

Cindy Farkas Glanzrock



About Cindy

Cindy Farkas Glanzrock is the editor of Real Art Muse (<http://www.realartmuse.com>), a blog which documents her artistic inspirations. Also the President and Owner of Glanzrock Realty Services, Cindy's main focus is to uncover and discover artistic talents and galleries and put artists together with the right collectors. Glanzrock is taken with the "struggling and undiscovered artist syndrome" to find collectors, audiences and the right venue where they have space to create, show their work and make a nice living.



Building Art Curatorial Program (BACP)

In January 2014, Glanzrock launched the Building Art Curatorial Program (BACP), a comprehensive program designed to connect artists and spaces, tailored to specific buildings within a select real estate portfolio. BACP discovers, exposes, and leases art to commercial clients for their lobby spaces with the option to purchase the artwork.

BACP collaborated with Lawrence Fine Art, a gallery that represents a number of established local street artists, including Sen2 and LARoc, Unix Gallery, which represents DOC, as well as SpecterDeSouza Architects in executing the vision for the lobbies at 915 Broadway, 1001 Sixth Avenue, and 29 West 38th Street.

Glanzrock's goal is to unify commercial building owners, corporate collectors, tenants, and the public with emerging artists. "Commercial buildings with a great deal of foot traffic provide artists with an opportunity for enhanced exposure they wouldn't ordinarily attain," says Cindy Farkas Glanzrock, who founded the program and serves as Creative Director. "BACP selects relevant artwork for commercial lobbies that is reflective of the respective building's history, tenants, and location, dramatically enriching the experience of both the tenant and visitor, as well as increasing the building's value. We anticipate that BACP will encourage more commercial buildings to become involved."

Fine Art

Magazine online

Spring 2014



DOC and Cindy Glanzrock, Delicious Mess...



... and Meltdown at 1001 Sixth Avenue



Cindy Glanzrock and artist Sen2

BACP MATCHES ART & REAL ESTATE

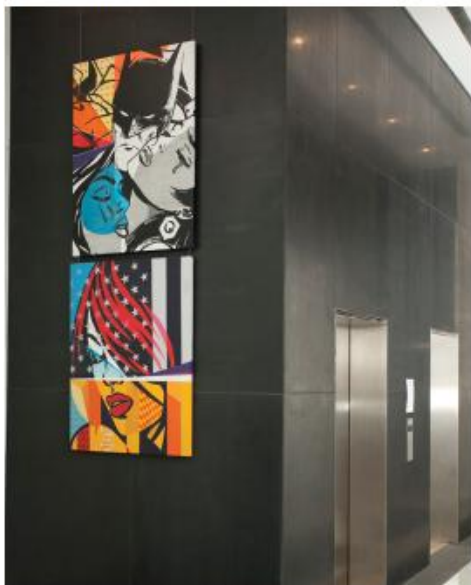
Cindy Farkas Glanzrock, president of Glanzrock Realty Services, who recently founded and introduced the Building Art Curatorial Program (BACP), an initiative that connects unknown artists with commercial spaces as a platform for their work. The artwork is leased and also made available for purchase.

Cindy, who calls herself a "matchmaker" for artwork and real estate, recently commenced the program with 915 Broadway, 1001 Sixth Avenue, and 29 West 38th Street, all owned by ABS Partners Real Estate. These lobby spaces are showcasing artwork from graffiti artists who have all leased pieces from GRS to be displayed. It will be exhibited for a limited period, similar to a gallery or museum rotation.

What's unusual is that both GRS and the artist are compensated up front, rather than the artist or GRS paying the building for display space. Although commercial spaces have been displaying art for many years, Cindy spots a new trend in that buildings have turned to street and graffiti art and getting an edge against the competition in attracting new and different types of tenants.



Exterior of 915 Broadway



Artwork by Sen2, featured in 915 Broadway, is the first to be exhibited through BACP

PHOTOS BY
JAY SULLIVAN



Howard Shapiro, Sen2, Alex Kaskel, Cindy Glanzrock, Jay Caseley, Earle Altman

Dan's Papers

June 20, 2014

REAL ESTATE

When Art and Real Estate Mix

BY KELLY ANN KRIEGER

Sagaponack's Cindy Farkas Glanzrock, President of Glanzrock Realty Services, is multitasked. She is a successful real estate executive, marketing expert, writer, art curator, blogger and "real estate and art matchmaker." Her passion for art inspired her to create and launch BACP, the Building Art Curatorial Program.

BACP is a program that provides artists and realtors the opportunity to work together. Showcasing art in unique spaces like lobbies has opened doors for a select group of up-and-coming artists and continues to be a great platform for artists to gain exposure. Farkas Glanzrock believes in encouraging new talent from the very beginning stages of their careers. "I find it very rewarding to follow the career of an artist," she says.

Farkas Glanzrock is also the editor of Real Art Muse, a blog that shares her views on art from an inspirational point of view. She has a great love and appreciation for all that the Hamptons offer. "During my childhood, I spent much of my time in Westhampton Beach and gained great insight into the art world and its rich culture," she says. Today, when Farkas Glanzrock is not hard at work, she enjoys spending time at her home in Sagaponack where she loves to entertain friends and family.

Farkas Glanzrock's unique ability to connect artists with the right space or the right person allows talented artists to be recognized and in some cases even rediscovered. "Commercial buildings with a

great deal of foot traffic provide artists with an opportunity for enhanced exposure they wouldn't ordinarily attain. BACP selects relevant artwork for commercial lobbies reflects a particular building's history, location and provenance, dramatically enriching the experience of both the tenant and visitor, as well as increasing the building's value. We anticipate that BACP will encourage more commercial buildings to become involved," says Farkas Glanzrock.

BACP orchestrates every detail along the way, from the installation of artwork to the marketing and publicity of the artist. One of the main priorities the Building Art Curatorial Program focuses on is to provide a memorable experience and to inspire.

The meshing together of real estate and art makes perfect sense. Building owners who take part in the program have the option to buy the displayed artwork before their lease terminates—they have first right of refusal. Tenants have the second option to buy. Visitors and guests may inquire with the gallery once the art is removed from the space, if they wish make a purchase. Landlord and artist



Artist DOC (Desire Obtain Cherish) and Cindy Farkas Glanzrock with "Delicious Mess" in New York

also have the option to renew the lease if they desire to do so. It's a win-win situation for all parties involved.

Farkas Glanzrock works with a variety of reputable galleries on the East End and in Manhattan. Lawrence Fine Art, a gallery located in East Hampton, represents a number of established local street artists, including Sen2 and LARoc.

Thought-provoking, inspiring and enjoyable works of art can definitely add a positive vibe to any open space. From a restaurant or retail business to a commercial lobby, the presence of art can enhance and transform an otherwise lifeless backdrop into a delightful and vibrant atmosphere.

Artists create works of art to share a vision, personal experience or their interpretation of something.

Whatever the inspiration, we can all admire and appreciate their talents and support them on their journey to discovery and success.

For more information about BACP and Glanzrock Realty Service, contact Cindy Farkas Glanzrock at cindy.glanzrock@gmail.com, 917-769-9980 or visit glanzrockrs.com. Follow Farkas Glanzrock's blog at realartmuse.com

HAMPTONS

Philanthropic Wave 2014

How Cindy Farkas Glanzrock Supports Hamptons Artists

Real Estate broker [Cindy Farkas Glanzrock](#) created her niche by helping East End artists find creative spaces to work and display their art.



Cindy Farkas Glanzrock at home, surrounded by some of her favorite art.

When Austin-based artist Greg Miller was in the market for a Hamptons retreat last summer, he didn't scour the real estate listings. Instead, he simply mentioned his interest to Cindy Farkas Glanzrock, then hopped on a plane. Soon Miller and his wife had sealed the deal on their ideal property: a home in the Springs that is set on an acre with enough room to build a sizable art studio.

"I thrive on making creative connections, putting deals together that can help people find what they are looking for, while advancing their love of the arts," says Glanzrock, who frequently combines her expertise as a commercial real estate broker with a lifelong passion for art. In the Hamptons, that may take the form of helping artists find studio space, working to nurture and expose the work of local artists, or developing artist-in-residence programs—including one in the works at her own home in Sagaponack, where construction on a backyard studio for visiting artists is set to begin this fall.

Glanzrock's latest initiative is the Building Art Curatorial Program (BACP), which brings works by emerging artists into commercial spaces. "This is not a consignment program," she explains. "We lease the artwork and pay for it, so the gallery and the artist get the money right away. And of course, the work is available for purchase." Once a commercial partner signs on, BACP handles everything from working with the artist's gallery and selecting the works—which are displayed on a rotating basis—to insurance, moving, and signage.

Rather than focus on blue-chip names or "safe" works, Glanzrock matches buildings and artists with an eye to sparking surprise, delight, and spirited conversation. Her current focus is an irresistible strain of street art, including works by Keith Haring collaborator LA Roc (also known as LA II) and Sen2. "I love to see the smiles of everyone who passes through and sees my work," says DOC (Desire Obtain Cherish), whose high-shine Pop sculptures—including Delicious Mess, a giant overturned ice cream cone, and Meltdown, a series of colorful melting Blow Pops—now greet visitors in the lobby of 1001 Sixth Avenue in NYC.

As Glanzrock prepares to hit the upcoming Hamptons art fairs, she is at work on expanding BACP eastward. Among her summer projects is placing the work of Irish-born, Montauk-based artist Stephanie Whiston in waterfront restaurants. "Stephanie does these remarkable underwater photographs and is committed to educating people about preserving our oceans," says Glanzrock. "I think it's a perfect match."

June 9, 2014

Executive of the Month

GOAL IS TO UNIFY COMM'L BLDG. OWNERS, CORP. COLLECTORS, TENANTS AND THE PUBLIC WITH EMERGING ARTISTS

Glanzrock, founder of Glanzrock Rlty. Services: Sets out to continue family's legacy in real estate, the arts and philanthropy

Cindy Farkas Glanzrock



NEW YORK, NY Growing up between several households on Sutton Place, 2 Fifth Ave., Greenwich, and Miami, Cindy Farkas Glanzrock adapted to an adventuresome life of her parents, one of maximum exposure to real estate, art and fashion. The adopted daughter of Alexander Farkas, who ran the Alexander's department store chain, and Francine Farkas Sears,

the former store's fashion director, Glanzrock had traveled the world with her family by the age of 10.

Today, Glanzrock, whose biological father, Sanford "Sandy" Glanzrock, a legend in the menswear industry, is now shaping her own compelling story. She founded the commercial real estate firm Glanzrock Realty Services in 2004 and has set out to continue her family's legacy in real estate, the arts, and philanthropy.

As a teenager, it was Alexander Farkas who gave her her first retail job working summers at Alexander's. At the age of 15, she convinced her dad to name the store's popular pop-up knock-off Charles Jourdan shoe department the "Shoebbox," where she helped sell the pumps by literally pulling women off the store's escalators and convincing many of them to buy four pairs of shoes at a time. As a teen, she also traveled to Madrid to work with the shoe's manufacturer. And it was Glanzrock's idea to put "saleswomen" behind the men's tie bar that sold silks imported from Cuomo, Italy.

"Commercial buildings with a great deal of foot traffic provide artists with an opportunity for enhanced exposure they wouldn't ordinarily attain," said Glanzrock, who founded the program and serves as creative director. "BACP selects relevant artwork for commercial lobbies that is reflective of the respective building's history, tenants, and location, dramatically enriching the experience of both the tenant and visitor, as well as increasing the building's value. We anticipate that BACP will encourage more commercial buildings to become involved."



Glanzrock uses her creativity and "saleswomanship" to represent artists, restaurants, restaurants, hospitality and back office leasing and sales. Her clients have included galleries and restaurants, world renowned chefs, retailers, corporate professionals, landlords and property owners like the ABS Partners Real Estate, Daniel Boulud's Dynex Restaurant Group, and Maison Kayser Parisian-style restaurants who hired her firm's advisory service to help train and manage their staff.

But despite the thrill of the high rent commercial brokerage deals, it is now Glanzrock's desire to represent artists and galleries specifically. Her main focus is to uncover and discover artistic talents and galleries and put artists together with the right collectors. Glanzrock is taken with the "struggling and undiscovered artist syndrome" to find collectors, audiences and the right venue where they have space to create, show their work and make a nice living.

In January, Glanzrock launched the Building Art Curatorial Program (BACP), a comprehensive program designed to connect artists and spaces, tailored to specific buildings within a select real estate portfolio. BACP discovers, exposes, and leases art to commercial clients for their lobby spaces with the option to purchase the artwork.

915 Broadway, managed by ABS Partners Real Estate, was the first building to partner with BACP to unveil its newly renovated lobby. It debuted its lobby redesign and showcases street-chic artwork from Sen2, a Bronx-based artist who has leased two pieces from his cartoon series to be displayed in the building's lobby.



The building will exhibit the artwork for a limited period, similar to a gallery or museum rotation.

Subsequently, Glanzrock introduced installations at 1001 Sixth Ave. (at the corner of 37th St.), which features pop sculptures from artist DOC (Design Obtain Cherish), and 29 West 38th St., which showcases the work of graffiti artist LARoc/LAII, protégé to Keith Haring.

Glanzrock's goal is to unify commercial building owners, corporate collectors, tenants, and the public with emerging artists. "Commercial buildings with a great deal of foot traffic provide artists with an opportunity for enhanced exposure they wouldn't ordinarily attain," said Glanzrock, who founded the program and serves as creative director. "BACP selects relevant artwork for commercial lobbies that is reflective of the respective building's history, tenants, and location, dramatically enriching the experience of both the tenant and visitor, as well as increasing the building's value. We anticipate that BACP will encourage more commercial buildings to become involved."

Glanzrock began her real estate career 20 years ago at Insignia/Ed-

ward S. Gordon, where she brought in and closed a half a million dollar leasing deal in her first six months. She went on to work at Murray Hill Properties and Trammell Crow and worked on deals with Swig Equities/Helmley Spear and Massey Knakal where she found first rate tenants for first class commercial properties throughout the city.

She is also closed a deal in the Springs in East Hampton to help contemporary artist Greg Miller find an East End art house, which he is currently expanding from the existing 1,600 s/f space into a 6,500 s/f working artist's studio.

Glanzrock worked as a food professional and chef at the James Beard House "Days of Taste" program and produces first-time community events for The Watermill Center, and most recently coordinated partnerships for Today is the Day foundation.

Before going into real estate, Glanzrock worked for Alexander's department stores, as an associate buyer at Ann Taylor, a producer in Los Angeles at MTV and Fox, a director of sales at The Tobe Report, and a publicist at Loving and Weintraub and Cuomo/Agisim.

June 27, 2014

Art & Soul

Cindy Farkas Glanzrock unites artists with audiences

Author: Michael Cusenza | Published: Friday, June 27, 2014



Only in NYC can a 6th Avenue building lobby be beautifully interrupted by the pastel madness of giant melting ice-cream cones and lollipops. Only in the capital of the world can you catch the latest artistic offering of a legendary Lower East Side graffiti king inside the same 38th Street edifice that banks call home. Thus it might seem fitting that it took the tireless efforts of a born-and-bred Gotham girl to make the vision of these artistic oases a reality.

She is Cindy Farkas Glanzrock, a true New York character, the personification of Pollock's controlled chaos—fast, frenetic, colorful, passionate. A commercial real estate executive by trade, Farkas Glanzrock is also the founder and creative director of the Building Art Curatorial Program, which connects artists and spaces, tailored to specific buildings within a select real estate portfolio. Launched earlier this year, BACP is designed to discover, expose and lease (with the option to purchase) art to commercial clients for their lobby spaces.

"Lobbies are often dull and cold, once you move from the chaos of public transportation and the

busy streets," said Farkas Glanzrock. But her spaces are essentially transformed into galleries, replete with glossy, full-color flash cards providing background information on the art and the artist. "My idea was to transport people and offer a pleasant experience before they enter into the elevator and begin their workday... There is a lot of great art out there that is not seen. And a lot of empty lobbies."

This past spring, BACP curated space at 1001 6th Avenue with "Meltdown" and "Delicious Mess," the lollipop and ice-cream eye candy confectioned by pop sculptor Desire Obtain Cherish (DOC). The 23-story high-rise near 37th Street has a larger lobby, which Farkas Glanzrock said is perfect for showcasing DOC's substantial pieces. "I have gotten a very positive reaction from ownership, management, tenants," she said.

In addition to the DOC exhibit, Farkas Glanzrock and BACP designed two other lobby galleries in Manhattan. Since March, the vestibule at 29 west 38th Street, a smaller, more intimate setting, has boasted pieces by Angel Ortiz, better known as LA ROC or LA2. Ortiz, who was a close friend and collaborator of iconic street-artist Keith Haring, was a prolific member of the royal family of 1980s downtown New York City artists, working and exhibiting with everyone from Andy Warhol, Jean-Michel Basquiat and Kenny Scharf to Richard Hambleton and Alexander Calder. "I'm kind of the last of the Mohicans," Ortiz said as a tenant breezed through the lobby, pausing to tell him his piece "is such a pleasure to see every day."

And just blocks from Union Square, inside the recently renovated 915 Broadway, tenants, visitors and curious passersby can catch the work of Sen2, the Puerto Rican-born, South Bronx-raised artist who also cut his teeth on spray paint and markers in the 80s and 90s. Relying on his street-art foundation, the married father of four now incorporates elements of pop into his pieces, which have been displayed at the Smithsonian, Boston Center for the Arts and the Rammelsberg Museum in Germany, among other locations. "I'm super-excited, super- happy," Sen2 said of seeing his art in the lobby. "Never in my life did I expect to see my work in these buildings, in Manhattan."

Peek into Farkas Glanzrock's past and it's easy to see how she arrived at this point as art advocate and matchmaker. Her father, Sanford "Sandy" Glanzrock, is a legend in the menswear industry. Her mother, Francine Glanzrock Farkas Sears, was a retail fashion director, designer and importer. And her stepfather, Alexander Farkas, ran the Alexander's department store chain. As Farkas Glanzrock noted, all of these influences and personalities "contributed to her business DNA."

Summers in Westhampton also contributed to Farkas Glanzrock's affinity for art. "There was always interesting dialog, including with one of my favorite collectors, my grandmother Ruth Farkas (President Richard Nixon's ambassador to Luxembourg). Her homes were filled with great art, including Renoir, Cassatt, Dalí and de Chirico...she actually knew many of the artists personally."

Up next for the constantly moving Farkas Glanzrock is expanding BACP, possibly into Brooklyn and a residential building in Coney Island, and curating her blog, Real Art Muse. She believes everything can be traced back to the insatiable inquiring mind she nurtured as a child growing up in the Big Apple—that eternal flame of curiosity indigenous to the natives. "I never really understood the expression 'Curiosity killed the cat,'" said Farkas Glanzrock, trying to stifle a giggle. "But I figured that he got so curious he decided to cross the road...and a car hit him!"

May 19, 2014



LOIS WEISS

REAL ESTATE



Owners reinvent lobbies as art spaces

By Lois Weiss

May 19, 2014 | 10:28pm



The lobby of 915 Broadway, where graffiti works by artist Sen2 hang.

Photo: Brian Zak

developers are turning their lobbies and vacant retail spaces into revolving galleries.

Currently, ABS Partners Real Estate has exhibits in three of their properties curated by Cindy Farkas Glanzrock's Building Art Curatorial Program.

Tenants and the public can walk into 29 W. 38th St. and check out edgy pieces by Keith Haring protégée LAII/LA Roc (a.k.a. Angel Ortiz). Sen2's pastel graffiti decorates 915 Broadway, while sculptures by Desire Obtain Cherish are on view at 1001 Sixth Ave.

At 5 Bryant Park, the retail space was decorated by four graffiti artists before the retail tenant took over. The Equity Office-owned building used the graffiti as a way to rebrand the building and pump up its energy.

Brooklyn-based Max Bode, Don Rimx (a.k.a. Edwin David Sepulveda) of Puerto Rico, San Francisco artist Chor Boogie (a.k.a. Jason Lamar Hailey) and Polish painter Natalia Rak collaborated on a 100-by-25-foot-tall wall over several nights as onlookers crowded around the window.

The artists then participated in a 90-minute "Art Battle," while each worked on their own large canvas with their initial collaboration in the background.



[Modal Trigger](#)

Pop art sculptor Desire Obtain Cherish with one of his plastic lollipops, which are on view in the lobby at 1001 Sixth Ave. Photo: Brian Zak

Further uptown, 717 Fifth Ave., also owned by Equity Office, has brought in Barbara Paley's Art Assets in collaboration with Christie's and the Andy Warhol Foundation for the Visual Arts to showcase the sale of numerous original celebrity Polaroids taken by the late artist.

Photos include fashion heavyweights like Giorgio Armani, Gianni Versace and Diane von Furstenberg; singers Liza Minnelli, Diana Ross and Debbie Harry; and actors Sylvester Stallone and Dennis Hopper. There are also a series of “Myths” that include Uncle Sam, Howdy Doody and a witch.

The Polaroids will be on view through May 31 and prices range from \$4,000 to \$26,000 with proceeds going back to the Warhol Foundation.

June 25, 2014

Why Going Into Fashion Can Help Launch A Career In Any Field

Posted: 06/25/2014 1:43 pm EDT | Updated: 7 minutes ago



To say that [Cindy Farkas Glanzrock](#) is a jill of all trades would be a gross understatement. She's sold shoes at [legendary department store Alexander's](#), run by her father George, worked in advertising, fashion PR and real estate before landing at her current gig decorating hotel lobbies. As such, there is little this power woman can't offer by way of career advice.

Though Glanzrock's days of working with designer Zandra Rhodes and at Ann Taylor may be behind her, [her work in fashion](#) taught her many valuable lessons that have helped her in other industries.

Lucky for us, we got to sit down with her to find out exactly how she transitioned from career to career and learn the most valuable advice she picked up along the way -- of which, she has plenty!

On how she got her start in fashion:

My father always had us wear Charles Jourdan pumps [when we worked at his department store], so I gave him the idea, [to knock them off]. When I say knocking off, I mean, designers knew they were being knocked off and wanted to be knocked off to get exposure. And he loved the idea. So we went and made this whole shoe program in Madrid and I learned all about making shoes. I went to the factories and picked colors. I pulled people literally off the escalators when I worked in the shop and I didn't sell them one pair, I sold them three or four.

On the importance of working retail if you want to work in fashion:

Ralph Lauren's first job was at Alexander's doing inventory. Donna Karan told me that she once had a job there. There are so many well known people that have worked in retail. So I would say, how can you design something when you don't know what it means to put it out on the floor and you don't know what it's like to interact with the clothing and your potential clients? It's very important to be able to talk the talk and walk the walk with the sales people. Good designers come in and they actually teach the staff how they were inspired, where their colors came from, where their silhouettes came from. So that's the most important thing to me, working in retail.

On her job right now:

I merchandise lobbies. So it's looking at who are the tenants of the building are, the neighborhood, if there is any sort of pedigree with the building or something that the building is known for. For example, one of the buildings I'm working on right now is a small building, 184 Fifth Avenue right off of 24th Street, and I look at the tenants, I look at how old the building is, who are the original architects and I take all of that into consideration when I'm deciding on the art. So it's sort of like merchandising for a store -- knowing who your tenants are, knowing who your clients are, your demographic, and then dressing it up so that when people walk through a lobby they have a fulfilling, fun experience.

On how her experience in fashion helped to propel her career forward:

You sit in these merchandising meetings and... there are a lot of things you have to decide on in terms of the budget. That's what I do. I go back and forth with the architect and the PR. [I ask myself] Is it different? And if I don't go a little edgy-- think graffiti, pop art, street art--that's what made me different. Everyone else was just doing things that looked pretty. It was the right scale and the right colors but it wasn't [innovative]. These are landlords who used to hate graffiti artists because people would paint on the outside of their buildings and now they are putting a canvas of graffiti inside their lobby.



George Szeputowski

On the hardest part of her job:

Keeping everyone happy--the landlord, the tenants and the ownership. Sometimes there are partners that have put up money and they have to approve the budget. And, of course, coming up with art that the artist wants to lease, that the gallery wants to lease, because a lot of people don't want to lease the art, they just want to sell it. There are so many people that I need to make happy, so it's juggling a lot of different balls, so it's about coordination, curation and diplomacy.

On the best piece of business advice she has ever received:

Listen, watch and then participate.



June/July 2014

The Latest City Beat

Glanzrock Realty Services Introduces Building Art Curatorial Program



Cindy Farkas Glanzrock, President and Owner of Glanzrock Realty Services, has announced the launch of the Building Art Curatorial Program (BACP) tailored to specific buildings within a select real estate portfolio. BACP discovers, exposes, and leases art to commercial clients for their lobby spaces with the option to purchase the artwork.

915 Broadway (at the corner of 20th Street), owned by ABS Real Estate Partners, was the first building to partner with BACP to unveil its newly renovated lobby. It debuted its lobby redesign and showcases street-chic artwork from Sen2, a Bronx-based artist who has leased two pieces from his cartoon series to be displayed in the building's lobby.

Glanzrock's goal is to unify commercial building owners, corporate collectors, tenants, and the public with emerging artists. "Commercial buildings with a great deal of foot traffic provide artists with an opportunity for enhanced exposure they wouldn't ordinarily attain," says Cindy Farkas Glanzrock, who serves as Creative Director. "BACP selects relevant artwork for commercial lobbies that is reflective of the respective building's history, location and provenance, dramatically enriching the experience of both the tenant and visitor, as well as increasing the building's value. We anticipate that BACP will encourage more commercial buildings to become involved."



May 30, 2014

NYC artists find half the battle is studio rent

NEW YORK (AP) -- For artists in New York - one of the world's most expensive cities - finding stable, affordable places to create and showcase their work can be challenging. A growing number of programs are offering solutions.

According to the census, 124,000 New Yorkers identified themselves as artists, writers or photographers in 2010. Many face a constant struggle to find stable, affordable workspaces - a problem that's been growing for decades and is now reaching a critical point, said Paul Parkhill, executive director of Spaceworks, a nonprofit spearheaded in 2011 by the Department of Cultural Affairs to transform underused public and private building spaces into permanent artist workspaces.

"We get a lot of stories about people moving from studio to studio every year or two," he said, citing once-affordable neighborhoods like Brooklyn's Williamsburg and Red Hook as now out of reach.

"But despite the economic challenges, New York is a place where artists want to be," Parkhill said.

Spaceworks' two visual art spaces in Brooklyn's Gowanus neighborhood rent for \$350 per month - about 50 to 60 percent below market value. In Long Island City, Queens, Spaceworks' three theater, dance and music spaces rent for \$12 to \$16 per hour. It was a godsend when renovations forced the Mabou Mines/Suite theater ensemble to leave its lower Manhattan location.

"We were delighted to find the spaces are generous in size, clean, with sprung floors," said co-artistic director Sharon Fogarty; the rent would have been triple elsewhere.

Spaceworks is developing rehearsal spaces at the Brooklyn Public Library in Red Hook, as well as rehearsal and visual art spaces at the library's Williamsburg branch. Within five years, it hopes to have a few hundred visual art studios citywide.

Among other programs offering relief or extra exposure to artists:

- The New York Performing Arts Spaces website, run by Fractured Atlas Artists, lists over 1,700 rehearsal and performance spaces, from major theaters to small studios and church basements. Some go for \$10 per hour during off-peak periods - "spaces that otherwise would go wasted," said program Director Lisa Niedermeyer.

- Curate NYC is funded by the city's Economic Development Corporation and is the brainchild of philanthropist and gallery owner Danny Simmons and marketing maven Brian Tate. Artists are selected for online or New York City gallery exhibitions by curators from institutions like the Corcoran Gallery of Art in Washington and the Van Gogh Museum in Amsterdam.

"Commercial galleries really don't want to take a chance on an unknown artist," Simmons said. Curate NYC takes that "out of the equation."

In 2010, 1,100 artists submitted pieces through Curate NYC's online portal; 150 were featured in a group show at a single gallery. Last year, 900 were selected from 1,900 entries for exhibitions in seven city galleries and 30 online shows. The program is still growing.

- The Building Art Curatorial Program was started by commercial leasing broker Cindy Glanzrock. Working with galleries, she leases works to office buildings, turning marble and granite lobbies into exciting temporary art spaces. She's currently showcasing purchasable pieces by former street artists Desire Obtain Cherish (DOC), Angel Ortiz (LA Roc) and Sens 2.

About 600 passers-by a day view DOC's whimsical melting ice cream and blow pop sculptures in a Manhattan lobby.

"The more my work gets exposed," said DOC, "the more the potential for sale there is."

The Washington Times

May 30, 2014

NYC artists find half the battle is studio rent

0 SIZE: + / - PRINT



By Associated Press

Friday, May 30, 2014



Enlarge Photo

This April 17, 2014 photo shows a sculpture in the form of ... [more](#) >

PHOTO GALLERY:



8 Photos

NYC artists find half the battle is studio rent

NEW YORK (AP) - For artists in New York - one of the world's most expensive cities - finding stable, affordable places to create and showcase their work can be challenging. A growing number of programs are offering [solutions](#).

According to the census, 124,000 New Yorkers identified themselves as artists, writers or photographers in 2010. Many face a constant struggle to find stable, affordable workspaces - a problem that's been growing for decades and is now reaching a critical point, said [Paul Parkhill, executive](#) director of [Spaceworks](#), a nonprofit spearheaded in 2011 by the Department of Cultural Affairs to transform underused public and private building spaces into permanent artist workspaces.

"We get a lot of stories about people moving from studio to studio every year or two," he said, citing once-affordable neighborhoods like Brooklyn's Williamsburg and Red Hook as now out of reach.

"But despite the economic challenges, New York is a place where artists want to be," [Parkhill](#) said.


[Spaceworks'](#) two visual art spaces in Brooklyn's Gowanus neighborhood rent for \$350 per month - about 50 to 60 percent below [market value](#). In Long Island City, Queens, [Spaceworks'](#) three theater, dance and music spaces rent for \$12 to \$16 per hour. It was a godsend when renovations forced the Mabou Mines/Suite theater ensemble to leave its lower Manhattan location.


"We were delighted to find the spaces are generous in size, clean, with sprung floors," said co-artistic director Sharon Fogarty; the rent would have been triple elsewhere.

AP


[Spaceworks](#) is developing rehearsal spaces at the Brooklyn Public Library in Red Hook, as well as rehearsal and visual art spaces at the library's Williamsburg branch. Within five years, it hopes to have a few hundred visual art studios citywide.


Among other programs offering relief or extra exposure to artists:

- The New York Performing Arts Spaces website, run by Fractured Atlas Artists, lists over 1,700 rehearsal and [performance](#)  spaces, from major theaters to small studios and church basements. Some go for \$10 per hour during off-peak periods - "spaces that otherwise would go wasted," said program Director Lisa Niedermeyer.

- Curate NYC is funded by the city's Economic Development Corporation and is the brainchild of philanthropist and gallery owner Danny Simmons and [marketing](#)  maven Brian Tate. Artists are selected for online or New York City gallery exhibitions by curators from institutions like the Corcoran Gallery of Art in Washington and the Van Gogh Museum in Amsterdam.

"Commercial galleries really don't want to take a chance on an unknown artist," Simmons said. Curate NYC takes that "out of the equation."

In 2010, 1,100 artists submitted pieces through Curate NYC's [online](#)  portal; 150 were featured in a group show at a single gallery. Last year, 900 were selected from 1,900 entries for exhibitions in seven city galleries and 30 online shows. The program is still growing.

- The Building Art Curatorial Program was started by commercial leasing broker Cindy Glanzrock. Working with galleries, she leases works to office buildings, turning marble and granite lobbies into [exciting](#)  temporary art spaces. She's currently showcasing purchasable pieces by former street artists Desire Obtain Cherish (DOC), Angel Ortiz (LA Roc) and Sens 2.

About 600 passers-by a day view DOC's whimsical melting ice cream and blow pop sculptures in a Manhattan lobby.

"The more my work gets exposed," said DOC, "the more the potential for sale there is."

Brooklyn Daily Eagle

May 30, 2014

NYC artists find half the battle is studio rent



For artists in New York, finding affordable studio or rehearsal space or places to showcase their work can be challenging. Curate NYC focuses on getting artist exposure through an annual showcase in which artists are chosen by guest curators from institutions like the Corcoran Gallery of Art in Washington and the Van Gogh Museum in Amsterdam. AP Photo/Curate NYC 2013. Ed Marshall

For artists in New York — one of the world's most expensive cities — finding stable, affordable places to create and showcase their work can be challenging. A growing number of programs are offering solutions.

According to the census, 124,000 New Yorkers identified themselves as artists, writers or photographers in 2010. Many face a constant struggle to find stable, affordable workspaces — a problem that's been growing for decades and is now reaching a critical point, said Paul Parkhill, executive director of Spaceworks, a nonprofit spearheaded in 2011 by the Department of Cultural Affairs to transform underused public and private building spaces into permanent artist workspaces.

"We get a lot of stories about people moving from studio to studio every year or two," he said, citing once-affordable neighborhoods like Brooklyn's Williamsburg and Red Hook as now out of reach.

"But despite the economic challenges, New York is a place where artists want to be," Parkhill said.

Spaceworks' two visual art spaces in Brooklyn's Gowanus neighborhood rent for \$350 per month — about 50 to 60 percent below market value. In Long Island City, Queens, Spaceworks' three theater, dance and music spaces rent for \$12 to \$16 per hour. It was a godsend when renovations forced the Mabou Mines/Suite theater ensemble to leave its lower Manhattan location.

"We were delighted to find the spaces are generous in size, clean, with sprung floors," said co-artistic director Sharon Fogarty; the rent would have been triple elsewhere.



AP Photo/Curate NYC 2013, Ed Marshall

Spaceworks is developing rehearsal spaces at the Brooklyn Public Library in Red Hook, as well as rehearsal and visual art spaces at the library's Williamsburg branch. Within five years, it hopes to have a few hundred visual art studios citywide.

Among other programs offering relief or extra exposure to artists:

— The New York Performing Arts Spaces website, run by Fractured Atlas Artists, lists over 1,700 rehearsal and performance spaces, from major theaters to small studios and church basements. Some go for \$10 per hour during off-peak periods — "spaces that otherwise would go wasted," said program Director Lisa Niedermeyer.

— Curate NYC is funded by the city's Economic Development Corporation and is the brainchild of philanthropist and gallery owner Danny Simmons and marketing maven Brian Tate. Artists are selected for online or New York City gallery exhibitions by curators from institutions like the Corcoran Gallery of Art in Washington and the Van Gogh Museum in Amsterdam.

"Commercial galleries really don't want to take a chance on an unknown artist," Simmons said. Curate NYC takes that "out of the equation."

In 2010, 1,100 artists submitted pieces through Curate NYC's online portal; 150 were featured in a group show at a single gallery. Last year, 900 were selected from 1,900 entries for exhibitions in seven city galleries and 30 online shows. The program is still growing.

— The Building Art Curatorial Program was started by commercial leasing broker Cindy Glanzrock. Working with galleries, she leases works to office buildings, turning marble and granite lobbies into exciting temporary art spaces. She's currently showcasing purchasable pieces by former street artists Desire Obtain Cherish (DOC), Angel Ortiz (LA Roc) and Sens 2.

About 600 passers-by a day view DOC's whimsical melting ice cream and blow pop sculptures in a Manhattan lobby.

"The more my work gets exposed," said DOC, "the more the potential for sale there is."



AP Photo/Ula Iny

The Epoch Times

Arts & Culture

June 3, 2014

For NYC Artists, Half the Battle Is Studio Rent

NEW YORK—For artists in New York—one of the world's most expensive cities—finding stable, affordable places to create and showcase their work can be challenging. A growing number of programs are offering solutions.

According to the census, 124,000 New Yorkers identified themselves as artists, writers or photographers in 2010. Many face a constant struggle to find stable, affordable workspaces—a problem that's been growing for decades and is now reaching a critical point, said Paul Parkhill, executive director of Spaceworks, a nonprofit spearheaded in 2011 by the Department of Cultural Affairs to transform underused public and private building spaces into permanent artist workspaces.

"We get a lot of stories about people moving from studio to studio every year or two," he said, citing once-affordable neighborhoods like Brooklyn's Williamsburg and Red Hook as now out of reach.

"But despite the economic challenges, New York is a place where artists want to be," Parkhill said.

Spaceworks' two visual art

Within five years, Spaceworks hopes to have a few hundred visual art studios citywide.

spaces in Brooklyn's Gowanus neighborhood rent for \$350 per month—about 50 to 60 percent below market value. In Long Island City, Queens, Spaceworks' three theater, dance, and music spaces rent for \$12 to \$16 per hour. It was a godsend when renovations forced the Mabou Mines/Suite theater ensemble to leave its lower Manhattan location.

"We were delighted to find the spaces are generous in size, clean, with sprung floors," said co-artistic director Sharon Fogarty; the rent would have been triple elsewhere.

Spaceworks is developing rehearsal spaces at the Brooklyn Public Library in Red Hook, as well as rehearsal and visual art spaces at the library's Williams-



Guests study Chanel Kennebrew's winning entry to a Curate NYC competition at Westwood Gallery in New York. Curate NYC focuses on getting artist exposure through an annual showcase in which artists are chosen by guest curators.

burg branch. Within five years, it hopes to have a few hundred visual art studios citywide.

Programs For Artists

The New York Performing Arts Spaces website, run by **Fractured Atlas Artists**, lists over 1,700 rehearsal and per-

formance spaces, from major theaters to small studios and church basements. Some go for \$10 per hour during off-peak periods—"spaces that otherwise would go wasted," said program Director Lisa Niedermeyer.

Curate NYC is funded by the city's Economic Development

Corporation and is the brainchild of philanthropist and gallery owner Danny Simmons and marketing maven Brian Tate. Artists are selected for online or New York City gallery exhibitions by curators from institutions like the Corcoran Gallery of Art in Washington and the Van

Gogh Museum in Amsterdam.

"Commercial galleries really don't want to take a chance on an unknown artist," Simmons said. Curate NYC takes that "out of the equation."

In 2010, 1,100 artists submitted pieces through Curate NYC's online portal; 150 were featured in a group show at a single gallery. Last year, 900 were selected from 1,900 entries for exhibitions in seven city galleries and 30 online shows. The program is still growing.

The Building Art Curatorial Program was started by commercial leasing broker Cindy Glanzrock. Working with galleries, she leases works to office buildings, turning marble and granite lobbies into exciting temporary art spaces. She's currently showcasing purchasable pieces by former street artists Desiree Obtain Cherish (DOC), Angel Ortiz (LA Roc) and Sens 2.

About 600 passers-by a day view DOC's whimsical melting ice cream and blow pop sculptures in a Manhattan lobby.

"The more my work gets exposed," said DOC, "the more the potential for sale there is."

From The Associated Press



May 31, 2014

NYC artists find half the battle is studio rent



In this Oct. 25, 2013 photo provided by Curate NYC 2013, guests study "NYC Future Project," Chanel Kennebrew's winning entry to the Curate NYC competition, "NYC25: Artists Imagine New York City 25 Years In the Future," at Westwood Gallery in New York. (AP Photo/Curate NYC 2013, Ed Marshall)

NEW YORK (AP) — For artists in New York — one of the world's most expensive cities — finding stable, affordable places to create and showcase their work can be challenging. A growing number of programs are offering solutions.

According to the census, 124,000 New Yorkers identified themselves as artists, writers or photographers in 2010. Many face a constant struggle to find stable, affordable workspaces — a problem that's been growing for decades and is now reaching a critical point, said Paul Parkhill, executive director of Spaceworks, a nonprofit spearheaded in 2011 by the Department of Cultural Affairs to transform underused public and private building spaces into permanent artist workspaces. "We get a lot of stories about people moving from studio to studio every year or two," he said, citing once-affordable neighborhoods like Brooklyn's Williamsburg and Red Hook as now out of reach.

“But despite the economic challenges, New York is a place where artists want to be,” Parkhill said. Spaceworks’ two visual art spaces in Brooklyn’s Gowanus neighborhood rent for \$350 per month — about 50 to 60 percent below market value. In Long Island City, Queens, Spaceworks’ three theater, dance and music spaces rent for \$12 to \$16 per hour. It was a godsend when renovations forced the Mabou Mines/Suite theater ensemble to leave its lower Manhattan location

“We were delighted to find the spaces are generous in size, clean, with sprung floors,” said co-artistic director Sharon Fogarty; the rent would have been triple elsewhere.

Spaceworks is developing rehearsal spaces at the Brooklyn Public Library in Red Hook, as well as rehearsal and visual art spaces at the library’s Williamsburg branch. Within five years, it hopes to have a few hundred visual art studios citywide.

Among other programs offering relief or extra exposure to artists:

— The New York Performing Arts Spaces website, run by Fractured Atlas Artists, lists over 1,700 rehearsal and performance spaces, from major theaters to small studios and church basements. Some go for \$10 per hour during off-peak periods — “spaces that otherwise would go wasted,” said program Director Lisa Niedermeyer.

— Curate NYC is funded by the city’s Economic Development Corporation and is the brainchild of philanthropist and gallery owner Danny Simmons and marketing maven Brian Tate. Artists are selected for online or New York City gallery exhibitions by curators from institutions like the Corcoran Gallery of Art in Washington and the Van Gogh Museum in Amsterdam.

“Commercial galleries really don’t want to take a chance on an unknown artist,” Simmons said. Curate NYC takes that “out of the equation.”

In 2010, 1,100 artists submitted pieces through Curate NYC’s online portal; 150 were featured in a group show at a single gallery. Last year, 900 were selected from 1,900 entries for exhibitions in seven city galleries and 30 online shows. The program is still growing.

— The Building Art Curatorial Program was started by commercial leasing broker Cindy Glanzrock. Working with galleries, she leases works to office buildings, turning marble and granite lobbies into exciting temporary art spaces. She’s currently showcasing purchasable pieces by former street artists Desire Obtain Cherish (DOC), Angel Ortiz (LA Roc) and Sens 2.

About 600 passers-by a day view DOC’s whimsical melting ice cream and blow pop sculptures in a Manhattan lobby.

“The more my work gets exposed,” said DOC, “the more the potential for sale there is.”



May 2, 2014

Glanzrock of Glanzrock Realty Services introduces Building Art Curatorial Program; Designed to connect artists with commercial spaces to lease artwork

New York, NY Cindy Glanzrock, president and owner of Glanzrock Realty Services, has unveiled the launch of the Building Art Curatorial Program (BACP), a comprehensive program designed to connect artists and spaces, tailored to specific buildings within a select real estate portfolio. BACP discovers, exposes, and leases art to commercial clients for their lobby spaces with the option to purchase the artwork.

915 Broadway (at the corner of 20th St.), owned by ABS Real Estate Partners, was the first building to partner with BACP to unveil its newly renovated lobby. On March 11th, BACP debuted its lobby redesign and showcased street-chic artwork from Sen2, a Bronx-based artist who has leased two pieces from his cartoon series to be displayed in the building's lobby. The building will exhibit the artwork for a limited period, similar to a gallery or museum rotation.

Subsequently, Glanzrock debuted installations at 1001 Sixth Ave. (at the corner of 37th St.), which featured pop sculptures from artist DOC (Design Obtain Cherish), and 29 West 38th St., which showcased the work of graffiti artist LARoc/LAll, protégé to Keith Haring.

Glanzrock's goal is to unify commercial building owners, corporate collectors, tenants, and the public with emerging artists.

"Commercial buildings with a great deal of foot traffic provide artists with an opportunity for enhanced exposure they wouldn't ordinarily attain," said Glanzrock, who serves as creative director. "BACP selects relevant artwork for commercial lobbies that is reflective of the respective building's history, location and provenance, dramatically enriching the experience of both the tenant and visitor, as well as increasing the building's value. We anticipate that BACP will encourage more commercial buildings to become involved."

Glanzrock is the editor of Real Art Muse (<http://www.realartmuse.com>), a blog which documents her artistic inspirations. BACP collaborated with Specter DeSouza Architects, Lawrence Fine Art Studios, which represents Sen2 and LARoc, as well as Unix Gallery, which represents DOC, in executing the vision for the lobbies at 915 Broadway, 1001 Sixth Aven., and 29 West 38th St.

Bloomberg

April 27, 2014

It Ain't the Prometheus Bronze. But This Ain't 30 Rock

By James Tarmy | Apr 27, 2014 12:54 PM ET | [0 Comments](#) [Email](#) [Print](#)

Standing in the narrow lobby of 1001 Sixth Avenue in New York, Cindy Farkas Glanzrock points to a giant overturned plastic ice cream cone.

"Some people might think this is juvenile," says Glanzrock, a commercial real-estate broker turned art consultant. "As far as I'm concerned, the art gives the building a brand. It lends it a sense of humor."

That a workaday commercial highrise near Times Square might kill at Carolines seems a stretch, but Glanzrock and **ABS Partners**, the building's manager, installed the sculpture by **DOC** to "keep our existing tenants happy [and] get new tenants and give people something to talk about," she says. There are also plastic lollipops on pedestals.

Blue chip art has been in blue chip buildings for decades. In the 1930s, David Rockefeller famously commissioned the muralist Josep Maria Sert to decorate **Rockefeller Center**. The nearby **Time & Life Building's lobby** has site-specific artworks by the abstract artists Josef Albers and Fritz Glarner.



Source: UNIX Gallery

"Medium Meltdown - Grape" by Desire Obtain Cherish on display in the lobby of 1001 Sixth Avenue.

What's becoming more common is art in buildings referred to as Class B, a not-quite-prestigious level of commercial real estate that's currently in high demand. Available inventory has **shrunk 45 percent** since 2011.

"Rents are skyrocketing," says Carri Lyon, an executive director at commercial real estate broker Cushman & Wakefield. "When you're paying \$70 a square foot, you don't want to see the same crummy lobby," she says. "You expect to see more than when the rent was \$28 a year."

Landlords can update common corridors, improve building services like doormen and cleaning staff or renovate the office space itself. But the lobby has a big impact, since it's the first thing that everyone sees.

Since March, Glanzrock has put art in three of ABS's buildings across Manhattan, on a fairly small scale. She leases art from galleries for six months and charges the building operator a percentage of the art's purchase price. (The ice cream cone sells for \$36,500.) The owner can then buy the art or pass and have Glanzrock bring in something new.

"It makes a difference," says Marc Zand, a principal at the accounting firm **Schulman Lobel**, which has an office on the 10th floor of 1001 Sixth. "The art they have in there spruces it up somewhat, and gets people talking to each other."

Glanzrock is waiting for the sculpture to bring new business to the building. "Maybe this will draw potential tenants in," she says. "Maybe they'll think: This landlord knows something about art."



Facebook



Twitter



Google+



LinkedIn

April 17, 2014

Can Subversive Lobby Art Help Executives Feel Better About Their Day Jobs? One Commercial Broker Thinks So.

By Chris Pomorski | 04/17/14 4:40pm



Graffiti artist Sen2, second from left, with Cindy Glanzrock, third from right, and others.

About a month ago, two graffitied canvases appeared in the lobby of the office building at 915 Broadway. A staid, corporate affair in the Flatiron district owned by Earle Altman's ABS Partners, 915 houses such forward-thinking tech and investment personalities as Union Square Ventures, General Assembly and Pay Pal founder Peter Thiel.

We recently visited the lobby, where Cindy Glanzrock, president of Glanzrock Realty Services, told us, with the air of a bushwhacking anthropologist, that the men who work for Mr. Thiel have beards. Sometimes, she said, they even wear sneakers to work.

Ms. Glanzrock works mostly with wing-tipped, clean-shaven types. She herself wore a light purple sweater over a dark suit with a patterned silk scarf.

But hip tenants, to Ms. Glanzrock's way of thinking, call for hip decorations. She is largely responsible for selecting the lobby canvases, which were done by the Bronx-based aerosol artist Sen2, and which depict seductive, comic book-style figures splashed in bright blues and pinks.

"Earle Altman grew up on Bruckner Boulevard in the Bronx," she said. "So I picked an artist from the Bronx." The granddaughter of George Farkas, who founded the Alexander's department store chain, Ms. Glanzrock is a collector of modern art, a passion she said she inherited from her grandparents, who hung original works by Dali, Renoir and others in their home. "I have some dead artists, but mostly I focus on living ones. It's important that the art comes from the street."

If her pedigree and appearance do not quite suggest rugged urban experience, Ms. Glanzrock nonetheless believes that her work has granted her a kind of counterintuitive wisdom. "As a commercial broker, I'm always hitting the street," she explained.

The installation at 915 is the first of several Ms. Glanzrock has planned as part of her Building Art Curatorial Program, which aims to "connect [street] artists and spaces, tailored to specific buildings within a select real estate portfolio." BACP intends to discover, expose and lease artwork for commercial lobbies, offering clients the option to buy. (Sen2's canvases are priced at \$6,500 each, unframed.) Installations at 1001 6th Avenue and at 29 West 38th Street, furnished by artists DOC (Design Obtain Cherish) and Keith Haring protégé LA Roc, respectively, are next on the agenda.



“Delicious Mess” by DOC (Desire Obtain Cherish).

Sen2, born Sandro Figueroa Garcia in Puerto Rico in 1969, was not, strictly speaking, in need of discovering. He learned his trade in the 80s, after moving to the Bronx, from graffiti artists that he met at break dance competitions. Talent and exuberance swiftly landed him a place with Tats Cru, a street artists’ collective that was among the most famed and prestigious in the world. (It has since become a formal company, with which he is not affiliated.)

His work—wildly colorful agglomerations of sharp and bulbous shapes, abstract patterns and sly, cartoonish figures—has been commissioned by Coca Cola, Coach, Missy Elliot, Robert De Niro, and others. He has a gallery in San Francisco, a studio in the Bronx and a cheerleader in the Hamptons gallerist Howard Shapiro. Since the 90s, fans in South America and Europe have greeted him by name, gathering in crowds when he visits to watch him work live.

Still, corporate partnerships are helpful. “Artists think they don’t need business people,” Ms. Glanzrock said. “But they really do.” Sen2, who was also on hand during our visit, agreed: “Sometimes, you do work and then the money doesn’t come on time. And then I have to wait to get more materials.”

Now in his mid-40s, Sen2 has a wife and children of his own, but he maintains a boyish ebullience. Bald and stocky, with a broad, easy smile and a small goatee, he wore a t-shirt of his own design and artfully distressed jeans. He is joyfully obsessed with his craft, punctuating monologues on color, technique and design with amorous avowals: “I love that! I love that!” Even the computer in his studio is covered in paint.

Though he refrains these days from the practice, he also remains enthusiastic about bombing—the unsanctioned “tagging” of public surfaces with one’s graffiti signature. “That’s how you show to the people who you are,” he said. “I love that! I love that!”

Bombing aside, Sen2’s work is not subversive. He has no ideological or political agenda. This, of course, is not true of all street art, including some Ms. Glanzrock has placed though BACP.

“One of the pieces I thought about is called ‘Path to Riches,’” she said. A large sculptural installation, the work includes a length of red carpet, at the end of which dance brooms—a la Fantasia—sweeping at pieces of gold. “Well, the double meaning is that the path to riches is bloody. And Capital One is one of this building’s tenants, so as soon as they see what the other meaning is, I could get into trouble.”

“Path to Riches” did not make the cut.

But some amount of provocation can be desirable. The LA Roc piece slated for display includes luridly drawn dollar signs and DOC, whose very moniker represents a—rather heavy-handed—anti-capitalist statement, will contribute sculptures depicting melting ice cream and lollipops, a comment on climate change.

“It’s about the screwed up environment we live in,” Ms. Glanzrock confirmed. “Which has a lot to do with corporate America. A lot of people who work in these establishments are anti-establishment. However, they wouldn’t speak up because they need their paycheck. But [the artworks] are colorful and they make people talk.”

Despite time spent on the street, Ms. Glanzrock occasionally has difficulty getting in touch with the sorts of “hip,” “chic” and “hot” underground artists whose work she covets for her program. “The trouble with some of these street artists is that they’re impossible to find,” she said. “I don’t know how to contact them.” Sen2—whom Ms. Glanzrock affectionately calls “Sen”—smiled, looking up from his smartphone. “I do,” he said. “They’re all my friends.”



“ElectroCat” by LA Roc.

REAL ESTATE WEEKLY

April 9, 2014



Cindy Farkas Glanzrock, president and owner of Glanzrock Realty Services (left) has announced the launch of the Building Art Curatorial Program (BACP), a program designed to connect artists and spaces, tailored to specific buildings within a select real estate portfolio. 915 Broadway, owned by ABS Real Estate Partners, is the first building to partner with BACP to unveil its newly renovated lobby. Its lobby redesign showcases artwork from Sen2 (right) a Bronx-based artist who has leased two pieces from his cartoon series to be displayed in the building's lobby. The building will exhibit the artwork for a limited period, similar to a gallery or museum rotation. Subsequently, Glanzrock will debut installations at 1001 Sixth Avenue (at the corner of 37th Street), which will feature pop sculptures from artist DOC (Design Obtain Cherish), and 29 West 38th Street, which will showcase the work of graffiti artist LARoc/LAll, protégé to Keith Haring.

REAL ESTATE WEEKLY

April 4, 2014

Cindy Glanzrock launches Building Art Curatorial Program

[< Back](#)

Picture 1 of 6

[Next >](#)

Cindy Farkas Glanzrock, president and owner of Glanzrock Realty Services, just launched the Building Art Curatorial Program (BACP).

Cindy Farkas Glanzrock, president and owner of Glanzrock Realty Services, just launched the Building Art Curatorial Program (BACP). BACP discovers, exposes, and leases art to commercial clients for their lobby spaces with the option to purchase the artwork. 915 Broadway (at the corner of 20th Street), owned by ABS Real Estate Partners, was the first building to partner with BACP. Its newly renovated lobby is showcasing street-chic artwork from Sen2, a Bronx-based artist who has leased two pieces from his cartoon series to be displayed in the building's lobby. The building will exhibit the artwork for a limited period, similar to a gallery or museum rotation. Other new installations will show at 1001 Sixth Avenue, which will feature pop sculptures from artist DOC (Design Obtain Cherish), and 29 West 38th Street, which will showcase the work of graffiti artist LARoc/LAII, protégé to Keith Haring.

Photos by Jay Sullivan



[< Back](#)

Picture 2 of 6

[Next >](#)

Cindy Glanzrock pictured here with artist Sen2, has new installations set to show at 1001 Sixth Avenue, which will feature pop sculptures from artist DOC (Design Obtain Cherish), and 29 West 38th Street, which will showcase the work of graffiti artist LARoc/LAII, protégé to Keith Haring.

Cindy Farkas Glanzrock, president and owner of Glanzrock Realty Services, just launched the Building Art Curatorial Program (BACP). BACP discovers, exposes, and leases art to commercial clients for their lobby spaces with the option to purchase the artwork. 915 Broadway (at the corner of 20th Street), owned by ABS Real Estate Partners, was the first building to partner with BACP. Its newly renovated lobby is showcasing street-chic artwork from Sen2, a Bronx-based artist who has leased two pieces from his cartoon series to be displayed in the building's lobby. The building will exhibit the artwork for a limited period, similar to a gallery or museum rotation. Other new installations will show at 1001 Sixth Avenue, which will feature pop sculptures from artist DOC (Design Obtain Cherish), and 29 West 38th Street, which will showcase the work of graffiti artist LARoc/LAII, protégé to Keith Haring.

Photos by Jay Sullivan

[< Back](#)

Picture 3 of 6

[Next >](#)

915 Broadway

Cindy Farkas Glanzrock, president and owner of Glanzrock Realty Services, just launched the Building Art Curatorial Program (BACP). BACP discovers, exposes, and leases art to commercial clients for their lobby spaces with the option to purchase the artwork. 915 Broadway (at the corner of 20th Street), owned by ABS Real Estate Partners, was the first building to partner with BACP. Its newly renovated lobby is showcasing street-chic artwork from Sen2, a Bronx-based artist who has leased two pieces from his cartoon series to be displayed in the building's lobby. The building will exhibit the artwork for a limited period, similar to a gallery or museum rotation. Other new installations will show at 1001 Sixth Avenue, which will feature pop sculptures from artist DOC (Design Obtain Cherish), and 29 West 38th Street, which will showcase the work of graffiti artist LARoc/LAII, protégé to Keith Haring.

[< Back](#)

Picture 4 of 6

[Next >](#)

(from left to right) Howard Shapiro, Sen2, Alex Kaskel, Cindy Glanzrock, Jay Caseley, Earle Altman

Cindy Farkas Glanzrock, president and owner of Glanzrock Realty Services, just launched the Building Art Curatorial Program (BACP). BACP discovers, exposes, and leases art to commercial clients for their lobby spaces with the option to purchase the artwork. 915 Broadway (at the corner of 20th Street), owned by ABS Real Estate Partners, was the first building to partner with BACP. Its newly renovated lobby is showcasing street-chic artwork from Sen2, a Bronx-based artist who has leased two pieces from his cartoon series to be displayed in the building's lobby. The building will exhibit the artwork for a limited period, similar to a gallery or museum rotation. Other new installations will show at 1001 Sixth Avenue, which will feature pop sculptures from artist DOC (Design Obtain Cherish), and 29 West 38th Street, which will showcase the work of graffiti artist LARoc/LAII, protégé to Keith Haring.

Photos by Jay Sullivan

[< Back](#)

Picture 5 of 6

[Next >](#)

Pictured from left to right: Artist Sen2, Cindy Glanzrock, Earle Altman, Jay Caseley, Alex Kaskel and Howard Shapiro.

Cindy Farkas Glanzrock, president and owner of Glanzrock Realty Services, just launched the Building Art Curatorial Program (BACP). BACP discovers, exposes, and leases art to commercial clients for their lobby spaces with the option to purchase the artwork. 915 Broadway (at the corner of 20th Street), owned by ABS Real Estate Partners, was the first building to partner with BACP. Its newly renovated lobby is showcasing street-chic artwork from Sen2, a Bronx-based artist who has leased two pieces from his cartoon series to be displayed in the building's lobby. The building will exhibit the artwork for a limited period, similar to a gallery or museum rotation. Other new installations will show at 1001 Sixth Avenue, which will feature pop sculptures from artist DOC (Design Obtain Cherish), and 29 West 38th Street, which will showcase the work of graffiti artist LARoc/LAII, protégé to Keith Haring.

Photos by Jay Sullivan



Cindy Farkas Glanzrock, president and owner of Glanzrock Realty Services, just launched the Building Art Curatorial Program (BACP). BACP discovers, exposes, and leases art to commercial clients for their lobby spaces with the option to purchase the artwork. 915 Broadway (at the corner of 20th Street), owned by ABS Real Estate Partners, was the first building to partner with BACP. Its newly renovated lobby is showcasing street-chic artwork from Sen2, a Bronx-based artist who has leased two pieces from his cartoon series to be displayed in the building's lobby. The building will exhibit the artwork for a limited period, similar to a gallery or museum rotation. Other new installations will show at 1001 Sixth Avenue, which will feature pop sculptures from artist DOC (Design Obtain Cherish), and 29 West 38th Street, which will showcase the work of graffiti artist LARoc/LAII, protégé to Keith Haring.

COMMERCIAL OBSERVER

March 21, 2014

ART IN REAL ESTATE

ABS Launches Art Project at 915 Broadway

BY LAUREN ELKIES SCHRAM | 3/21 1:29PM



ABS Partners Real Estate has kicked off a curated, rotating pop art program for the lobbies of its commercial buildings, *Commercial Observer* has learned.



Artwork by Design Obtain Cherish slated to be installed at 1001 Avenue of the Americas

First up was last week's installation of two large cartoon paintings by Bronx-based new generation artist **Sen2** at **915 Broadway**, said **Gregg Schenker**, co-managing partner and president of ABS. The art was put in following a \$1.5 million investment in the **Specter DeSouza Architects**-designed lobby at the 21st Street building.

"The art is to make it more interesting for the tenants and the visitors," Mr. Schenker said.

The next two buildings set to have art installments are **1001 Avenue of the Americas** at 37th Street and **29 West 38th Street** between Fifth and Sixth Avenues. The former will feature pop sculptures—three really bright-colored lollipops and an oversized upside-down melting ice

cream cone—from artist **Desire Obtain Cherish (DOC)** and the latter will showcase an abstract painting, called **Electrocat**, by graffiti artist **Angel Ortiz** (now known as **LA Roc** or **LA II**), protégé to **Keith Haring**.



Installation by Sen2 at 915 Broadway

ABS leases the art and the pieces will be rotated on a six-month cycle by a consulting curator, **Cindy Glanzrock**, who is the president and owner of full-service real estate consultancy and brokerage **Glanzrock Realty Services**. ABS is the first of Ms. Glanzrock's clients in her newly launched Building Art Curatorial Program (BACP), a program designed to connect artists and spaces, tailored to specific buildings.



Electrocat by LA Roc will be hung in a gold frame at 29 West 38th Street

“BACP selects relevant artwork for commercial lobbies that is reflective of the respective building’s history, location and provenance, dramatically enriching the experience of both the tenant and visitor, as well as increasing the building’s value,” Ms. Glanzrock said. “We anticipate that BACP will encourage more commercial buildings to become involved.”

Ms. Glanzrock said she worked closely with the Specter DeSouza Architects in selecting the pieces at 915 Broadway.

The art is available for purchase, Ms. Glanzrock noted, with prices up to \$36,000.

March 5, 2014

Glanzrock Realty Services Introduces Building Art Curatorial Program

March 5, 2014

Share This: [in](#) [f](#) [t](#) [e](#)

REAL ESTATE BROKERAGE TO CONNECT ARTISTS WITH COMMERCIAL SPACES TO LEASE ARTWORK

Cindy Farkas Glanzrock, President and Owner of Glanzrock Realty Services, has announced the launch of the **Building Art Curatorial Program (BACP)**, a comprehensive program designed to connect artists and spaces, tailored to specific buildings within a select real estate portfolio. BACP discovers, exposes, and leases art to commercial clients for their lobby spaces with the option to purchase the artwork.

915 Broadway (at the corner of 20th Street), owned by ABS Real Estate Partners, will be the first building to partner with BACP to unveil its newly renovated lobby. On March 11th, it will debut its lobby redesign and showcase street-chic artwork from Sen2, a Bronx-based artist who has leased two pieces from his cartoon series to be displayed in the building's lobby. The building will exhibit the artwork for a limited period, similar to a gallery or museum rotation.

Subsequently, Glanzrock will debut installations at 1001 Sixth Avenue (at the corner of 37th Street), which will feature pop sculptures from artist DOC (Design Obtain Cherish), and 29 West 38th Street, which will showcase the work of graffiti artist LARoc/LAII, protégé to Keith Haring.

Glanzrock's goal is to unify commercial building owners, corporate collectors, tenants, and the public with emerging artists. "Commercial buildings with a great deal of foot traffic provide artists with an opportunity for enhanced exposure they wouldn't ordinarily attain," says **Cindy Farkas Glanzrock**, who serves as Creative Director. "BACP selects relevant artwork for commercial lobbies that is reflective of the respective building's history, location and provenance, dramatically enriching the experience of both the tenant and visitor, as well as increasing the building's value. We anticipate that BACP will encourage more commercial buildings to become involved."

Cindy Farkas Glanzrock is the editor of Real Art Muse (<http://www.realartmuse.com>), a blog which documents her artistic inspirations. BACP collaborated with Spector DeSouza Architects, Lawrence Fine Art Studios, which represents Sen2 and LARoc, as well as Unix Gallery, which represents DOC, in executing the vision for the lobbies at 915 Broadway, 1001 Sixth Avenue, and 29 West 38th Street.

For more information on the Building Art Curatorial Program, visit

<http://www.glanzrockrs.com>

For more information on Lawrence Fine Art Studios, visit <http://www.lawrence-fine-arts.com/>

For more information on Spector DeSouza Architects, visit

<http://www.specterdesouza.com>

For more information on Unix Gallery, visit <http://www.unixgallery.com>

Posted in [Commercial Real Estate](#) and tagged with .