February 19 – April 19, 2015
Madison Square Park
Presented by Madison Square Park Conservancy
<table>
<thead>
<tr>
<th>CONTENTS</th>
</tr>
</thead>
</table>
| Foreword
Brooke Kamin Rapaport,
Martin Friedman Senior Curator
Madison Square Park Conservancy | 5 |
| Artist's Statement
Paula Hayes | 6 |
| Telling it Slant: Reflections on Paula Hayes’s Gazing Globes
David Levi Strauss | 8 |
| Paula Hayes | 24 |
| Previous Mad. Sq. Art Exhibitions | 28 |
| Acknowledgments | 28 |
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. Joanne Greenberg Rahayun 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.

Brookie 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
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.”

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.

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...
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 Linderhof 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 catopromancy. 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 Mexico 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
Gazing Globes, 2015 (installation view in Madison Square Park, New York). Polycarbonate, fiberglass and mixed media, 24 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.” 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. 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 urinha, the forest-land, but also its image, which can only be seen by the shamans and which we call urinha, 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.

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
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.” Slant is art. As Dickinson’s darker relative Nietzsche said, “We have art in order not to be sunk to the depths by truth.” Then 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.


2 A reproduction of this document appears as a frontispiece to Paula Hayes: Understory.
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 —
Gazing Globes, 2015
Installation view in Madison Square Park, New York.
Poly carbonate, 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 61 x 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

GG7, 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
GG8, 2014–15
Polycarbonate, fiberglass, and mixed media,
72 x 32 x 32 in. (182.9 x 81.3 x 81.3 cm) overall

GG9, 2014–15
Polycarbonate, fiberglass, and mixed media,
54 x 26 x 26 in. (137.2 x 66 x 66 cm) overall

GG10, 2014–15
Polycarbonate, fiberglass, and mixed media,
72 x 32 x 32 in. (182.9 x 81.3 x 81.3 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 61 x 61 cm) overall

GG17, 2014–15
Polycarbonate, fiberglass, and mixed media,
46 x 24 x 24 in. (116.8 x 61 x 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

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) overall
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
2012 Emscherkunst 2013, Essen, Germany
2011 Versent, Sandra and David Bakalar Gallery, Massachusetts College of Art and Design, Boston
2010 Glassness, Benrengo Centre for Contemporary Art and Glass, Murano, Venice
2009 Olsen Score Variations, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY
2008 Redesigning Nature, Kunsthaus, Vienna
2007 Spiritus Mundus, Eco-Art Exhibition at the Climate Change Conference, Copenhagen
2008 Ananimism Biennial, Museum of Contemporary Art, Taipei
2006 The Objects Show, P 20th Century, New York
2005 Mineral Plant Animal, Dosa 818, Los Angeles
2004 Mend Protexa Goveanum, Brooklyn, NY
2003 Something from Nothing, Contemporary Art Center New Orleans
2002 Winter Show, Wave Hill, Bronx, NY
2001 Garden Panacea, Arsenal Gallery, New York
2000 Garden Improvement, Glyndor Gallery, Wave Hill, Bronx, NY
1999 The Ochrid Thel, Sandra Gering, New York
1998 Everyday Eden, MetroTech Center Public Art Fund, Brooklyn, NY
1997 Down the Garden Path: The Artist's Garden After Modernism, Queens Museum of Art, Queens, NY
1996 Project Room, Ten in One Gallery, New York
1993 Works on Paper, Waasenham Museum, University of North Carolina, Greensboro
1992 What's the Use?, University of Michigan Art Gallery, Ann Arbor
1991 Project Row Houses, Houston
1990 To the Trade, DiverseWorks, Houston
1989 Paula Hayes: Excerpts from the Story of Planet Thiev, Marianne Boesky Gallery, New York
1988 Paula Hayes, Patricia Loes Contemporary, Gisaad, Switzerland
1987 Paula Hayes, Rhona Hoffman Gallery, Chicago
2000 Forest, Salon 94, New York
1996 Galerie für Landschaftskunst, Hamburg
1995 Land and Sea: Walker Gallery, New York
1994 Something from Nothing, Sala de Arte Contemporaneo, Madrid, Spain
1993 Paula Hayes and Joseph Gingery, The Suburban, Oak Park, IL
1990 Paula Hayes and Joseph Gingery, The Suburban, Oak Park, IL
1989 Paula Hayes, Forest, Salon 94, New York
1988 Paula Hayes, Patricia Loes Contemporary, Gisaad, Switzerland
1987 Paula Hayes, Rhona Hoffman Gallery, Chicago
1986 Paula Hayes, Patrick Derom, Brussels
1985 Paula Hayes, Patrick Derom, Brussels
1984 Paula Hayes, Patrick Derom, Brussels
1983 Paula Hayes, Patrick Derom, Brussels
1982 Paula Hayes, Patrick Derom, Brussels
1981 Paula Hayes, Patrick Derom, Brussels
1979 Paula Hayes, Patrick Derom, Brussels
1978 Paula Hayes, Patrick Derom, Brussels
1977 Paula Hayes, Patrick Derom, Brussels
1976 Paula Hayes, Patrick Derom, Brussels
1975 Paula Hayes, Patrick Derom, Brussels
1974 Paula Hayes, Patrick Derom, Brussels
1973 Paula Hayes, Patrick Derom, Brussels
1972 Paula Hayes, Patrick Derom, Brussels
1971 Paula Hayes, Patrick Derom, Brussels
1969 Paula Hayes, Patrick Derom, Brussels
1968 Paula Hayes, Patrick Derom, Brussels
1967 Paula Hayes, Patrick Derom, Brussels
1966 Paula Hayes, Patrick Derom, Brussels
1965 Paula Hayes, Patrick Derom, Brussels
1964 Paula Hayes, Patrick Derom, Brussels
1963 Paula Hayes, Patrick Derom, Brussels
1962 Paula Hayes, Patrick Derom, Brussels
1961 Paula Hayes, Patrick Derom, Brussels
1960 Paula Hayes, Patrick Derom, Brussels
1959 Paula Hayes, Patrick Derom, Brussels
1958 Paula Hayes, Patrick Derom, Brussels

SELECTED GROUP EXHIBITIONS
2012 Faebush Gallery, New York
2011 Biennale International de Arte, Valparaiso, Chile
2010 Paula Hayes and Joseph Gingery, The Suburban, Oak Park, IL
2009 Paula Hayes, Patrick Derom, Brussels
2008 Paula Hayes, Patrick Derom, Brussels
2007 Paula Hayes, Patrick Derom, Brussels
2006 Paula Hayes, Patrick Derom, Brussels
2005 Paula Hayes, Patrick Derom, Brussels
2004 Paula Hayes, Patrick Derom, Brussels
2003 Paula Hayes, Patrick Derom, Brussels
2002 Paula Hayes, Patrick Derom, Brussels
2001 Paula Hayes, Patrick Derom, Brussels
2000 Paula Hayes, Patrick Derom, Brussels
1999 Paula Hayes and Joseph Gingery, The Suburban, Oak Park, IL
1998 Paula Hayes, Patrick Derom, Brussels
1997 Paula Hayes, Patrick Derom, Brussels
1995 Paula Hayes, Patrick Derom, Brussels
1994 Paula Hayes, Patrick Derom, Brussels
1993 Paula Hayes, Patrick Derom, Brussels
1992 Paula Hayes, Patrick Derom, Brussels
1991 Paula Hayes, Patrick Derom, Brussels
1990 Paula Hayes, Patrick Derom, Brussels
1989 Paula Hayes, Patrick Derom, Brussels
1988 Paula Hayes, Patrick Derom, Brussels
1987 Paula Hayes, Patrick Derom, Brussels
1986 Paula Hayes, Patrick Derom, Brussels
1985 Paula Hayes, Patrick Derom, Brussels
1984 Paula Hayes, Patrick Derom, Brussels
1983 Paula Hayes, Patrick Derom, Brussels
1982 Paula Hayes, Patrick Derom, Brussels
1981 Paula Hayes, Patrick Derom, Brussels
1980 Paula Hayes, Patrick Derom, Brussels
1979 Paula Hayes, Patrick Derom, Brussels
1978 Paula Hayes, Patrick Derom, Brussels
1977 Paula Hayes, Patrick Derom, Brussels
1976 Paula Hayes, Patrick Derom, Brussels
1975 Paula Hayes, Patrick Derom, Brussels
1974 Paula Hayes, Patrick Derom, Brussels
1973 Paula Hayes, Patrick Derom, Brussels
1972 Paula Hayes, Patrick Derom, Brussels
1971 Paula Hayes, Patrick Derom, Brussels
1970 Paula Hayes, Patrick Derom, Brussels
1969 Paula Hayes, Patrick Derom, Brussels
1968 Paula Hayes, Patrick Derom, Brussels
1967 Paula Hayes, Patrick Derom, Brussels
1966 Paula Hayes, Patrick Derom, Brussels
1965 Paula Hayes, Patrick Derom, Brussels
1964 Paula Hayes, Patrick Derom, Brussels
1963 Paula Hayes, Patrick Derom, Brussels
1962 Paula Hayes, Patrick Derom, Brussels
1961 Paula Hayes, Patrick Derom, Brussels
1960 Paula Hayes, Patrick Derom, Brussels
1959 Paula Hayes, Patrick Derom, Brussels
1958 Paula Hayes, Patrick Derom, Brussels
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 Walks of Life
Rachel Feinstein Folly
Ivan Navarro This Land Is Your Land

2013  Giuseppe Penone Ideas of Stone (Idea di pietra)
Orly Genger Rod. Yellow and Blue
Sandra Gibson and Luis Recoder Topsy-Turvy: A Camera Obscura Installation

2012  Leo Villareal BUCKYBALL
Charles Long Pet Sounds

2011  Jaccob Olivier Stumble, Hide, Rabbit Hole, Bird, Dear Home
Alison Saar Tree Huts
Jaume Plensa Echo Kita Elawa City of Nature

2010  Jim Campbell Scattered Light
Anthony Gormley Event Horizon
Ernie Gehr Surveillance

2009  Shannon Plumb The Park
Jessica Stockholder Flooded Chambers Maid
Mel Kendrick Mal Kendrick Markers
Bill Beirne Madison Square Tapeozoids, with Performances by the Vigilant Groundsman

2008  Ola Liliana & Dragran Esparchee
Online Newspapers: New York Edition
Richard Deacon Assembly
Tadas Kavaniutis The Huts

SUPPORT.
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.


Tiffany & Co.

The Andy Warhol Foundation for the Visual Arts

Ace Hotel New York is the Official Hotel Partner of Madison Square Park Conservancy. Mad. Sq. Art is made possible in part by the New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature.

ACKNOWLEDGMENTS.

SPECIAL THANKS TO:

John Barry, Aine Brazil, Too Camporeale, Manhattan Borough Parks Commissioner William Castro, Jeff Close, Rachel Frank, Alissa Friedman, Anna Jardine, Jonathan Kuhn, Jennifer Lantzas, Stephanie Lucas, Joanna 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.

Photo credits
Except where noted, all images are by Yasunori Matsui. Except where noted, all works collection of the artist and courtesy Salon 94, New York.

Design Pentagram
Executive Director Keats Myer
Chief Operating Officer KC Sahl
Curatorial Manager Kyle Dancewicz

Mad. Sq. Art Committee
David Berliner Stacey Goergen
Dan Cameron Paul C. Ha
Ronald A. Pizzuti Richard Koshalak
Nancy Pincental Danny Lewis
Debora Simon

Founders
Debbie Landau Bill Lukashok

Ace Hotel New York is the Official Hotel Partner of Madison Square Park Conservancy. Mad. Sq. Art is made possible in part by the New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature. Mad. Sq. Art is supported in part with public funds from the New York City Department of Cultural Affairs, in partnership with the City Council.

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 in an urban setting everyone deserves access to a park that allows for recreation, repose, 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.

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