

☐ Standard Arts
Curating the Built Environment.





FRANKLIN PLACE^{TRIBECA}



Project: 5 Franklin Place
Client ELAD GROUP
Architect. ODA

The building is designed by the world-renowned architectural firm, ODA who included a cantilevered feature on the top half of the building. Interiors were thoughtfully designed by the distinguished Andres Escobar.

ELAD Group is a private real estate investment company controlled by Israeli billionaire Isaac Tshuva (Who owns Delek, Israel's second-largest oil and gas company). The group controls many subsidiaries including ELAD Properties, which is based in New York City, ELAD Florida and ELAD Canada, which is based in Toronto, Ontario.



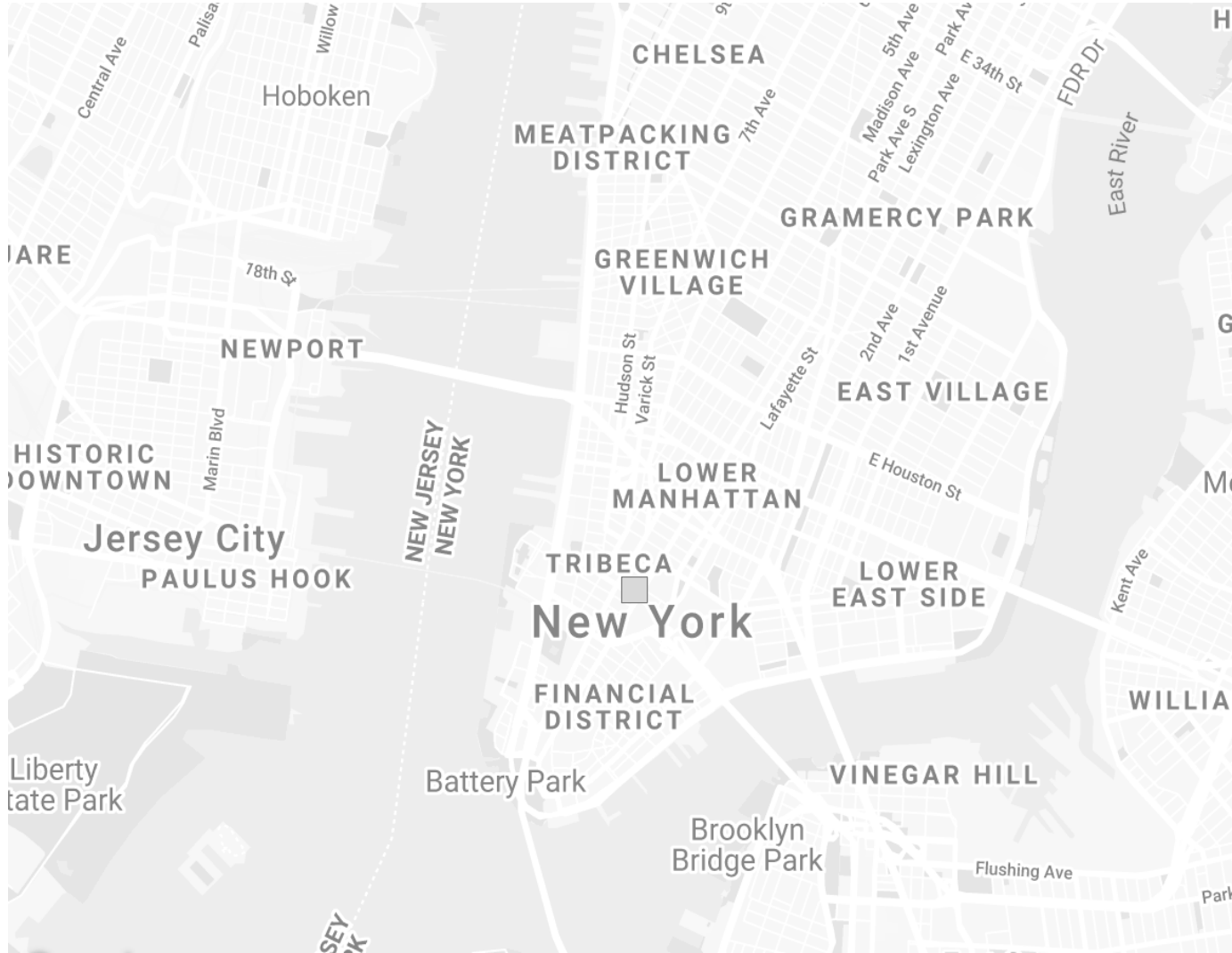
Given Curating Space: Outer Space



Given Curating Space: Lobby



Given Curating Space: Lobby



Tribeca

Tribeca is New York City's most expensive neighborhood

The average closing price of a condominium in Tribeca reached a record \$2,038 per square foot last month, nearly 21 percent higher than the \$1,609 per square foot posted in 2015.

Combines historic architecture with a modern aesthetic

Tribeca began to morph into an arts enclave in the 1970s, when artists started flocking to the area's large abandoned commercial spaces -- primarily former cast-iron textile buildings constructed in the 19th and early 20th centuries. Now largely residential, Tribeca is one of the most popular and fashionable family friendly neighborhoods in New York, with an ever-expanding list of high-profile celebrity residents.

Tribeca has many draws: world-class restaurants, vibrant nightlife, extensive arts and educational opportunities, and spacious apartments housed in converted, architecturally significant industrial buildings.

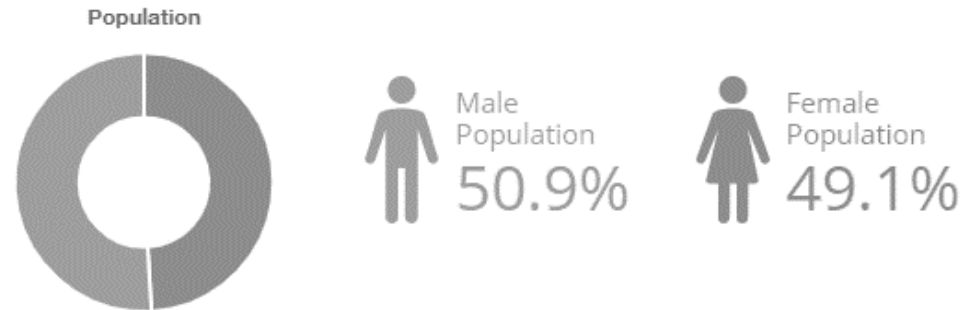
- converted, architecturally significant industrial buildings (the American Thread building, the Worth Building)
- newer buildings (56 Leonard, Sterling Mason, The Hubert, and 101 Warren Street)
- 5 Franklin Place
- Cast Iron House

Tribeca Demographic

The average household income in zip code 10013 is \$259,828, from a total of 11,986 households. In terms of employment, there are 92.84 % white-collar and 7.16 % blue-collar jobs in zip code 10013.

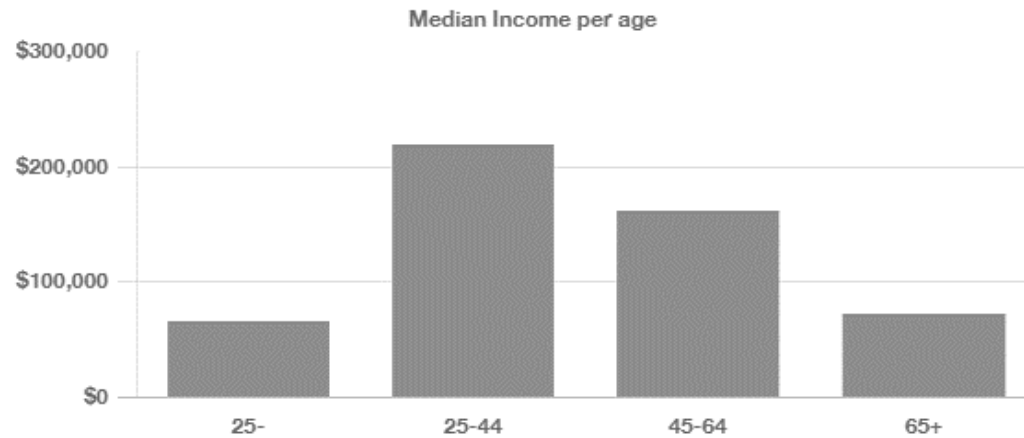
Population

Total Population	16,011
Male Population	(50.9 %) 8,153
Female Population	(49.1 %) 7,858
Median Age	37.00



Income/Financial

Average Household Income	\$278,285
Median Household Income	\$176,128
Median Income Under 25	\$65,946
Median Income 25-44	\$218,542
Median Income 45-64	\$161,792
Median Income Over 65	\$71,509



LIVING:

Nature of Life

Growth

Natural

Balance

Linkage

Curatorial Theme

LIVING:

Nature of Life

We will curate a selection of artworks with the below considerations:

1. Emphasizes the artistic value and enhances brand image of the 5th Franklin Place.
2. Embraces ODA's architecture design
3. Create a linkage to Tribeca, a lively chic and artsy neighborhood.
4. Considers the youthful demographics of the building tenants.
5. Suggests a new purpose of using the outer space and lobby area
 - Outer Space: Focus in creating an interactive and lively atmosphere
 - Lobby Area: With the floor to ceiling glass windows, it gives an opportunity to showcase the interior of the lobby to the neighborhood.

Selected 12 Artist

Theme	Artist	Type of Works
Home Nature and Technology	Arik Levy Israel, b. 1963	Sculpture
	Tony Cragg Britain, b. 1955	Sculpture
	Costas Varotsos Greece, b. 1955	Sculpture
	Wendell Castle United States of America, b. 1932	Functional Sculpture
	Nendo Canada, b. 1977	Functional Sculpture
	Rick Owens United States of America, b. 1962	Functional Sculpture
	Miriam Cabessa Morocco, b. 1966	Painting

Selected Artist

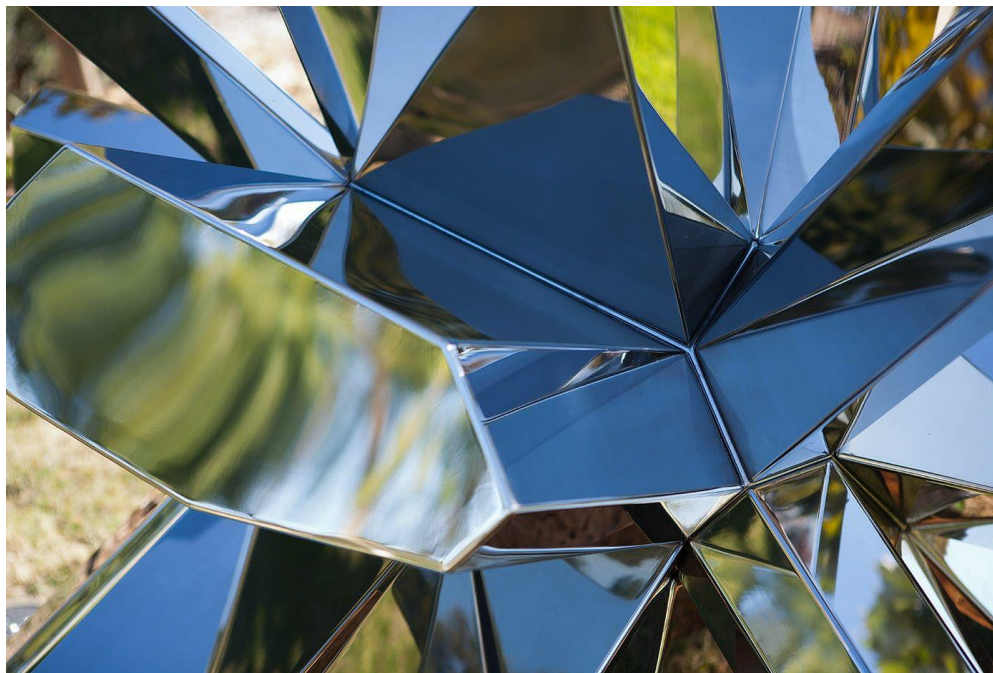
Theme	Artist	Type of Works
	Rachel Mica Weiss United States of America, b. 1986	Installation
	Boldizsar Szenteczki Hungary, b. 1993	Sculpture
	Manuel Merida Venezuela, b. 1939	Sculpture
	Sidonie Villere United States of America, b.1976	Sculpture
	Wendell Castle United States of America, b. 1932	Functional Sculpture



Arik Levy
Israel, b. 1963

An artist, technician, photographer, designer, filmmaker, Israeli-born Arik Levy has been based in Paris for the past 20 years. He is best known for his “Rock” sculptures, composed of mirror-polished stainless steel, which are sometimes displayed as standalone works, and sometimes integrated into functional items like shelves and coffee tables. Now considering himself more of a “feeling” artist, Levy also creates complete environments that can be adapted for different usages. “Life is a system of signs and symbols,” he says, “where nothing is quite as it seems.”

Chosen Piece

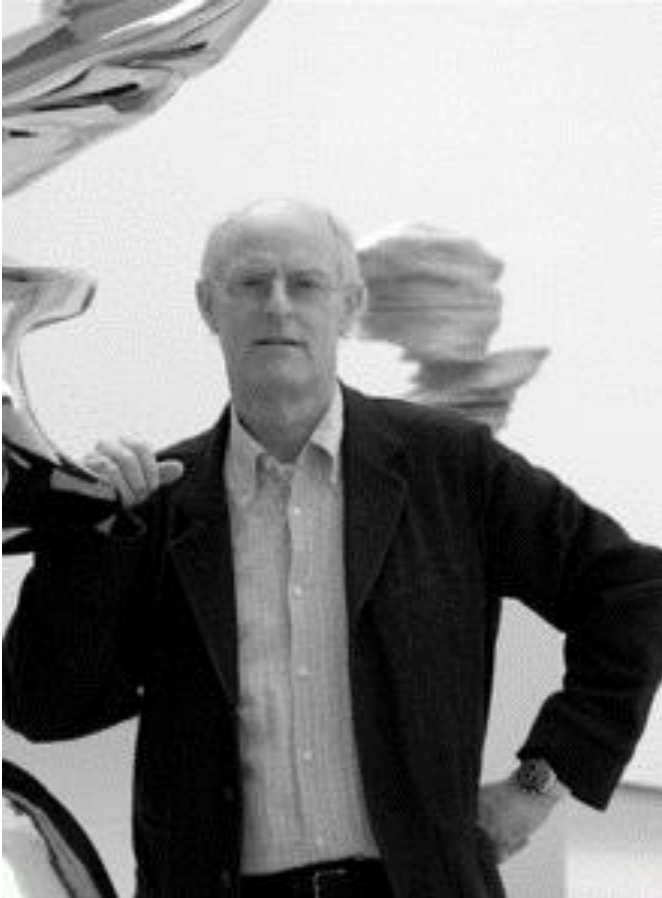


Rock Growth, 2011
Mirror-polished stainless steel
202 4/5 × 185 × 238 1/5 in
515 × 470 × 605 cm

Sample Piece



SolidLiquid, 2016
Mouth-blown colored and silvered artistic glass on wooden base
26 2/5 × 17 7/10 in
67 × 45 cm



Tony Cragg
Britain, b. 1955

Turner Prize-winning sculptor Tony Cragg emerged in the late 1970s with a bold practice that questioned and tested the limits of a wide variety of traditional sculptural materials, including bronze, steel, glass, wood, and stone. “I’m an absolute materialist, and for me material is exciting and ultimately sublime,” he has said. Eschewing factory fabrication of his works, Cragg has been known to merge contemporary industrial materials with the suggestion of the functional forms of mundane objects and ancient vessels—like jars, bottles, and test tubes—resulting in sublime, sinuous, and twisting forms.

One of his best-known works is Terris Novalis (1997), an enormous, enigmatic public steel sculpture of engineering instruments. “When I’m involved in making sculpture, I’m looking for a system of belief or ethics in the material,” he says. “I want that material to have a dynamic, to push and move and grow.

Chosen Piece



Elliptical Column, 2012
Stainless steel
177 1/10 in
449.9 cm

Chosen Piece



Elliptical Column, 2012
Stainless steel
129 9/10 x 37 2/5 x 33 1/2 in
330 x 95 x 85 cm

Chosen Piece

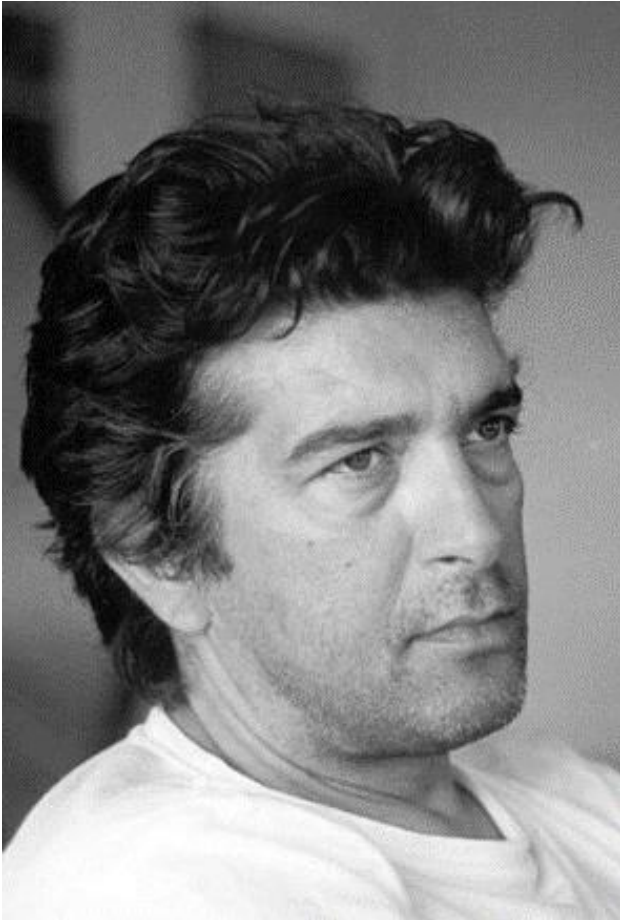


Zimt, 2014
Stainless steel
129 9/10 x 33 1/10 x 31 1/10 in
330 x 84 x 79 cm

Sample Piece



Runner, 2013
Bronze
63 x 45 3/10 x 26 2/5 in
160 x 115 x 67 cm



Costas Varotsos
Greece, b. 1955

From early on Costas Varotsos work crosses the boundaries between painting and sculpture and demonstrates his interest in transparent materials and in the relationship between the art and the environment. He began to exhibit regularly in leading galleries in Italy and Greece and over his thirty-year career exhibited his work in many solo and group exhibitions throughout the world.

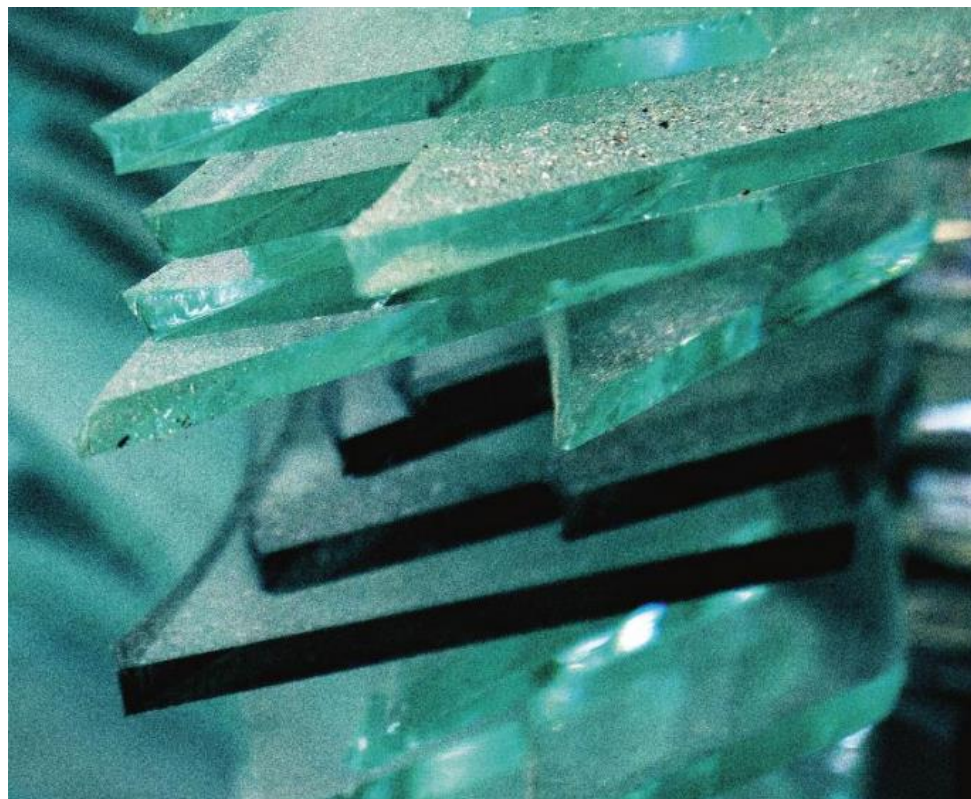
His seemingly magical ability to transform glass, iron, stones and wood into monumental works that testify to the artist's struggle with the fragility his materials, transparency and light, to create a linear elegance and dynamic form with a minimalism and refinement that is a testament to his mastery of his art form.

Chosen Piece



Untitled, 2018
Iron, glass and lead
118 1/10 x 39 2/5 x 2 4/5 in
300 x 100 x 7 cm

Chosen Piece



Untitled, 2015
Iron and glass
118 1/10 × 35 2/5 × 2 4/5 in
300 × 90 × 7 cm

Chosen Piece



Untitled, 2016
Iron and glass
78 7/10 x 551 1/5 x 5 1/2 in
200 x 1400 x 14 cm

Chosen Piece



Costas Varotsos Glass installation
on Byzantine Era flour mill
Geraki, Greece



Wendell Castle
United States of America, b. 1932

Often credited as the founding father of the American crafts movement, Castle has redefined sculpture and design by seamlessly merging the two into one discipline. He creates unique pieces that blur the distinction between design and sculpture. Castle's organic and whimsical approach to sculpture incorporates his own invented technique of carving into stacked laminated wood known as lamination. His furniture designs for residential clients, public spaces, and a number of churches represent a unique exploration of the qualities and possibilities of wood and fiberglass.

Chosen Piece



STANDING TALL 2016
Ash
92.1 x 76 x 89.3 in
234 x 193 x 213 cm

Chosen Piece



SPELLBOUND 2016
Stained Ash
78 x 66.5 x 80 in
198.1 x 168.9 x 203.2 cm



Nendo
Canada, b. 1977

Nendo is known for The Cabbage Chair, an answer to the challenge posed by fashion designer Issey Miyake to create a futuristic object that would convey how man will live in the twenty-first century. Handcrafted from the folded paper rolls used in Miyake's own pleat-making process, the chair makes use of a product that would otherwise be thrown away. The chair is part of the permanent collections of the Museum of Modern Art in New York and the Les Arts Décoratifs museum in Paris. It was also included in the inaugural exhibition at the Design Museum Holon in Tel Aviv in fall 2009.

Chosen Piece



INNERBLOW TABLE 04 2011
Limited edition of 8 + 4 ap
Blown glass, white lacquered steel
11.8 x 19.7 x 19.7 in
30 x 50 x 50 cm

Sample Piece



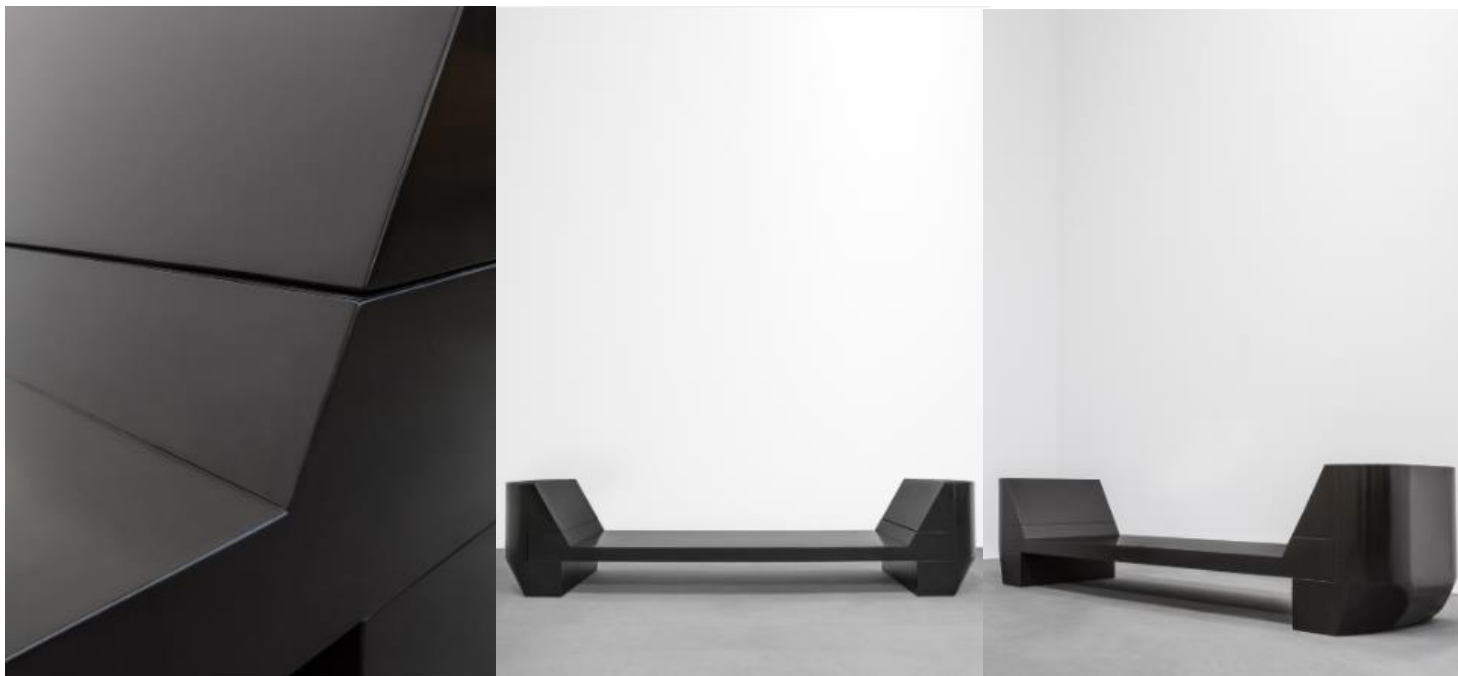
CABBAGE CHAIR (WHITE) 2008
White non-woven pleated fabric
29.5 x 23.6 x 27.6 in
75 x 60 x 70 cm



Rick Owens
United States of America , b. 1962

Owens designs evoke original furniture through archetypes. There are a number of typologies: the ceremonial chair Curial, the Trident chair with its structure, and the Halfbox armchair crafted from a chest. Through his choice of subtle and rare materials, Owens suggests the beauty of nature and develops a contrasting palette of black and white that confirms his taste for the monochrome.

He juxtaposes values to compose three-dimensional pieces that fully reflect his own style. Through fashion, design, and furniture, he cuts and shapes a transversal and global universe.



2 PRONG BENCH 2017
(BASALT AND BLACK PLYWOOD)
80 x 90 x 300 in
31.5 x 34.4 x 118.1 cm

Sample Piece



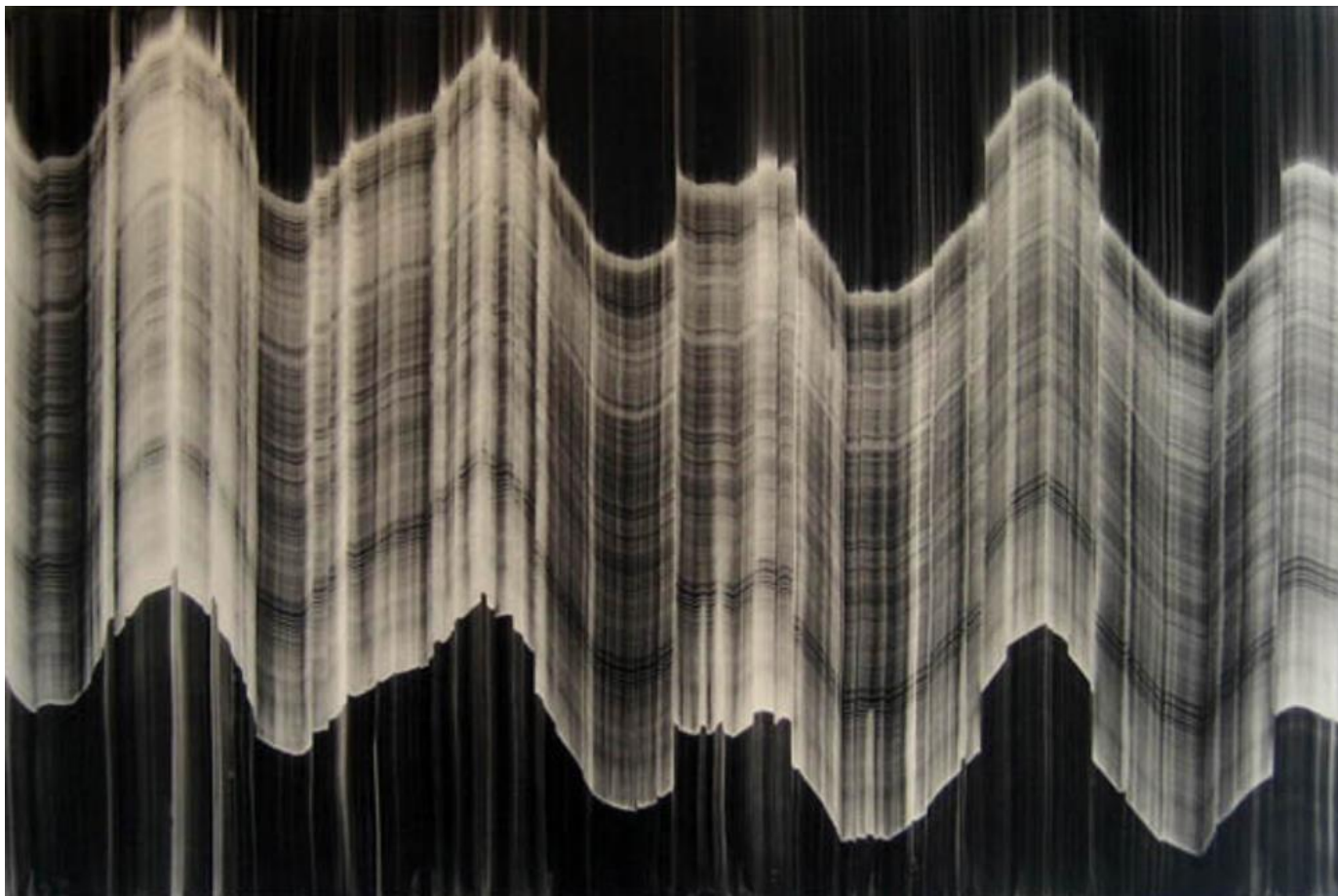
DOUBLE BUBBLE (CONCRETE) 2018
Concrete, orso leather
29.9 x 33.3 x 142.5 in
76 x 84.5 x 362 cm



Miriam Cabessa
Morocco, b. 1966

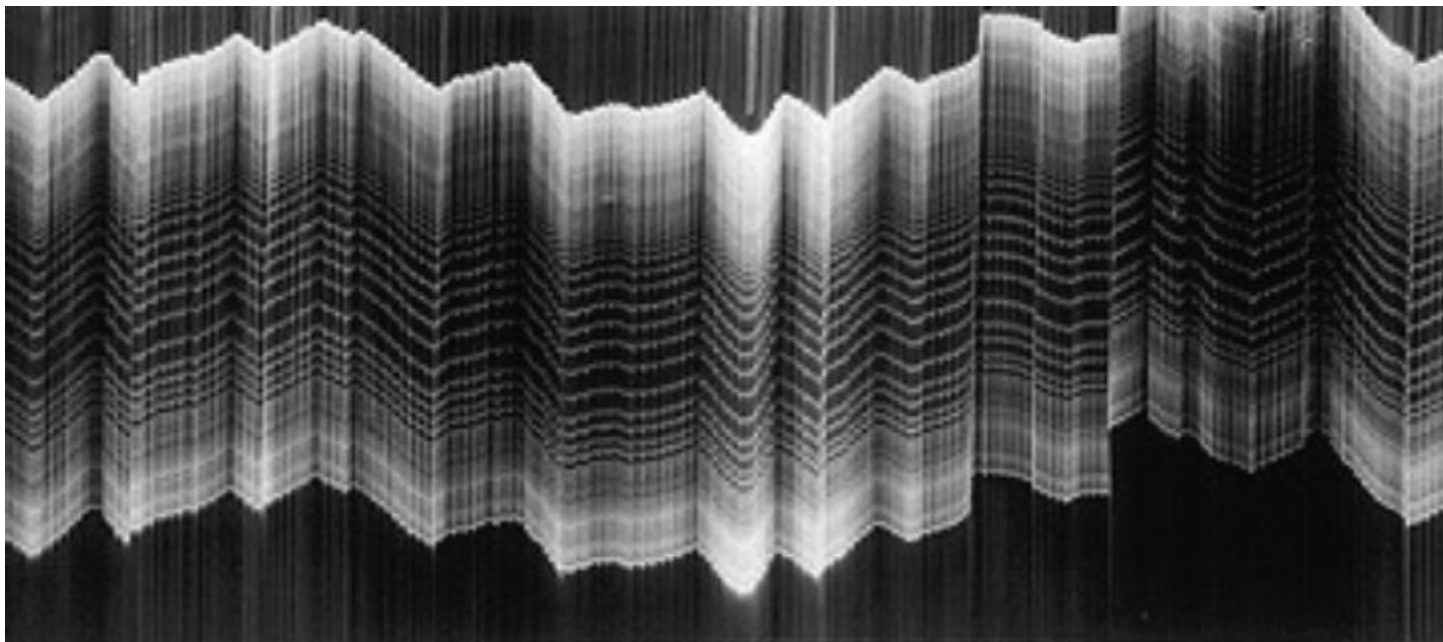
Miriam Cabessa's slow action painting has been internationally recognized since 1997 when she represented Israel at the Venice Biennale. Over the past two decades, she has abstained from using brushes, opting to make marks with objects and her body. Her imagery ranges from organic to mechanistic with surfaces that are both haptically handmade and digitally serene. Miriam has shown extensively in the U.S., Europe, and Israel.

Chosen Piece



Little Black 3 2008
Oil on Linen
36 x 24 in
91 x 61 cm

Chosen Piece



Little Black 2005
Oil on Linen
54 x 20 in
138 x 50 cm



Rachel Mica Weiss
United States of America, b. 1986

Implementing her education in psychology, Rachel Mica Weiss, examines the experiential nature of architectural forms in relation to the human body. These themes are accentuated by her trained use of weaving within her practice. The craft of weaving carries deep implications of control, historically in wall hangings and tapestries, as well as the construction of garments, as encasing the human form. Drawing on the rich histories of making she expands her conversations and explorations to architecture.

Chosen Piece Sample
(Custom Piece)



Breaching 2012-2017
reclaimed heart pine beams, hand-
dyed cotton rope, and hand-dyed
Tencel and bamboo yarns,
127 x 222 x 72 in
322.58 x 563.88 x 182.88 cm

Sample Piece



Installation view from The Supernal Plane, Carvalho Park. NY. 2019.



Boldizsar Szenteczki
Hungary, b. 1993

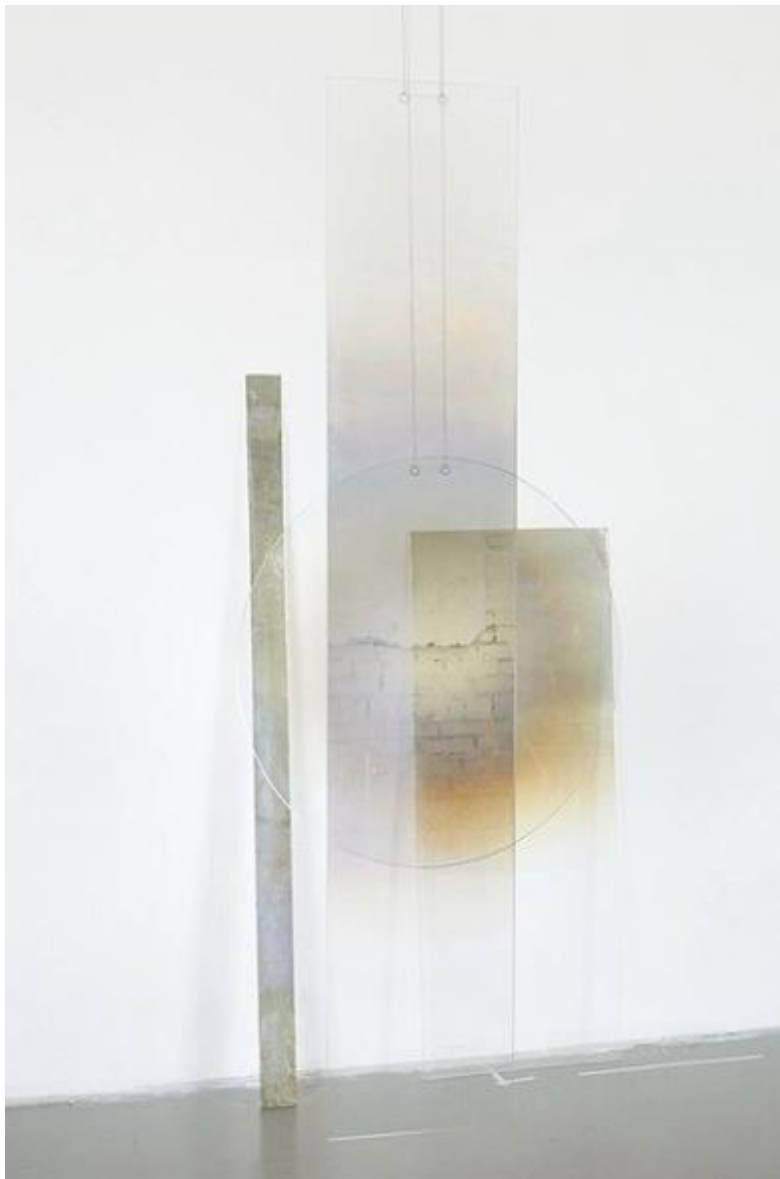
Boldizsar Szenteczki's work feeds from contrast. He confronts and articulates the tension between artificial and natural, traditional and progressive, exclusive and raw, intentional and instinctive. While being calculated and precisely executed the works are based on experimentation. Leaving space for the materials and functions to shape themselves as the artist believes that materials shows their true nature while the process of creation. Obtaining his master degree in Product design and studying art in parallel resulted his work to be highly emotion driven while deliberate and carefully structured.

Chosen Piece
(Custom Piece)

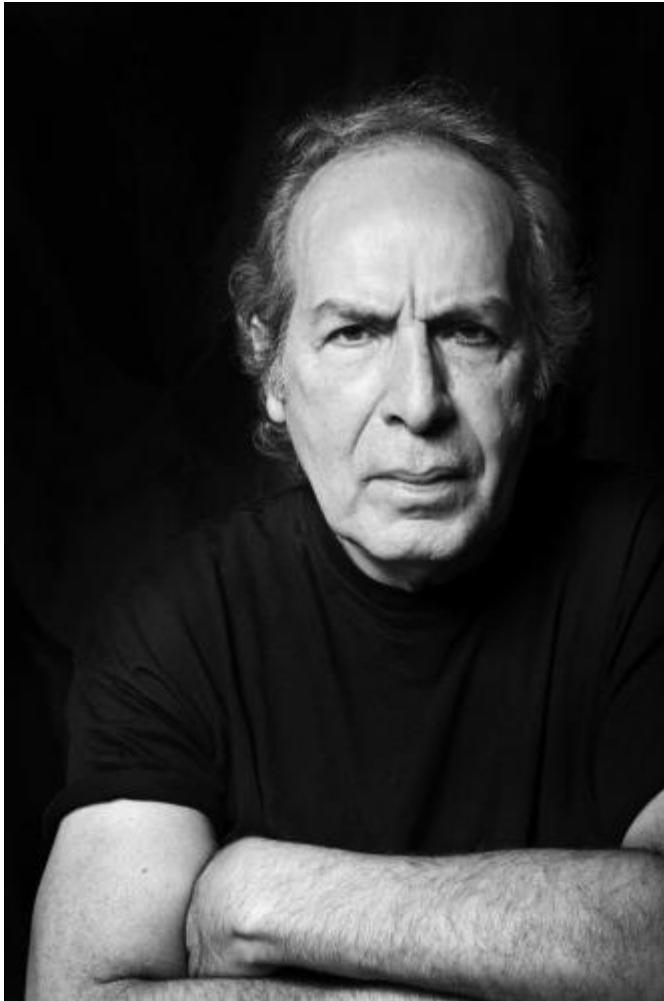


The Morning I Left (Mirror) 2018
Silver, glass, stainless steel
74 4/5 × 13 4/5 in
190 × 35 cm

Sample Piece



Mirror collection 2018
Silver, glass, stainless steel



Manuel Merida
Venezuela b. 1939

Manuel Merida is one of the South American kinetic artists of the second generation. His works are always mobile. Of various shapes, sizes and colors, they are composed of boxes of square or circular shapes, protected by a glass plate, rotating around a central axis. They rotate abruptly by the hand of the spectator. The others, activated by an engine, move slowly.

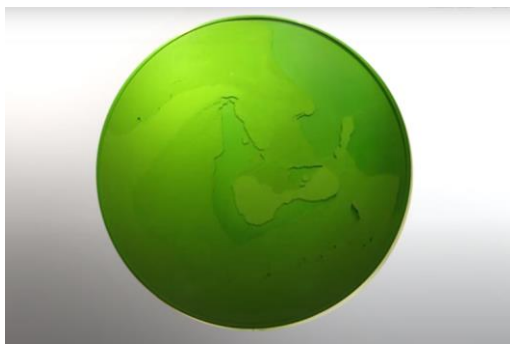
Each movement generates a new unexpected monochrome. Organic matter is inverted creating forms renewed to infinity. Thus, Manuel Mérida uses the potentialities of chance to create a work in perpetual transformation. The images formed by the rotating material provide a soothing effect on the viewer watching them.

Chosen Piece



Cercle Blanc, 2014
Painted wood, pigment, glass, Motor
43 3/10 in diameter
110 cm diameter

Sample Piece



Cercle vert olympique2010
Wood, Pigment, Glass, Motor
27 3/5 in diameter
70 cm diameter



Fernando and Humberto Campana
Brazil, b. 1961,1953

Fernando and Humberto Campana's work incorporates their ethos in environment and the idea of re-using and re-inventing everyday materials to achieve some notably Brazilian characteristics—bright colors, creative chaos, the triumph of simple solutions.

Based in São Paulo, their studio often works in partnership with local communities, factories, and industries. They are the recipients of numerous awards, including the Ordre des Arts et Lettre from the Ministry of Culture in France and the Order of Cultural Merit in Brazil. In 1998 their Project 66 was shown at the Museum of Modern Art in New York.

Chosen Piece

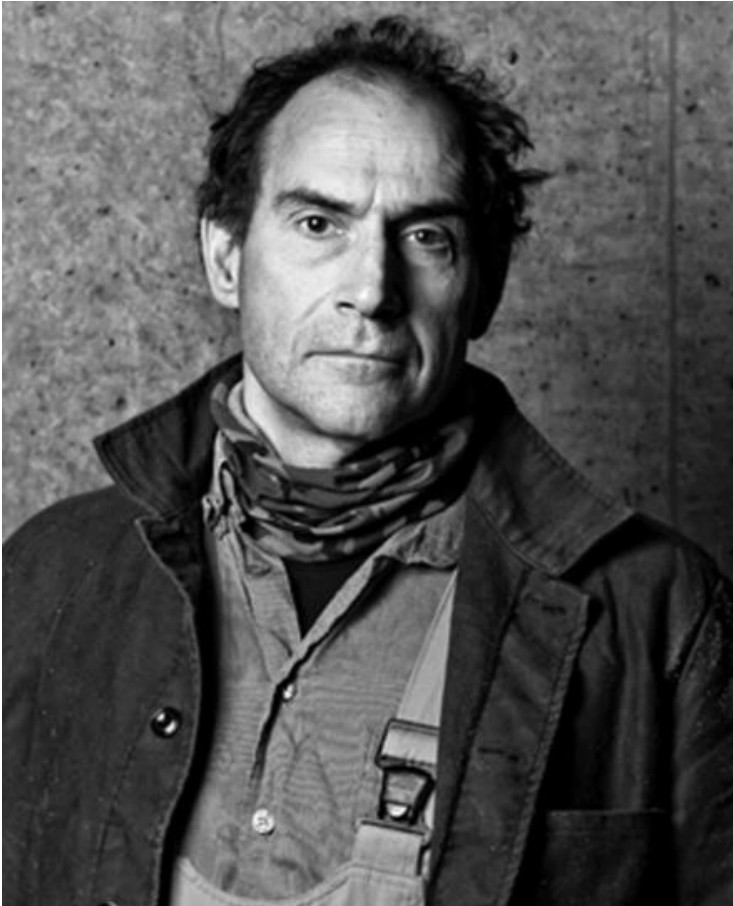


Leather teddy bear sofa, 2013
Edition of 8
Leather teddy bears hand-sewn on canvas
cover over stainless steel
34.65 x 62.99 x 48.82 inches
88 x 160 x 124 cm

Sample Piece



BRANCHES SOFA / 2017
Limited edition of 8 + 4 ap
Cast bronze, woven fabric
107 x 102 x 350.5 inches
42.1 x 40.2 x 138 cm



ATELIER VAN LIESHOUT
Netherlands, b. 1963

For three decades van Lieshout has produced work that straddles art, design, and architecture; sharing recurring themes of systems, power, life, sex, death, and the human individual amidst the greater whole.

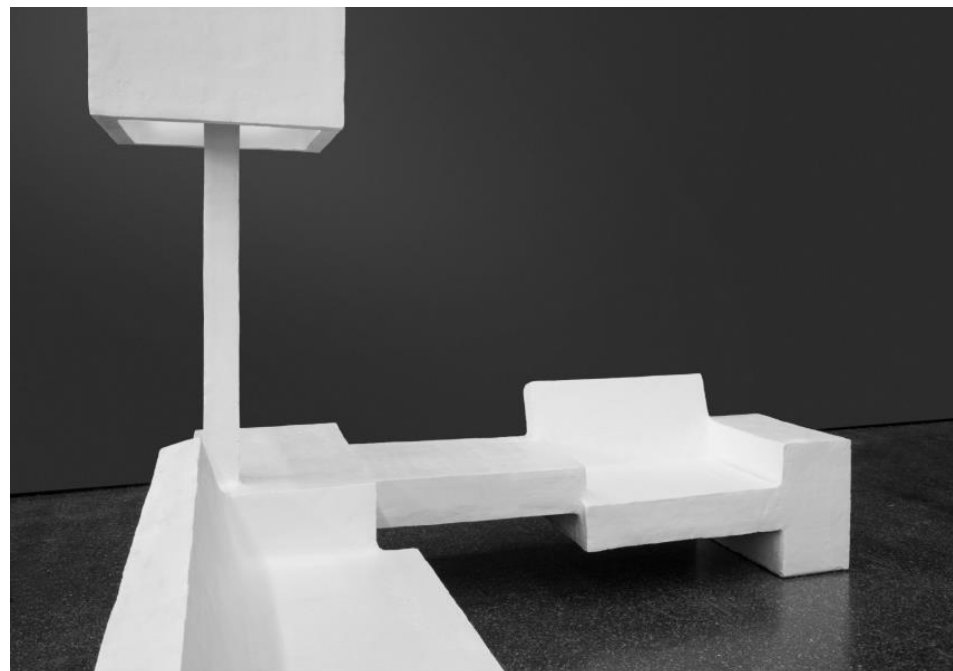
AVL gained international recognition for sculptural installations featuring controversial or sinister nuances. Alongside playful perversion, the work conveys disdain for limitation and longing for freedom. Van Lieshout considers the body to be divine architecture with the viewer invited to interact with manufactured interior spaces resembling internal organs, acting out taboos and wish fulfillment. AVL's projects traverse clean design and non-functional sculptures doubling as habitats, fusing luxury with anarchic independence from conventional living.

Chosen Piece



BODY SOFA 2009
Unique
Fiberglass, upholstery
117 x 220 x 325 in
46.1 x 86.6 x 128 cm

Sample Piece



LOUNGE AREA (LE BRUTALIST #3) 2015
Limited edition of 8 + 4 ap
Fiberglass, varnish
78.7 x 96.5 x 118.1 in
200 x 245 x 300 cm

Nature of Life
Curating Direction
Outer Space
3 Selections



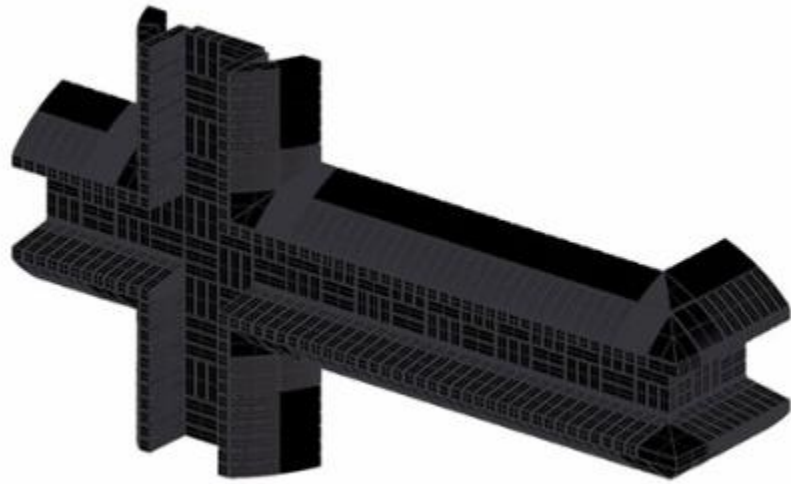




Nature of Life
Curating Direction
Lobby Area
4 Selection

Nature of Life
Curating Direction
Lobby Area 1/4





Lobby Area 1/4



Lobby Area 1/4



Nature of Life
Curating Direction
Lobby Area 2/4



Cercle Blanc, 2014
Painted wood, pigment, glass, Motor
43 3/10 in diameter
110 cm diameter



Nature of Life
Curating Direction
Lobby Area 3/4

Lobby Area 3/4



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Nature of Life
Curating Direction
Lobby Area 4/4

Lobby Area 4/4



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Unique
Fiberglass, upholstery
117 x 220 x 325 in
46.1 x 86.6 x 128 cm

Jennifer Yeung

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