

Marianne Lamonaca,
associate gallery
director and chief
curator at the Bard
Graduate Center

“Paola Antonelli’s ‘Design and Violence’ project at MoMA was a powerful reminder that design has serious consequences and that we cannot only laud its successes.”

Caroline Baumann,
director of Cooper
Hewitt, Smithsonian
Design Museum

“If the world’s fairs of the past were organized today, they’d look a lot like the FabCity Campus I visited in Amsterdam in 2016. A three-month installation on Java Island, the green, self-sustaining site was an incubator of all things progressive, with fifty innovative pavilions, installations, and prototypes created by a mix of students, designers, and creatives. It’s projected that by 2054, 70 percent of us will live in cities, and, the Fab City Global Initiative is dedicated to making urban centers more connected, generative, and sustainable—it’s the new ecology of our networked world to do more with less. The FabCity Campus program is one of numerous events born out of the Fab City Global Initiative, and Amsterdam is among twenty-eight cities around the world that have accepted the challenge to produce everything it consumes by 2054. From Shenzhen, China, to Oakland, California, maker spaces are part of a growing global network dedicated to designing solutions that benefit the planet and the future of humanity. Inspiring!!!”



Patrick Parrish,
founder of Patrick
Parrish Gallery and
co-founder of Fisher
Parrish Gallery

“I’m enjoying watching the progression and growth of the ‘Ugly/Pretty’ group, as I call them: Misha Kahn, Katie Stout, Chris Wolston, Adam Charlap Hyman, Elise McMahon, Anton Alvarez, and Zach Martin (his chair shown above), to name a few of them. They are doing difficult and groundbreaking design work that is sometimes hard to look at, but is always smart, funny, and irreverent. They have been doing it long enough, and their influence is wide enough, that they aren’t going away anytime soon.”

**John Stuart
Gordon, Benjamin
Attmore Hewitt**
Associate Curator
of American
Decorative Arts at
the Yale University
Art Gallery

“The inaugural New York City Jewelry Week, held in Fall 2018, was one of the most vibrant and multifaceted art events in recent memory. Conceived by independent curators JB Jones and Bella Neyman, NYC Jewelry Week stretched from Brooklyn to New Jersey and brought together high-end retailers, emerging artists, scholars, and everyone in between. Participants heard master craftsman Thomas Gentile talk about his meticulous process or walked through an immersive installation at the Chelsea Hotel organized by the Metal Program at SUNY New Paltz. The events asserted the vitality of the fields of jewelry and metalworking and fostered the type of intergenerational and interdisciplinary conversations that are central to how we think about art and art-making.”

Monica Obniski, Demmer Curator of 20th- and 21st- Century Design, Milwaukee Art Museum

“While not a perfect design by any measure, the Ikea Foundation’s Better Shelter (developed with the United Nations High Commissioner for Refugees) attempts to give shelter, dignity, and independence to some of humanity’s most vulnerable populations—refugees. As a design curator, I am heartened to see this object featured in museum collections, such as MoMA’s, and exhibitions, such as the V&A’s *The Future Starts Here*. In this extremely fraught political moment, in which heated rhetoric about immigration and refugee status may mischaracterize reality, Better Shelter can help us remember that we are all human and that housing should not be a luxury.”



Amy Lau, founder of Amy Lau Design

“My favorite recent design moment came at The Salon Art + Design fair in 2017. They invited

me to be the very first interior designer to exhibit there, and I designed a living room with the theme ‘The New Nouveau.’ I selected rare and historic museum pieces as well as furniture and objects by designers of the 1940s through the 1960s who were inspired by the art nouveau period, and paired them with contemporary designers influenced by this unique historical style. Conceived as a unified whole, filled with past and present, the room included works by such important designers as Louis Comfort Tiffany and Albert Paley, a fireplace commission by Michael Coffey, metal bookcases by Xavier Lust, hand-painted wall panels by Calico Wallpaper, a fire screen by David Wiseman, a pendant light by Mary Wallis, and a very rare 307-carat Brazilian opal necklace by Roberto Burle Marx.”

