



**DIANA
AL-HADID**

DELIRIOUS MATTER

Mad. Sq. Art 2018

Diana Al-Hadid
Delirious Matter

May 14, 2018 – September 3, 2018

Madison Square Park
New York

Presented by

Madison Square Park Conservancy

Traveling to

2018 – 2019

Williams College Museum of Art
Williamstown, MA

2019 – 2020

Cheekwood Estate & Gardens
Frist Art Museum
Nashville, TN



Diana Al-Hadid
Delirious Matter

Fig. 1



Contents

Introduction	10
Brooke Kamin Rapaport <i>Deputy Director</i> Martin Friedman <i>Senior Curator</i> Mad. Sq. Art	
Artist's Statement	16
Diana Al-Hadid	
Delirious Matter	23
Nancy Princenthal <i>Critic, Biographer, and Professor</i>	
Diana Al-Hadid	33
Acknowledgments	42
Photography & Figure Credits	50
Previous Mad. Sq. Art Exhibitions	56

Fig. 2



Introduction

When Diana Al-Hadid began to conceive *Delirious Matter* for Madison Square Park in 2014, she spent hours and days walking around and through the Park. She measured the spaces and surveyed the architectural surround. She paced the lawns. Perhaps less tangible was how Al-Hadid (American, b. Aleppo, Syria, 1981) observed Parkgoers and their interaction and connection with one another. Given the throngs of daily visitors—as many as 60,000 on weekdays—she recognized how people gamely accommodate the curvilinear patterns of pathways, causing unexpected interactions. Her observation of happenstance in an urban setting prompted the conceptual and physical framework of *Delirious Matter*. Conceptually, the loopy patterning of Park walkways, distinctly opposed to the geometric grid of Manhattan streets, confirmed Al-Hadid's idea of delirium, or a restless excitement that grips individuals. Physically, the project's six female figures—the freestanding walls titled *The Grotto* and *Gradiva*; a conical work, *Citadel*; and three figures called *Synonym*, from an edition of five—commune with one another on the Park's lawns: they each face in toward the central Oval Lawn and together form a kinship of women throughout the history of art. Their respondent synergy across the site reflects the synecopation of individuals traversing it.

Delirious Matter is a newly commissioned public art project and Al-Hadid's first major outdoor work. She was in charge of all aspects of creation—from concept, to material choices, to realization, finishing, and structural solutions—and made her work in her East Williamsburg, Brooklyn, studio. Fabricators were involved for the architectural steel posts and struts that brace the walls of *The Grotto* and *Gradiva*. The sculptures are made of polymer gypsum and fiberglass, among other materials. They may look fragile—whitish, ghostly, evanescent—but they are actually resilient and tough. Built into the resonance of each sculpture is individual perspective, anticipating the viewer's expectation that the work will decay. Yet Al-Hadid's work appears simultaneously to regenerate. Her intention is to front-load each object with a visual tension, which is an essential aspect of *Delirious*

Matter. Al-Hadid has called her creative method “a blend of fresco and tapestry.”

The protagonists are three reclining female figures who summon extant fragments of ancient statuary, another majestically rises out of the reflecting pool in a mountain of form, and two others that are the physical, architectural frameworks for sculptural walls. Al-Hadid is a perceptive student of art history, and she scrutinizes how female types across millennia have emerged within the constraints of painterly form or sculptural structure.

“Delirious” refers to distinct concepts: the artist's pursuit of materials that are transformed as if in a state of delirium, or disorder; a nod to Sigmund Freud's 1907 psychoanalytic essay “Delusion and Dream in Jensen's *Gradiva*”; and the winding Park pathways.

On the Oval Lawn, the artist sites two fourteen-foot-high relief walls flanked by planted hedges to form a room. On one wall, Al-Hadid's imagery responds to Wilhelm Jensen's 1903 novella *Gradiva*, about an archaeologist's fascination with the figure of a young woman on an ancient bas-relief. The *Gradiva* story was significant to Freud for how Jensen harnessed and explicated a dream state; Freud and psychoanalysis worked to solve “the basic riddle of the dream.”¹

The fifteenth-century Netherlandish painter Hans Memling inspires Al-Hadid's second wall, *The Grotto*, through his *Allegory of Chastity*. That panel painting depicts a woman perched politely atop a mountain while its rocky peaks encase her. Al-Hadid has created the relief wall and the sculpture in the Park's reflecting pool, *Citadel*, to evoke this historic painting and invite viewers to question the status of the figures. Is she being protected by craggy peaks and growling lions? Is she a prisoner of her creator? Just as Memling guards the woman's sex in his *Allegory*, Al-Hadid's rendering is ambiguous. *Citadel* is a stalwart mountain with a female bust as the capstone to the sculpture, a three-dimensional force of power and durability. Three life-size works titled *Synonym* suggest fragmented, ancient statuary—with no heads or legs, and with compromised

¹ Sigmund Freud, “Delusion and Dream in Wilhelm Jensen's *Gradiva*,” *Delusion and Dream: An Interpretation in the Light of Psychoanalysis of Gradiva, a Novel, by Wilhelm Jensen*, (New York: Moffat, Yard, 1917), 121.



torsos—but the fluidity and surety of the artist’s technique demonstrate a mastery of material and a contemporary perspective. While these works resemble eroded sculpture or historic ruin, the artist’s process is additive: she builds up layers of material.

Al-Hadid’s influences come from the disrupted typologies of architecture, antiquity, cosmology, and Old Master paintings. She finds inspiration in numerous and diverse sources, such as ancient frescoes, Northern Renaissance art, Islamic miniatures, ancient time-telling devices, and the modern sculpture of Italian artist Medardo Rosso. These various references reflect her perspective as an immigrant from Syria who moved to Ohio when she was a child. She has said: “I was educated by modernist instructors in the Midwest, but also raised in an Islamic household with a culture that very much prizes narrative and folklore.” A perceptive student of art history and historic material culture, which inspire her work, Al-Hadid is charting the future of contemporary sculpture.

Like all of Madison Square Park’s exhibitions, *Delirious Matter* could not have been realized without the extraordinary support and counsel of the Conservancy’s Board of Trustees, including Board Chair Sheila Davidson. Our Art Committee, chaired by Ron Pizzuti, is a group of indispensable advisors who share their guidance, generosity, and wisdom. We are grateful to Christopher Ward of Thornton Tomasetti, who worked closely with the artist and the Conservancy. Our colleagues at Showman Fabricators, among them Jim Cummings, Vianna Segarra, and Mike

Riccio, were astute collaborators. Marianne Boesky and Mary Mitsch of Marianne Boesky Gallery have been generous supporters of this project. We are thrilled that Diana’s work will travel to the Williams College Museum of Art in Williamstown, MA and to Cheekwood Estates & Gardens and the Frist Art Museum in Nashville. With thanks to our colleagues Lisa Dorin at Williams, Jane O. MacLeod and Gina Wouters at Cheekwood and Susan Edwards and Mark Scala at the Frist. Julia Friedman, Senior Curatorial Manager, attends to every project with excellence. Tom Reidy, Senior Project Manager, brings great expertise and adroit judgment to the process. Thank you to Katelyn Davis and Jesse Stone at the Al-Hadid studio and to critic, biographer, and professor Nancy Princenthal for her insight in this volume.

Brooke Kamin Rapaport
Deputy Director
Martin Friedman Senior Curator
Mad. Sq. Art

Fig. 4



Artist's Statement

For many years now, I've been working with two fictitious women in my studio. They have been slowly circulating in the dust and debris, showing up in my drawings on Mylar, in wall panels, and in sculptures. One woman, *Gradiva*, comes from an early-twentieth-century novella by the same name. She is in mid-stride, always on the move. Sometimes she is a fuzzy, familiar apparition and other times a corporeal figure in the flesh. The other woman comes from a fifteenth-century painting by Hans Memling called *Allegory of Chastity*. She sits coolly at the pinnacle of a mountain, her body below the waist entirely encased in rock as if she were wearing the mountain as a skirt. These two female forms, one always fixed at a distance, the other walking among us, at first seem unrelated, even oppositional. But over the years, I've noticed they speak to each other. For my show *Delirious Matter* at Madison Square Park, they meet on a monumental scale.

The two women converge both narratively and formally. Perhaps their most obvious similarity is in their origin story: they are both imaginings of a male author, projections of the male psyche, reflections of repressed desires. In addition, they both merge with their surroundings, camouflaging part of themselves as something else. In this way they may offer a double meaning or a parallel narrative. For so long, I read the woman in the painting as plugging a volcano from erupting. She is in control; she is poised; she sees everything. She is a towering figure, a landscape, a fortress. She may pose an alternative story line to that of *Gradiva*, whose tale is set amid the ruins of Pompeii during and after the devastating eruption of Vesuvius. In both depictions, their figures are rendered through a shroud—the body disguised or obfuscated by shards of rock or flowing fabric.

Gradiva's is the story of a relief sculpture come to life, pulling away from a flat wall and emerging as a figure in the round. I use this sculptural process, extrusion from a flat plane, to connect her further, through form, to the woman in Memling's mountain. For my work *Citadel*, a thirteen-foot sculpture in the Park's northern reflecting



Fig. 5

pool, I began by making a loose painting of Memling's mountain to the scale of the sculpture on my studio wall. I then traced each mark of the painting with steel rods, which were welded and progressively extruded from the wall to finally form a mountain in the round. The footprint of the sculpture is an oval, which sits in a round pool, and has a distinct front-back orientation. The sculpture occasionally shows its inverted double in the mirrored reflection, a hallucination of its real self and similar to *Gradiva* in yet another way. The bronze head and bust, are as if cast from the beginning of a pencil drawing, where only the x and y axes are articulated. Her face then draws a line down the center of the Park and, like a compass, pulls everyone north. As in the painting, this figure is seen from a distance, at the perimeter of the reflecting pool, its protective moat.

The two works on the Oval Lawn, *Gradiva* and *The Grotto* are seen at very close range. Here, the two women are represented in opposite wall works, the form of one suggesting the inverse of the other, as if they might fit hand in glove. Where the first sculpture,

Citadel, was surrounded by water, these two are enclosed by hedges. The result is a rectangular room in the Oval Lawn, that forms an intimate space for Parkgoers to experience the painted images on the wall panels. The splashy drips of color, laid one over another, are embedded in the material like fresco but connected together like tapestry. From the back, visitors will notice that the structure grows in response to this single drip of color. The open areas have not been carved out; they are in fact where the paint is not applied, so that the “canvas” follows the image, and ultimately the structure is extruded directly from the skin. As in *Citadel*, the image precedes the structure, everything originating from the slightest mark.

Three more sculptures, also depicting female figures on pedestals, populate the peripheral lawns. (One might imagine the other two female figures resting on invisible pedestals of a different kind.) These are almost identical editions, titled *Synonym*, which originate from a prior unique sculpture I made titled *Antonym*. These sculptures face toward the room and are surrounded by loosely planted shrubbery, keeping them at about arm's

Fig. 6



Fig. 7

length. They might create a sense of déjà vu, of noticing something familiar in a new context, of believability without recognition.

Thank you to Brooke Kamin Rapaport, whose passionate support of this project inspired me constantly, and who made me understand that the parameters of my work are even wider than I knew. My work is forever changed now that it has been opened to a larger public.

I also want to express my sincerest gratitude to my dedicated and spirited team, who helped make *Delirious Matter* in my studio, especially my studio managers Jesse Stone and Katelyn Davis. Thank you also to Marianne Boesky, who has fearlessly supported my crazy ideas for eight years.

Thank you to my wonderful mom and her creative lessons through the years. And thanks especially to my husband Jon Lott and my son August for making my life beautiful everyday.

Diana Al-Hadid





Delirious Matter

The half-dozen sculptures that constitute Diana Al-Hadid's aptly titled *Delirious Matter*, dispersed throughout Madison Square Park in her first major outdoor installation, together create a kind of painting in parts. Made of what appear to be freestanding rivulets of paint, and of metallic cross-hatching seemingly suspended in midair, they simultaneously draw attention to pure line, volume in space, and the four-dimensionality of form experienced in time. Various representing a figure bound by a mountain and a mountain pried away from the sky above, headless bodies and a bodiless head, they invite viewers to assemble an unstable whole, piece by suggestive piece. It is a process akin to remembering a dream.

Situated in a circular reflecting pool, *Citadel* is an imposing, roughly conical steel armature, with the head of a woman lightly drawn in bronze at its summit. Hair falling across her shoulders can be discerned in contours that merge with those of the sketchy landform below, which descends to the water. Resting here and there are patches of frosty, silvery material. An arrested cascade of white liquid forms a column at the sculpture's interior. The armature's slender outer struts sometimes terminate before touching down, reinforcing the impression that the whole does not so much float on the water as hover above it: a mountain in unlikely levitation.

A primary source for this sculpture is Hans Memling's *Allegory of Chastity*, a fifteenth-century Northern Renaissance painting of a woman whose virginity is guarded by a mountainous skirt of earth and stone (and also by a pair of lions). In Al-Hadid's interpretation of Memling's exquisite—and to modern eyes, undeniably funny—image, the subject is further defended by the pool of water around her, which keeps visitors at a discreet



Fig. 10

Fig. 11



distance. Protective, too, is the tendency of *Citadel* to slip toward the ungraspable, as if it exists in a state of imagination.

Although her rendering skills are formidable, Al-Hadid says she's not naturally a pictorial thinker.¹ She means she works from conceptual and narrative prompts, and is especially consumed by questions of process. As with most of her work, the sketch that initiated *Citadel* was very quick, a germ of an idea that, stroke by metal stroke, was monumentalized—or, as the artist says, “fetishized.” The choice of a psychoanalytic term is telling. One of the touchstones for *Delirious Matter* was *Gradiva*, a German novella of 1903 to which Sigmund Freud famously turned his attention. The novella's protagonist, an archaeologist, becomes enamored of the figure of a woman carved into a classical bas-relief; he names her Gradiva. During a trip to Pompeii, the archaeologist becomes progressively lost in a time-warped world of ruins, heat, dust, and blinding sunlight and believes he has encountered his Gradiva come to life, erupted like Memling's virgin from the old stones. In fact, our hero ultimately learns, the woman in whom he has invested such spiritual depth and purity is a discarded childhood friend. She takes him down gently.

Here, too, there is a bit of comedy, as we readers are on to his delusion well before he is. “What embarrassment for us . . . !” Freud wrote happily, four years after *Gradiva* was published.² The father of psychoanalysis was fascinated by the exposition he saw in this novella of patterns of motivation and behavior that he himself was still in the throes of formulating. Freud admits that

when developing his idea that “dreams and delusion spring from the same source, the repressed,” he had considered consulting novelists for confirmation; referring to himself in the third person, Freud writes: “It was no slight surprise to him to learn that in *Gradiva*... an author gave to his creation the very foundation which the former supposed that he, himself, was finding authority for.”³ Weighing in nearly a century later, the French philosopher Jacques Derrida suggests that the psychoanalyst's modesty is false. “Freud claims again to bring to light a more originary origin than that of the ghost,” Derrida writes. “In the outbidding, he wants to be an archivist who is more of an archaeologist than the archaeologist.”⁴ Al-Hadid takes great pleasure in this roundelay of excavation and obfuscation—of reality sought and deferred, heralded and challenged. Gradiva appealed to her, she says, “not just because she's blurry but also because she has variable materiality.” And also because she is powerful: both an image and a real person, she is able, even better, to “force everyone to move around her.”

Indeterminate realities and Freudian notions, screen memories in particular, also underwrite the largest elements of *Delirious Matter*, a pair of lacy walls called *Gradiva* and *The Grotto*. The first roughly takes the shape of a silhouette of a mountain, the second suggests the background from which it is cut—or

³ Ibid., pp. 233, 219.

⁴ Jacques Derrida, “Archive Fever: A Freudian Impression,” trans. Eric Prenowitz, *Diacritics* 25, no. 2 (Summer 1995) 6.

¹ All citations of the artist are from her conversations with the author, spring 2018.

² Sigmund Freud, “Delusion and Dream in Wilhelm Jensen's *Gradiva*,” in *Wilhelm Jensen, Gradiva: A Pompeian Fantasy / Sigmund Freud, Delusion and Dream in Wilhelm Jensen's Gradiva*, trans. Helen M. Downey (Copenhagen and Los Angeles: Green Integer, 2003) 162.



Fig. 12

the sky above it. On the pale, subtly tinted surfaces of both, the painted ghost of *Citadel's* female figure can just barely be discerned (as she can be seen, with some effort, through *Gradiva's* interstices). Facing each other across an expanse of lawn, the two porous walls form a deconstructed landscape, and, along with actual hedges on either side, they frame a lush grassy room. Scale, and the conflation of interior and exterior, are at issue, too, in Memling's *Allegory of Chastity*, which like many diminutive landscapes in such Renaissance biblical imagery drew upon the stage sets of itinerant religious theater: paintings and scenery alike were tailored for narrative clarity and vivacity, and for intimacy. With her own theater of nature, Al-Hadid creates an Alpine pasture that, like any worthy urban park, seems much bigger than it is.

In the network of references that her works' titles invoke, it is notable that while *Citadel* names the sculpture most indebted to Memling's painting, which does depict a fortress of sorts, it evokes as well the dominant—if damaged—surviving feature of the ancient city of Aleppo, Syria, where Al-Hadid was born, in 1981. (She

moved to the United States with her family when she was five, and was raised in Ohio.) Aleppo's *Citadel* is a renowned fragment whose majestic gateway once framed the city beyond; the form of that arched opening is quietly but resonantly echoed in *The Grotto*. Softly echoed, too, is the devastation that her native city and country have suffered. Al-Hadid resists having her work identified in any simple way with her heritage; her upbringing, she says, was split right down the middle, her parents Arabic-speaking Muslims, her childhood conventionally Midwestern. But it is hard not to see at least a trace of cataclysm in her work. There is the impression, however allusive, that these bleached walls and fleshless bodies have already been reduced to bone, to ash. (One thinks of the incinerated bodies at Pompeii, and of its comfortable, sophisticated pre-eruption populace, apparently oblivious of impending disaster. And one thinks of our own unshakable complacency.)

The means by which *The Grotto* and *Gradiva* were created are themselves an exercise in calculated risk. Using polymer-infused liquid plaster, Al-Hadid painted layer upon layer of dripping lines on sheetrock; when this was dry, the netlike image thus formed was trussed and then peeled away, making the first lines painted—long invisible to the artist—the ones that face the viewer. The final image is, then, an excavation of the original. "Both honest and deceitful," in Al-Hadid's words, it is a sleight of hand executed in plain sight. Her art teachers, she says, were proper modernists (Al-Hadid's final degree was an MFA from Virginia Commonwealth University, earned in 2005), and they instilled in her a belief in truth to materials. She remains true also to impulses first expressed in childhood art projects: making caves and architectural structures, which offered "two ways to get big," as she puts it.

The final elements of *Delirious Matter* are a trio of nearly identical works scattered across the Park, each called *Synonym*. Here the figure of a woman is more fully and recognizably realized. Life-size (they originate in the cast of a model) and demurely seated, the graceful figure has a clear physical presence, although it is, again, simulated paint all the way down. The body itself is a cavity, described by a scrolling network of solidified pours; the same is true of the pedestal on which she sits and its slender supports. And a body is all *Synonym* is. Expressive of neither sentence (she is headless)

Fig. 13



Fig. 14



nor mobility (she has no feet), she lacks hands, hence touch as well. At once immured in flesh and seemingly weightless, she appears ephemeral in a way that her multiplicity only reinforces. Glimpsed here and there across the Park in dappled sunlight, she is herself a kind of recurring dream.

With this figural triad, as with the exhibition's entire web of connected sculptures, Al-Hadid finds a lurking wilderness—an unruly femininity—in a well-tended and much-loved urban oasis. Causing a slow-motion detonation of several carefully crafted images, she indeed sends matter into a state of controlled but irresistible delirium.

Nancy Princenthal

Fig. 15





Fig. 17



Diana Al-Hadid

BIOGRAPHY

1981

Born in Aleppo, Syria
Lives and works in Brooklyn, NY

EDUCATION

2007

Skowhegan School of Painting and Sculpture, Skowhegan, ME

2005

Commonwealth University, Richmond, VA, MFA in Sculpture

2003

Kent State University, Kent, OH, BFA in Sculpture
Kent State University, Kent, OH, BA in Art History

SELECTED SOLO EXHIBITIONS

2018	34th Street–Penn Station Subway Station New York, NY, MTA Arts & Design	<i>Suspended After Image</i> Austin, TX, The University of Texas at Austin, Visual Arts Center
	<i>Delirious Matter</i> New York, NY, Madison Square Park Conservancy	<i>Sightings: Diana Al-Hadid</i> Dallas, TX, Nasher Sculpture Center
	<i>Delirious Matter</i> Bronx, NY, The Bronx Museum of the Arts	2011 <i>Play the Wolf Fifth</i> Murcia, Spain, Centro de Arte Contemporáneo, La Conservera
2017	<i>Diana Al-Hadid: Liquid City</i> San Jose, CA, San Jose Museum of Art	<i>Diana Al-Hadid: Water Thief</i> Reno, NV, Nevada Museum of Art
2016	<i>Diana Al-Hadid: Artist-in-Residence</i> Hanover, NH, Dartmouth College, Jaffe-Friede Gallery	2010 <i>Water Thief</i> Los Angeles, CA, Hammer Museum
	<i>Diana Al-Hadid: Phantom Limb</i> Providence, RI, Brown University, The Bell Gallery Abu Dhabi, United Arab Emirates, NYU Abu Dhabi Art Gallery	2008 <i>Reverse Collider</i> New York, NY, Perry Rubenstein Gallery
	<i>Diana Al-Hadid</i> New Orleans, LA, Newcomb Art Museum of Tulane University	2007 <i>Record of a Mortal Universe</i> New York, NY, Perry Rubenstein Gallery
2015	<i>Ground and Figures</i> Los Angeles, CA, OHWOW	
2014	<i>The Fates</i> Vienna, Austria, Secession	
	<i>Diana Al-Hadid</i> Columbus, OH, Columbus College of Art and Design	
	<i>Diana Al-Hadid: Regarding Medardo Rosso</i> New York, NY, Marianne Boesky Gallery	
2013	<i>Diana Al-Hadid: Noll's Orders</i> Akron, OH, Akron Museum of Art	
	<i>Diana Al-Hadid</i> Greensboro, NC, Weatherspoon Art Museum Savannah, GA, SCAD Museum of Art	
	<i>The Vanishing Point</i> New York, NY, Marianne Boesky Gallery	
2012	<i>Trace of a Fictional Third</i> Richmond, VA, Virginia Museum of Fine Arts	



SELECTED GROUP EXHIBITIONS

2016	<i>Toshodaiji Temple / Diana Al-Hadid</i> Nara, Japan, Culture City of East Asia	<i>Body Double: The Figure in Contemporary Sculpture</i> Grand Rapids, MI, Frederik Meijer Gardens & Sculpture Park
2015	<i>In and Out of Time</i> Mumbai, India, Galerie Isa <i>The Sculptor's Eye: Prints, Drawings, and Photographs from the Collection</i> Lincoln, MA, deCordova Sculpture Park and Museum <i>Glasstress 2015 Gotika</i> Venice, Italy, Berengo Studio	<i>Reoriented</i> Luleå, Sweden, Havremagasinet <i>Jack Helgesen Family Collection: ARCIHTECTONS</i> Tønsberg, Norway, Haugar Art Museum <i>Jack Helgesen Family Collection</i> Oslo, Norway, Vigeland Museum
2014	<i>NOW-ism: Abstraction Today</i> Columbus, OH, Pizzuti Collection <i>#IN.TER.FER.EN.CE</i> Dubai, United Arab Emirates, The Farjam Foundation <i>Alter/Abolish/Address for 5x5:2014</i> Washington, D.C., D.C. Commission on the Arts and Humanities L.A.N.D. (Los Angeles Nomadic Division) <i>Diana Al-Hadid, Wang Gongxin and Lin Tianmiao: Transcendences</i> Cortland, NY, S.U.N.Y Cortland, Dowd Gallery <i>Tarīqah</i> Sharjah, United Arab Emirates, Maraya Art Centre and Barjeel Art Foundation <i>Graphicstudio: Uncommon Practice at USF</i> Tampa, FL, Tampa Museum of Art <i>10 under 40</i> Istanbul, Turkey, Istanbul '74	<i>Invisible Cities</i> North Adams, MA, MASS MoCA <i>Printed Histories: 15 Years of Exit Art Portfolios 1995-2011</i> New York, NY, Exit Art <i>CARAVAN</i> Sharjah, United Arab Emirates, Maraya Art Center and Barjeel Art Foundation <i>Outdoor Excursions</i> Burlington, VT, BCA Center <i>One, Another</i> New York, NY, The FLAG Art Foundation <i>Disquieting Muses</i> Thessaloniki, Greece, Contemporary Art Center of Thessaloniki State Museum of Contemporary Art <i>Run and Tell That! New Work from New York</i> Syracuse, NY, Syracuse University Art Galleries
2013	<i>Remainder</i> Tulsa, OK, Philbrook Museum of Art <i>Cadavres Exquis</i> Aix-en-Provence, France, Musée Granet <i>1986-2013 / An Artist Collecting Art</i> Vestfossen, Norway, Vestfossen Kunstlaboratorium	<i>Art on Paper 2010: The 41st Exhibition</i> Greensboro, NC, Weatherspoon Art Museum <i>The Silk Road</i> London, England and Lille, France, Saatchi Gallery <i>New Weather</i> Tampa, FL, University of South Florida Contemporary Art Museum
2012	<i>It Ain't Fair 2012</i> Miami, FL, OHWOW	<i>Next Wave Festival</i> Brooklyn, NY, Brooklyn Academy of Music



2010

In the Between

Tabanlıoglu Architects, Istanbul, Turkey

Fresh from Chelsea

Gainesville, FL, University of Florida, University Galleries

2009

Who's Afraid of Red, Yellow and Blue?

Watou, Belgium, Watou 2009

Sharjah Biennial 9

Sharjah, United Arab Emirates, The Sharjah Art Foundation

Invitational Exhibition of Visual Arts

New York, NY, American Academy of Arts and Letters

Acknowledgments

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Fig. 20



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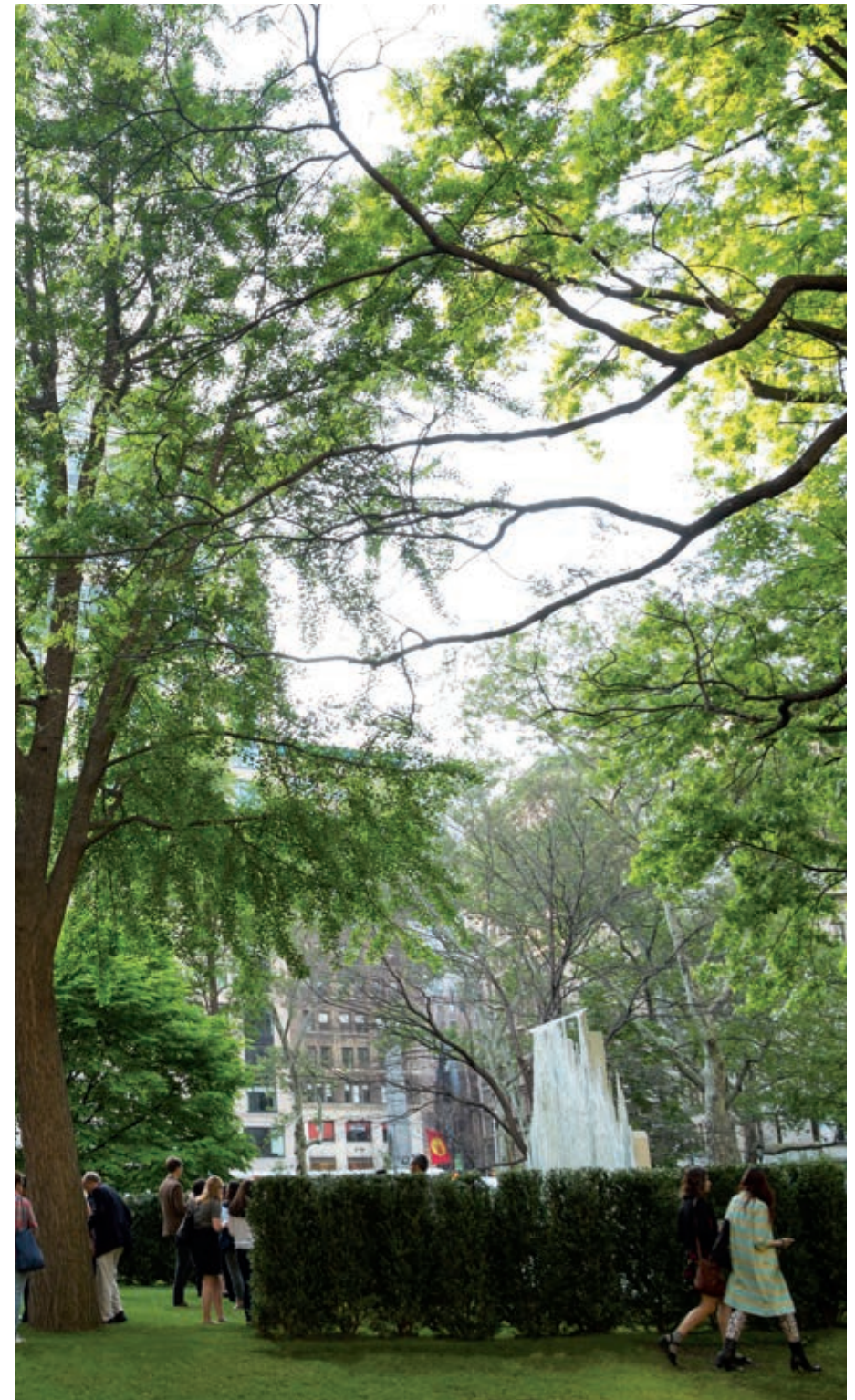


Fig. 21

Fig. 22



Madison Square Park Conservancy

Madison Square Park Conservancy is the not-for-profit organization whose mission is to protect, nurture, and enhance Madison Square Park, a dynamic seven-acre public green space, creating an environment that fosters moments of inspiration. The Conservancy is committed to engaging the community through its beautiful gardens, inviting amenities, and world-class programming. Madison Square Park Conservancy is licensed by the New York City Department of Parks & Recreation to manage Madison Square Park and is responsible for raising 100% of the funds necessary to operate the Park, including the brilliant horticulture, park maintenance, sanitation, security, and free cultural programs for Park visitors of all ages.

For more information

on Madison Square Park Conservancy and its programs, please visit madisonsquarepark.org.



Madison Square Park Conservancy

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Fig. 1
The Grotto, 2017-2018
Aluminum, steel, polymer
gypsum, fiberglass and
pigment
14 x 36 x 1 feet

Photo
Andrea Corson



Fig. 2
Gradiva, 2017-2018
Aluminum, steel, polymer
gypsum, fiberglass and
pigment
13 x 15 x 1 feet

Photo
Moorehart Photography



Fig. 7
Gradiva, 2017-2018
Installation in progress
Aluminum, steel, polymer
gypsum, fiberglass and
pigment
13 x 15 x 1 feet

Photo
MSPC



Fig. 8
Gradiva, 2017-2018
Aluminum, steel, polymer
gypsum, fiberglass and
pigment
13 x 15 x 1 feet

Photo
Moorehart Photography



Fig. 3
Synonym, 2017-2018
Polymer gypsum, fiber-
glass, powder-coated
pigment
6 feet 11 inches x 5 feet
x 5 feet, edition of 5
with AP

Gradiva, 2017-2018
Aluminum, steel, polymer
gypsum, fiberglass and
pigment
13 x 15 x 1 feet

Photo
Rashmi Gill



Fig. 4
Citadel, 2017-2018
Steel, polymer gypsum,
fiberglass, paint, and
bronze
13 feet 8 inches x 21 feet
1 inch x 18 feet 1 inch

Photo
Rashmi Gill



Fig. 9
Citadel, 2017-2018
Steel, polymer gypsum,
fiberglass, paint, and
bronze
13 feet 8 inches x 21 feet
1 inch x 18 feet 1 inch

Photo
Rashmi Gill



Fig. 10
Hans Memling (German,
1430-1494)
Allegory of Chastity, 1475
Oil on oak panel
38.3 x 31.9 centimeters
Musée Jacquemart-André



Fig. 5
Gradiva, 2017-2018
Fabrication in progress
Aluminum, steel, polymer
gypsum, fiberglass and
pigment
13 x 15 x 1 feet

Photo
MSPC



Fig. 6
Gradiva, 2017-2018
Installation in progress
Aluminum, steel, polymer
gypsum, fiberglass and
pigment
13 x 15 x 1 feet

Photo
MSPC



Fig. 11
Gradiva derived
from 4th century BC
original bas relief
The Vatican Museum



Fig. 12
Gradiva, 2017-2018
Aluminum, steel, polymer
gypsum, fiberglass and
pigment
13 x 15 x 1 feet

Photo
Rashmi Gill



Fig. 13
Citadel of Aleppo, 13th C.

Photo
Eric Lafforgue



Fig. 14
Synonym, 2017-2018
Polymer gypsum, fiberglass, powder-coated pigment
6 feet 11 inches x 5 feet x 5 feet, edition of 5 with AP

Photo
Rashmi Gill



Fig. 19
Synonym, 2017-2018
Polymer gypsum, fiberglass, powder-coated pigment
6 feet 11 inches x 5 feet x 5 feet, edition of 5 with AP

Photo
Moorehart Photography



Fig. 20
Synonym, 2017-2018
Polymer gypsum, fiberglass, powder-coated pigment
6 feet 11 inches x 5 feet x 5 feet, edition of 5 with AP

Photo
Moorehart Photography



Fig. 15
Citadel, 2017-2018
Steel, polymer gypsum, fiberglass, paint, and bronze
13 feet 8 inches x 21 feet 1 inch x 18 feet 1 inch

Photo
Moorehart Photography



Fig. 16
Citadel, 2017-2018
Steel, polymer gypsum, fiberglass, paint, and bronze
13 feet 8 inches x 21 feet 1 inch x 18 feet 1 inch

Photo
MSPC

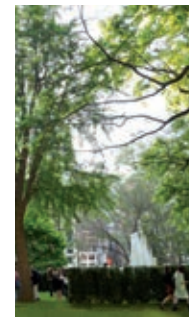


Fig. 21
The Grotto, and Gradiva 2017-2018
Aluminum, steel, polymer gypsum, fiberglass and pigment
14 x 36 x 1 feet
13 x 15 x 1 feet

Photo
Moorehart Photography



Fig. 22
The Grotto, and Gradiva 2017-2018
Aluminum, steel, polymer gypsum, fiberglass and pigment
14 x 36 x 1 feet
13 x 15 x 1 feet

Photo
Rashmi Gill



Fig. 17
Synonym, 2017-2018
Fabrication in progress
Polymer gypsum, fiberglass, powder-coated pigment
6 feet 11 inches x 5 feet x 5 feet, edition of 5 with AP

Photo
MSPC



Fig. 18
Citadel, 2017-2018
Steel, polymer gypsum, fiberglass, paint, and bronze
13 feet 8 inches x 21 feet 1 inch x 18 feet 1 inch

Photo
Rashmi Gill



Fig. 23
The Grotto, and Gradiva 2017-2018
Aluminum, steel, polymer gypsum, fiberglass and pigment
14 x 36 x 1 feet
13 x 15 x 1 feet

Photo
Moorehart Photography



Fig. 24
Synonym, 2017-2018
Polymer gypsum, fiberglass, powder-coated pigment
6 feet 11 inches x 5 feet x 5 feet, edition of 5 with AP

Photo
Moorehart Photography

Fig. 23



Previous Mad. Sq. Art Exhibitions

2017	Erwin Redl <i>Whiteout</i> Josiah McElheny <i>Prismatic Park</i>	2008	Olia Lialina & Dragan Espenschied <i>Online Newspapers: New York Edition</i> Richard Deacon <i>Assembly</i> Tadashi Kawamata <i>Tree Huts</i> Rafael Lozano-Hemmer <i>Pulse Park</i>
2016	Martin Puryear <i>Big Bling</i>		
2015	Teresita Fernández <i>Fata Morgana</i> Paula Hayes <i>Gazing Globes</i>	2007	Bill Fontana <i>Panoramic Echoes</i> Roxy Paine <i>Conjoined, Defunct, Erratic</i> William Wegman <i>Around the Park</i>
2014	Tony Cragg <i>Walks of Life</i> Rachel Feinstein <i>Folly</i> Iván Navarro <i>This Land Is Your Land</i>	2006	Ursula von Rydingsvard <i>Bowl with Fins, Czara z Babelkami, Damski Czepek, Ted's Desert Reigns</i>
2013	Giuseppe Penone <i>Ideas of Stone (Idee di pietra)</i> Orly Genger <i>Red, Yellow and Blue</i> Sandra Gibson and Luis Recoder <i>Topsy-Turvy: A Camera Obscura Installation</i>	2005	Jene Highstein <i>Eleven Works</i> Sol LeWitt <i>Circle with Towers, Curved Wall with Towers</i>
2012	Leo Villareal <i>BUCKYBALL</i> Charles Long <i>Pet Sounds</i>	2004	Mark di Suvero <i>Aesop's Fables, Double Tetrahedron, Beyond</i>
2011	Jacco Olivier <i>Stumble, Hide, Rabbit Hole, Bird, Deer, Home</i> Alison Saar <i>Feallan and Fallow</i> Jaume Plensa <i>Echo</i> Kota Ezawa <i>City of Nature</i>	2003	Wim Delvoye <i>Gothic</i>
		2002	Dan Graham <i>Bisected Triangle, Interior Curve</i> Mark Dion <i>Urban Wildlife Observation Unit</i> Dalziel + Scullion <i>Voyager</i>
2010	Jim Campbell <i>Scattered Light</i> Antony Gormley <i>Event Horizon</i> Ernie Gehr <i>Surveillance</i>	2001	Navin Rawanchaikul <i>I ♥ Taxi</i> Teresita Fernández <i>Bamboo Cinema</i> Tobias Rehberger <i>Tsutsumu N.Y.</i>
2009	Shannon Plumb <i>The Park</i> Jessica Stockholder <i>Flooded Chambers Maid</i> Mel Kendrick <i>Markers</i> Bill Beirne <i>Madison Square Trapezoids, with Performances by the Vigilant Groundsman</i>	2000	Tony Oursler <i>The Influence Machine</i>
			From 2000 to 2003, exhibitions were presented by the Public Art Fund on behalf of the Campaign for the New Madison Square Park.

Fig. 24





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