

# 499parkavenue

THE LOBBY GALLERY AT 499 PARK AVENUE



James Biederman, *Untitled*

## Acknowledgements

499 Park Avenue and Hines, through their exhibition program, actively contributes to the cultural community as an expression of ongoing commitment to excellence in the visual arts and architecture.

## Contributors

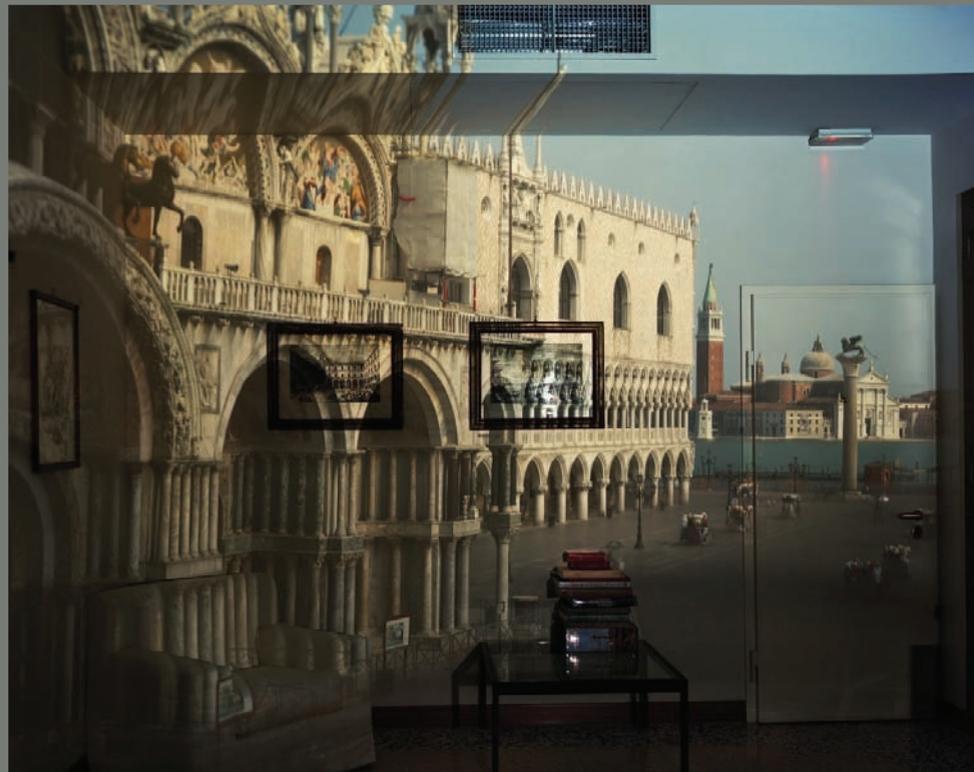
James Biederman and Joel Longenecker, courtesy of Art Advisory Services, Inc.  
Mary Heilman and Ryan McGinness, courtesy of Pace Prints Chelsea  
Abelardo Morell courtesy of Bonni Benrubi Gallery

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# WAYS OF SEEING

JAMES BIEDERMAN, MARY HEILMANN, JOEL LONGENECKER,  
RYAN MCGINNESS, ABELARDO MORELL

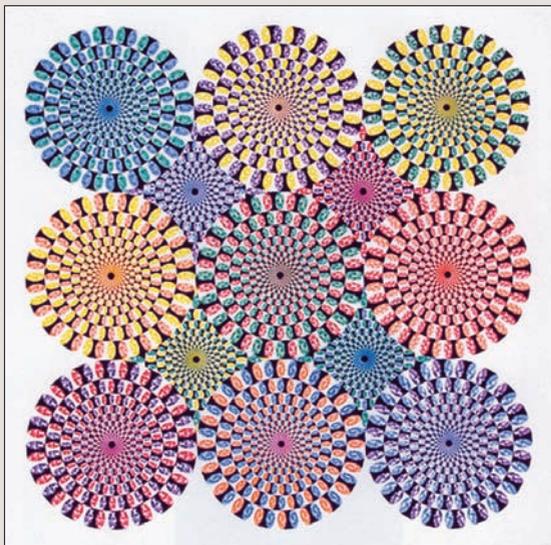


Abelardo Morell, *Upright Camera Obscura Image of the Piazzeta, San Marco Looking Southeast in Office, Venice, 2007*

*Ways of Seeing*, presents contemporary paintings, photographs, and prints. The exhibition includes work by James Biederman, Mary Heilmann, Joel Longenecker, Ryan McGinness, and Abelardo Morell.

From *Lovejoy* (2007), Mary Heilmann's post-pop print that experiments with color and image, to Joel Longenecker's handsome abstract paintings (2007), making paint feel sculptural, the artworks and artists in this exhibition expand our way of seeing and experiencing art.

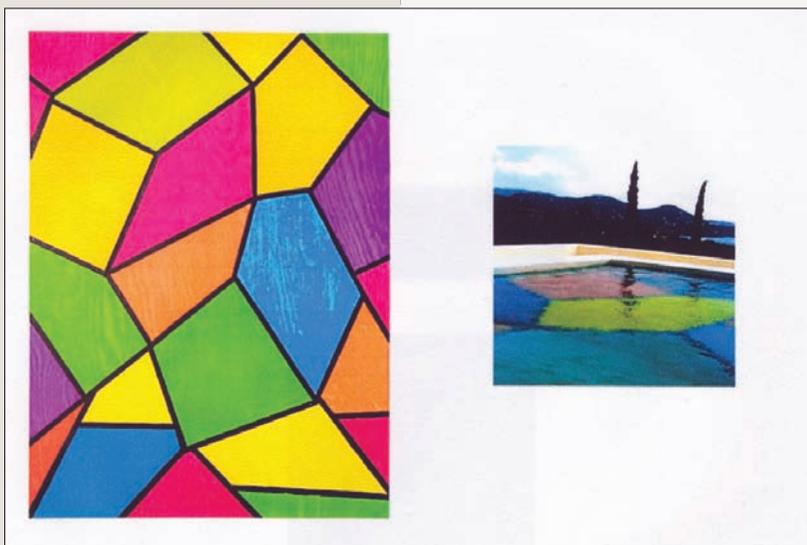
APRIL 9 — JULY 9, 2008



At Yale, **James Biederman** experimented with film, video and performance, music, and dance. All this was integrated into his paintings. "Painting allows me to see what is not visible. Paint is wet, falling according to gravity and will against the surface of canvas. Once a barren surface, the canvas becomes populated with expressive colors and interacting forms. A geometric structure maintains stability. Pigment and linseed oil are ground; with the addition of turpentine, the oil reaches various states of fluidity. The paint remains separate, or mixes with its partners on the canvas. The process is straightforward painting, without unnecessary processes or theories." (Biederman, 2005)

An active member of the Williamsburg, Brooklyn arts community Biederman practices a strain of abstract painting that relies on toned hues and spontaneous brush work. His work is included in the Hirschhorn in DC, New York's Metropolitan, the Pompidou Center in Paris, and the National Gallery of Australia.

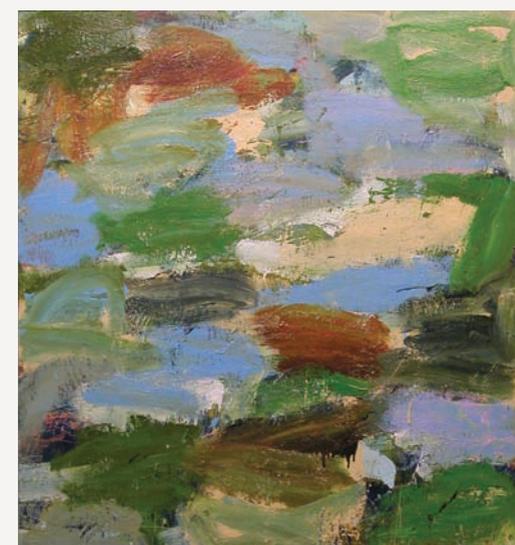
**Mary Heilmann** has a BA in literature from the University of California, Santa Barbara, and an MA in ceramics and sculpture from UC Berkeley. She is a pioneer of infusing abstract painting with pop culture and craft



influences. Her work is eccentric, engaging, and visceral. Deceptively simple, seemingly offhand, her work simultaneously expresses ease and complexity. Most of her compositions reference an underlying grid and explore the relationships of interrelated fields of color. Experimentation has always been crucial to Heilmann's creative process, first as a sculptor and now as a painter-printmaker. Heilmann says, "Painting a line across canvas with a brush is similar to the motion of a wave breaking".

Her paintings are in the collections of the Whitney Museum of American Art, New York; the Moderna Museet, Stockholm; and many other museums worldwide.

Painter, **Joel Longenecker** says, "I work until the paint falls into its 'destined' place and becomes its own corporeal subject." He creates paintings of thick slabs of paint, dried and crusted, scraping them down, then repeating this process again and again. For Longenecker, scraping through paint on his canvas is like plowing a field. He creates unique ecological environments in which paint and color are rich and deep, and history is palpable. Contradictions and oppositions are expressed through paint color, texture and scale. A professor of art in Philadelphia, he lives and works in Brooklyn, NY.



**Ryan McGinness** was born in Virginia Beach, Virginia and received a BFA from Carnegie Mellon University (1994). He studied graphic design and minored in painting. For a long time, he says, he struggled with the contradiction between the two. "I was trying to make 'art,' and up to that point (1999), I was always making paintings that mimicked my favorite painters, like David Salle. Then I decided, 'I should just make something I want to, rather than what I perceive to be art.'" McGinness's combines and remixes graphic vocabularies from a wide range of sources. His work comments on iconography, language, and historical and contemporary symbolism. The artists' graphic signs and personal iconography materialize across a range of media — from paintings, prints, and installations, to skateboards, T-shirts, and videos.

Exhibited internationally, Ryan McGinness stands among the vanguard of artists fusing the gap between art and design. McGinness currently lives and works in New York City.

Born in Cuba in 1948, **Abe Morell** moved with his family to New York City at the age of fourteen. He began his photographic experience at Bowdoin College in Maine, as a street photographer influenced by Robert Frank and Henri Cartier-Bresson. Morell's

work tries to integrate the past with the present. In Morell's photographs the viewer is challenged to see magic in the most ordinary of spaces and objects.

To create the camera obscura photographs, Morell finds a room with an interesting view and blackens all the windows. Cutting a small hole in the blackened window covering the view from outside reflects on the opposite wall; upside-down and inverted. Suddenly St Mark's Basilica and Venice's Piazza San Marco "The drawing room of Europe" is on the wall of an office. Abe leaves his camera in the room and exposes the negative over the course of the day. His camera obscura photographs create an ambiguous marriage between the interior environment and the outside world.

One can see Morell's photographs at the Museum of Modern Art, the Whitney Museum, and the Metropolitan in New York; the Art Institute of Chicago; and numerous others. He has been the recipient of several awards, including a Guggenheim Fellowship in 1993.

He lives and works in Brookline, Massachusetts.

Rebecca Shea