



COMO  
THE TREASURY

HOTEL ART COLLECTION



# INTRODUCTION

On behalf of the owners & staff of COMO The Treasury, we would like to thank you for taking the time to explore our wonderful collection of artworks, curated from many sources and exhibited in our beautifully refurbished buildings to delight and inspire all those who visit or have chosen to stay with us.

The collection includes many pieces by local Western Australian artists, along with ceramics and glassware from all over Australia – collected over a number years to showcase the extraordinary talent that we have in this state and indeed all over Australia.

Please take the time to explore all of the locations at your leisure and should you have any questions, please do not hesitate to contact one of our friendly staff.

Should you wish to purchase a print from the 'Cape Arid Collection' – on display in the Treasury Lounge and Bar on the Ground Floor – please enquire via one of our hosts.

We hope you enjoy the collection.

Sincerely  
*Jesse Tilbert*  
General Manager

COMO The Treasury

# TURBULENCE II (2014)

**Location** Hotel Entrance Ground Floor

**Artist** Paul Uhlmann

**Materials** Oil on canvas





### **Artist**

Paul has exhibited both nationally and internationally for nearly 30 years. He graduated with a BA (Visual Arts) from the Canberra School of Art in 1983 and was awarded a DAAD scholarship to study printmaking in Germany (1986–87). After graduating with a MA (Visual Arts) from ANU in 1993 he was awarded an International Samstag Scholarship in 1994 to study painting in Holland (1995–96). In 2005 he participated in a national survey of printmaking, 'Print Matters, 30 years of the Shell Fremantle Print Award'. In 2006 his work was curated into a national survey of painting at the 'TarraWarra Biennial 2006, Parallel Lives: Australian Painting Today'. His work is currently touring the country as part of the Wesfarmers Collection exhibition Luminous World, he has lectured in Visual Art at the Australian National University (1989,1991–93), Monash University (2007) and Edith Cowan University since 1996 and is currently a Lecturer at Edith Cowan University in Perth. In 2012 he completed a PHD at RMIT. His work is held in the many institutions and corporate collections nationally such as the National Gallery of Australia, Art Gallery of New South Wales, National Gallery of Victoria, Australian National Library, Australian National University, University of Western Australia, Monash University, Artbank, and Wesfarmers.

### **Work**

All of the work addresses the concept of becoming where everything, all of life is forever understood as being in a state of continual change. The subject is either clouds, sky, smoke, gas or birds – mutable changeable substances which act as metaphors of impermanence. The surfaces are often highly reflective to mirror the presence of the viewer. The works address a univocal philosophy of immanence – of interconnectedness. The birds are at once symbolic of a connection between worlds borrowed from transcendent religious narratives, while at the same time they are earthly creatures of matter and substance. Collectively these images are oneiric shifting forms of the everyday and through them we dream of possible states which move beyond the restrictions of the borders of our flesh.

# MODULAR PEARLS (2015)

**Location** Hotel Entrance and Guest Lift Void Ground Floor to Level 4

**Artist / Designer** Flynn Talbot

**Materials** Glass, brass, bronze mirror



### **Artist**

Flynn Talbot runs a specialized lighting design studio which is currently based in London, UK. He designs innovative lighting fixtures for mass production and lighting installations for galleries and unique buildings. In 2010, Flynn Talbot Studio was established and I was awarded “Young Lighting Designer of the Year” in Frankfurt.

### **Work**

Early in the project, the idea of a flexible lighting concept was discussed. It was to be used in different spaces and its luminous quality was to be scalable or expandable to suit each space and to match the historical importance of the new development.

Each installation in the building was to be created by Western Australians and to tell a story about Western Australia. The artist thought about his piece as a ‘jewel’ for the hotel and settled on the idea of a luminous “pearl” as an object of beauty but also a link to the famous pearl manufacturing here in the north-west of our state.

The final concept is a suspended system of luminous pearls which have been composed to create a beautiful array of light which flows upwards in the tall void spaces. It is aesthetic and functional. The core concept that drives the work is connecting people with light in new ways. Flynn wanted to add additional depth to this piece and decided to slice off one face of the pearl and add a brilliantly polished brass mirror. The mirror gives the viewer a new glimpse of the interior architecture within the pearl but also a reflection of themselves within the spaces from certain positions. Looking up into the tall spaces reveals many reflections of the space but also the neighbouring pearls to create a strong visual depth to this installation.

# TACIT AGREEMENT (2014)

**Location** Guest Arrival Lounge – Ground Floor

**Artist** David Brazier

**Materials** Polished bronze



**Artist**

David Brazier has recently returned home to Perth having spent many years living and working overseas. David was awarded a scholarship to study at École nationale supérieure des Beaux-Arts in Paris and went on to receive an MFA from London's Goldsmiths College.

**Work**

The reflective nature makes the artwork as much about its context as it is about itself. Viewers experience changes in the work as they move around and interact with it, making them reconsider their surrounds and their position within them.

The tacit knowledge Brazier has developed over 12 years working closely with bronze allows him to challenge the casting process, discover mistakes and push materials to a limit where aesthetic transformations take place. These sculptures are a manifestation of this relationship.

# UNTITLED (1980)

**Location** Treasury Lounge Entry

**Artist** Akio Makigawa (1948–1999)

**Materials** Sandstone and steel





**Artist**

It was sail making and not sculpture that brought sailor and gymnast Akio Makigawa to Fremantle in the mid 1970's. Following contact with sculptor Tony Jones, he studied fine art in Western Australia and in a career cut tragically short by illness, developed a substantial body of public sculpture commissions nationally.

**Work**

Makigawa's early works, epitomized in Untitled 1980, are defined by a distillation of symbolic natural forces and various contrasting material tensions.

Carlier Makigawa gifted this piece to the City of Fremantle Art Collection in 1981.

# RUNWAYS BAGHDAD/ WASHINGTON (2012)

**Location** Lounge Corridor – Ground Floor

**Artist** Jon Tarry

**Materials** Aviation rubber / aluminium



### **Artist**

Jon Tarry is an artist working across disciplines with an extensive record of successful collaborations. These include large scale and complex architectural projects in Australia, America and Europe. Notably these include; 'Natures cape', masterplan winner of AILA National award for Design 2012, 'Valletta Gate', Malta with Architecture Project and RPAW, 'Reasonable Dreams L Architecture Gallery Paris, LACDA Los Angeles, 'Resistance Series'.

Single commissions include, Sky Shard, Attorney Generals, Canberra, 2011. Batavia Coast Marine Institute sculptures entry and wall.

### **Work**

Human kind has been sending technological devices into the distance spaces for purposes of observation for time immemorial. In this project a series of sculptures, graphics and performative works expand ideas of deep space observation in contrast to personified technology. 'Runways Baghdad/Washington', as seen from above the airport runway is mapped and translated into a sculptural form. The airport runways mark the ground in unique ways that resonate with the land art movement. Airports are portals for the modern world, each is totemic marker of time and place. These systems have been translated into a work of material thinking, mounted on the wall the sculpture appears to hover and float off the wall plane, making for an ethereal work.

# THE CAPE ARID COLLECTION (2007–2011)

**Location** Treasury Lounge and Bar

**Artist** Philippa and Alex Nikulinsky

**Materials** Watercolour, pencil and pen, chinese ink on paper



### **Artists**

Husband and wife team Philippa & Alex Nikulinsky journey into isolated outback regions, often staying for months at a time, to paint the Australian bush.

Philippa Nikulinsky was born in Kalgoorlie, in central Western Australia in 1942. She began working as an illustrator of natural history in the mid 1970s and is the author or co-author of many books including contributions to 'Flora of Australia'. She is the author of a work on *Banksia Menziesii* (Firewood Banksia), provided illustrations and text to *Life on the Rocks* (with Stephen Hopper) and a large format art book called *Soul of the Desert*. Many of her works illustrate the ecological relationships of the primary subject and are recognised for possessing high levels of detail.

Alex Nikulinsky is a graduate of the Claremont School of art where he also taught & exhibited. His works depict the Cape Arid landscape devastated by bushfire and are both evocative and provide a beautiful contrast to Philippa's colourful watercolour paintings, which depict the landscape rejuvenated & reborn. "Every plant that comes up after fire has a moment of glory," Philippa says. "The first little orchid, the first sedge to come up from the blackened ground is magical".

In 2012, Philippa, along with husband Alex, published the Cape Arid book which showcases the works displayed in the Treasury Lounge & Bar. A special edition of the book was presented to Queen Elizabeth during her visit to Perth in 2011.

The Cape Arid book & limited edition, signed prints of Philippa's large botanical works are available to purchase, please enquire via one of our hosts.

### **Work**

Cape Arid National Park is a fascinating and remote area on the far south-eastern coast of WA. These images share the privilege of their experiences with the viewer: through exquisitely detailed botanical watercolours, sweeping black and white landscapes and an intimate record of their journeys.

# A COLLECTION OF AUSTRALIAN MID-LATE 20<sup>TH</sup> CENTURY CERAMICS & GLASS

**Location** Treasury Lounge 1

**Artist** Various

**Materials** Ceramic, glass





### **Artist**

Some of Australia's most beloved and widely recognised ceramicists and glass artists are represented in our collection.

### **Treasury Lounge 1**

From left to right

**Top Row** Chris Sanders, Jeff Mincham, Stanislav Melis

**Middle Row** Peter Rushforth, Col Levy, Robert Wynne, Shunichi Inoue, Gary Roberts, Milton Moon, Natasha Filippelli (x2)

**Bottom Row** Matthew Curtis, Tony Hanning, Trevor Hanby, Robert Wynne

### **Work**

Collected over a number of years, this extensive collection of Australian ceramics & glassware showcases the depth of talent in this country and the wide range of beautiful raw materials available to the artists.

### **Also on display:**

#### **Guest Arrival Lounge**

Verart – Art Glass Vase (French)

Bela Kotai – Baroque Bowl (off-white)

Gail Barwick – Earthenware Platter (white, blue, gold)

Les Blakebrough – Porcelain Platter (white, blue, red)

#### **Treasury Lounge Bar**

Paul Davis – Charger (black, banksias)

Trevor Hanby – Bowl (gold, yellow)

# STIRLING'S WELL (2014)

*(Available for private viewing)*

**Location** General Managers Office – Ground Floor

**Artist** Jo Darbyshire

**Materials** Oil on canvas



### **Artist**

Jo Darbyshire is an established Western Australian visual artist. She completed a Post-Graduate Diploma of Art at Canberra School of Art, ACT, in 1991 and a Master of Creative Arts in Cultural Heritage, Curtin University of Technology, Perth WA in 2004.

### **Work**

This work was part of a group exhibition. In this work Darbyshire explored the role of 'imagining history' in her paintings, through her interest in the historical site that is found on Garden Island; the site of Captain James Stirling's first, temporary settlement in WA in 1829.

There is a dilemma in making information about the site available to the public given the possible resulting destruction of the historical site and souveniring of material from the Island.

These paintings attempt to explore some of the ideas about the early settlement and its current invisible status in local and national history.

Jo included a display table showing items from the Clarence settlement, a settlement on the mainland at the same time, from which similar items have been found. These include common black bottles used for carrying alcohol, then carrying water and finally used as target practice with shot. Jo and Shane Burke both gave papers as part of the Public Programme around Horizon on Saturday 22 November 2014.

# EMERGENT/ VOLTA 1/ VOLTA 2 (2015)

**Location** Wildflower Restaurant – Level 4

**Artist** Valerie Sparks

**Materials** Photography / HP PVC-Free wallpaper



## **Artist**

Valerie Sparks is an Australian artist based in Melbourne who specialises in creating large scale 'wallpaper' images of constructed landscapes that engage our visual senses which on closer examination contain many contradictions.

## **Work**

Three enormous artworks covering all three dining spaces in the Wildflower Restaurant are comprised of detailed images taken from trees photographed in Kings Park. The trees are highly detailed and overlaid onto dynamic, luminous backgrounds of sea, sky and complex cloud formations. The images set up extraordinary, and curiously believable landscapes.





# MIDDLE GROUND (2012)

**Location** Post Private Dining Room 1 – Ground Floor

**Artist** Eveline Kotai

**Materials** Mixed media on linen, 4 panels





### **Artist**

Eveline Kotai lives in Fremantle, Western Australia, and has been exhibiting regularly for 30 years. She continues to produce unexpected combinations of colour, pattern, and texture. Technical mastery and a deep sense of subject have produced strong, idiosyncratic studies. The Margaret River landscape where Kotai lived for 7 years continues to permeate her work as much as her current Fremantle surroundings and engagement with Buddhist philosophy.

### **Work**

Writing in the Sydney Morning Herald last year, John McDonald described her technique: 'In recent years she has developed a unique style whereby she cuts up her paintings into thin strips, and reassembles them as tightly knitted grids, using a sewing machine to attach the strips to a canvas with invisible thread. The method is infinite in its applications, and this exhibition is virtuosic in its stylistic variations... While her structures may be rigid, Kotai uses colour to create patterns and rhythms that dance on the canvas.\*'

This dialogue between a rigorous method and spontaneous curiosity creates a joyful tension in these new works.

Over the years, Kotai has won numerous awards – the most recent as co-winner of the 2012 Blake Prize and the City of Armadale's Gerry Gauntlett Award. She is currently a finalist in the upcoming Bankwest Prize, Sir Charles Gairdner Hospital Award, and the Fleurieu Landscape Prize. Her work is represented in many major collections throughout Australia, including the National Gallery of Australia, the Art Gallery of Western Australia, Cruthers Collection of Women's Art, Janet Holmes à Court Collection, Wesfarmers, Parliament House, Canberra, Bankwest and Artbank.

\*John McDonald, The Sydney Morning Herald, August 25, 2012

# ARTHURS HEAD (2015)

**Location** Post Private Dining Room 2 – Ground Floor

**Artist** Jo Darbyshire

**Materials** Oil on canvas



**Artist**

Jo Darbyshire is an established Western Australian visual artist. She completed a Post-Graduate Diploma of Art at Canberra School of Art, ACT, in 1991 and a Master of Creative Arts in Cultural Heritage, Curtin University of Technology, Perth WA in 2004.

**Work**

The title comes from an archaeological term: Material Signature, which means 'something still with us, left in or on the landscape, and a reminder of a different time' (With thanks to Dr Shane Burke, Senior Lecturer, School of Arts & Sciences, The University of Notre Dame for his lecture Material Signature, given during Fremantle History Week, 11 May 2015).

Jo continues to explore new work based around themes of the sea and colonial history. Her paintings examine the idea of material signature in the port city of Fremantle; limestone, concrete, colonial vents, ceramic and glass artefacts and the resonance of history embedded within them.

# WAYS TO NOTHING – GOLD BASE (2015)

**Location** Lift Lobby – Level 1

**Artist** Michelle Theunissen

**Materials** Acrylic on canvas



### **Artist**

Theunissen graduated from her M.A. (Visual Art) at Curtin University of Technology WA in 1995 following her 1992- B.A. (Visual Art) also at Curtin. Theunissen also completed a B.A (English Literature and Theatre Studies) NUD, South Africa before immigrating to Australia in 1981. Her work features in collections such as Artbank, John Curtin Gallery, Wesfarmers, BankWest, King Edward Memorial Hospital, Princess Margaret Hospital, Janet Holmes à Court Collection and numerous other private, institutional and corporate collections.

### **Work**

In this latest body of work, I continue to look for nothing. It is a continuing interest in the experience of nothingness: a borderless state in which the self, with its noisy anxieties and preoccupations, quieters and the assertive mind is defused. Senses and feelings become porous and elements of the outside permeate. Whether this is a rhythmic pattern, or a colour that is strangely affecting, a sound behind other sounds, or a feeling of awe at the natural world, it is a moment that seems attenuated, without time. And when the sense of relatedness passes and the separation of self returns, these become sensations that continue as imprints of memory.

I return this experience to painting, attempting to translate some of those moments of sensuous alertness. Using a system as a starting point, I work with it and away from it, in order to find something else, in order to surprise myself. Marks, lines, are built slowly, numbing the controlling mind which struggles prematurely to name an inchoate and evasive surface. Slowly in the interplay of materials, hand and mark, recognition occurs. A presence emerges. Unexpectedly not a translation of the experience at all, but a field of engagement with pigments and space. From nothing to something, and from something to nothing. The presence of the painting feels complete, a whole entity, but paradoxically elusive in its naming.



# INDIVIDUAL FLORA AND FAUNA (2007–2011) (PART OF THE CAPE ARID COLLECTION)

**Location** Guest Library – Level 1

**Artist** Philippa Nikulinsky

**Materials** Watercolour and pencil





**Artist**

Philippa Nikulinsky was born in Kalgoorlie, in central Western Australia in 1942. She began working as an illustrator of natural history in the mid 1970s and is the author or co-author of many books including contributions to 'Flora of Australia'.

She is the author of a work on *Banksia Menziesii* (Firewood Banksia), provided illustrations and text to *Life on the Rocks* (with Stephen Hopper) and a large format art book called *Soul of the Desert*. Many of her works illustrate the ecological relationships of the primary subject and are recognised for possessing high levels of detail.

In 2012, Philippa, along with husband Alex, published the Cape Arid book which showcases the works displayed in the Treasury Lounge & Bar. A special edition of the book was presented to Queen Elizabeth during her visit to Perth in 2011.

**Work**

33 smaller works varying in size with didactic panels indicating species & habitat.

Generally watercolour and pencil.

An intimate study of the flora & fauna of the Cape Arid region in Western Australia's south-east coast by husband & wife team Alex & Philippa Nikulinsky. The works form part of the 'Cape Arid Collection' located in the Guest Lounges & Treasury Lounge Bar located on the Ground Floor & the COMO Suite located on Level 2.

# POESIS #7, POESIS #12 & BLYTHE #3 (2014)

**Location** Meeting Room – Level 1

**Artist** Angela Stewart

**Materials** Oil & acrylic on board



**Artist**

Angela Stewart is a visual artist whose practice includes portraiture and renaissance painting.

Stewart has a Doctorate on Creative Art and has exhibited nationally and internationally.

**Work**

Her recent body of work examines the detail in costume and landscape that may surround a historical portrait. Placed out of context these oval and circular works suggest to be 'detail' of a painting yet to be made or discovered.

# TRACES (2014)

**Location** Titles Building Entry – Cathedral Avenue

**Artist** Brendan van Hek

**Materials** Neon



**Artist**

Brendan Van Hek is a West Australian artist whose installation and large scale gallery works grace many public spaces both in WA and NSW.

**Work**

The black and white artwork references a found paint trail – a style of graffiti and a response to movement throughout the City. The black/white neon sets up a duality of past/present, future/past.

# SHRINES (2013)

**Location** Titles Building Stairs – Level 1

**Artist** Abdul-Rahman Abdullah

**Materials** Timber moulding, enamel paint, polished brass





### **Artist**

Abdul-Rahman Abdullah is a West Australian artist working primarily in sculpture, installation and drawing. Abdullah's practice draws on the storytelling capacity of animal archetypes, familial space and the subjective nature of childhood memory to explore personal experiences of cultural identity.

Attending the Victorian College of the Arts then Curtin University, Abdul-Rahman Abdullah graduated with a BA in 2012. His work has been exhibited recently at the Art Gallery of New South Wales, the Art Gallery of Western Australia, Perth Institute of Contemporary Art and the Australian Centre for Contemporary Art. Abdullah is commercially represented by Dianne Tanzer Gallery + Projects.

### **Work**

Much of Abdul's work is concerned with the reconstruction of childhood memories in ways that can be experienced by an audience today. This work is intended to reflect the primary role of the imagination in giving our childhood surroundings a depth of meaning through play. Growing up in a federation home in Victoria Park, the familiar overlay of skirting boards, Jarrah floors and Cabriole furnishings becomes a lost world of its own, untouched by the concerns of adulthood. *Shrines* embraces the idea of finding magic in the ordinary, allowing the limits of the home to become far horizons and distant shores. Installed in the Titles Building, the work becomes an acknowledgement of individual stories within the broader historical context of Western Australia.

# UNTITLED (2015)

**Location** Postal Hall – Mezzanine Viewing Chamber

**Artist** David Trubridge

**Materials** Bamboo, LED



**Artist**

David Trubridge is a New Zealand artist/craftsman whose work is characterised by his strong connections to nature, the patterns and forms found naturally in the world and his belief in the importance of living and designing sustainably.

**Work**

The broad, open 'weave' of this artwork casts a series of dynamic shadows in the room and energises the street level below at night.

3 LONG PANELS JEWEL BEETLES, DRAGONFLIES AND SPIDERS & 3 FIELD DOCUMENTS (FIELD NOTE BOOK, FIELD DRAWINGS AND LAYOUT STUDIES) INCLUDING NUMEROUS STUDY SPECIMENS, PENCIL DRAWINGS AND SKETCH PAINTINGS (2007–2011) PART OF THE 'CAPE ARID COLLECTION'

**Location** Como Suite – Level 2

**Artist** Philippa Nikulinsky

**Materials** Watercolour and pencil



### **Artist**

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### **Work**

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