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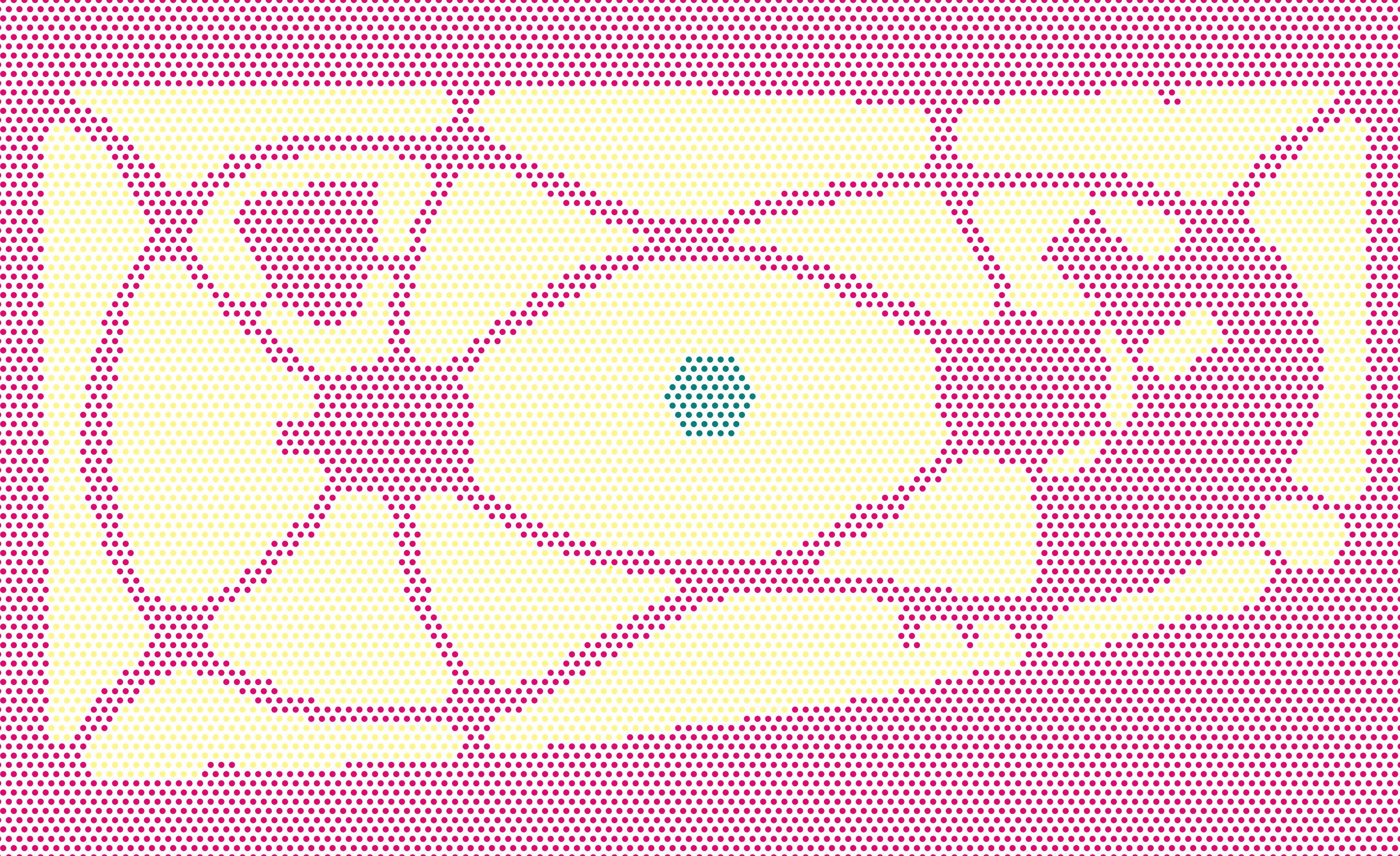
SQ.

ART.

JAUME

PLENSA





**MAD.
SQ.
ART 2011.
JAUME PLENSA
*ECHO***

May 5 to August 14, 2011
Madison Square Park
Presented by the Madison Square Park Conservancy



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FOREWORD.

Jaume Plensa's long-awaited New York City public art debut consists of a single, monumental sculpture, standing 44 feet tall at the center of Madison Square Park's expansive Oval Lawn. Depicting the head and neck of a young girl lost in a state of dreaming, *Echo* stands as an invitation to thoughtfulness and reflection, exuding a sense of tranquility perfectly suited to the park, itself an urban oasis at the heart of the greatest city in the world. Plensa is renowned worldwide for an artistic practice that transcends the barriers of language and the geographic borders that divide us, uniting people from all walks of life with works that combine a humanist sensibility and an innovative, visually-striking approach to figurative sculpture. As Patricia Philips so eloquently describes in her essay for this publication, *Echo* represents a departure from traditional forms of outdoor figurative sculpture; it is a radically new kind of public monument to the every-person, and one that illustrates the potency and vitality of ambitious contemporary art projects in this historic public space.

The incredible thoughtfulness and generosity of spirit embodied in Jaume's person and his artistic practice extends to his wife and partner, Laura Medina, and the dedicated staff of the Plensa studio. It was truly a pleasure to work with them, and an adventure to participate in this international collaboration and join the extended family of people dedicated to bringing his awe-inspiring works of art to life. We are deeply thankful to everyone who contributed their time, talent and considerable efforts to making this dream come true.

Echo was made possible by the enthusiastic support of the board of trustees of the Madison Square Park Conservancy, and our esteemed committee of Mad. Sq. Art advisors, particularly Brooke Rapaport, who has been a passionate advocate for Jaume from the very beginning. We are also extraordinarily grateful for the generous support of the Major Sponsors for *Echo*: MANGO, Tiffany & Co, and Galerie Lelong. Also providing support for *Echo* is Roberta and Michael Joseph, Toby Devan Lewis, Gerald Lippes and Jody Ulrich, Ronald A. Pizzuti, Danny and Audrey Meyer, Sorgente Group, *Time Out New York*, The Andy Warhol Foundation for the Visual Arts, Ace Hotel New York, NYC & Company, and Anonymous patrons. Thanks also to Delta Airlines, the official airline of Mad. Sq. Art, and to everyone who made this extraordinary exhibition possible.

The power of *Echo* needs no explanation—one has only to look upon her to get lost in her serene embrace. On behalf of the millions who will see a bit of themselves reflected in the face of this captivating work, thank you, Jaume.

Debbie Landau
President
Madison Square Park Conservancy

ECHO: SONORITY AND THE SOMATIC.

by Patricia Phillips

Jaume Plensa's *Echo* arrived in April at Madison Square Park's Oval Lawn in fifteen discrete, sensitively shaped elements that were assembled on a 44-foot-tall steel armature to create an elliptical abstraction of a young girl's head. A slender, columnar neck emerging from the verdant ground supports a fiberglass-reinforced plastic head whose features have been digitally altered, stretched, softened, and elongated as if subject to undividable anti-gravitational phenomena. A shimmering surface of crushed white marble creates a spectacular ethereality during the day and a radiating luminosity at night. *Echo's* still visage witnesses—and becomes a trace of—the cacophony of one of New York's busiest intersections. Through an imaginative rethinking of portraiture that amalgamates specificity and anonymity and symbolically absorbs and refracts multiple urban sounds, its riveting visual presence represents the head as a sensate echo chamber for an imminence and after-life of the city's sonic character.

The very fact of the portrait's allusion to an individual human being, actually existing outside of the work, defines the function of the art work in the world and constitutes the cause of its coming into being. This vital relationship between the portrait and its object of representation directly reflects the social dimension of human life as a field of action among persons, with its own repertoire of signals and messages.¹

Following a long drought, in the past decade there has been a vibrant and vital reincarnation of the human figure in art and, notably, in the public realm where, in contrast to predominant historical precedents, it has acquired more eclectic and ambiguous representations. Historically, public statues have been locally or nationally renowned or mythological people—war heroes, presidents, intellectuals, athletes—whose figural presence and implied authority express a significant historic moment or revered virtue. These generally respected and recognized characters



graphically depicted consensual readings of a history through biography whose narrative is shaped by the independent actions of individuals. Art historian Richard Brilliant writes: "Portraits of people who occupy significant positions in the public eye . . . usually bear the gravamen of their 'exemplary' public roles . . . persons who should be taken equally seriously by the viewing audience."² Alternatively, there is a more commonplace figurative tradition of modest, unknown women or men whose enigmatic anonymity yet reliable stereotypical representation "are indeterminate extensions...that may one day escape from the boundaries of privacy."³ The history of the figure in public space can be situated along dynamic axes of nobility and humility, specificity and indefiniteness. Plensa's *Echo* complicates established traditions; the prospect of a contemporary figurative practice of unsettled, inexact, and multiple identities. Its serene, listening visage represents the sonorous, percussive utterances of contemporary urban life as a remanence of unfolding narratives and experiences.

Jaume Plensa's work in public sites asks salient, even urgent, questions about the human figure in contemporary art, as well as a human condition in a world of racing change and extreme globalization. His public work is a subtly complex investigation of the conceptual contours and ethical scope of the contemporary figure. To date, Plensa's most recognized public work in the United States is *Crown Fountain* (2004) in Chicago's Millennium Park. Two fifty-foot tall, glass block towers anchor the sides of a long black granite reflecting pool. Their active, restive surfaces are saturated fields of LEDs that present a randomly evolving anthology of portraits of Chicago residents within a spectrum of ambient color and atmospheric effects. My first two encounters of the site were in the winter where intrepid visitors explored and experienced the still, snow-covered work. Last summer, I saw the work on a sultry evening when, in more accommodating and temperate conditions water "naturally" cascaded down the surfaces of the immense screens and "historically" spouted from the mouths' of featured citizens (like contemporary gargoyles, as Plensa suggests) to gather in a shallow pool. Swarms of people watched or waded as children splashed and sprinted in the urban pond.

Crown Fountain's enormous faces on the lighted surfaces appear to panoptically watch visitors at the site as they face each other. Their gazes are non-judgmental yet resolute. Radically truncated, the length of the different faces extends from forehead to chin, but the width of the vertical tower crops them at the outer edges of the eyes, editing the shape and definition of their heads. This consistently applied, compressive narrowing of the faces without extraneous context produces a vivid encounter of distinctive individuals and complex identities to present a strikingly dynamic portrait—"the representation of the structuring of human relationships"—of a contemporary city.⁴ The stacked glass blocks recreate actively animated, multiple portraits; however, at night the shimmering, unsettled, and distorted reflections in the shallow pool of water clone ethereal, twin-like apparitions. With its complex technology and spectacular interactivity, *Crown Fountain*



differs from many of Plensa's more recent public installations, but the elongated forms and nocturnal reflections are evocative progenitors of recent work.

Plensa has an abiding interest in biology, metaphysics, and the visual and sonorous character of language. He has done a series of sculptures, often based on his own body, with knees drawn protectively to the body, whose surfaces are intricate webs of different alphabets and words welded together in a crazy quilt of potential readings and meanings. Arranged and constructed over familiar somatic forms, the skin and viscera of words and languages form the dimensions and contours of a body revealing, yet symbolically withholding, an empty interior cavity. *Nomade* (2007), installed at the Musée Picasso in Antibes, towers above visitors. The body is tucked, the interior cavity is empty and inhabitable, and the face—the typical site of physical appearance and identity—is unformed. An anonymous, empathetic figure, *Nomade* is a silent witness to the human contract of language and community—the speech, language, and gestures that are part of what Hannah Arendt described as a "space of appearance" that queries convention and challenges paradigmatic ways of participating in the public realm.⁵ Plensa also has created translucent, solid figures of polyester resin, frequently with colorful interior lighting. *Conversation in Nice* (2007) in the Place Massena is a series of figures seated or kneeling on platforms resting on tall stainless steel poles. High above viewers in the







public space, the work's emanating luminosity both concretizes and diffuses the presence of these figures.

If the scale of Plensa's work frequently is grandiose, the work registers a paradoxical modesty, intimacy, and vulnerability. In 2009, Plensa installed *Dream* at the site of a former colliery at St. Helen's in Northwest England. More than sixty feet tall and placed at the summit of its domed site, it is a beacon that is visible from great distances, including heavily trafficked roadways. Constructed of concrete sheathed in powdery white dolomite, the sculpture is the stretched, elongated head of a young girl. The hair is pulled back; the mouth is relaxed, yet unexpressive. The eyes are closed in sleep or conscious withdrawal from the immediacy of the physical world. The visage conveys a suspended moment of repose, reverie, and reflection at an environmentally ravaged and socially disturbed site where the earth was once violently hollowed out by the dangerous, dark labor of generations of miners. What is the moment of the unidentifiable, yet familiar, young girl? Does she engender the imagination that makes years of insufferable work endurable? Is it the belief in the future that a child inspires? Is it the liminal space between reality and the imaginary, between a knowing subject and the utter mystery of humanity?

In *Portraiture*, Brilliant does not probe the tradition of portraits as singular works and with connoisseurial intent. His interests are more dialogic and contextual. He considers "the way that portraits stifle the analysis of representation, about the relationship of the

presentation of self in the real world and the analogue in the world of art, and about the necessary incorporation of the viewer's gaze into the subject matter . . ."6 I do not insist that Plensa is engaged in the practice of contemporary portraiture, but his work raises critical questions about the portrait as a site of expressive empathy, shifting identities, and a reciprocity inferred in looking, through our eyes and with our bodies, at others. "Only physical appearance is naturally visible, and even that is unstable. The rest is conceptual and must be expressed symbolically."⁷

For both *Crown Fountain*, with its serial portraits of Chicago residents, and *Echo*, with its enigmatic presence of a single, curiously altered, head of a young girl, Plensa makes public representations of a generally identifiable, if unintelligible, human condition. Whether through repetition and seriality or the scale and isolation of a solitary human form, Plensa's sculpture projects a counterintuitive monumentality of vulnerability. He does this not to propose a contemporary representation of the universal, but in search of moments, both ephemeral and enduring, that bring people together in with attentiveness to common experience and shared insights.

The nymph, Echo, in Greek mythology has several narrative trajectories, but all have to do with the punitive suspension or perpetual resonance of language and sonority. An echo is the reverberation of sound waves concurrently reflected off and absorbed by surrounding surfaces. The echo is a constitutively



(All pages)
Echo, 2011



entropic phenomenon; it is a sonic interlude that represents, recalls, and re-enacts what is neither present nor perceptible. Plensa's elegantly ambivalent representation of anonymities and anomalies does not have the conventional authority of the portrait bust. *Echo* rests on a slender neck that appears to tenuously support the weight of its attenuated head. In spite of its gracefully amended proportions, the face is indistinct and unemotional—and perpetually withholding. The closed eyes invoke a retreat from the optical—the physical world—into another transient space of reflection and the unimpressible. This internal space, if unknowable and incommensurable, is commonly understood as a kind of psychic anchor—an alterior state in search of consonance. Rather than a generic quality that infers a singular perspective, the face renders a potential, if enigmatic, condition of empathy and vulnerability, the solitary and the social.

The universal endorses a conserving stillness, whereas human experience requires the resonances of multiple portraits of the contemporary. In spite of the initial referentiality of the original subject (a nine-year-old girl from the artist's neighborhood in Barcelona), *Echo* represents some part of all of us through characteristics that are palpable, if intangible. If the young girl is unrecognizable, her serene anonymity is vividly comprehensible. Plensa alters the traditions of a figurative specificity and authority with an exacting, quiet withdrawal.

¹ Richard Brilliant. *Portraiture*. (Cambridge: Harvard University Press, 1991) 8.

² Brilliant, 10

³ Brilliant, 11

⁴ Brilliant, 9

⁵ Hannah Arendt. *The Human Condition*. (Chicago: University of Chicago Press, 1958) 199

⁶ Brilliant, 8

⁷ Brilliant, 9

Patricia Philips is a writer, curator and Dean of Graduate Studies at the Rhode Island School of Design



JAUME PLENSA.

SELECTED SOLO EXHIBITIONS

2011 ANONYMOUS, Galerie Lelong, New York, New York
Echo, Madison Square Park, New York, New York
 Yorkshire Sculpture Park, West Bretton, United Kingdom

2010 *Awilda*, Salzburg Art Project, Toskana-Trakt (Tuscany wing), Salzburg University, Salzburg, Austria
Alphabets de l'âme, Dessins Galerie Lelong, Paris, France
Jaume Plensa, L'Âme Des Mots 1998-2009, Musée Picasso, Antibes, France
Obra Sobre Papel, Galería Estiarte, Madrid, Spain
Genus and Species, Nasher Sculpture Center, Dallas, Texas
Jaume Plensa, Galerie Scheffel, Bad Homburg, Frankfurt, Germany

2009 *Jerusalem*, Espacio Cultural El Tanque, Santa Cruz de Tenerife, Canary Islands, Spain
In the Midst of Dreams, Galerie Lelong, New York, New York
Triptych, Mario Mauroner Contemporary Art, Vienna, Austria
Obra Grafica, GCMA Arte Contemporaneo, Malaga, Spain
 Galería Toni Tàpies, Barcelona, Spain
Slumberland, Galerie Lelong, Paris, France
Silent Music, Diehl + Gallery One, Moscow, Russia
Jaume Plensa: The Making of Sho, New Meadows Museum Sculpture Plaza, Meados Museum, Dalls, Texas

2008 Centro de Arte Caja de Burgos, Madrid, Spain
 Frederick Meijer Gardens & Sculpture Park, Grand Rapids, Michigan
La Riva de Acheronte, Stadtkirche Darmstadt, Darmstadt, Germany
Save our Souls, Albion Gallery, Michael-Hue Williams Fine Art Limited, London, England

2007 Institut Valencia d'Art Moderne, Valencia, Spain
 Musée d'Art Moderne et Contemporain, Nice, France
Nomade, Bastion Saint-Jaume, Juan-les-Pins, Antibes, France. Organized by the Musée Picasso, Antibes, France. Traveled to Art Basel Miami Beach, Miami, Florida
Shakespeare, Centro Cultural Fundación Círculo de Lectores, Barcelona, Spain
Silent Voices, Tamada Projects, Tokyo, Japan
Barcelona 1947-2007, Fondation Marguerite et Aimé Maeght, Saint Paul de Vence, France

2006 *I in his eyes as one that found peace*, Richard Gray Gallery, Chicago, Illinois & Richard Gray Gallery, New York, New York
Canetti's Dream, Mario Mauoner Contemporary Art, Vienna, Austria
Jerusalem, Museu d'Art Modern i Contemporani de Palma, Palma de Mallorca, Spain
Livres, estampes et multiples 1978-2005, Centre de la Gravure et de l'Image imprimée, La Louvière, Belgium. Traveled to Fundació Pilar i Joan Miró, Palma de Mallorca, Spain
Songs and Shadows, Galerie Lelong, New York, New York
Une âme, deux corps... trois ombres, Galerie Lelong, Paris, France

2005 *Anónimos*, Galería Estiarte, Madrid, Spain
 Centro de Arte Contemporaneo de Malaga, Malaga, Spain
 Fundacio Caixa Catalunya, Girona, Spain
Good Luck? Stiftung Wilhelm Lehmbruck Museum, Duisburg, Germany

Is Art Something in Between? Kunsthalle Mannheim, Mannheim, Germany
Opera, Teatro y Amigos, Musee Colecciones ICO, Madrid, Spain
Song of Songs, Albion Gallery, Michael Hue-Williams Fine Art, London, England

2004 *Anonim*, Galería Toni Tàpies, Barcelona, Spain
Fiumi e Cenere, Palazzo Delle Papesse, Siena, Italy
Silent Noise, The Arts Club of Chicago, Chicago, Illinois. Traveled to Contemporary Arts Center, New Orleans, Louisiana; Fine Arts Center, University of Massachusetts Amherst, Amherst, Massachusetts
Il suono del sangue parla la stressa lingua, VOLUME!, Rome, Italy
 Galeria Gentili-Villa il Tasso, Montecatini, Italy
Livres, estampes, et multiples sur papier 1978-2003, Musée des Beaux Arts, Caen, France; Fundación César Manrique, Lanzarote, Spain

2003 *Crystal Rain*, Galerie Lelong, Paris, France
 Galerie Academia, Salzburg, Austria
Hot? Sex? Universidad de Sevilla, Sevilla, Spain
Who? Why? Galerie Lelong, New York, New York

2002 *B. Open*, The Baltic Centre for Contemporary Art, Gateshead, England
 Fondation Européenne pour la Sculpture, Parc Tournay-Solvay, Brussels, Belgium
Primary Thoughts, Galeria Helga de Alvear, Madrid, Spain
Rumor, Centro Cultural de España, Mexico City, Mexico
 The Spanish Embassy, Brussels, Belgium
Wisperm, Museu de Pollença, Pollença, Spain

2001 *Close Up*, Mestna Galerija, Ljubljana, Slovenia
Europa, Galería Toni Tàpies, Barcelona, Spain
Logbook, Galerie Diehl-Vorderwuelbecke, Berlin, Germany

2000 360 °, Museo Municipal de Málaga, Málaga
Chaos-Saliva, Palacio de Velázquez, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
Desir, Palacio de Velázquez - Museo Reina Sofía, Madrid, Spain
Proverbs of Hell, Mario Mauroner Contemporary Art, Salzburg, Austria
Twin Shadows, Galerie Lelong, New York, New York and Richard Gray Gallery, New York, New York

1999 *Bruit*, Galerie Daniel Templon, Paris, France
Etwas von Mir, Kunsthalle zu Kiel, Kiel, Germany
Obra Recente, Galería Fernando Santos, Porto, Portugal
 Galería Toni Tàpies - Edicions T, Barcelona, Spain
Komm Mit, Komm Mit! Rupertinum Museum, Salzburg, Austria
Love Sounds, Kestner Gesellschaft, Hannover, Germany
 Tamada Projects Corporation, Tokyo, Japan
Wanderers Nachtlid, Museum Moderner Kunst Stiftung Ludwig, Palais Liechtenstein, Vienna, Austria
Whisper, Richard Gray Gallery, Chicago, Illinois

1998 *Dallas?...Caracas?* The McKinney Avenue Contemporary, Dallas, Texas. Traveled to Fundación Museo Jacobo Borges, Caracas, Venezuela;
 Galleria d'Arte Moderna e Contemporanea, Palazzo Forti, Verona, Italy;
 Galería Gianni Giacobbi, Palma de Mallorca, Mallorca, Spain;
 Galerie Daniel Templon, Paris, France;

Galerie Pièce Unique, Paris, France
Golden Sigh, Galerie Alice Pauli, Lausanne, Switzerland
Water, Fonds Régional d'Art Contemporain de Picardie, Amiens

1997 Galerie Berggruen, Paris, France
 Galería Der Brücke, Buenos Aires, Argentina
 Galerie Nationale du Jeu de Paume, Paris, France. Traveled to Malmö Konsthall, Malmö, Sweden; Städtische Kunsthalle Mannheim, Mannheim, Germany
 Michael Hue-Williams Gallery, London, England
Rumore, Fattoria di Celle, Santomato di Pistoia, Italy
Wie ein Hauch, Galerie Volker Diehl, Berlin, Germany
Blake in Gateshead, Baltic Flour Mills, Gateshead, England
 Centre de Cultura Sa Nostra, Palma de Mallorca, Mallorca, Spain
Close Up, Office in Tel Aviv, Tel Aviv, Israel
 Fundació Joan Miró, Barcelona, Spain
Islands, Richard Gray Gallery, Chicago, Illinois
 Scognamiglio & Teano, Napoli, Italy
 Michael Hue-Williams Gallery, London, England
One Thought Fills Immensity, Städtische Galerie, Göppingen, Spain
Wonderland, Galerie Daniel Templon, Paris, France
Calligrafies, Galería Toni Tàpies - Edicions T, Barcelona, Spain
 Galerie Barbara Farber, Amsterdam, The Netherlands
 Galerie Christine König, Vienna, Austria
 Galleria Civica Modena, Modena, Italy
 Galleria Gentili, Florence, Italy
The Personal Miraculous Fountain, The Henry Moore Studio at Dean Clough, Halifax, England
Wonderland, Galería Gamarra y Garrigues, Madrid, Spain
Un Sculpteur, Une Ville, Valence, France
 Galerie Volker Diehl, Berlin, Germany
Mémoires Jumelles, Galerie de France, Paris & Galerie Alice Pauli, Lausanne, Switzerland
Micce-Prodigiosa Fontana Individuale, Nocera Umbra, Italy
 Galería Carles Taché, Barcelona, Spain
 Centre d'Art Contemporain, Castres, France
Opera, Associazione Culturale per le Arti Visive, Perugia, Italy
 Galería Rita Garcia, Valencia, Spain
 Galleria Gentili, Florence, Italy
 The Royal Scottish Academy, Edinburgh, Scotland
 Galerie Eric Franck, Geneva, Switzerland
Monocroms, Galería B.A.T. Madrid, Spain
 P.S. Gallery, Tokyo, Japan

1990 *Dibuixos*, Galería Carles Taché, Barcelona, Spain
 Eglise de Courmerlois-Silo Art Contemporain, Reims-Val-de-Vesle, France
 Galerie de France, Paris, France
Prière, Galería Carles Taché, Barcelona, Spain
 Galería Carles Taché, Barcelona, Spain
 Galerie Philippe Guimiot, Brussels, Belgium
 The Sharpe Gallery, New York, New York
 Galería Rita Garcia, Valencia, Spain
 Galerie Folker Skulima, Berlin, Germany
 Musée d'Art Contemporain, Lyon, France
 The Sharpe Gallery, New York, New York
 Galerie Axe Actuel, Toulouse, France
 Galerie Philippe Guimiot, Brussels, Belgium

1987

Halle Sud, Geneva, Switzerland
 Galería Nota Bene, Cadaques, Spain
1986 Galería Maeght, Barcelona, Spain
1985 Galería Juana de Aizpuru, Madrid, Spain
 Galerie Lola Gassin, Nice, France
 Galerie Claudine Breguet, Paris, France
1984 Galerie Axe Actuel, Toulouse, France
 Galerie Folker Skulima, Berlin, Germany
1983 Galería Ignacio de Lassaletta, Barcelona, Spain
1982 *Llibre de Vidre*, Galería Eude, Barcelona, Spain
1981 *Tres Noms Nous*, Galería 13, Barcelona, Spain
1980 Fundació Joan Miró, Barcelona, Spain



PREVIOUS MAD. SQ. ART EXHIBITIONS.

- | | |
|---|---|
| <p>2011 Kota Ezawa <i>City of Nature</i></p> <p>2010 Jim Campbell <i>Scattered Light</i>
Antony Gormley <i>Event Horizon</i>
Ernie Gehr <i>Surveillance</i></p> <p>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></p> <p>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></p> <p>2007 Bill Fontana <i>Panoramic Echoes</i>
Roxy Paine <i>Conjoined, Defunct, Erratic</i>
William Wegman <i>Around the Park</i></p> <p>2006 Ursula von Rydingsvard <i>Bowl with Fins, Czara z Babelkami, Damski Czepek, Ted's Desert Reigns</i></p> | <p>2005 Jene Highstein <i>Eleven Works</i>
Sol LeWitt <i>Circle with Towers, Curved Wall with Towers</i></p> <p>2004 Mark di Suvero <i>Aesope's Fables, Double Tetrahedron, Beyond</i></p> <p>2003 Wim Delvoye <i>Gothic</i></p> <p>2002 Dan Graham <i>Bisected Triangle, Interior Curve</i>
Mark Dion <i>Urban Wildlife Observation Unit</i>
Dalziel + Scullion <i>Voyager</i></p> <p>2001 Nawa Rawanchaikul / ♥ Taxi
Teresita Fernandez <i>Bamboo Cinema</i>
Tobias Rehberger <i>Tsutsumu</i></p> <p>2000 Tony Oursler <i>The Influence Machine</i></p> <p>From 2000-2003, exhibitions were presented by the Public Art Fund on behalf of the Campaign for the New Madison Square Park.</p> |
|---|---|

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MAD. SQ. PK. CONSERVANCY

The Madison Square Park Conservancy is the public/private partnership with New York City Parks & Recreation, dedicated to keeping Madison Square Park a bright, beautiful and active space. The Conservancy raises the funds that support lush and brilliant horticulture, park maintenance and security. The Conservancy also offers a variety of free cultural programs for park visitors of all ages, including Mad. Sq. Art.

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