

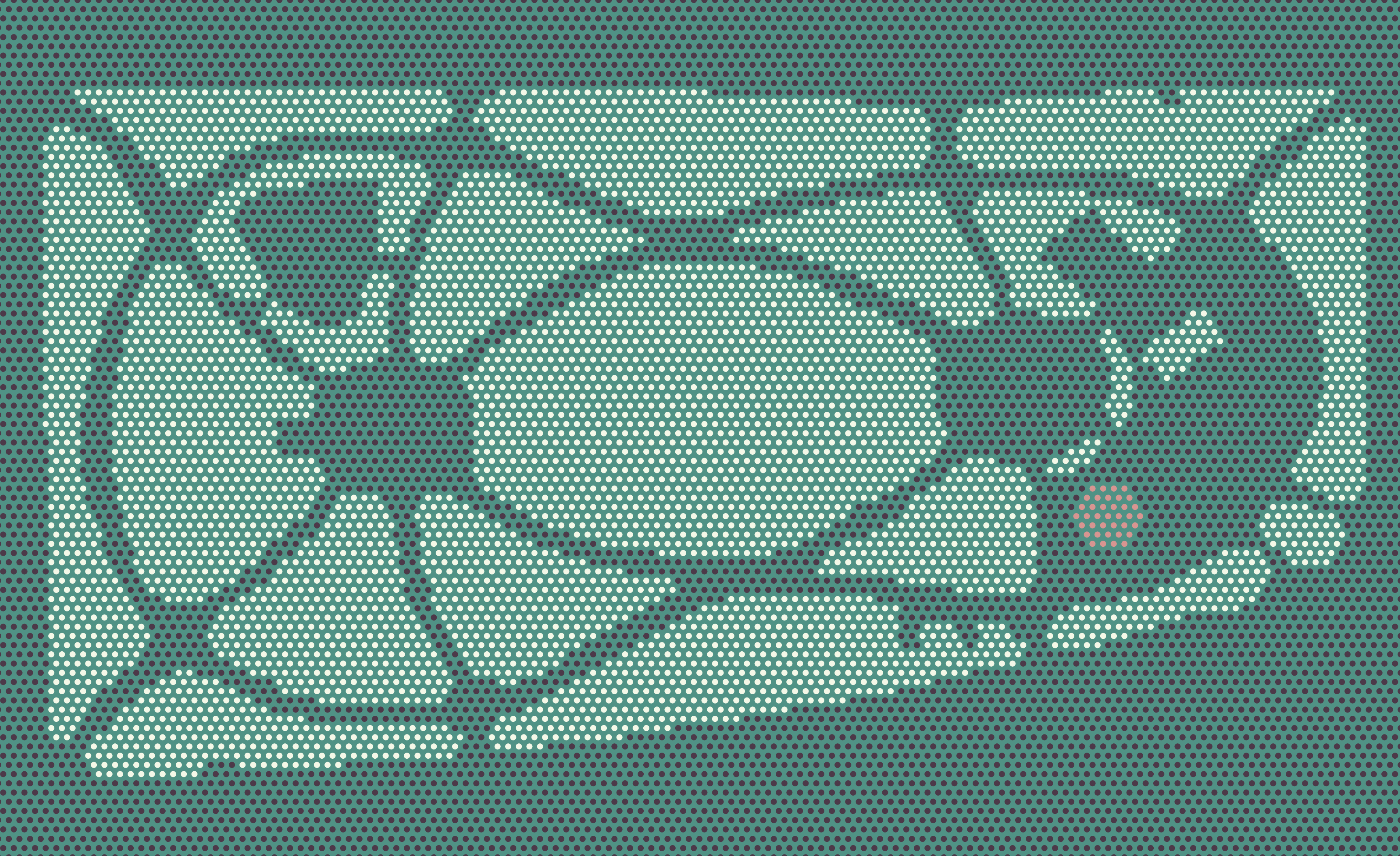
MAD.

SQ.

ART.

PAULA

HAYES



MAD. SQ. ART 2015. PAULA HAYES *GAZING GLOBES*

February 19 – April 19, 2015
Madison Square Park
Presented by Madison Square Park Conservancy



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FOREWORD.

Madison Square Park, according to the artist and landscape designer Paula Hayes, resembles a large planted terrarium. While that description is understandable—the Park’s carefully tended horticulture, planned pathways, and designed lawns ringed by buildings certainly prompt imagery of flora living in a clear vitrine—the Park features an escape route into the wider urban setting. Terrariums are, in contrast, contained micro-environments protected from the harsher environment. Yet coming from Hayes (American, b. 1958), whose signature sculptural form is a blown-glass terrarium, it is a fascinating premise, which has inspired her current project in Madison Square Park, *Gazing Globes*. Hayes’s notion was to subvert the concept of the terrarium. Rather than manage plant life in precious biospheres, she has filled eighteen transparent orbs with tossed-out computer parts, cast-off electronic transistor shards, vacuum tubes, shredded rubber tires, and plastic flotsam, all secured in a silicone sediment, and sited the orbs on a gritty gravel-coated plot of the Park. The polycarbonate globes are perched on classic white pedestals and are illuminated from within. Hayes’s globes glow; they emanate light and stand as beacons.

Her adoption of abandoned materials is both advocacy and advisory. While the use of found objects is now a long-standing practice in modern and contemporary art, the clip of technological advancement has outpaced society’s ability to absorb the proliferation of nonbiodegradable chunks of mass-produced goods. Hayes’s innovation is to take these castoffs and subsume them into a gallimaufry of beauteous form and powerful content.

Visitors to *Gazing Globes* may not initially recognize that the contents of Hayes’s objects are yesterday’s upgrades. Once they survey each of the eighteen sculptures and walk among the intimate forest of pedestals, it will become apparent that Hayes has transformed the culture of technology into luminescent sculpture with a mindfulness about the global landscape’s inability to ingest analog debris. As befits their contents, images of the globes have proliferated across social media; the artist considers the 24/7 activity of posting images online as the living, growing part of her work.

The projects in Madison Square Park could not have been realized without the extraordinary support and counsel of Madison Square Park Conservancy’s Board of Trustees. Our Art Committee is a group of indispensable advisors who share guidance, generosity, and wisdom. We are grateful to John Barry and Christopher Ward of Thornton Tomasetti, who worked closely with the Conservancy and the artist to realize her vision. Jeanne Greenberg Rohatyn and Alissa Friedman at Salon 94 have offered steadfast encouragement and support. Teo Camporeale has been an invaluable collaborator during the planning and installation.

Visitors to Madison Square Park are mesmerized by the *Gazing Globes*. The orbs’ brilliant presence allows reflections of the Flatiron Building to the south and the Empire State Building to the north to activate each transparent surface. Hayes’s work is simultaneously enduring and ephemeral. As the next cycle of materials downloads into the landscape, her continuing challenge will be to make sculptural form from fast-paced cultural artifacts.

Brooke Kamin Rapaport
Martin Friedman Senior Curator
Madison Square Park Conservancy

I am writing these words after *Gazing Globes* has been with the public on the southwest corner of Madison Square Park for two weeks. The eighteen unique globes for me have been a process of gestation, realization, and birth. In Hebrew, eighteen is the number associated with life, *chai*. It has been a three-year duration that unexpectedly continues. My two-week-old is a twenty-first-century public art baby that is growing in a way I couldn't have imagined three years ago. I am resting after the birth and reflecting. I am also watching the mind of my baby public work on a screen, reflected back to me, in directed images and assisted haikus with digital inscriptions that allow me access to what I dreamed would be private to the gazer, not what I would ever see or read. Social media is the tool of the public that is the early-twenty-first-century gazer. A gazer that can create a nostalgic scene of what nature is or was. Another read of the insides of *Gazing Globes* is perhaps a futuristic diorama of a bombastic world in chaos. The possibility of a magical world that defies explanation is another missive. The gazer participates in what feels like a free society, with free public art and a free app on our ubiquitous cell phones, and freely distributes unique perspectives, hopefully capturing an art experience.

The decision to communicate with the public about the accumulating and indigestible materials of our world since the Industrial Revolution was a big leap, because the art community knows me more for my love and knowledge of horticulture and for how I nurture plants in the forms I create. The essence of living artwork, for me, has always been about people. How people nurture the plants. In *Gazing Globes*, I see I can trust that people very much interact with art in the public realm, using the tools we all share as the tools of our time. What are the possibilities if we gaze deeply into our collective spirit of creativity and potential? Is there some way to use all that we have created with our exuberant imagination and know this world is a reflection?

Paula Hayes
March 2, 2015

(Right)
GG3, 2014-15 (installation view).
Polycarbonate, fiberglass, and mixed media,
72 x 32 x 32 in. (182.9 x 81.3 x 81.3 cm) overall





TELLING IT SLANT: REFLECTIONS ON PAULA HAYES'S GAZING GLOBES

David Levi Strauss

(Left)

GG13, 2014-15 (detail).
Polycarbonate, fiberglass, and mixed media,
54 x 26 x 26 in. (137.2 x 66 x 66 cm) overall

On the night of the official opening of Paula Hayes's *Gazing Globes*, it was a frigid two degrees Fahrenheit in Madison Square Park, and the gale blowing across Fifth Avenue and 23rd Street made it feel more like twenty below. Bare skin burned after only a few seconds of exposure, bringing tears to one's eyes, and the accumulated snow and ice made crossings treacherous. Even so, more than two hundred people gathered to wander among these glowing orbs on their white flared pedestals, gazing into and through and over them in excitement. The globes seemed at home in the cold, with their icy reflectivity enclosing brightly colored masses of seemingly frozen liquids, lit from below. It is fitting that we measure temperature using mercury, since, in alchemical terms, mercury is the *argent vive*, the cold and moist feminine principle, which has the power to dissolve fixed matter. The cold brings a certain astringent clarity to one's perceptions, encouraging connections one might otherwise miss. That night, at first sight, the globes seemed like gregarious luminescent fungi—beautiful, possibly poisonous, miraculously blooming on the coldest night in New York in more than sixty-five years.

But this was only the official opening, for friends and family, mostly. The globes had actually been installed the week before, and had immediately begun to attract curious viewers, many of whom posted selfies and other images of the sculptures on Instagram and other social media sites. The globes' potent mixture of beauty and menace found fertile ground online as quickly as it did in the park. They seemed specially designed for infiltration and dissemination.

If we look back over the past twenty-five years of Paula Hayes’s work from this vantage point, it appears always to have been thus. Certainly from the time of her first living artworks in 1997, these were social sculptures, creating an intimate relation and often an explicit contract between the artwork and its recipient.

One of the main features of Hayes’s works has always been a particular combination of fragility and strength that is precisely calibrated to life. As organisms, we humans are astonishingly fragile. For our first five or so years of life we cannot feed or maintain ourselves at all, and from then on, really, life hangs by a thread. If we stop breathing, even briefly, we die. If we go without food or water for very long, we die. If we do not dream, we die.

At the same time, and to the same degree, we are incredibly resilient organisms. We are organically tenacious, and will overcome seemingly insurmountable odds to stay alive, and to maintain the other life forms around us. As an artist, Paula Hayes has always worked to make this essential human contradiction palpable, visible, and active. As she told Ian Berry three years ago, “The things I work with now might suggest we are fragile, but they are only fragile if no one takes care of them.”¹

Hayes is perhaps best known for her proliferative blown-glass terrariums, with which, she told me, she successfully “created a tribe of caretakers.” These terrariums are not inert objects of contemplation, but living organisms that require “active and attentive devotion” in order to survive (fig. 1). For many years, she has designed gardens—rooftop gardens, seaside gardens, wearable gardens—all of which require constant care (fig. 2). It should be remembered that the Anglo-Saxon roots for the word “care” are cognate with the words “sorrow” and “lament.” Sorrow and care are inextricably entwined. To become a caretaker or a caregiver is to open oneself up to grief and affliction, and to become schooled in the art of suffering and dying. It hurts to care.

Although *Gazing Globes* is technically the first outdoor public work Hayes has produced, much of her work in the past has involved some kind of public contract, sometimes particularly and explicitly so (fig. 3). Her *Agreement for a potted plant as artwork*, from 1997, reads, in part:

Article 2: The owner is responsible to the artwork in as much as the artwork does not exist without the responsibility and commitment to its undertaking and without the intent to remedy failure with renewable idealism.

Article 3: The artist, Paula Hayes, asserts her desire that the dedication to her practice functions in a way that, along with all other elements of this artwork, expresses the beauty of maintaining life, art and feeling through gardening.²

In her 2010–2011 show at New York’s Museum of Modern Art, *Nocturne of the Limax maximus*, two living botanical structures, *Slug* and *Egg*, both required daily attention, as did the aquarium



Fig. 1
G72, 2009. Giant terrarium in handblown glass with planting, 13 x 13 x 44 in. (33 x 33 x 112 cm). Photograph by Sherry Griffin

Fig. 2
Trees for ETs, 2013-18 (installation view, Omi International Arts Center, Ghent, New York). Site-specific installation with silicone planters, dimensions variable. Photograph by Victoria Sambunaris



Fig. 3
Agreement for a potted plant as artwork, 1997. Printed paper, 17 x 11 in. (43 x 28 cm)

Agreement for a potted plant as artwork

This agreement describes the following articles:

- 1. The relationship of the owner to the plant.
- 2. The responsibility of the owner to the artwork.
- 3. The desire of the artist, Paula Hayes, to participate continuously in the artwork as it has no final outcome.
- 4. The bodily attributes and limitations of the artwork.

Article 1:

The owner is under obligation to maintain the life of the artwork described by seeing to it that the container contains a living plant (see article 4). This is to be executed by careful and appropriate maintenance of the plant by a dedicated caretaker, or replacement of the plant under the conditions of failure to keep the plant alive due to unfortunate mistakes, completely understandable uncertainty, or any other reason, with the intent to remedy failure with another living plant selected with new knowledge by the owner.

Article 2:

The owner is responsible to the artwork in as much as the artwork does not exist without the responsibility and commitment to its undertaking and without the intent to remedy failure with renewable idealism.

Article 3:

The artist, Paula Hayes, asserts her desire that the dedication to her practice functions in a way that, along with all other elements of this artwork, expresses the beauty of maintaining life, art and feeling through gardening.

Article 4:

The body of this artwork is as follows:

one _____ plant, planted in
one _____ cast cement pot.

Date of transaction: _____

Cost: _____

Owner's signature: _____

Paula Hayes' signature: _____



Fig. 4
Slug, 2010 (installation view,
Nocturne of the Limax maximus,
 Museum of Modern Art, New York, 2010-11).
 Cast acrylic, aluminum hanging panels,
 full-spectrum lighting, and numerous
 tropical succulents,
 32 x 24 x 180 in. (81 x 61 x 457 cm).
 Photograph by Béatrice de Géa



Fig. 5
Aquarium, (installation view, *Land Mind*,
 Lever House Art Collection, New York, 2011-12), 2011.
 Cast acrylic aquarium with 240-gallon capacity,
 saltwater fish and saltwater aqua-scaping,
 69 x 47 x 54.6 in. (175 x 119 x 139 cm).
 Lever House Art Collection, New York.
 Photograph by Jesse David Harris

and terrariums in *Land Mind*, at the Lever House on Park Avenue in 2011-2012 (fig. 4, fig. 5). These living sculptures encouraged a direct involvement in the work that collapsed the aesthetic distance viewers usually keep from works of art. Hayes has been imagining, responding to, and creating a different kind of public for her art from the beginning, but I would argue that *Gazing Globes* represents a new stage in this process, and that this new turn has both aesthetic and political implications.

It is generally agreed that gazing globes first became popular in the thirteenth century, when Venetian glassblowers reached a level of expertise that allowed the production of nearly flawless spheres. These reflective orbs, in various colors, appeared in gardens and interiors increasingly over the next five centuries, but became especially popular in the 1800s, after King Ludwig II of Bavaria decorated his castle gardens at Herrenchiemsee with them. Today, they have become ubiquitous as lawn ornaments, adorning suburban yards and gardens.

Hermetic histories often take cover in kitsch, and this is certainly the case with gazing globes. They are part of the history of the Black Mirror, used throughout history as a tool for scrying. To scry is to see or predict the future by gazing into a reflective surface. Divination in this manner is known as catoptromancy. In the British Museum today, one can see the Black Mirror, or “shew-stone,” of the Elizabethan mathematician, astronomer, astrologer, and magician John Dee, which he and his associate Edward Kelly employed to see into the future, the better to advise Queen Elizabeth I in matters military and otherwise. Dr. Dee’s Black Mirror, measuring about seven inches in diameter, looks rather like a round iPad (fig. 6). It is made of obsidian (volcanic glass) from the New World, and was brought to England between 1527 (the year of Dee’s birth) and 1530, after Hernán Cortés’s conquest of Mexico. Highly polished black obsidian mirrors had long been used by Mexica priests and sorcerers for divination, healing, and conjuring.

There is a parallel history of the Black Mirror in the use of convex black mirrors—called “Claude mirrors,” because they were used by Claude Lorrain, among other artists—as perspectival tools for painting and drawing (fig. 7). The history of the lens, and eventually cameras and technical images, is entwined with this history as well.

So Hayes’s *Gazing Globes* act as optical devices, certainly, as they reflect and refract the buildings surrounding Madison Square Park, but they also have spectral overtones. In the guise of enchanting distractions, these globes are actually alarmingly prescient bellwethers of future danger. If one looks into them closely, one glimpses scenes of destruction through waste—a ruined world awash in a roiling sea of toxic sludge. Hayes has incorporated various kinds of electronic waste—switches, transistors, pulverized CDs, and so on—in her work before, but not to this extent. This vision of the future has a darker cast.

Humans currently produce an estimated 50 million metric tons of electronic waste a year. The United States is the world leader, at



Fig. 6
 Mexica [Aztec], Dr. Dee’s mirror, c. 1500.
 Polished obsidian, 7.2 in. (18 cm) diameter.
 British Museum, London

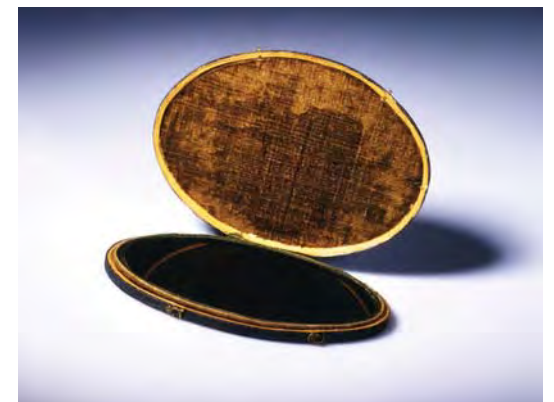


Fig. 7
 Unknown, Claude glass, c. 1775-80.
 Blackened mirror glass, 8.3 x 5.5 in. (21 x 14 cm) open.
 Victoria and Albert Museum, London

Gazing Globes, 2015
(Installation view in Madison Square Park, New York).
Polycarbonate, fiberglass and mixed media, 2
4 in. to 72 in. (61 x 182.9 cm) high





more than 3 million tons a year, but China has very nearly caught up to that figure. Thirty million computers are disposed of annually in this country alone. One hundred million mobile phones are thrown out each year in Europe. And these figures are estimated to increase by 500 percent over the next decade.

Only about 12 percent of e-waste is currently being recycled. Although it constitutes only 2 percent of the volume of our landfills, it makes up 70 percent of their toxicity. But most of this infernal material is shipped from rich countries in North America and Europe to poor countries in Asia and Africa, where it poisons entire populations. Some of the most toxic substances found in e-waste include mercury and sulphur (two constituents that combine to make the Philosopher's Stone), brominated flame retardants, cadmium, lead, beryllium oxide, perfluorooctanoic acid, and hexavalent chromium.

Of course, the damage being done to this planet by climate change-driven warming dwarfs the effects of e-waste. Many scientists conclude that it is already too late to avert widespread catastrophic climate events caused by global warming, even if greenhouse emissions were drastically reduced immediately. A major new report released by the Intergovernmental Panel on Climate Change in November 2014 concluded that "failure to reduce emissions . . . could threaten society with food shortages, refugee crises, the flooding of major cities and entire island nations, mass extinction of plants and animals, and a climate so drastically altered it might become dangerous for people to work or play outside during the hottest times of the year."³ And in January 2015, a team of scientists concluded that we are also on the verge of doing unprecedented and irreversible damage to the oceans and the creatures living in them, which will perhaps lead to a major extinction event.⁴ Over the past five hundred years, 514 terrestrial animal species have disappeared, but this kind of die-off has not happened to sea creatures, yet.

In his testimony in *The Falling Sky*, the Yanomami shaman Davi Kopenawa talks about the origins and consequences of these events:

In our very old language, what the white people call "nature" is *urihi a*, the forest-land, but also its image, which can only be seen by the shamans and which we call *Urihinari*, the spirit of the forest. It is thanks to this image that the trees are alive.

Yes, they [white people] have many antennas and radios in their cities, but they only serve for them to listen to themselves. Their knowledge does not go beyond these words that they address to each other everywhere they live.⁵

Today, we all carry around with us our own Black Mirrors, the devices on which we see and hear an endless phantasmagoria of images, sounds, and texts. We are now in danger of permanently fouling our own lived environment with the waste products produced by our desire to see and know (and consume) everything. As we turn toward these devices, our own private

(Left)
GG18, 2014-15 (detail).
Polycarbonate, fiberglass, and mixed media,
54 x 26 x 26 in. (137.2 x 66 x 66 cm) overall

scrying screens, we turn away from one another and from the physical world in which our bodies need to live. We are becoming mesmerized by our own demise.

Paula Hayes is fond of Emily Dickinson's injunction to "tell all the truth but tell it slant."⁶ Slant is art. As Dickinson's darker relative Nietzsche said, "We have art in order not to be sunk to the depths by truth."⁷ Therein lies the real social contract of art. Paula Hayes is not a political activist or an environmentalist scold. She is a sculptor. Her sculptures and the environments she has built have always been rooted in hope and freedom, including the freedom to change our relationship to other living beings. As an artist, she has always believed that "our deepest desire is to connect." In the living sculptures, she provided a direct circuit through which to connect, the act of nurturing. In the *Gazing Globes* we have the opportunity to connect through sight, and to make the leap from seeing to believing. You are free to look at the *Gazing Globes* any way you wish, and to take from them anything you want. But consider that, as you look at them, these globes are gazing back at you, and asking what you intend to do with what you've seen. It is up to you to decide.

David Levi Strauss is the author of *Words Not Spent Today Buy Smaller Images Tomorrow: Essays on the Present and Future of Photography* (Aperture, 2014), *From Head to Hand: Art and the Manual* (Oxford University Press, 2010), *Between the Eyes: Essays on Photography and Politics*, with an introduction by John Berger (Aperture 2003; new edition, 2012), and *Between Dog & Wolf: Essays on Art and Politics* (Autonomedia 1999; new edition with a prolegomenon by Hakim Bey, 2010). He is chair of the graduate program in Art Criticism & Writing at the School of Visual Arts in New York.

¹ Ian Berry, *Paula Hayes: Understory* (Saratoga Springs, NY: The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, 2012), p. 15.

² A reproduction of this document appears as a frontispiece to *Paula Hayes: Understory*.

³ Justin Gillis, "U.N. Panel Issues Its Starkest Warning Yet on Global Warming," *The New York Times*, November 2, 2014.

⁴ Carl Zimmer, "Ocean Life Faces Mass Extinction, Broad Study Says," *The New York Times*, January 15, 2015.

⁵ Davi Kopenawa and Bruce Albert, *The Falling Sky: Words of a Yanomami Shaman*, trans. Nicholas Elliott and Alison Dundy (Cambridge, MA: The Belknap Press of Harvard University Press, 2013), pp. 389, 376.

⁶ Tell all the truth but tell it slant —
Success in Circuit lies
Too bright for our infirm Delight
The Truth's superb surprise
As Lightning to the Children eased
With explanation kind
The Truth must dazzle gradually
Or every man be blind —

From *The Poems of Emily Dickinson: Reading Edition*, ed. Ralph W. Franklin (Cambridge, MA: The Belknap Press of Harvard University Press, 1998).

⁷ Friedrich Nietzsche, posthumous fragment, *Werke* (Munich: Carl Hanser, 1956), vol. 3, p. 832. Translation by Jeff Fort in Jean-Luc Nancy, *The Ground of the Image* (New York: Fordham University Press, 2005).



GG16, 2014-15 (detail).
Polycarbonate, fiberglass, and mixed media,
46 x 24 x 24 in. (116.8 x 61x 61 cm) overall



Gazing Globes, 2015
(Installation views in Madison Square Park, New York).
Polycarbonate, fiberglass and mixed media,
24 in. to 72 in. (61 to 182.9 cm) high



WORKS IN EXHIBITION

Row 1
GG0, 2014-15
Polycarbonate, fiberglass, and mixed media,
60 x 30 x 30 in. (152.4 x 76.2 x 76.2 cm) overall

GG1, 2014-15
Polycarbonate, fiberglass, and mixed media,
46 x 24 x 24 in. (116.8 x 61x 61 cm) overall

GG2, 2014-15
Polycarbonate, fiberglass, and mixed media,
54 x 26 x 26 in. (137.2 x 66 x 66 cm) overall

GG3, 2014-15
Polycarbonate, fiberglass, and mixed media,
72 x 32 x 32 in. (182.9 x 81.3 x 81.3 cm) overall

Row 2
GG4, 2014-15
Polycarbonate, fiberglass, and mixed media,
44 x 24 x 24 in. (111.8 x 61 x 61 cm) overall

GG5, 2014-15
Polycarbonate, fiberglass, and mixed media,
72 x 32 x 32 in. (182.9 x 81.3 x 81.3 cm) overall

GG6, 2014-15
Polycarbonate, fiberglass, and mixed media,
72 x 32 x 32 in. (182.9 x 81.3 x 81.3 cm) overall

GG8, 2014-15
Polycarbonate, fiberglass, and mixed media,
72 x 32 x 32 in. (182.9 x 81.3 x 81.3 cm) overall

Row 3
GG9, 2014-15
Polycarbonate, fiberglass, and mixed media,
72 x 32 x 32 in. (182.9 x 81.3 x 81.3 cm) overall

GG10, 2014-15
Polycarbonate, fiberglass, and mixed media,
54 x 26 x 26 in. (137.2 x 66 x 66 cm) overall

GG11, 2014-15
Polycarbonate, fiberglass, and mixed media,
72 x 32 x 32 in. (182.9 x 81.3 x 81.3 cm) overall

GG12, 2014-15
Polycarbonate, fiberglass, and mixed media,
60 x 30 x 30 in. (152.4 x 76.2 x 76.2 cm) overall

Row 4
GG13, 2014-15
Polycarbonate, fiberglass, and mixed media,
54 x 26 x 26 in. (137.2 x 66 x 66 cm) overall

GG14, 2014-15
Polycarbonate, fiberglass, and mixed media,
72 x 32 x 32 in. (182.9 x 81.3 x 81.3 cm) overall

GG15, 2014-15
Polycarbonate, fiberglass, and mixed media,
54 x 26 x 26 in. (137.2 x 66 x 66 cm) overall

Row 5
GG16, 2014-15
Polycarbonate, fiberglass, and mixed media,
46 x 24 x 24 in. (116.8 x 61x 61 cm) overall

GG17, 2014-15
Polycarbonate, fiberglass, and mixed media,
46 x 24 x 24 in. (116.8 x 61x 61 cm) overall

GG18, 2014-15
Polycarbonate, fiberglass, and mixed media,
54 x 26 x 26 in. (137.2 x 66 x 66 cm) overall



(This page)
Gazing Globes, 2015
(installation views in Madison Square Park, New York).
Polycarbonate, fiberglass and mixed media,
24 in. to 72 in. (61 to 182.9 cm) high

PAULA HAYES.

	BORN 1958 IN CONCORD, MASSACHUSETTS LIVES AND WORKS IN NEW YORK
	EDUCATION
1989	Master of Fine Art, Sculpture, Parsons School of Design, New York
1987	Bachelor of Science, Skidmore College, Saratoga Springs, NY
	SELECTED SOLO EXHIBITIONS
2015	<i>Morning Glory</i> , Salon 94, New York <i>Gazing Globes</i> , Madison Square Park Conservancy, New York
2014	<i>Paula Hayes: This Bird Saved Me</i> , Rhona Hoffman Gallery, Chicago <i>Lucid Green</i> , Carolina Nitsch, New York
2012	<i>Paula Hayes: Drawings and Objects</i> , Glenn Horowitz Booksellers, East Hampton, NY <i>Paula Hayes: Hills, Clouds & Giants</i> , Salon 94, New York
2011	<i>Paula Hayes: Land Mind</i> , Lever House, New York <i>Paula Hayes</i> , Wexner Center for the Arts, Columbus, OH
2010	<i>Paula Hayes: Nocturne of the Limax maximus</i> , The Museum of Modern Art, New York <i>Paula Hayes: Understory</i> , The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, NY <i>Paula Hayes: Domestic</i> , Marianne Boesky Gallery, New York
2009	<i>Paula Hayes: Excerpts from the Story of Planet Thear</i> , Marianne Boesky Gallery, New York
2008	<i>Paula Hayes</i> , Patricia Low Contemporary, Gstaad, Switzerland
2007	<i>Paula Hayes</i> , Rhona Hoffman Gallery, Chicago
2004	<i>Forest</i> , Salon 94, New York
1998	Galerie für Landschaftskunst, Hamburg
1997	AC Project Room, New York
1995	Eigen + Art, Berlin
1994	Fawbush Gallery, New York
1992	Fawbush Gallery, New York
	SELECTED GROUP EXHIBITIONS
2014	<i>NYC Makers</i> , The MAD Biennial, Museum of Arts and Design, New York <i>Brucennial 2014</i> , Vito Schnabel and the Bruce High Quality Foundation, New York
2013	OMI International Arts Center, Ghent, NY

2012	Emscherkunst 2013, Essen, Germany <i>Verdant</i> , Sandra and David Bakalar Gallery, Massachusetts College of Art and Design, Boston <i>Glasstress</i> , Berengo Centre for Contemporary Art and Glass, Murano, Venice
2010	<i>Open Score Variations</i> , Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY <i>Redesigning Nature</i> , Künstlerhaus, Vienna
2009	<i>Spiritus Mundi</i> , Eco-Art Exhibition at the Climate Change Conference, Copenhagen Animamix Biennial, Museum of Contemporary Art, Taipei
2008	<i>The Objects Show</i> , R 20th Century, New York <i>Mineral Plant Animal</i> , Dosa 818, Los Angeles <i>Mend</i> , Proteus Gowanus, Brooklyn, NY <i>Something from Nothing</i> , Contemporary Art Center New Orleans <i>Winter Show</i> , Wave Hill, Bronx, NY <i>Garden Paradise</i> , Arsenal Gallery, New York <i>Garden Improvement</i> , Glyndor Gallery, Wave Hill, Bronx, NY <i>The Orchid Thief</i> , Sandra Gering, New York
2007	<i>Everyday Eden</i> , MetroTech Center, Public Art Fund, Brooklyn, NY
2005	<i>Down the Garden Path: The Artist's Garden After Modernism</i> , Queens Museum of Art, Queens, NY
2003	<i>Project Room</i> , Ten in One Gallery, New York
2002	<i>Works on Paper</i> , Weatherspoon Museum, University of North Carolina, Greensboro <i>What's the Use?</i> , University of Michigan Art Gallery, Ann Arbor
2001	Project Row Houses, Houston <i>To the Trade</i> , DiverseWorks, Houston
2000	<i>Paula Hayes and Joseph Gringely</i> , The Suburban, Oak Park, IL <i>La Ville/Le Jardin/La Mémoire</i> , Villa Medici, Rome
1999	<i>Camouflaged Flowers</i> , The Fruitmarket Gallery, Edinburgh <i>As Far As the Eye Can See</i> , Atlanta College of Art Gallery
1998	<i>After Eden: Garden Varieties in Contemporary Art</i> , Middlebury College Museum of Art, Middlebury, VT
1997	<i>Land Marks</i> , John Weber Gallery, New York <i>Paul Bloodgood, Paula Hayes, Josiah McElheney</i> , Sandra Vellejos, AC Project Room, New York <i>Promised Relations</i> , AC Project Room, New York
1996	<i>Shopping</i> , Deitch Projects, New York <i>The Power of Suggestion: Narrative and Notation in Contemporary Drawing</i> , The Museum of Contemporary Art, Los Angeles <i>Paula Hayes, Aki Fujioshi</i> , AC Project Room, New York <i>The Materialization of Life into Alternative Economies</i> , Printed Matter, New York
1995	<i>Between the Acts</i> , Ice Box Gallery, Athens <i>Paula Hayes, Aki Fujioshi</i> , Eigen + Art, Berlin



Photograph by Béatrice de Géa

1994	Fawbush Gallery, New York Bienal Internacional de Arte, Valparaiso, Chile Museum zu Allerheiligen, Schaffhausen, Switzerland <i>Let the Artists Live!</i> , Exit Art, New York <i>Paula Hayes and Lauren Szold</i> , Lipton Owens, New York <i>A Life of Secrets</i> , AC Project Room, New York Fawbush Gallery, New York <i>The Love Booth</i> , Galerie Daniel Buchholz, Cologne
1993	<i>Summer Outdoor Exhibition</i> , Rushmore Art Center, Rushmore, NY <i>Just What Makes Today's Home So Different, So Appealing?</i> , Galerie Jennifer Flay, Paris <i>L'art dans la peau (The Tattoo Collection)</i> , CRDC, Nantes, France Fawbush Gallery, New York <i>Stoned (High Low)</i> , Ruth Bloom Gallery, Santa Monica, CA <i>The Art of Self Defense and Revenge . . . It's Really Hard</i> , Momenta Art, Brooklyn, NY
1992	<i>The Language of Flowers</i> , Paul Kasmin Gallery, New York <i>Transgressions in the White Cube: Territorial Mappings</i> , Bennington College, Bennington, VT

1991	<i>The Tattoo Collection</i> , Andrea Rosen Gallery, New York <i>The Anti-Masculine</i> , Kim Light Gallery, Los Angeles <i>Paper</i> , Fawbush Gallery, New York <i>Cultural Fabrication</i> , John Good Gallery, New York <i>Writing on the Wall</i> , 303 Gallery, New York <i>The Water Bar</i> , Blum Helman Warehouse, New York <i>The Real Thing</i> , Artists' Studios, Brooklyn, NY <i>Bach Flower Performance</i> , Jack Tilton Gallery, New York <i>Seventeen</i> , 500 Greenwich, New York <i>Ikebana</i> , Jack Tilton Gallery, New York <i>Casual Ceremonies</i> , White Columns, New York <i>Nancy Brooks Brody, Paula Hayes, Zoe Leonard, Jack Pierson</i> , Andrea Rosen Gallery, New York <i>The Projected Audience</i> , Four Walls Gallery, Brooklyn, NY <i>Plastic Fantastic Lover</i> , Blum Helman Warehouse, New York <i>Tony Feher, Paula Hayes, Curtis Mitchell</i> , Andrea Rosen Gallery, New York <i>When Objects Dream and Talk in Their Sleep</i> , Jack Tilton Gallery, New York Momenta Art, Philadelphia
1990	The Drawing Center, New York

Gazing Globes, 2015
(Installation view in Madison Square Park, New York).
Polycarbonate, fiberglass and mixed media,
24 in. to 72 in. (61 to 182.9 cm) high



PREVIOUS MAD. SQ. ART EXHIBITIONS.

2014	Tony Cragg <i>Walks of Life</i> Rachel Feinstein <i>Folly</i> Iván Navarro <i>This Land Is Your Land</i>	2008	Rafael Lozano-Hemmer <i>Pulse Park</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>	2007	Bill Fontana <i>Panoramic Echoes</i> Roxy Paine <i>Conjoined, Defunct, Erratic</i> William Wegman <i>Around the Park</i>
2012	Leo Villareal <i>BUCKYBALL</i> Charles Long <i>Pet Sounds</i>	2006	Ursula von Rydingsvard <i>Bowl with Fins, Czara z Babelkami, Damski Czepek, Ted's Desert Reigns</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>	2005	Jene Highstein <i>Eleven Works</i> Sol LeWitt <i>Circle with Towers, Curved Wall with Towers</i>
2010	Jim Campbell <i>Scattered Light</i> Antony Gormley <i>Event Horizon</i> Ernie Gehr <i>Surveillance</i>	2004	Mark di Suvero <i>Aesop's Fables, Double Tetrahedron, Beyond</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>	2003	Wim Delvoye <i>Gothic</i>
2008	Olia Lialina & Dragan Espenschied <i>Online Newspapers: New York Edition</i> Richard Deacon <i>Assembly</i> Tadashi Kawamata <i>Tree Huts</i>	2002	Dan Graham <i>Bisected Triangle, Interior Curve</i> Mark Dion <i>Urban Wildlife Observation Unit</i> Dalziel + Scullion <i>Voyager</i>
		2001	Navin Rawanchaikul <i>I ♥ Taxi</i> Teresita Fernández <i>Bamboo Cinema</i> Tobias Rehberger <i>Tsutsumu N.Y.</i>
		2000	Tony Oursler <i>The Influence Machine</i>

From 2000-2003, exhibitions were presented by the Public Art Fund on behalf of the Campaign for the New Madison Square Park.

ACKNOWLEDGMENTS.

Special thanks to John Barry, Aine Brazil, Teo Camporeale, Manhattan Borough Parks Commissioner William Castro, Jeff Close, Rachel Frank, Alissa Friedman, Anna Jardine, Jonathan Kuhn, Jennifer Lantzas, Stephanie Lucas, Jeanne Greenberg Rohatyn, Paula Scher, and Christopher Ward, and to the Board of Trustees of Madison Square Park Conservancy for their visionary commitment to the Mad. Sq. Art mission.

We gratefully acknowledge the enthusiastic support of the New York City Department of Parks & Recreation.


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Mad. Sq. Art is the free contemporary art program presented by Madison Square Park Conservancy in the 6.2-acre park located at 23rd Street and Fifth Avenue.

Major support for Mad. Sq. Art is provided by The Charina Endowment Fund, Toby Devan Lewis, Pentagram Design, Sorgente Group of America, Thornton Tomasetti, Tiffany & Co., The Andy Warhol Foundation for the Visual Arts, and Anonymous. Substantial support is provided by Irving Harris Foundation, The Sol LeWitt Fund for Artist Work, The Henry Luce Foundation, Danny and Audrey Meyer, Ronald A. Pizzuti, and The Rudin Family. Major exhibition support for *Gazing Globes* is provided by Salon 94, New York.

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Madison Square Park Conservancy is the not-for-profit organization whose mission is to protect, nurture, and enhance this dynamic seven-acre public green space, creating an environment that fosters moments of inspiration. The Conservancy is committed to engaging the community through Madison Square Park's beautiful gardens, inviting amenities, and world-class programming. We believe that in an urban setting everyone deserves access to a park that allows for recreation, respite, and reflection. Madison Square Park Conservancy is licensed by the New York City Department of Parks and Recreation to manage Madison Square Park and is responsible for raising 98% 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.

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