

Laferla, Ruth, "Life as a Runway: Dinner and Decadence," *The New York Times*, November 30, 2012, page 1 of 2.

The New York Times

Life as a Runway: Dinner and Decadence



Dedicated to performance art, *Relâche, the Party*, presented by the arts foundation Performa, was a giddy recreation of a 1924 surrealist performance by Francis Picabia and Erik Satie.

Oud Immortel scented the air, lending a bitingly decadent touch to a darkly theatrical evening. Dedicated to performance art, *Relâche – The Party*, presented by the arts organization Performa, was a giddy recreation of a 1924 surrealist performance by Francis Picabia and Erik Satie.

The affair last night at Stage 37 on Midtown's western rim, drew a chicly eccentric crowd that included the model Arizona Muse, the

Laferla, Ruth, "Life as a Runway: Dinner and Decadence," *The New York Times*, November 30, 2012, page 2 of 2.

mixed media artist Liz Magic Laser, Milly Glimcher, the art historian and evening's honoree, and the art photographer Cindy Sherman.

During an almost comically elaborate dinner, guests sampled from a Salvador Dali-inspired menu of boiled beets, wasabi tuna and mushroom-stuffed quail, taking note now and then of the artist Ryan McNamara, who dangled like a like a puppet over their heads.

Eventually his performance became a bit painful to watch. "But maybe that's the point," ventured Ms. Sherman, whose feathery white stole and black sheath were by Maria Cornejo, who had outfitted many of the guests.

They had raided her showroom the week before, leaving the designer's cupboard bare. "I'm in pants," said a gamine Ms. Cornejo. "I had nothing else to wear."