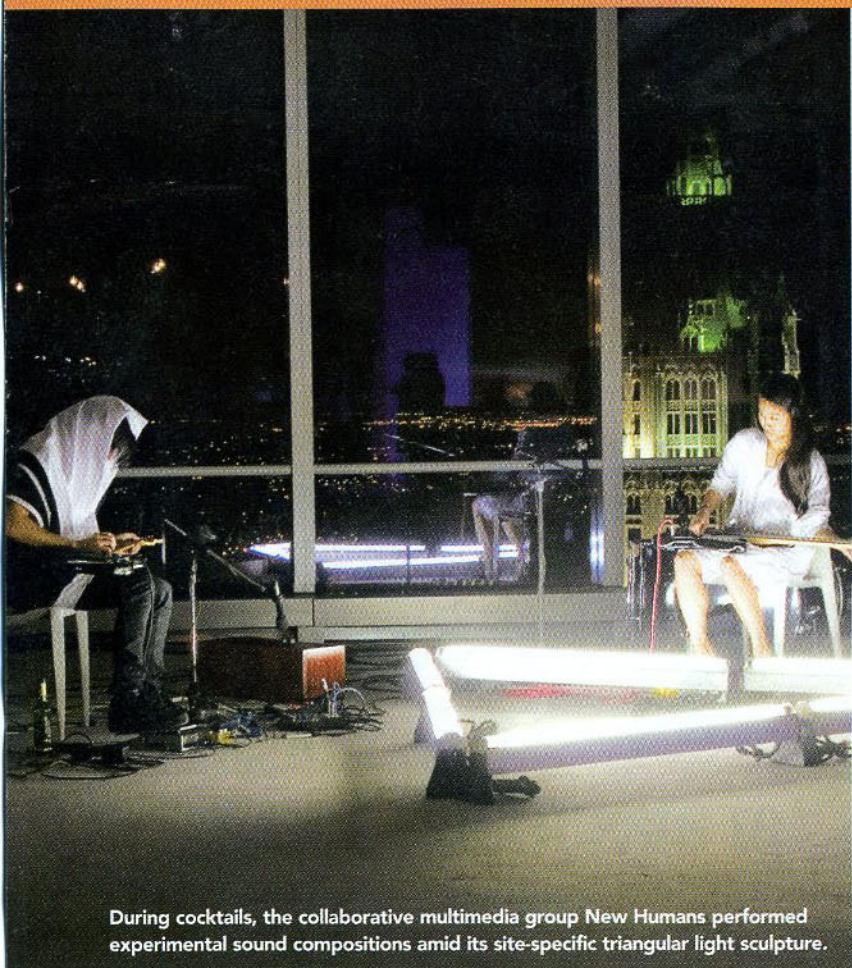
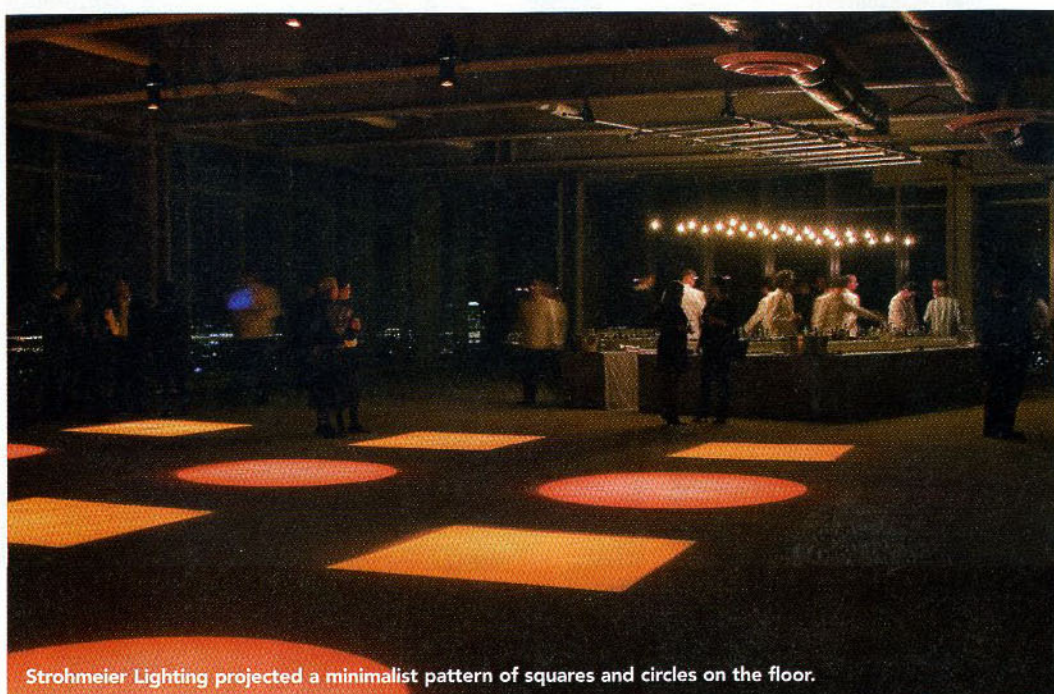


ART GALAS SHOWCASE CUTTING-EDGE IDEAS

Five of the city's top contemporary art organizations featured unique forms of entertainment at their fall fund-raisers.



During cocktails, the collaborative multimedia group New Humans performed experimental sound compositions amid its site-specific triangular light sculpture.



Strohmeier Lighting projected a minimalist pattern of squares and circles on the floor.

Dia Shapes Gala With Circles and Squares

The contemporary art foundation transformed an empty floor of a downtown office building into a sleek installation space.

ECHOING THE DIA ART FOUNDATION'S TRADITION OF championing minimalist and conceptual works, the organization's fund-raiser took on the look of an installation with imaginative ideas. Situated on the 52nd floor of the new 7 World Trade Center building, the event interacted with the space's expansive city views and reflections of lights on the glass, and also involved introspective plays on geometry. Laura Raicovich, deputy director of the foundation, oversaw the fund-raiser, along with Melissa Feldman of MF Productions, who produced the event.

To give the space its geometrical look, event designer Susan Holland worked with circles and squares, which appeared as the shapes of tables (there were both). Light glowed through the sides of the table coverings, and in lieu of traditional centerpieces, projections that matched the corresponding shapes of each table shone down from above. Projections of the alternating shapes also adorned an expanse of the floor.

—Mark Mavrigian

DIA ART FOUNDATION GALA

7 World Trade Center
Friday, 11.10.06,
6:30 PM to 11:30 PM

Catering Olivier Cheng
Catering and Events

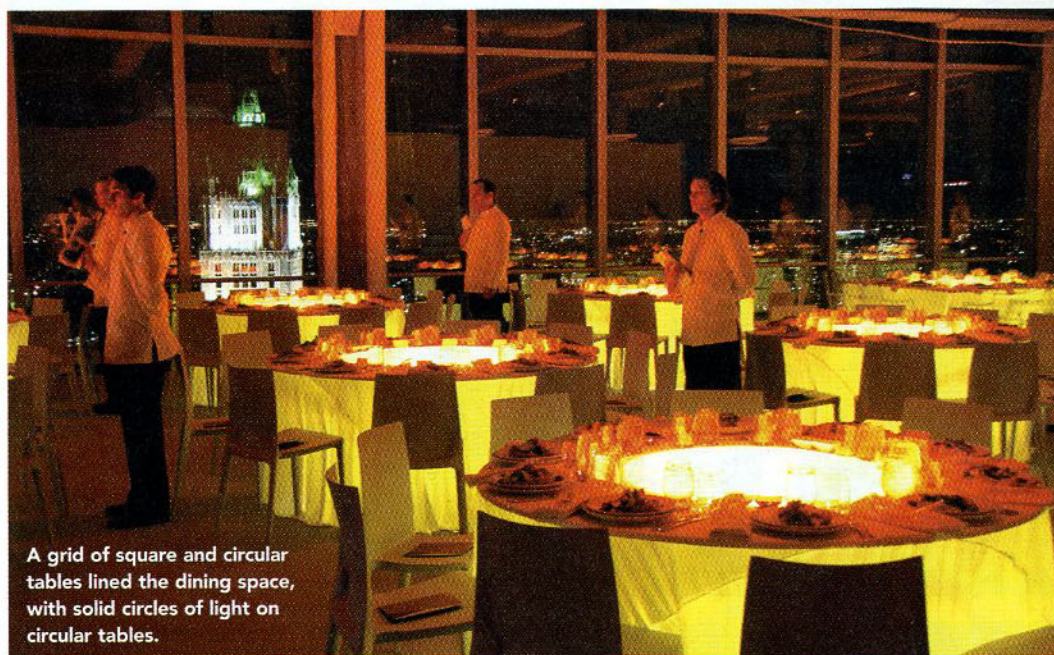
Design Susan Holland &
Company

Lighting Design Strohmeier
Lighting Inc.

Parking Services Advanced
Parking Concepts Inc.

Production MF Productions

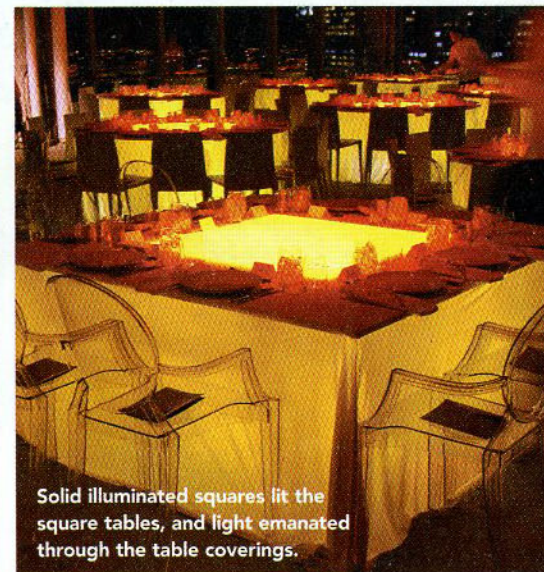
Rentals TriServe Party Rentals



A grid of square and circular tables lined the dining space, with solid circles of light on circular tables.



Holland used twisted electrical tubing as "conceptual napkin rings"—the knotted items lay on top of the napkins rather than surrounding the fabric. When guests removed their napkins, they could place the clear plastic forms into the illuminated center of the tables, where they interacted with the light.



Solid illuminated squares lit the square tables, and light emanated through the table coverings.