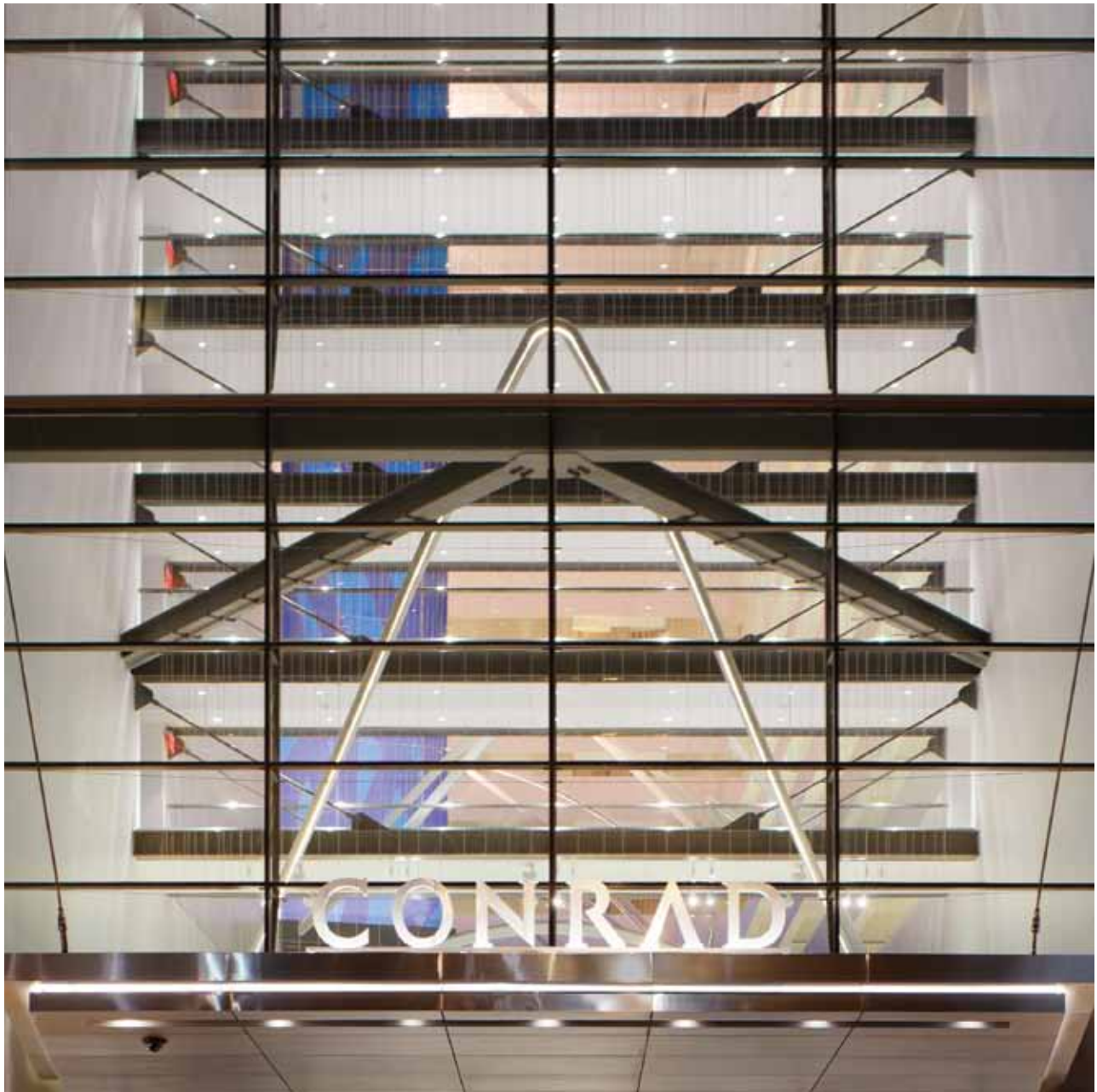


CONTEMPORARY ART AT THE CONRAD NEW YORK



From the moment you enter the Conrad New York, modern and contemporary art is an essential part of your stay. Over 2,000 works of art welcome guests throughout the hotel's public spaces and 463 luxury guest suites. From bold, site-specific commissions such as Sol LeWitt's extraordinary *Loopy Doopy (Blue and Purple)* in the Atrium and Pat Steir's *Topsy Turvy* at the Gallery Ballroom, to the more intimate, specially commissioned lithographs in the guest suites by Mary Heilmann, Elizabeth Peyton and Sara Sosnowy, the Conrad New York exhibits a remarkably diverse collection by some of the world's most prominent contemporary artists. These pieces, and many of the other artworks on view throughout the Conrad New York, were selected in collaboration with the Public Art Fund, New York City's preeminent arts organization committed to the public presentation of projects by contemporary artists throughout the city. The Conrad New York's collection provides a stunning introduction to New York City's cultural richness. In particular, it parallels the many important works of public art that can be found just beyond the doors of the hotel in Battery Park City.

Over thirty years ago, Battery Park City's planners envisioned the pivotal role artists could

EXPLORE CONTEMPORARY ART AT THE CONRAD NEW YORK

play in distinguishing public spaces and invigorating this complex neighborhood of global businesses, residents and visitors from around the world. Today, Battery Park City is a model for the successful integration of art and architecture at an urban scale and a fitting home for the Conrad New York, where the interplay between art and architecture is a distinctive part of the Conrad experience.

Loopy Doopy (Blue and Purple), a wall drawing by legendary conceptual artist Sol LeWitt (1928 – 2008), is the most dramatic of the artworks at the Conrad New York. Rising thirteen stories above the atrium level, LeWitt's undulating lines of royal blue and vibrant purple offer the viewer a mesmerizing sight upon entering the hotel. *Loopy Doopy*, measuring a monumental 100 x 80 feet, was produced in sections in an enormous warehouse at the Brooklyn Navy Yard. The panels were then packed, shipped, and carefully installed inside the hotel Atrium. This wall drawing took more than 3,000 hours to create, required more than 100 gallons of paint, and was fabricated over four months in a 20,000-square-foot studio with more than 50 individuals working on the project.

Internationally recognized as one of the founders of conceptual art, Sol LeWitt first gained prominence in the 1960s in the conceptual art movement, emphasizing the idea of an artwork rather than the physical result. LeWitt's works rely on a systematic approach and classical geometric components to stress the importance of reduced means, stripped-down emotional content, and a careful response to the exhibition space.

LeWitt made his first wall drawing, one of his most significant innovations, in 1968. Reducing art to its essential elements, he simply drew with pencil straight onto the wall. *Loopy Doopy* is a lively example of his later work, which Roberta Smith, art critic for *The New York Times*, described in 1998 as "the most vibrantly optical of his career....invigorating eye candy, sugar-free, made entirely of natural ingredients. The lines and shapes of color twist, dance, and battle playfully for dominance, like dolphins at sea."

LeWitt's work has been featured in hundreds of shows around the world including his first retrospective, organized by the Museum of Modern Art, New York, in 1978-79. Other major shows include "Sol LeWitt: A Retrospective," organized by San Francisco Museum of Modern Art in 2000, and the outdoor career survey, "Sol LeWitt: Structures, 1965-2006," organized in 2011 by Public Art Fund in City Hall Park, New York. Long-term shows include "Sol LeWitt: A Wall Drawing Retrospective" at MASS MoCA, North Adams, Massachusetts, and "Sol LeWitt: Drawing Series..." at Dia: Beacon, New York. LeWitt was born in Hartford, Connecticut.

Sol LeWitt
Loopy Doopy
(*Blue and Purple*),
1999-2000
Acrylic paint, 100 x 80'

Sol LeWitt





LEFT:

Process of creating and
installing *Loopy Doopy*
(*Blue and Purple*), 1999

THIS PAGE:

Sol LeWitt
Loopy Doopy
(*Blue and Purple*), 1999



Internationally renowned artist Imi Knoebel's painting *Mennige (Polygon)*, located at the Conrad New York's East Entry, welcomes guests with a vivid burst of red cartwheeling across the wall. Blending minimalist austerity and high-spirited exuberance, *Mennige (Polygon)* suggests a collection of rectangular forms in motion. Unlike any shape one might actually find in nature, Knoebel's unusual geometry comprises fourteen uneven sides and unpredictable angles.

One of the foremost German geometric abstract painters of his generation, Knoebel is best known for his vibrant investigations of color and structure. In the 1960s, he studied with the celebrated artist Joseph Beuys at the Düsseldorf Academy, where he utilized a spare palette of black, white, and brown to create conceptually rigorous sculptures, photographs, and light projections. He made a dramatic change of course in *24 Colors—for Blinky* (1977), an epic cycle of polygonal paintings named for his close friend and Düsseldorf classmate Blinky Palermo.

A widely influential artist known for his gifts as a colorist, Palermo died suddenly at age 33. Knoebel's homage began his vital and long-lasting engagement with color.

Painted directly on the wall, *Mennige (Polygon)* is made using a red, industrial anti-rust paint known as Mennige, a material that Knoebel has favored for years. Conceived in 1996 as a conceptual project to be realized in variable scale and in a variety of physical circumstances, it was installed here in 2012.

Knoebel has exhibited his work internationally since the 1960s, including major solo shows in 2009 at the Neue Nationalgalerie, Berlin, and the Deutsche Guggenheim, Berlin. In 2011, he completed a major commission to create stained glass windows for the Cathedral of Notre Dame at Reims as a part of the cathedral's 800th anniversary celebration. *24 Colors—for Blinky* is on long-term view at Dia:Beacon, New York. Knoebel was born in 1940 in Dessau, Germany, and now lives in Düsseldorf.

Imi Knoebel
Mennige (Polygon), 1996
Acrylic and wax,
dimensions variable
Edition of 12

Imi Knoebel



Pat Steir's expansive wall painting, *Topsy Turvy*, is located at the top of the grand staircase just outside the Gallery Ballroom. Created entirely on site, *Topsy Turvy* features ribbons of gem-toned paint flowing down from the top of the wall and up from the bottom over a subtle grid in a yellow background. Playful yet nuanced, the work captures Steir's inimitable facility for bold, expressive color, highlighting the importance of line and mark in her paintings.

Since the 1970s, Pat Steir has combined the influences of abstract expressionism and conceptualism to create works of lyrical beauty. By dripping and flinging paint onto the canvas, she places limits on her individual expression. Steir's methods range from soaking the brush with paint, pressing it against the surface and allowing gravity to determine the mark left behind, to using small brushes to fling paint at the canvas. This process is either repeated a number of times or is based on a single stroke, but is never planned. The heart of all her work is the mark of the paint on the canvas. As Steir has pointed out, "When I began making these paintings that show marks, I started with the idea of making a picture of the desire to make a picture. The mark would be the picture, that's all, a kind of primitive picture of desire."

Pat Steir has had solo exhibitions at the National Gallery of Art, Washington, D.C.; Los Angeles County Museum of Art; Brooklyn Museum of Art; and New Museum, New York. She has works in major collections including the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; the Tate Gallery, London; and the Whitney Museum of American Art, New York. She was born in 1940 in Newark, New Jersey, and now lives in New York and Amsterdam.

Pat Steir
Topsy Turvy, 2012
Latex, Lascaux
Aquacryl and pencil,
23' x 48'10"

Pat Steir



Mary Heilmann's prints—*Arbor*, *Earth and Air*, *Africa* and *The Sound of White Water*—can be found in guest rooms throughout the Conrad New York. These works portray the lyrical beauty of her folk-inspired abstractions, and are prime examples of her bold brushwork and fine sense of geometry. Blending the influence of the craft movement with such modern masters as Piet Mondrian and Ellsworth Kelly, Heilmann creates minimal abstractions filled with bursts of color.

Arbor and *Earth and Air*, which both feature groupings of crimson dots and lines, refer to nature—perhaps a branch reaching out toward the sky or the image of a human cell under a microscope. The bright color scheme brings a shimmering vibrancy to these abstract works, while the contrast between linear and circular forms creates a moderating tempo of movement between dramatic lines and pulsating spheres.

Africa and *The Sound of White Water* highlight Heilmann's talent for color composition and geometric abstraction. She uses a black-and-white-checkerboard design in her composition *Africa*. Replacing two of the white squares with red and yellow, she shakes up the pattern in a manner that recalls the visual syncopations of Mondrian's *Broadway Boogie Woogie* (1942-43). *The Sound of White Water* also plays with pattern and repetition, but instead of adding a third color

to the equation, Heilmann varies the texture and surface of the print. The visible brushstrokes, taken in combination with the irregular size of the rectangles, vary and defy the conventions of the grid.

Heilmann, who started her career as a ceramicist in California in the 1960s, has been painting since the 1970s. Renowned for her use of bright marks of color, geometric shapes and stripes, she makes art that can seem almost slapdash in application. Closer examination reveals that her works are rich with exquisitely crafted brushstrokes and pattern design. As critic Dave Hickey once stated, "No one can do less to greater effect than Heilmann does, or with such caring carelessness. She invests the august practice of abstract painting with the insouciance of a fashion gouache—and still stops us in our tracks."

The artist's 2007-08 retrospective, "Mary Heilmann: To Be Someone," was organized by the Orange County Museum of Art, Newport Beach, California. It traveled to the Contemporary Arts Museum, Houston; Wexner Center for the Arts, Columbus, Ohio; and New Museum, New York. Major international exhibitions include solo shows at Museum Ludwig, Cologne, Germany; San Francisco Art Institute; and Institute of Contemporary Art, Boston. She was born in 1940 in San Francisco, and now lives in New York.

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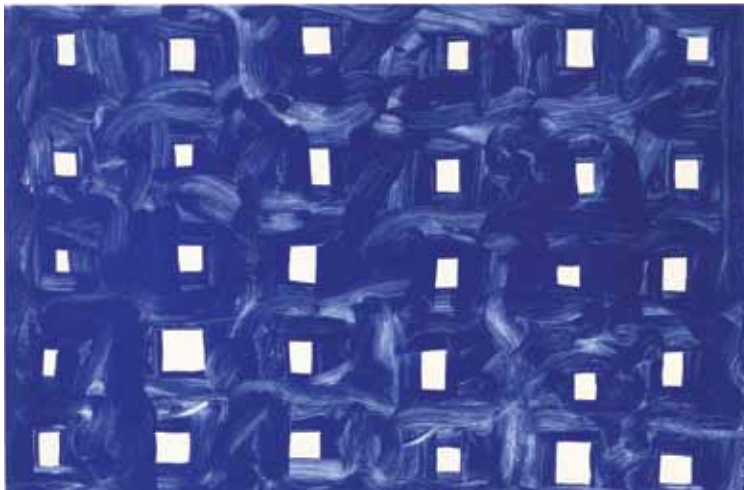
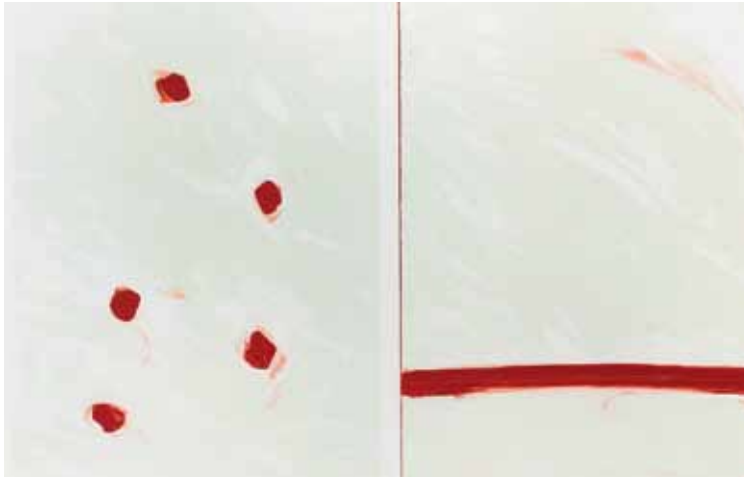
Mary Heilmann
Earth and Air, 1999-2000
Lithograph, 22 x 34"

Africa, 1999-2000
Lithograph, 22 x 34"

Arbor, 1999-2000
Lithograph, 22 x 34"

The Sound of White Water, 1999-2000
Lithograph, 22 x 34"

Mary Heilmann



Renowned artist Elizabeth Peyton's five prints, located in various guest suites throughout the Conrad New York, feature her interpretations of recognizable celebrities—Prince William, Prince Harry, Jacqueline Kennedy Onassis and John F. Kennedy, Jr.—and a glamorized portrait of a close friend. Recalling Andy Warhol's fascination with fame and popular culture, as well as David Hockney's figurative paintings of close friends, Peyton's works are rendered in her own distinct gestural style.

Applying pigment in broad, layered strokes, Peyton infuses her celebrity images with sympathy for her subjects and fascination with their lives, so avidly tracked by the press. As she once said of her relationship to the individuals in her portraits, "It's precisely because they are so vulnerable that they appeal to me....I don't want any generalization of an ideal beauty....but to be at that moment where they transcend themselves, when they become superhuman."

Hand on chin, her pensive subject daydreams during class in *Prince William*. Peyton's flowing brushstrokes and high-contrast colors,

a ghostly white and deep blue, all help capture Prince William's teen-idol image in late 1990s Great Britain. In another glamor shot, *Prince Harry & Prince William*, Peyton highlights the boys' hair and skin with broad strokes of royal blue and pale pink, suggesting romantic, dandified personas. In *John & Jackie*, Peyton portrays the young John F. Kennedy, Jr. out in public with his mother. In *Kiss (Tony)*, Peyton creates an intimate image of a close friend in a vulnerable moment.

Peyton's 2008-09 retrospective, "Elizabeth Peyton: Live Forever," organized by the New Museum, New York, traveled to the Walker Art Center, Minneapolis; Whitechapel Art Gallery, London; and Bonnefantenmuseum, Maastricht, The Netherlands. One of the most highly regarded artists of her generation, she has also exhibited her work internationally at the Museum of Modern Art, New York; San Francisco Museum of Modern Art; Seattle Art Museum; St. Louis Art Museum; and Museum fur Gegenwartskunst, Basel, Switzerland. She was born in Danbury, Connecticut in 1965, and now lives in New York.

CLOCKWISE FROM TOP LEFT:

Elizabeth Peyton
John & Jackie, 2000
Lithograph, 24 x 19"

Kiss (Tony), 2000
Lithograph, 24 x 19"

Prince Harry & Prince William, 2000
Lithograph, 24 x 19"

Elizabeth Peyton



Sara Sosnowy, known for her elegantly minimal abstractions, created five untitled prints for the hotel's guest suites. Each strikes a unique balance between the bold and the sublime. Reminiscent of post-minimalist work by artists Eva Hesse and Yayoi Kusama, her works maintain a steady rhythm, appearing simultaneously casual in their delicate irregularity and also tenaciously formal in pattern and harmony.

In one print, a vibrant yellow web spreads over a vermillion surface, creating a mesmerizing sense of depth and conveying an endless vacuum of space. In contrast, her subdued lavender print uses a swirling pattern of red dots to create an image of atmospheric calm. In a third print, horizontal washes of dark blue dotted with yellow spheres suggest a nocturnal vista of a galaxy or fireflies at night. While the undulating blue curves of a fourth print (not pictured here) call to mind sine waves, the columns of miniscule squares in another emulate the binary codes of the digital age. They beautifully show how Sosnowy uses repetition to create a mesmerizing calm.

Sara Sosnowy has exhibited her work at the Drawing Center, New York; the Aldrich Museum, Ridgefield, Connecticut; Arthur M. Sackler Museum, Harvard University, Cambridge, Massachusetts; and New Museum, New York. She has works in major collections including the Museum of Modern Art, New York; National Gallery of Art, Washington, D.C.; and Fogg Art Museum, Harvard University. She was born in Texas City, Texas in 1957, and now lives in New York.

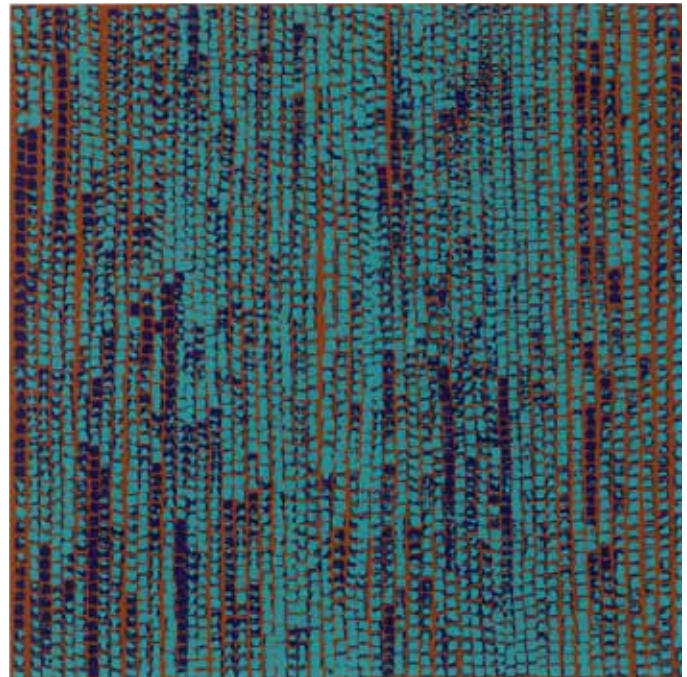
Sara Sosnowy
Untitled, 1999
Lithograph, 22 x 22"

Untitled, 1999
Lithograph, 22 x 22"

Untitled, 1999
Lithograph, 22 x 22"

Untitled, 1999
Lithograph, 22 x 22"

Sara Sosnowy





LEFT:

Julian Opie

Tourist 4, 2000

Vinyl on painted wood in
6 parts, 16 ½ x 3 x 3" each
(approx.)

BELOW:

Robert Mangold

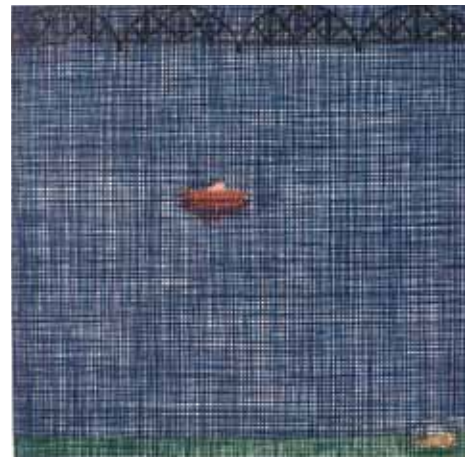
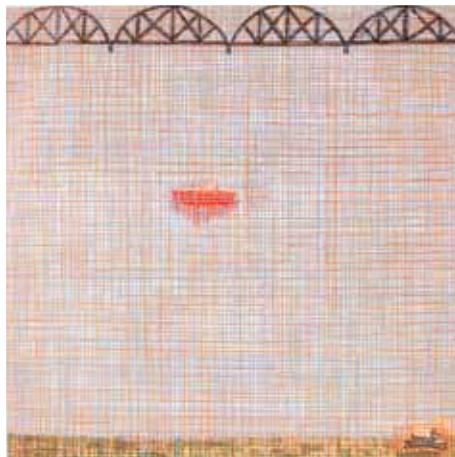
Four Figures (A-D), 1998

Intaglio, 30 ¼ x 22 ½" each
(4 parts)



Art throughout the Conrad New York

Artwork by a number of modern masters and contemporary artists can be seen throughout the Conrad New York's public spaces, from the meeting rooms and business center to the restaurant and guest suite corridors. A guide to art in the public spaces of the Conrad New York is available at the Concierge desk.



ABOVE:

Jennifer Bartlett

Bridge, Boat, Dog

(Triptych), 1997

Aquatint, 25½ x 25" each

(3 parts)



LEFT:

Ross Bleckner

Just Because #3, 1997

Screenprint, 32 x 42"



LEFT:

Lynda Benglis

Zoographros, 1980

Mixed media on paper,
53 x 23 x 6"

Art © Lynda Benglis
Licensed by VAGA, New York, NY



ABOVE:

David Salle

Fast & Slow, 1994

Lithograph and woodcut,
56 x 39"

Art © David Salle
Licensed by VAGA, New York, NY



ABOVE:

Richard Nonas

Untitled, 1982

Oil on paper, 65 ½ x 60"



ABOVE:

Frank Stella

Coxuria, 1997

Screenprint, 30 x 22"



ABOVE:

Georg Baselitz

32 Punkte, 1991

Unique woodcut on cardboard,

85 ¼ x 67 ¾"

RIGHT:

Zwei Hunde (with moon), 1999

Linocut in 10 parts

79 x 58" (overall)





ABOVE LEFT:

Julian Schnabel

Billy's First Portrait of God, 1990

Photolithography, woodcut, etching and serigraphy, 64 ½ x 55 ⅞"

ABOVE RIGHT:

Gothic Run Riot, 1990

Photolithography, woodcut, etching and serigraphy, 63 ½ x 57 ½"



LEFT:

Giulio Paolini

Chiaroscuro, 1998

Silkscreen and offset lithograph, 19 ⅝ x 15 ¾" each (2 parts)



LEFT:

Bernd & Hilla Becher

Hochofen, Ilsede/Hannover, 1998

Duotone offset lithograph,

19 7/8 x 11 3/4" each (2 parts)

RIGHT:

Dan Flavin

Untitled (Triptych),

1996-1998

Aquatint,

19 7/8 x 15 3/4" each

(3 parts)





ABOVE:

Michelangelo Pistoletto

Gemelle (Mirror Triptych), 1998

Silkscreen printed
on glass mirrors,
19 5/8 x 15 3/4" each
(3 parts)

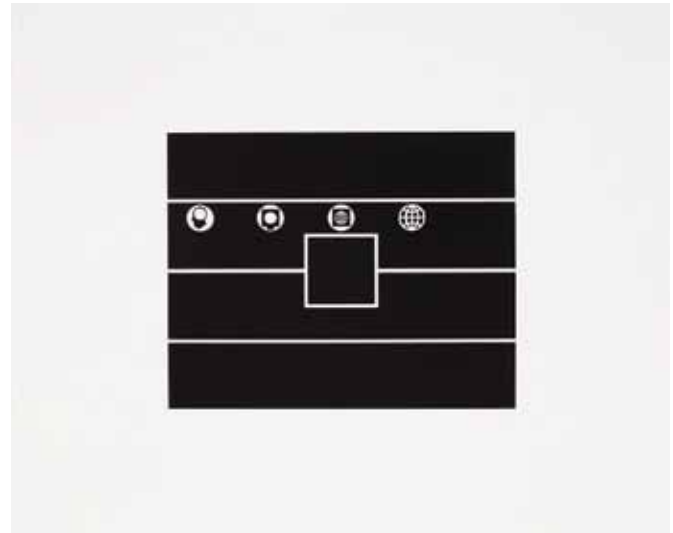
BELOW:

Jeff Koons

FUN, 1998

Lithograph, 19 5/8 x 15 3/4"
each (3 parts)





ABOVE:

Matt Mullican

Untitled, 1998

Silkscreen and lithograph,
19 5/8 x 15 3/4" each (2 parts)

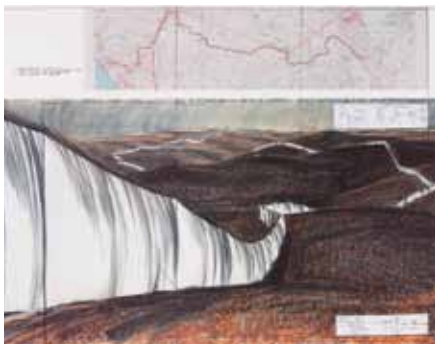
BELOW:

Christo and Jeanne-Claude

Running Fence, California,

1972-76, 1998

Grano lithograph with collage,
15 3/4 x 19 5/8" each (3 parts)



CONRAD

NEW YORK

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