

# 980 MADISON JOURNAL

VOL. I NO. I

**GAGOSIAN AT 980  
AN ENDURING  
LEGACY  
IT HAPPENS AT THE  
CARLYLE  
CENTRAL PARK:  
URBAN OASIS**





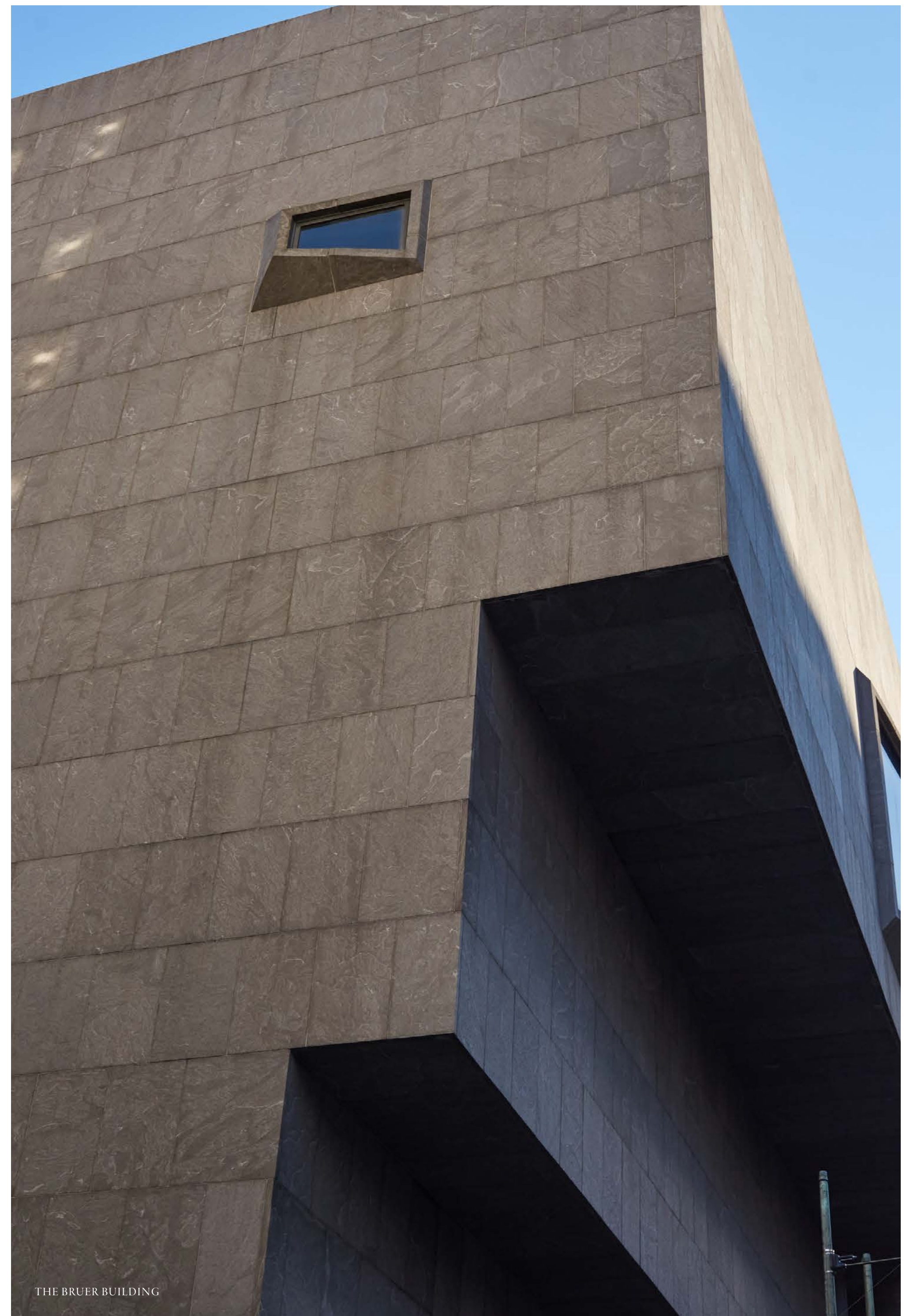
# UES

"VENUS AND MANHATTAN"  
Aluminum statue by Wheeler Williams

Timeless and refined, this neighborhood never goes out of style. The heart of the locale's cultural zeitgeist resides in the East 70's. Joining the iconic 980 Madison Avenue, described as the "epicenter of the New York art world," are The Carlyle, The Mark Hotel, Sant Ambroeus and Marcel Breuer's architectural landmark where The Frick Collection will be in residence. The City's most desirable residential neighborhood is now also an ideal location to establish a Family Office. Introducing The Collection at 980 Madison Avenue.







THE BRUER BUILDING













CENTRAL PARK







FAÇADE OF 980 MADISON AVENUE

# An Enduring Legacy

“It combines all  
of the best of  
traditional and  
modern schools  
of architectural  
thought.”

*Architect William A. Delano*

One of the most recognizable landmarks on the Upper East Side has been thoughtfully restored and curated by RFR. Commissioned as the headquarters of Parke-Bernet Galleries.





EXTERIOR OF 980 MADISON AVENUE  
6-story building designed by Walker & Poor

The building's main entrance surmounted by Venus and Manhattan ... meant to illustrate "Venus awakening Manhattan to the importance of art from overseas."

Between the beginning of the 20th century and the 1930s, the portion of Madison Avenue that runs through the Upper East Side was transformed from a quiet, high-end residential street into a bustling mixed-use thoroughfare. Many of the avenue's private townhouses gave way to large-scale apartment buildings, while others were subdivided and renovated to accommodate street- and second-level shops. In the late 1940's, real estate development began to pick up following the advent of the Great Depression and the Second World War. The City Investing Company, headed by Robert Dowling, whose properties included the landmark Carlyle

Hotel on the east side of Madison Avenue between East Seventy-sixth and East Seventy-seventh streets, began to eye the blockfront across the avenue. Dowling believed that a new commercial building could, if built at the right scale and with the right "look," enhance his existing property; he also believed that proximity to culturally prestigious businesses would appeal to the Carlyle's sophisticated guests.

Dowling turned to the traditionalist architecture firm of Walker & Poor to design a six-story building. The firm brought strong credentials; Alexander Stewart Walker, a prominent architect in New York long before his partnership with

Poor, had been educated at the prestigious École des Beaux-Arts in Paris. By the time Dowling's new building was completed in 1949, he had succeeded in attracting the venerable auction house of Parke-Bernet to be the building's lead tenant. The architects worked with the stylish interior designer Eugene Schoen to outfit two floors of interior space for the auctioneers. The building was soon referred to not by its street address, but simply as the Parke-Bernet Building.

Walker & Poor's synthesized a highly restrained Modernism with a more traditionally contextual approach that deferred to the area's prevailing urbanism; the relatively low



EXTERIOR OF 980 MADISON AVENUE, 1954

building protected the hotel's Central Park views and its lushly landscaped rooftop served not only as an amenity for auction house employees, but as an additional neighborhood grace note when seen from the hotel. At the building's opening, the well-known architect William A. Delano succinctly stated that "it combines all of the best of traditional and modern schools of architectural thought." Lewis Mumford, the New Yorker's esteemed architecture critic and an outspoken champion of modern architecture, compared Walker & Poor's work favorably to that of one of architectural modernism's pioneers; "Mies van der Rohe likes to make more of a show of structural details," Mumford asserted, but the Parke-Bernet building, he argued, "has been conceived by architects with an equal respect for formalized elegance."

The building's main entrance was surmounted by Venus and Manhattan, an aluminum wall sculpture by Wheeler Williams depicting two figures that, according to an article published in the New York Times in 1949, were meant to illustrate "Venus awakening Manhattan to the importance of art from overseas." Whether or not that was the sculptor's intent, the message seems to have resonated within the artworld. By the 1960s, the Parke-Bernet Building anchored a collection of some of the city's most important art galleries.



# Gagosian & 980

One of the world's most renowned gallerists and a Madison Avenue landmark create the perfect pairing.

PETER M. BRANT: "So what advice would you give to someone who is just starting to collect?"

LARRY GAGOSIAN: "Head over to 980 Madison."

INTERVIEW MAGAZINE, NOVEMBER 2012

*Continued on next page*



SHAPING THE ART SCENE UPSTAIRS AND DOWNSTAIRS  
The vitrine window at Gagosian Gallery, 980 Madison

One of 980 Madison's most venerable tenants since 1989, Gagosian expanded his relationship with the building when he reimagined the street level bank space as a new two-level artistic destination. Joining the shop and retail gallery is Kappo Masa, an inspired culinary partnership with celebrated chef Masayoshi "Masa" Takayama.



ENTRANCE

980 Madison and Gagosian Gallery





# IT HAPPENS AT THE CARLYLE

Stories of the  
Carlyle Hotel Bar

If these walls could talk, they would dance. This timeless address has been on the cultural vanguard since the 1930's. Many of the City's most memorable moments have taken place at this art deco tower in public, and in private.

*Continued on next page*







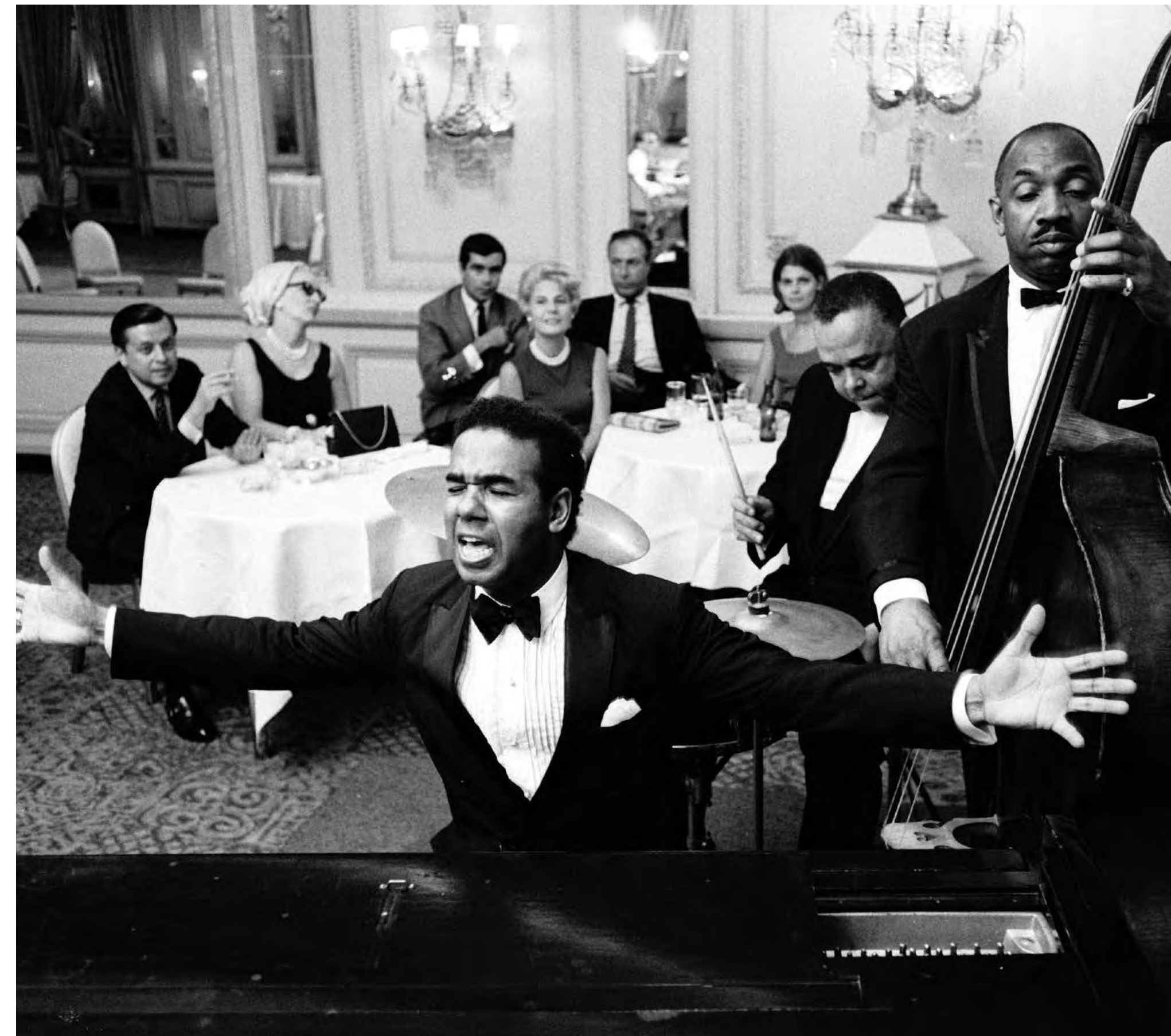
JACKIE KENNEDY LEAVING  
CARLYLE HOTEL

Mrs. Jacqueline Kennedy, wearing a becoming bow-at-the-waist, leaves the Hotel Carlyle June 8th for the hospital to visit her father-in-law, Joseph P. Kennedy, once again before returning to Washington. Jackie spent three days here.

With its reputation for discretion, The New York Times called The Carlyle, "A Palace of Secrets."

BOBBY SHORT AT THE CAFE CARLYLE 1979

The late jazz/cabaret singer Bobby Short performs a 25-tune set live at New York City's Cafe Carlyle.





# The Art of Real Estate

The stewards of 980 Madison are Aby Rosen and his firm RFR Realty. 'Art' is a signature element uniting the firm's world-class holdings including The Seagram Building, The Chrysler Building and The Gramercy Park Hotel.

DAMIEN HIRST  
In the lobby of 980 Madison Avenue.



Aby Rosen



The Chrysler Building



RFR properties have proudly displayed original art by such renowned artists as Andy Warhol, Damien Hirst, Jeff Koons, Jean-Michel Basquiat and Keith Haring, among others. RFR, under President Aby Rosen, is an active supporter of significant cultural institutions including the New Museum, the Whitney Museum of American Art, the Public Art Fund, Art Basel and the Metropolitan Museum of Art.



Fotografiska



Seagram's



# AN URBAN OASIS

Museums, Playgrounds, Dog walks, Yoga &  
Fitness Classes: Central Park is a Historical  
Hideaway from the Beat of the City.

BETHESDA FOUNTAIN  
Angel of the Whales Statue by Emma Stebbins











THE MET





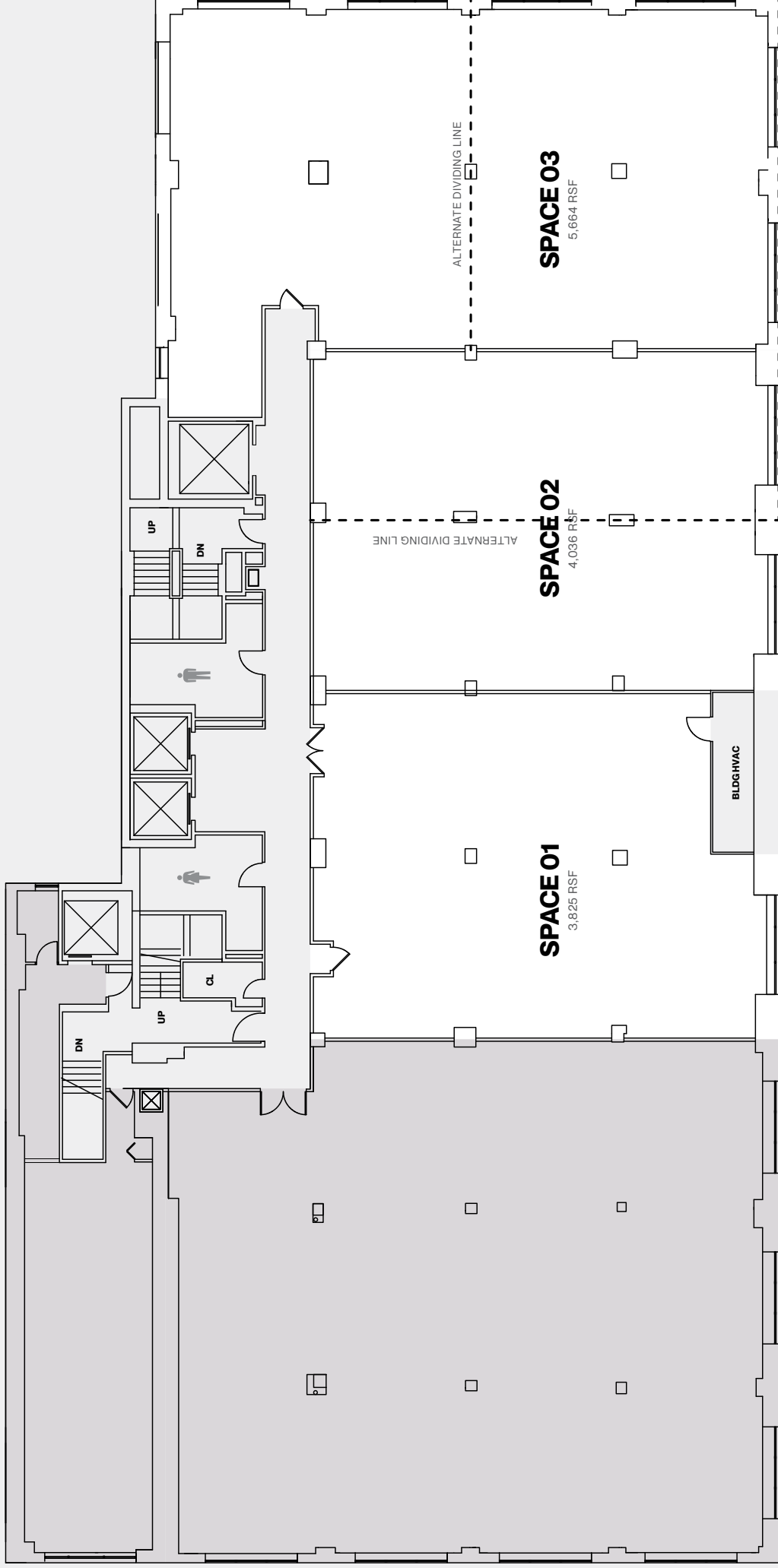


	The Guggenheim					
			86	M 86th St Lexington	M 86th St 2nd	
			82			
	Madison Ave	Park Avenue	79	Lexington Avenue	3rd Avenue	2nd Avenue
		Mark Hotel	77	M 77 St		
		Carlyle Hotel	76			
	980 Madison	Frick Madison	72			M 72nd 2nd
	Frick Collection					M 68 St Lex
			66			



# AVAILABILITIES

## 980 MADISON AVENUE 2ND FLOOR



East 76th Street

East 77th Street

Madison Avenue



Not to scale. All dimensions and conditions are approximate and for information only.

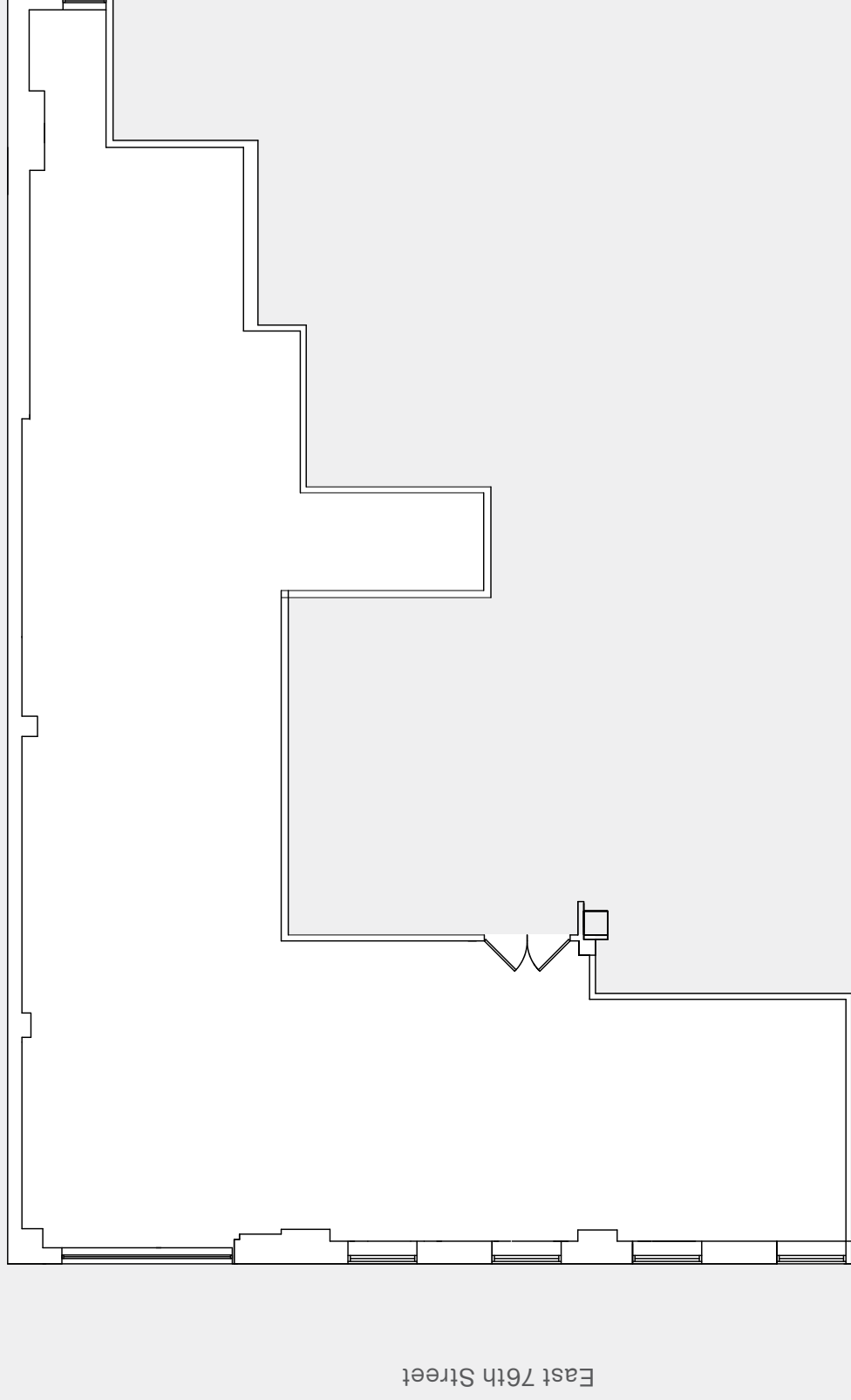
For complete listing, visit [www.rffspace.com](http://www.rffspace.com), or [www.rffreality.com](http://www.rffreality.com)



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## 980 MADISON AVENUE 3RD FLOOR

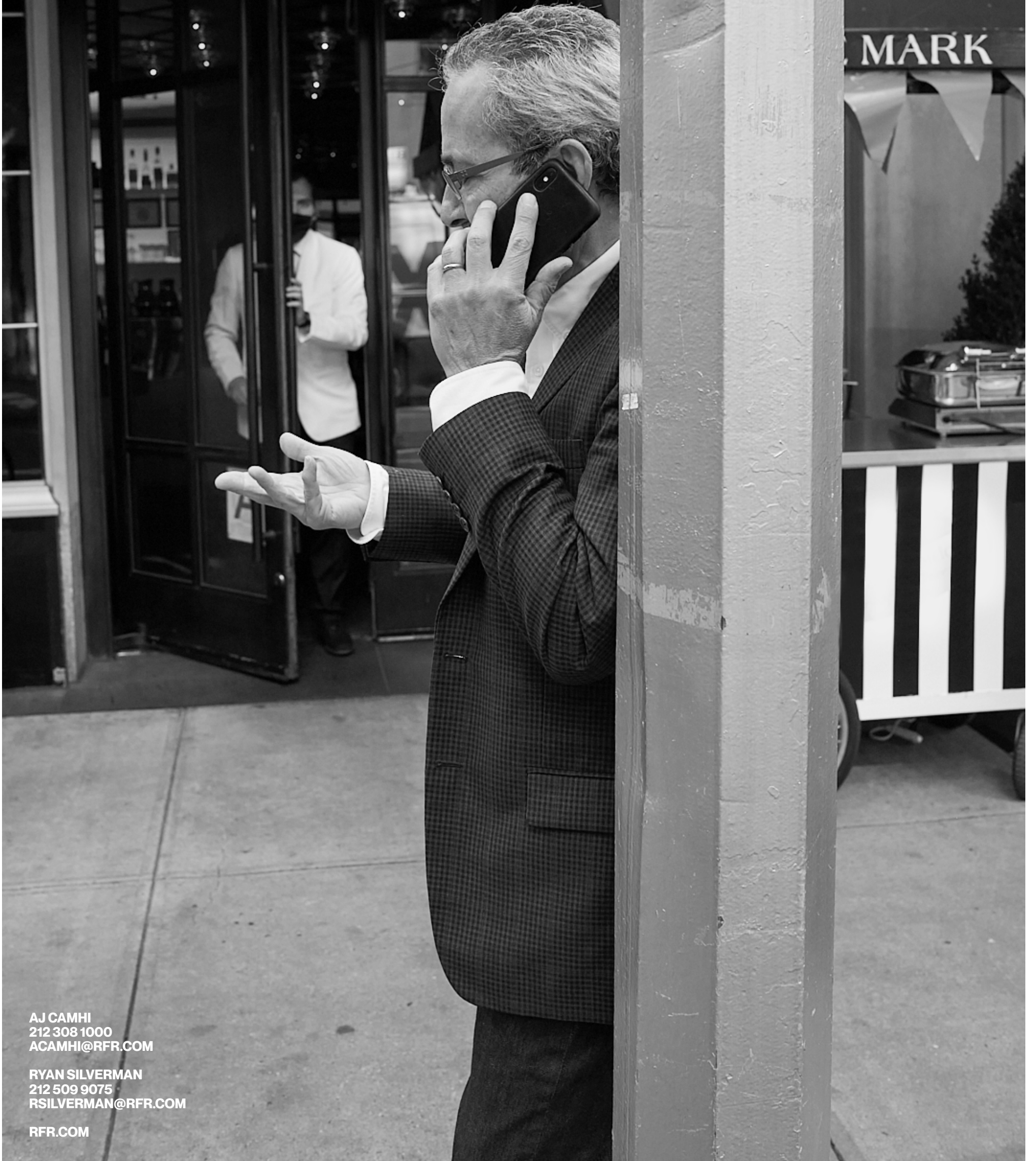


Not to scale. All dimensions and conditions are approximate and for information only.

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