

980 MADISON JOURNAL

VOL. I NO. I

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



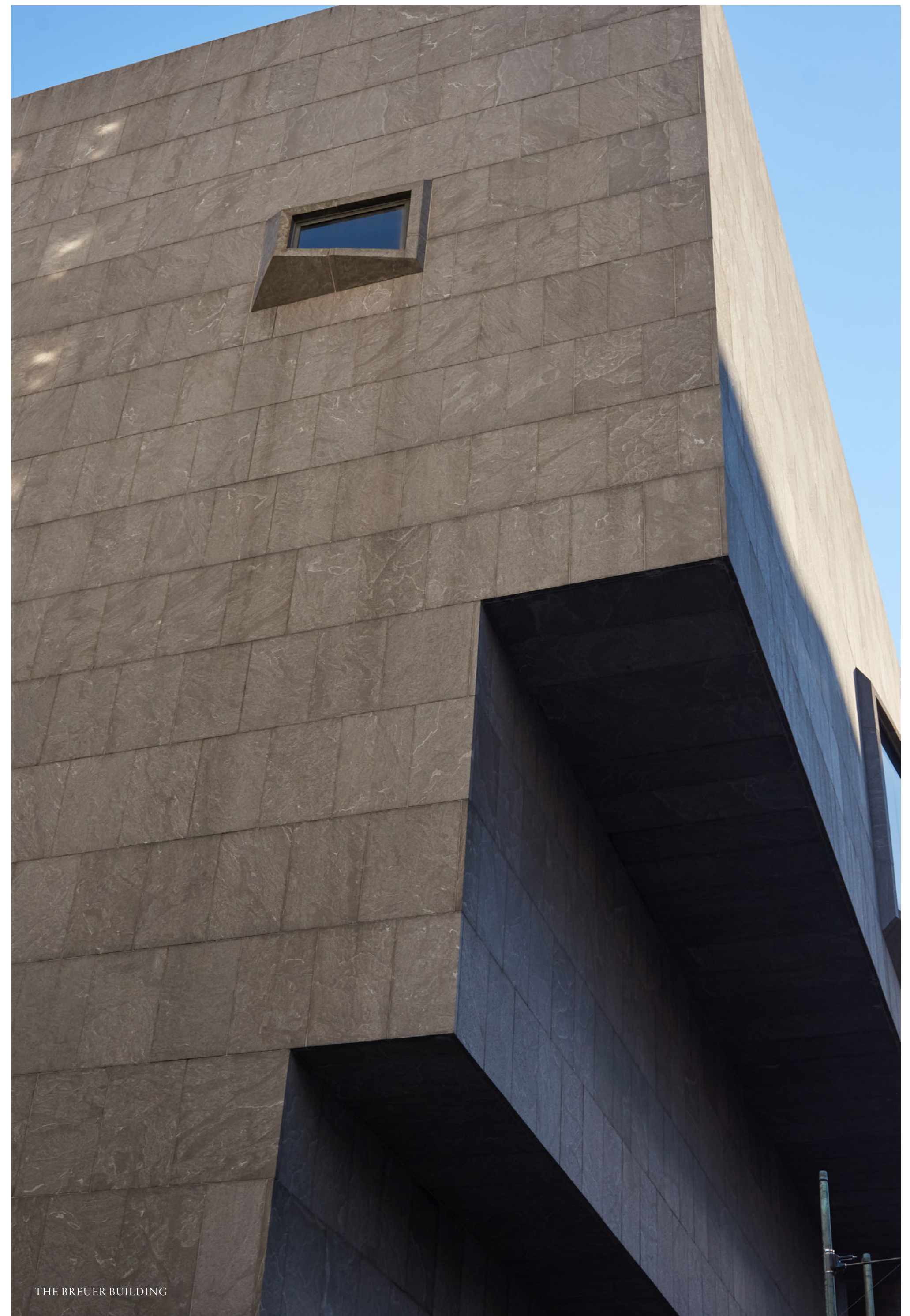
UES

Photos by Damien Fry

"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 70s. 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.











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

Text by Thomas Mellins

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 1940s, real estate development began to pick up following 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 76th and East 77th 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 building protected the hotel's Central



EXTERIOR OF 980 MADISON AVENUE, 1954

Park views, and its lushly landscaped rooftop served not only as an amenity for auction house employees but also 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 is 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 art world. By the 1960s, the Parke-Bernet Building anchored a collection of some of the city's most important art galleries.

Gagosian & 980

A revered gallerist 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



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

A celebrated and distinguished 980 Madison tenant 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





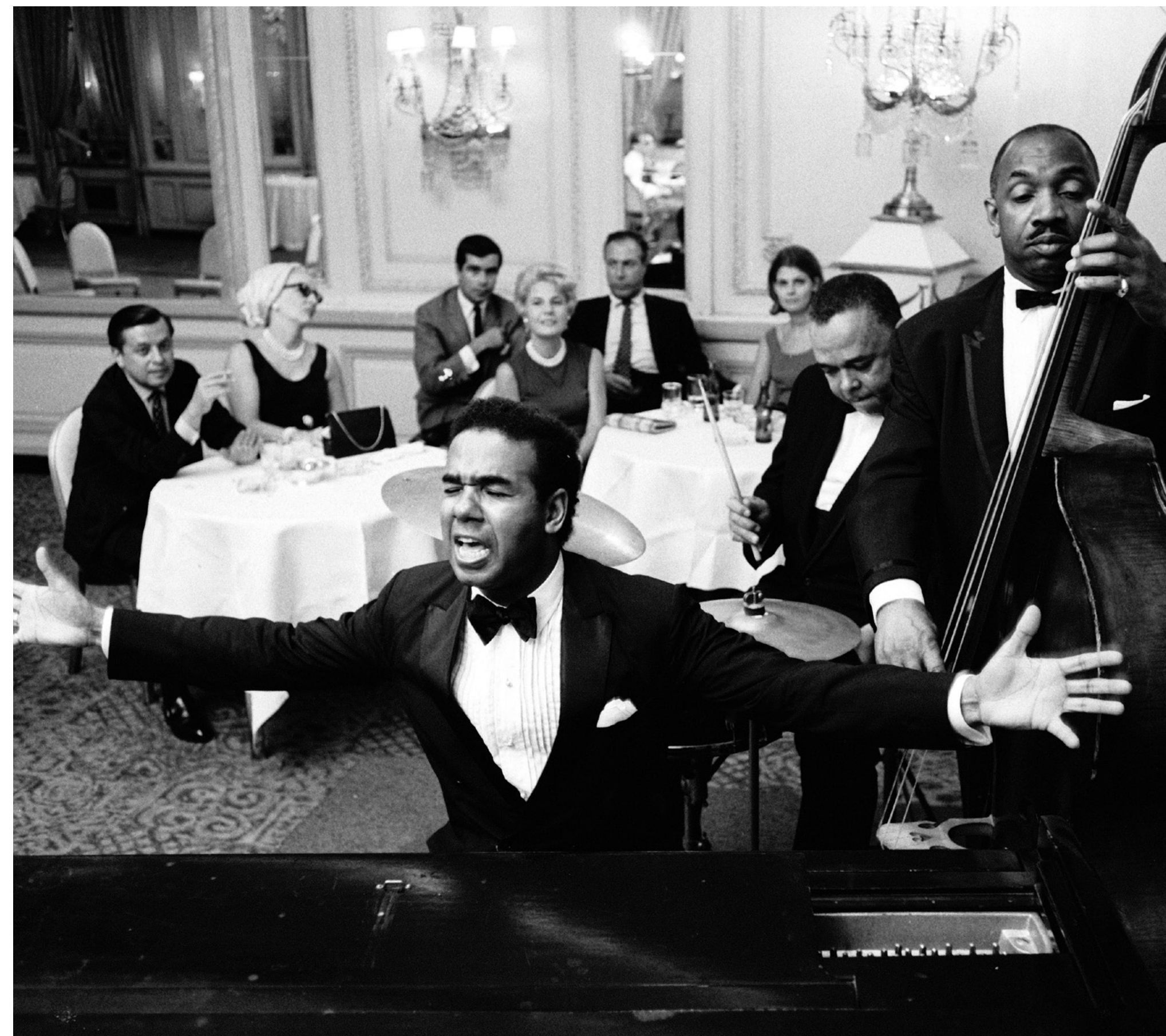
JACKIE KENNEDY LEAVING
CARLYLE HOTEL, 1962

Mrs. Jacqueline Kennedy, wearing a becoming bow-at-the-waist, leaves the Carlyle Hotel 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 Carlyle
was called by
the New York
Times “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, which include the Seagram Building, the Chrysler Building and the Gramercy Park Hotel.

DAMIEN HIRST

In the lobby of 980 Madison Avenue.



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 its co-founder and principal, 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.



Aby Rosen



The Chrysler Building



Fotografiska



The Seagram Building

AN URBAN OASIS

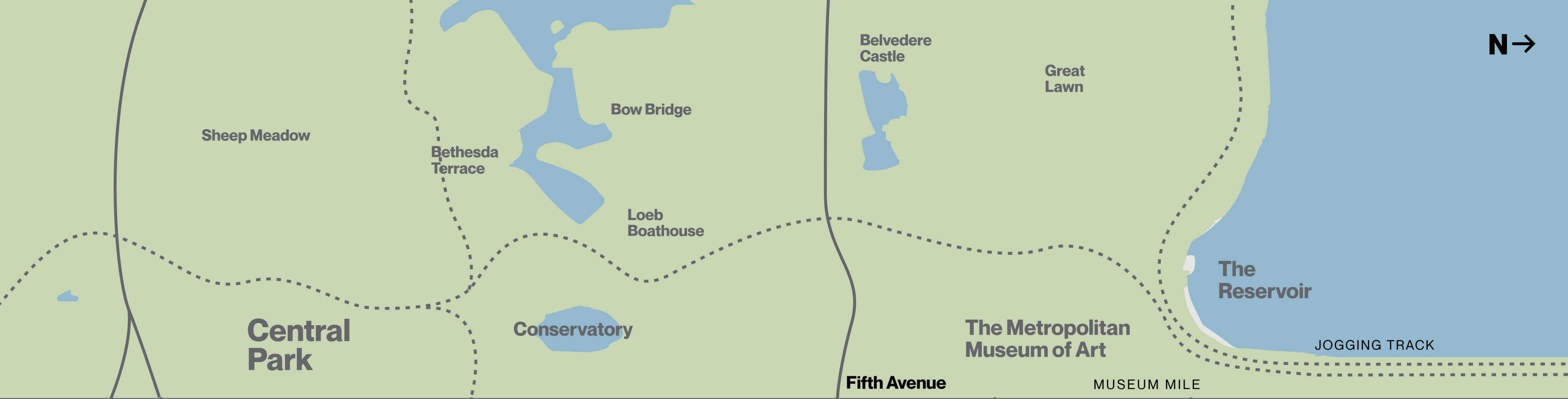
Photos by Damien Fry

Museums, Playgrounds, Dog Walks, Yoga and
Fitness Classes: Central Park Is a Historical
Hideaway from the Beat of the City.

BETHESDA FOUNTAIN
Angel of the Waters Statue by Emma Stebbins



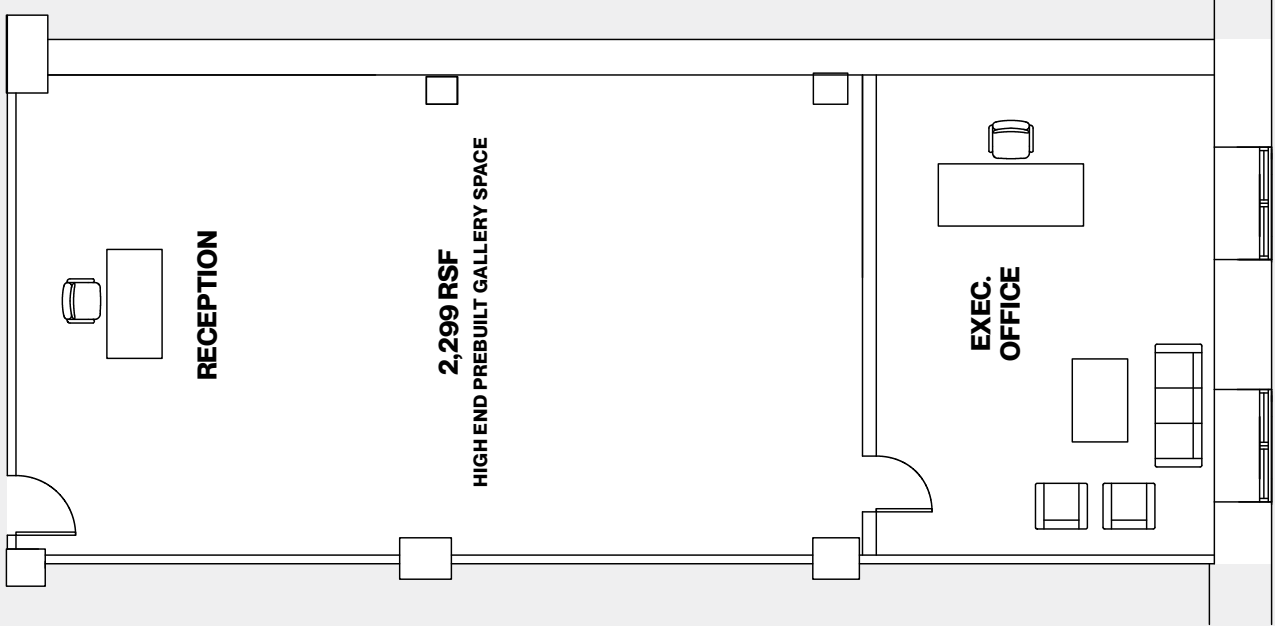




	Frick Collection	980 Madison > Café Boulud	<div></div>	Mark Hotel	Madison Avenue		The Guggenheim
		Frick Madison	Carlyle Hotel		Park Avenue		
66	Asia Society 72	76	77	79	82	86	
< M 63 St Lex	M 68 St Lex			M 77th St & Lex	Lexington Avenue	M 86th St Lexington	
					3rd Avenue		
		M 72nd 2nd			2nd Avenue	M 86th St 2nd	
					1st Avenue		

980 MADISON AVENUE

SUTTE 306



East 76th Street

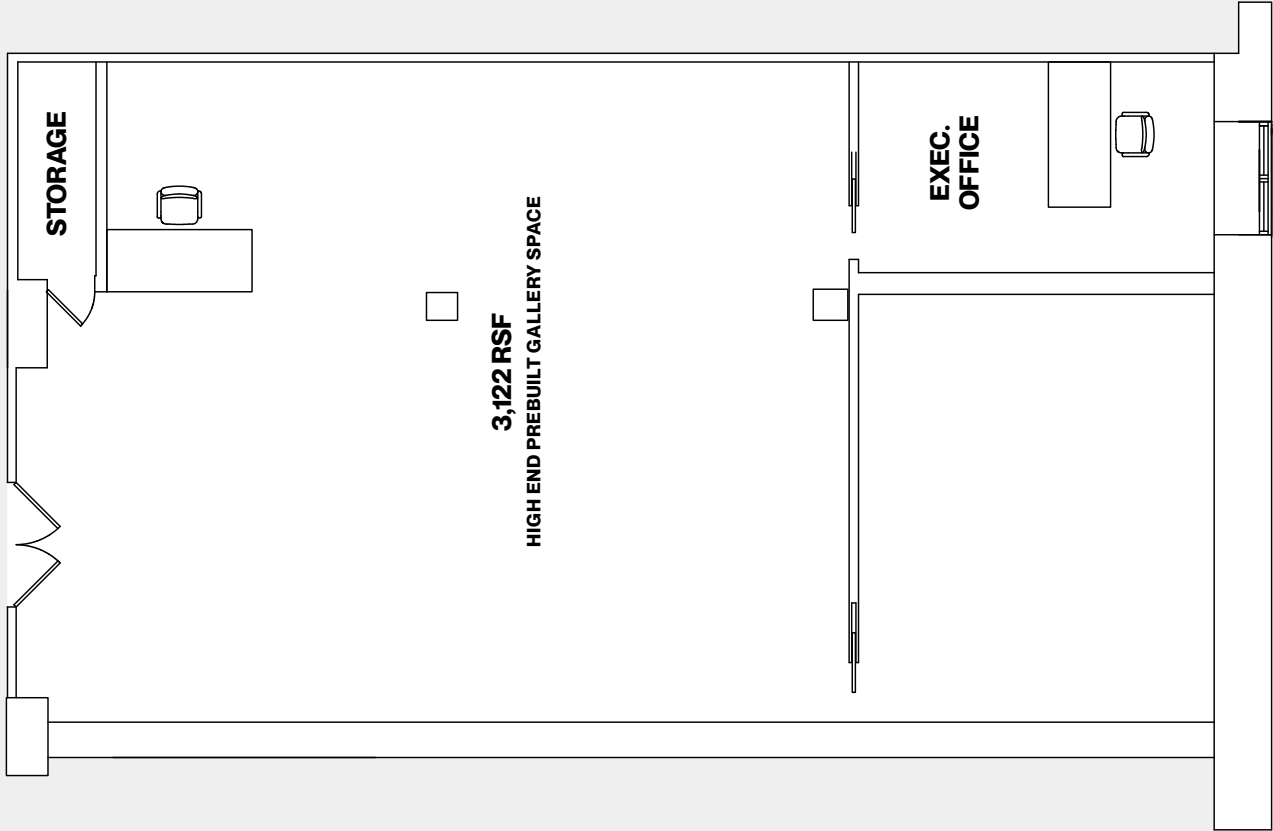
East 77th Street

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

For complete listing, visit www.rffspace.com

980 MADISON AVENUE

SUTTE 308



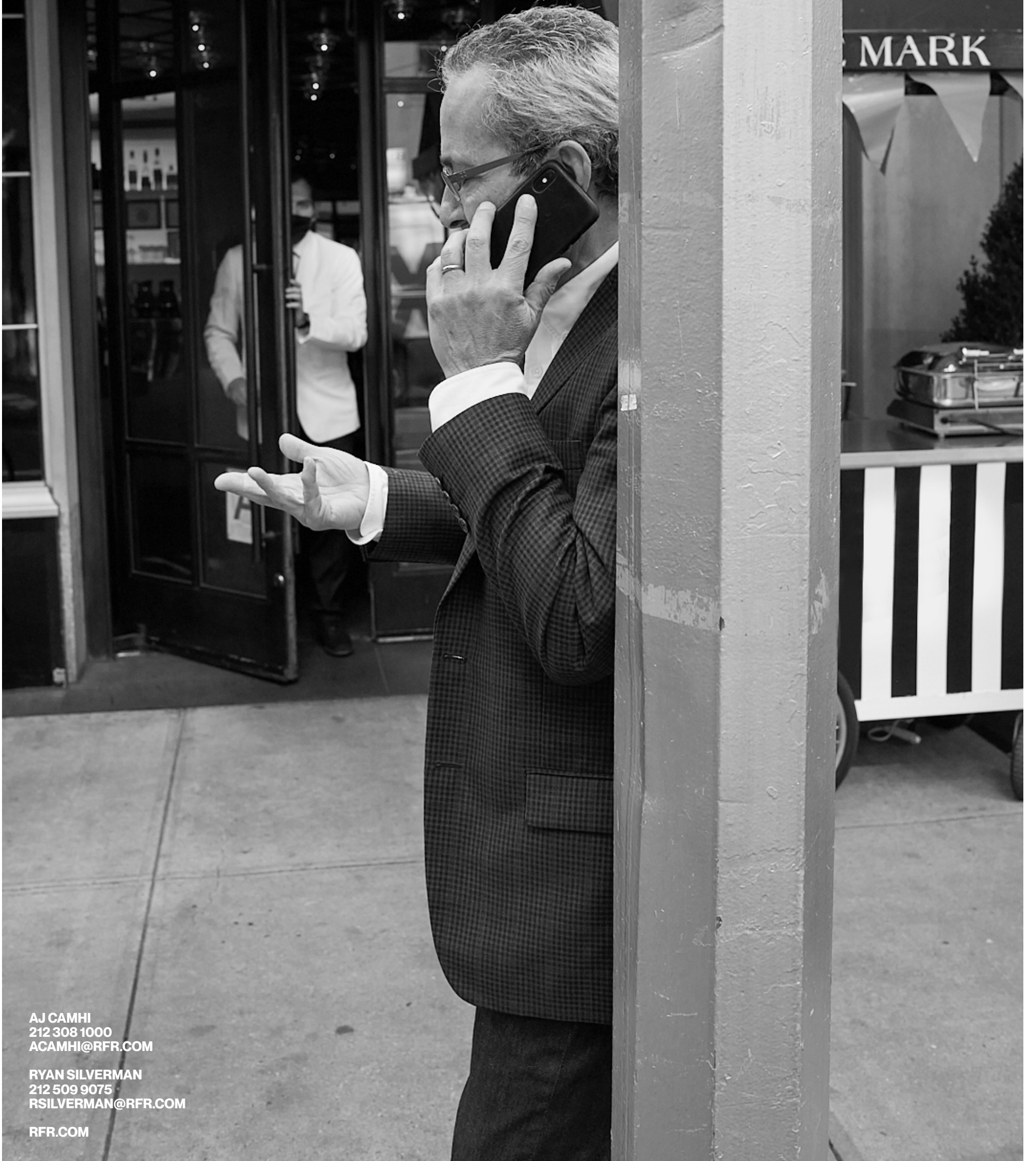
East 76th Street

East 77th Street

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