors Circle \$2,000
- Inner Circle \$5,000

\*Open to those between the ages of 21–45

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You can also purchase memberships at [www.madmuseum.org](http://www.madmuseum.org). Please address any questions to the Membership Office at 212.299.7721 or [members@madmuseum.org](mailto:members@madmuseum.org).

# partners



Gallery Interior with Subodh Gupta's *Untitled*.  
Photo: Irena Sarnestkaya

“What fascinates me about MAD is its commitment to arts education, and in particular the Open Studios, where artists work every day creating works of art in a myriad of materials. The Museum is a unique place for people to actually watch craft, art, and design being produced.” *Edwin B. Hathaway, Oldcastle Glass CEO and MAD Trustee*

Oldcastle Glass® is the leading North American supplier of architectural glass and aluminum glazing systems, including the most comprehensive collection of fully-integrated curtain walls, storefronts, windows, architectural glass, and skylights. The Museum of Arts and Design is grateful to Oldcastle Glass and its CEO, Edwin B. Hathaway, MAD Trustee, for the gracious donation of all of the architectural glass at MAD—more than 30,000 square feet, which brings into the Museum high natural light and breathtaking views of Columbus Circle and Central Park. The custom-colored ceramic-frit panels create ribbon-like bands of glass on the exterior that interplay between the bands of glass panels and ceramic tiles giving the building a dynamic sculptural quality. The glass panel ribbons continue inside the building across the floors, ceilings, and walls, providing a visual connection throughout the Museum, and giving visitors a unified sense of space.



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The Museum of Arts and Design's Board of Trustees and staff extend their deepest appreciation to the individuals, foundations, corporations, and government agencies who contributed generously between January 1, 2008 and January 30, 2009 to support the Museum's collections, exhibitions, educational and public programs, publications, special events, and annual operations, and Capital Campaign for 2 Columbus Circle. As we start our first full year at 2 Columbus Circle, we are grateful to you for your continuing generosity and encouragement. Your support is vital to our success.

If your name does not appear on the following donor lists, please notify us at 212.299.7777 or [info@madmuseum.org](mailto:info@madmuseum.org) so that we may correct this oversight.



Circle Members Joe and Barbara Strassman.  
Photo: Geoff Green Photography

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the  
store

## Bennett Bean: "9 for '09," a limited edition MAD rug series

To celebrate MAD's inaugural year at 2 Columbus Circle, Bennett Bean, best known for his work as a ceramic artist, has turned the same breathtaking design and color sensibility found in his vessels to create "9 for '09," a limited edition rug series to be sold exclusively at The Store at MAD.

Please join us in The Store on Thursday, June 4 from 6:00–8:00 pm to meet Bennett and Elizabeth and toast the launch of the "9 for '09" collection. During the evening members will enjoy a 20% discount on all store purchases.

Designed together with Elizabeth Rand of *Bennett Bean Studio* and Franci Sagar of The Store at MAD, this exclusive collection of three rugs in two color ways is made of 100-knot Tibetan silk and wool. The collection will have its unveiling at the International Contemporary Furniture Fair (ICFF) this May 16–19.

“Our design process is a dance  
between the hand and the computer—  
the brush stroke and the bitmap.” *Bennett Bean*



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