

ART

State Buildings Collection



INTRODUCTION

On behalf of the owners and staff of COMO The Treasury, we would like to thank you for taking the time to explore our wonderful collection of curated artworks. Exhibited throughout our beautifully refurbished buildings, these pieces have been sourced to delight and inspire all who visit or choose to stay with us.

The collection includes many pieces by local Western Australian artists. Alongside ceramics and glassware acquired over a number of years, each piece showcases the extraordinary talent that exists 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, do not hesitate to enquire with one of our friendly staff.

If you wish to purchase a print from the highly coveted 'Cape Arid Collection', you will find these on display in the Cape Arid Rooms situated on the Ground Floor. Our hosts will be happy to guide you.

We hope you enjoy the collection.

Sincerely

Jesse Tibert

General Manager

COMO The Treasury

TURBULENCE II (2014)



Paul Uhlmann's ongoing art practice addresses the concept of becoming; all of life is forever understood as being in a perpetual state of change. The subject matter is often clouds, sky, smoke, gas or birds: mutable substances that act as metaphors for impermanence.

The birds depicted in *Turbulence II* 2014 are symbolic of a connection between worlds, an idea borrowed from transcendent religious narratives, while also earthly creatures of matter and substance. Collectively these images are dreamy forms of the everyday through which we might imagine possibilities that move beyond the limitations and boundaries of our flesh.

Uhlmann has exhibited both nationally and internationally for nearly 30 years. His work is held in many institutions and corporate collections throughout Australia such as the National Gallery Australia, Canberra; The Art Gallery of NSW, Sydney; National Gallery Victoria, Melbourne; Australian National University, Canberra; University of Western Australia, Perth; Monash University, Melbourne; and in the collections of Artbank and Wesfarmers.

PAUL UHLMANN

Born 1962, Sydney
Lives and works in Perth

Materials

oil on canvas
180 x 150 cm

Location

Hotel Entrance Ground Floor

MODULAR PEARLS 2015



Modular Pearls 2015 is a specially-commissioned lighting feature responding to the particular site and context of The State Buildings. London-based designer Flynn Talbot, originally from Perth, responded to the brief by conceiving of this piece as a 'jewel' for the building, making specific reference to the pearl as both an object of beauty and a uniquely Western Australian product, with a long history of pearl farming taking place in the north-west of the State.

Suspended in a narrow void space within a hotel stairwell, *Modular Pearls* serves both a functional and aesthetic purpose, casting light into unexpected spaces. On a sheer face of each pearl is the addition of a brilliantly polished brass mirror, providing the viewer with both new glimpses of the surrounding architecture, as well as a reflection of their own place within it.

Modular Pearls reflects Talbot's methodology of constructing his works site-specifically in response to what he calls the 'light effect' within each location. Unbound by a particular style, material or form, this process of making ensures that every decision and detail is made with the quality of light and user connection in mind.

FLYNN TALBOT

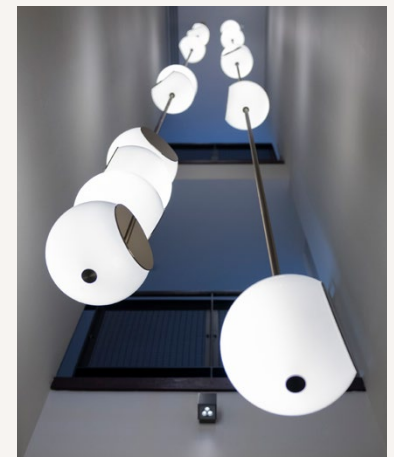
Born 1981, Traralgon, Victoria
Lives and works in London

Materials

glass, brass, bronze, mirror
dimensions variable

Location

Hotel Entrance and Guest Lift Void
Ground Floor to Level 4



TACIT AGREEMENT (2014)



David Brazier's *Tacit Agreement* 2014 greets guests in the hotel arrival lounge, its circular form mimicking the half-circle of the fireplace beneath it. Made from brass, a material that Brazier has had a lengthy engagement with, *Tacit Agreement* reflects the architecture and interiors of the room, as well as viewers of the work, encouraging new perspectives on, and experiences of, their immediate surroundings.

Originally from Perth, Brazier has exhibited widely both nationally and internationally, and recently returned to live in Western Australia after many years of being based in London. Following undergraduate studies at Curtin University, Brazier was awarded a scholarship to study at École Nationale Supérieure des Beaux-Arts in Paris, before receiving an MFA from Goldsmiths College in London in 2008. He is currently a PhD candidate and Australian Postgraduate Award recipient at *Curtin* University Western Australia.

DAVID BRAZIER

Born 1974, Perth
Lives and works in Perth

Materials

polished bronze
95 x 95 cm

Location

Guest Arrival Lounge
Ground Floor

UNTITLED (1980)



Akio Makigawa's early works, epitomised in *Untitled 1980*, are defined by a distillation of symbolic natural forces and various contrasting material tensions. As Makigawa described: 'My work deals with human attitudes and feelings, but not the human body or presence ... it is about what and how we perceive the fundamental things around us which give life: water, air, earth, fire.'

Born in Karatsu city, Japan in 1948, Makigawa was a gymnastics champion and sail maker. He arrived in Fremantle in 1974. Inspired by meeting the sculptor Tony Jones, Makigawa studied fine art in Western Australia and went on to develop a substantial body of public and private commissions nationally.

An important and deeply respected sculptor, his work is held in major collections throughout Australia. Examples of his public commissions can be seen in prominent civic locations in Adelaide, Brisbane, Melbourne, Perth and Sydney.

Carlier Makigawa, Makigawa's partner, gifted *Untitled* to the City of Fremantle Art Collection in 1981.

AKIO MAKAGAWA

Born 1948, Karatsu city, Japan
Arrived Australia in 1974
Died 1999 in Melbourne

Materials

sandstone and steel
95 x 100 x 215 cm

Location

Cape Arid Rooms Entrance

RUNWAYS BAGHDAD/ WASHINGTON (2012)



Portals for the modern world, airports are symbolic markers of promise, time and place. Depicting views of airport runways, *Runways Baghdad/Washington 2012* maps and translates these recognisable spaces into sculptural form.

In this project, a series of sculptures, graphics and performative works expand ideas of deep space observation in contrast to personified technology. Mounted on the wall, the sculpture appears to hover and float off the wall plane, making for an ethereal work.

Working with sculpture, photography, drawing, film and sound, Tarry creates dynamic artworks that consider the integration of art with architecture. For Tarry, the process of creating his work, across a wide variety of media, is as significant as the work itself.

Tarry's works enhance public spaces nationally and internationally and can be found locally at Perth Stadium, Elizabeth Quay and in Perth's east end.

JON TARRY

Born 1958, Hungerford, England
Arrived Australia 1968
Lives and works in Perth

Materials

aviation rubber / aluminum
85 x 110 cm

Location

Lounge Corridor – Ground Floor

THE CAPE ARID COLLECTION (2007–2011)



Located east of Esperance, along the Western Australian coastline, Cape Arid National Park is a remote area of exceptional beauty, with dramatic landscapes and incredible biodiversity. Immortalised by artists and life-partners Philippa and Alex Nikulinsky, this expansive series *The Cape Arid Collection 2007–2011* celebrates the colour, form and natural life within the region.

Philippa Nikulinsky began working as an illustrator of natural history in the mid-1970s and has authored and illustrated many influential and detailed books focusing on the natural and ecological environment. Her colourful watercolours in this series depict a vibrant, rejuvenated landscape, and are complimented and contrasted by the works of her artist husband Alex, which portray the landscape of Cape Arid as devastated by bush fire. '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.'

Created over a period of four years, *The Cape Arid Collection* provides an intimate record of the artists' many travels to the region, where they would often base themselves for months at a time. The series is brought together in a special publication which, together with signed prints of Philippa's large botanical works, are available to purchase. Please enquire with one of the hotel hosts for further information.

PHILIPPA AND ALEX NIKULINSKY

Philippa: Born 1942, Kalgoorlie, Western Australia

Alex: Born 1938, Brady, Poland
Live and work in Perth

Materials

watercolour, pencil and pen,
Chinese ink on paper dimensions variable

Location

Cape Arid Rooms

A COLLECTION OF AUSTRALIAN MID-LATE 20TH CENTURY CERAMICS & GLASS



Acquired over a number of years, and beautifully displayed with the tranquillity of the Treasury Lounge, this collection of mid-late twentieth century glass and ceramic vessels exhibits the work of some of Australia's most widely-recognised and celebrated Australian makers.

Revealing a diverse array of materials and approaches, the collection showcases both the depth of local artistic talent, as well as a selection of beautiful raw materials available in Australia.

A COLLECTION OF AUSTRALIAN MID-LATE 20TH CENTURY CERAMICS & GLASS

Including work by Matthew Curtis, Natasha Filippelli, Trevor Hanby, Tony Hanning, Shunichi Inoue, Col Levy, Stanislav Melis, Jeff Mincham, Milton Moon, Chris Sanders, Gary Roberts, Peter Rushforth and Robert Wynne

Materials

ceramics, glass
dimensions variable

Location

Cape Arid Rooms

AUSTRALIAN MID-LATE 20TH CENTURY CERAMICS & GLASS



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

OTHER WORKS

- 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)
- Paul Davis – Charger (black, banksias)
- Trevor Hanby – Bowl (gold, yellow)

Materials

ceramics, glass
dimensions variable

Location

Guest Arrival Loung and Cape Arid Rooms

STIRLING'S WELL ON GARDEN ISLAND (2014)

(Available for private viewing)



Stirling's Well on Garden Island 2014 portrays what the artist describes as an 'imagined history' of Garden Island, a limestone outcrop roughly five kilometres off the Western Australian coastline near Perth. Referred to as *Meandip Yondock* in the Noongar language, Garden Island was later named as such by Captain James Stirling, who established his first, temporary settlement in Western Australia on the island in 1829.

Now under the protection of the Australian Navy, the island is notoriously difficult for the public to access. Informed by the work of academics and students, including Dr Shane Burke and Trent Hamersley, who have mapped and interpreted the site, Darbyshire's painting attempts to explore some of the ideas about the early settlement and its mysterious status in recent Australian history.

Stirling's Well on Garden Island illustrates Darbyshire's long-standing interest in the social and environmental histories of place, often making particular reference in her work to the Western Australian coastline, underwater landscapes and islands, Fremantle Port, and early colonial legacies.

JO DARBYSHIRE

Born 1961, Perth
Lives and works in Perth

Materials

oil on canvas
180 x 150 cm

Location

General Managers Office – Ground Floor

EMERGENT, VOLTA 1 AND VOLTA 2 (2015)



Emergent, Volta 1 and *Volta 2* 2015 are a series of three large-scale photographic collages, presented as wallpaper within the dining spaces of Wildflower. Featuring detailed imagery of eucalyptus trees within Perth's iconic Kings Park, the photographs are complicated by being overlaid with dramatic backgrounds of sea, sky and complex cloud formations. This imagined and extraordinary landscape comes into conversation with the river in view through the restaurant windows, prompting a dialogue

between reality and fiction, art and its real-world inspiration.

Valerie Sparks is a Melbourne-based artist who works primarily in large-scaled printed works and immersive installations. Inspired by historical fresco painting, stereoscopic photographs and 19th-century French scenic wallpaper, Sparks' works inspire awe in the sublime beauty and complexity of both art and nature.

VALERIE SPARKS

Born 1961, Melbourne
Lives and works in Hobart

Materials

photography / HP PVC-Free wallpaper
10.5 x 2.5 cm

Location

Wildflower Restaurant – Level 4

MIDDLE GROUND (2012)



EVELINE KOTAI

Born 1950, Perth
Lives and works in Perth

Materials

mixed media on linen
4 panels, 53 x 155 cm each;
220 x 155 overall

Location

Post Private Dining Room
Ground Floor

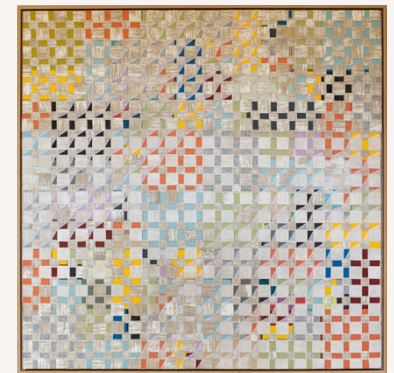
With a practice spanning over forty years, Perth-based artist Eveline Kotai has built a reputation for her rigorous and detailed artworks across a variety of media, often sharing a common preoccupation with unexpected combinations of pattern, colour and texture, providing space for contemplation of the correlations between nature, art and life.

Across four panels *Middle Ground 2012* is exemplary of Kotai's unique style and methodology, comprised of numerous thin strips of cut painted canvas, reassembled into tightly knitted grids to form a unified whole. Despite the precision of their composition, the combination of colour, texture and line in Kotai's works creates, as art critic John McDonald has described, 'patterns and rhythms that dance on the canvas.' * This process of cutting up canvases and restitching them into new forms reflects a meditative practice, informed by Buddhist philosophies and themes of material dissolution and regeneration.

Kotai's work is represented in major collections across Australia, including the Art Gallery of Western Australia, National Gallery of Australia, Artbank, Wesfarmers, Cruthers Collection of Women's Art, Janet Holmes à Court Collection and Kerry Stokes Collection, among many others.

Kotai has created many significant works for the public realm in Western Australia and been the subject of recent solo exhibitions including *Horizontal Geometries (2020–21)* and *Breathing Pattern (2019)*, both at the Art Gallery of Western Australia, Perth; *Invisible Threads (2019)*, Art Collective WA, Perth; *Reconstructions (2017)* and *Subdivision (2014)*, both at Conny Dietzschold Gallery, Sydney.

* John McDonald,
The Sydney Morning Herald, 2012



UNTITLED (2016)

ARTHUR'S HEAD (2015)



Jo Darbyshire's *Arthur's Head* 2015 was originally shown as part of her solo exhibition *Material Signature* at Art Collective WA in 2015. An archeological term, 'material signature' refers to 'something still with us, left in or on the landscape, and a reminder of a different time.*' Taking inspiration from traces of colonial history in the landscape and architecture in Fremantle, Darbyshire's paintings brought together within this exhibition collectively examined the layered material signature of the port town.

Arthur's Head, from which this painting takes its name, refers to a former large limestone headland on the southern side of the Swan River, at the site of today's entrance to Fremantle Harbour. Since European settlement in the 1830s, the site has been significantly altered, and used for various strategic purposes including as the site for the first lighthouse and courthouse, as well as for harbourmaster quarters, a police station, and later as a slipway during World War II. The remaining structures on Arthur's Head today include the iconic Roundhouse prison, also the oldest original building in Western Australia.

This complex and murky history is abstracted in Darbyshire's moody rendering of swirling textures, colours and form, in a painterly investigation into Western Australia's shadowy colonial past.

* Dr Shane Burke, Senior Lecturer, School of Arts & Sciences, The University of Notre Dame, from his lecture *Material Signature*, Fremantle History Week, 11 May 2015

JO DARBYSHIRE

Born 1961, Perth
Lives and works in Perth

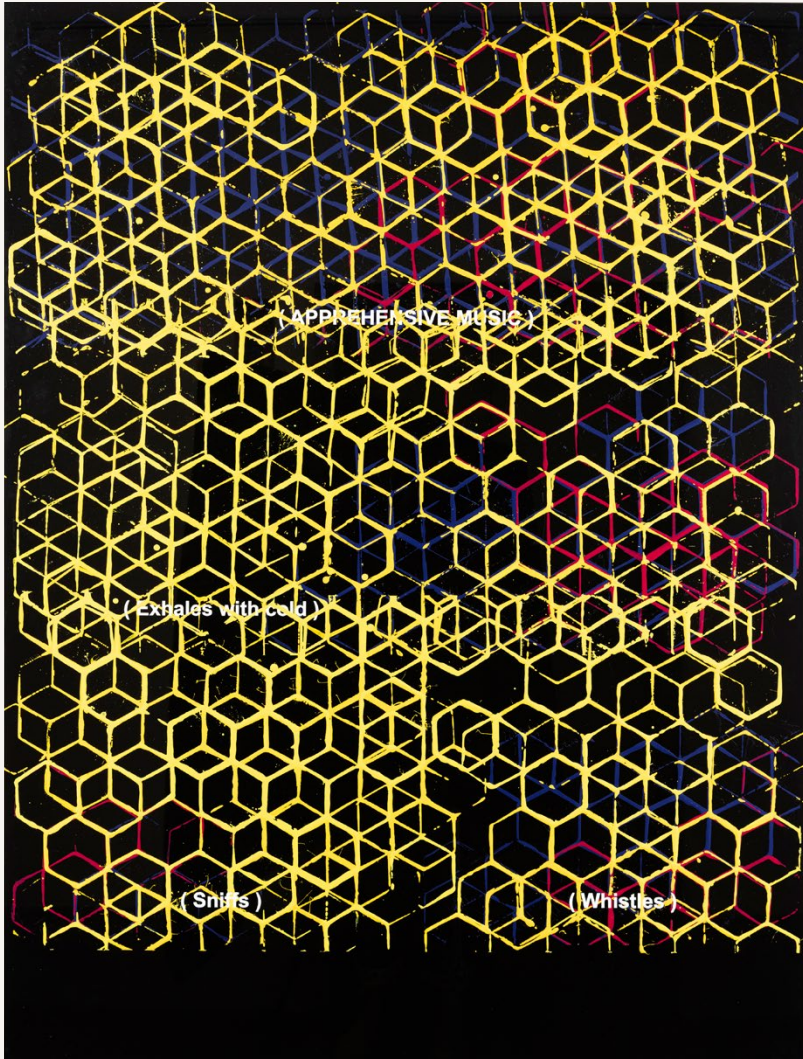
Materials

oil on canvas
150 x 150 cm

Location

Post Private Dining Room 2 – Ground Floor

YELLOW 4 (2017)



Across a diversity of media, Jurek Wybraniec's dynamic practice is informed by the artist's interest in the aesthetics of popular culture and the everyday. In *Yellow 4* 2017 a painted background of tessellating shapes is overlaid with text that might resemble stage cues or closed captioning applied to film and television.

Of the body of work for which *Yellow 4* was originally created, Wybraniec has said: "This work is the outcome of my investigation into the game played/what happens/when objects and implied sounds are mixed up? How do they produce odd or amusing situations/engagements?" The combination of image and text results in an interplay between our visual and aural perceptions, prompting the viewer to think about the relationship between the two and to question their engagement with objects, materials, colour, space and place.

Since the 1980s, Jurek Wybraniec has exhibited widely across Australia and internationally, including in major survey shows *Meridian*; *Currents in Australian Art* at the Museum of Contemporary Art in Sydney (2002–03), and *In Abstract: form and essence in recent Western Australian painting* at Lawrence Wilson Gallery in Perth (2002)

His work is represented in several significant public collections including the Art Gallery of Western Australia, Perth, the Museum of Contemporary Art Australia, Sydney, and the National Gallery of Australia, Canberra, as well as in private collections such as the Daimler Chrysler Collection, Berlin; Australian Capital Equity; The Wesfarmers Collection; Western Mining Corporation; and Bankwest, among others.

JUREK WYBRANIEC

Born 1958, Perth
Lives and works in Perth

Materials

laser etched acrylic, paint filled text, synthetic polymer and urethane paint
133 x 100 cm

Location

Lift Lobby - Level 1

INDIVIDUAL FLORA AND FAUNA 2007–2011, FROM THE SERIES 'CAPE ARID COLLECTION'



This presentation of *Individual Flora and Fauna 2007–2011* brings together a selection of 33 smaller works in watercolour and pencil from Philippa Nikulinsky's series 'Cape Arid Collection'. Depicting various species and habitats, the works collectively provide an intimate and intricate study of the unique biodiversity of the Cape Arid region in Western Australia's south-east coast. Additional works from the series can be viewed in the Guest Lounges and Treasury Lounge Bar, located on the Ground Floor, and in the COMO Suite on Level 2 of the hotel.

Nikulinsky began working as an illustrator of natural history in the mid-1970s and has authored and contributed to several books including the comprehensive series *Flora of Australia*. She is the author of a work on the *Banksia Menziesii* (Firewood Banksia), provided illustrations and text to *Life on the Rocks* (with Stephen Hopper), and co-authored the large-format art book *Soul of the Desert* (also with Stephen Hopper). Many of Nikulinsky's works illustrate ecological relationships between species and their environments are recognised for possessing high levels of detail.

In 2012, Philippa and her husband Alex Nikulinsky published a book on their Cape Arid artworks, which showcases the works displayed throughout the COMO Hotel. A special edition of the book was presented to Queen Elizabeth during her visit to Perth in 2011.

PHILIPPA NIKULINSKY

Born 1942, Kalgoorlie, Western Australia
Lives and works in Perth

Materials

watercolour and pencil
dimensions variable

Location

Guest Library – Level 1

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



Angela Stewart's accomplished artistic practice across painting, drawing and photography is informed by the artist's long-standing interest in the art of the Italian Renaissance, with particular reference to historical portraiture and the transition from fresco to easel painting. This series of three works, *Poesis #7*, *Poesis #12* and *Blythe #3* 2014, examines the intricate details included in historical portraiture, from a sitter's costume to elements of the surrounding landscape. Placed together, the works might collectively allude to an overarching imaginary narrative, their circular forms symbolic of magnified or forensic detail abstracted from a portrait.

Stewart's work is held in numerous significant collections including Curtin University, BHP Billiton, The University of Western Australia, Edith Cowan University, Murdoch University, Bankwest, The Cruthers Collection of Women's Art, St John of God Health Care and the City of Albany.

ANGELA STEWART

Born 1948, Perth
Lives and works in Perth

Materials

oil and acrylic on board
3 panels, 75 x 75 cm each

Location

Executive Boardroom – Level 1

TRACES (2014)



Brendan Van Hek's *Traces* 2014 references a found paint trail – alluding to a style of graffiti and ideas of unsanctioned movement through the urban landscape. The contrasting use of black and white neon sets up ideas of everyday dualities, while also offering a sense of temporal transformation from day to night.

Incorporating materials such as neon, mirror, glass and metal, Van Hek's works range from text-based sculptures to large-scale abstract installations, and consider narratives located in personal history, fiction and cultural politics.

Originally from Western Australia, Van Hek's works have been acquired by numerous institutions across Australia, including The Art Gallery of Western Australia, Murdoch University, Lawrence Wilson Art Gallery, and Holmes à Court Collection, Perth; as well as the collections of Artbank, Westpac, the Australian Embassy Washington, and many significant public art commissions.

BRENDAN VAN HEK

Born 1968, Perth
Lives and works in Sydney

Materials

neon
dimensions variable

Location

Titles Building Entry – Cathedral Avenue

SHRINES (2013)



Abdul-Rahman Abdullah's work *Shrines* 2013 is intended to reflect the primary role of the imagination and play in creating meaningful childhood experiences and memories.

Growing up in a federation home in Victoria Park, much of Abdullah's work is concerned with the reconstruction of childhood memories – the familiar overlay of skirting boards, Jarrah floors and Cabriole furnishings becomes a world of its own, untouched by the concerns of adulthood.

Shrines embraces the idea of finding magic in the ordinary and everyday, transforming the confines of the home into far horizons and distant shores.

Abdullah is a West Australian artist working primarily in sculpture, installation and drawing. His 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.

Abdullah's work has been exhibited in numerous significant galleries across Australia, including the Museum of Contemporary Art Australia, Sydney; the Art Gallery of Western Australia, Perth; Perth Institute of Contemporary Art; the Australian Centre for Contemporary Art, Melbourne; and Campbelltown Arts Centre, Sydney. In 2021, Abdullah's work was the subject of a significant solo exhibition at John Curtin Gallery, Perth.

ABDUL-RAHMAN ABDULLAH

Born 1977, Perth
Lives and works in Perth

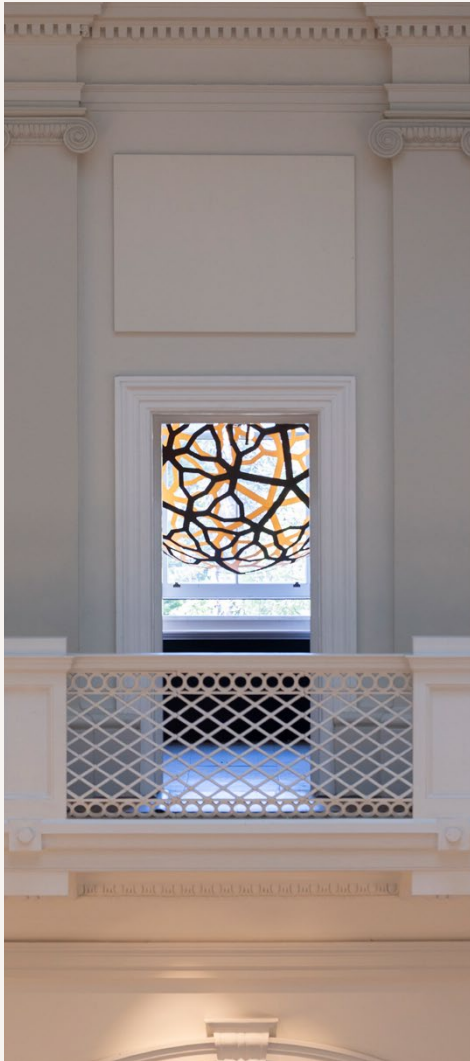
Materials

timber moulding, enamel paint, polished brass
120 x 120 x 145 cm

Location

Titles Building Stairs – Level 1

UNTITLED (2015)



Installed according to strict heritage and structural considerations, the broad, open weave of *Untitled* 2015 casts a series of dynamic shadows within the room and energises the street level below at night, altering the experience of the site across the changing course of the day.

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

Forged from a love of wood and nature, Trubridge taught himself how to make furniture following a degree in Naval Architecture from Newcastle University in England. His work expresses the memories and visual beauty of what he has experienced through many years of living in New Zealand and travelling through the Pacific region.

DAVID TRUBRIDGE

Born 1961, Oxford, England
Arrived New Zealand 1985
Lives and works Whakatu, New Zealand

Materials

bamboo, LED
175 x 175 cm

Location

Postal Hall – Mezzanine Viewing Chamber

JEWEL BEETLES, DRAGONFLIES AND SPIDERS, AND THREE FIELD DOCUMENTS (FIELD NOTEBOOK, FIELD DRAWINGS AND LAYOUT STUDIES) 2007–2011, FROM THE SERIES 'CAPE ARID COLLECTION'



Comprising three works on panels, together with a further display of collated documents and drawings, this display of works from Philippa Nikulinsky's 'Cape Arid Collection' reveal numerous sketches, studies and details of both flora and fauna in the Cape Arid region from which the series takes its name.

With Nikulinsky's trademark intricacy and care, this series of works in watercolour and pencil reveals the incredible biodiversity of the region across both plant and animal life. Further works in this series are on display in the Guest Lounges and Treasury Lounge Bar, located on the Ground Floor, and in the Guest Library and COMO Suite on Level 2 of the hotel.

PHILIPPA NIKULINSKY

Born 1942, Kalgoorlie, Western Australia
Lives and works in Perth

Materials

watercolour and pencil
3 panels, approx. 88.5 x 75 cm overall

Location

COMO Suite - Level 2

TREASURY 'EVOLUTION IN PROGRESS' (2015)



Incorporating layers of photography, painting and reductive drawing techniques, Kirsten Sivyer's *The Old Treasury Building 'Evolution in Progress'* 2015 is a textual exploration of Perth's iconic Treasury Building. Combining historic photographs with more recent images, the piece captures the evolution of the building from the 1920s up to 2012. The most recent image reveals the building encased in scaffolding, shortly before its contemporary re-emergence as *The State Buildings* and *COMO The Treasury Hotel*.

Sivyer, an artist based in Denmark, Western Australia, is an award-winning visual artist, painter and professional freelance photographer. Her recent artistic achievements include winning the *Bluethumb Art Prize*, 2016; *City of Stirling Print Award*, 2015; and the *Albany Art Prize People's Choice Award*, 2013. *The Old Treasury Building 'Evolution in Progress'* was a finalist in the *Black Swan Prize for Heritage* in 2013.

KIRSTEN SIVYER

Born 1978, Perth
Lives and works in Albany

Materials

giclee print on canvas
112 x 84 cm

Finalist in the *Black Swan Prize for Heritage*, 2013

Location

Guest Library - Level 1

INSIDE AUSTRALIA, LAKE BALLARD, AUSTRALIA (2003)



Commissioned to celebrate the 50th anniversary of the Perth International Arts Festival in 2003, Antony Gormley's *Inside Australia 2003* is a spectacular permanent public artwork, comprised of 51 steel figures dispersed across the vast white saltpan of Lake Ballard, in the Goldfields-Esperance area of Western Australia. Each figure is unique, informed by digital scans and life-size casts of individual members of the community of the tiny hamlet of Menzies, located 130km north of Kalgoorlie. Once a historic gold boom town with a population of over 10,000 people, Menzies now has a community of around 100 local citizens.

According to the artist, the intention of the work was to 'find the human equivalent for this geological place', an area in which the horizon is flat for most of its 360 degrees. Installed approximately 750m from one another, Gormley explains that he was 'trying to achieve the highest level of tension between mass and space with highly concentrated and individualised bodyforms distributed sparsely across this chemical surface'. Viewable year round, the work changes depending on the weather or time of day, and is also altered over time by the viewers themselves, leaving visible desire lines in the salt lake as they walk from one figure to another.

Gormley is a world-renowned British artist, best known for his sculptural works examining the human form. Having exhibited widely both in Britain and internationally, Gormley was awarded the Turner Prize in 1994, before being made an Officer of the Order of the British Empire (OBE) in 1997, and included in the New Year Honours List for 2014 as a knight bachelor. In addition, Gormley was made a member of the Royal Academy of the Arts in London in 2003, and received the Japan Art Association's Praemium Imperiale prize for sculpture in 2013.

ANTONY GORMLEY

Born 1950, London
Lives and works in London

Materials

carbonised steel
207 x 53 x 74 cm

Location

Guest Arrival Lounge – Ground Floor

ALEX FACE



Patcharapol Tangruen, also known as Alex Face, is a well-known and influential graffiti artist in Thailand. Alex studied architecture at Bangkok's King Mongkut Institute of Technology. He earned a Bachelor's Degree on a Department of Fine & Applied Arts. An interest in architecture led Alex Face to explore and wander the streets and alleys of Bangkok for abandoned buildings, buildings that he eventually used as a canvas to develop his street art and where he could express himself. He then created Alex Face, a character with an aged, disillusioned child's face wearing animal costumes. Through his graffiti, Alex Face especially attempts to create a link with the urban population, the underprivileged of Bangkok and the provinces. He now includes images of penguins that have since become famous into his graffiti.

Alex consider himself as an artist with a social conscience. His current signature, a quizzical smoking baby who looks wise beyond his years at first glance cute but all the time worrying about the future of the world. The baby idea was inspired by the birth of his daughter. "The first time I saw her she looked angry or worried" he told me. It made him why she looked like that, causing him to reflect on the life she had ahead. "I thought are you not happy to be my daughter? Are you not happy to be in the world?" Ultimately this world changing personal event had caused Alex to consider the future and in particular to take stock of the changes happening in his own country, the country in which she would grow up.

He draws the baby with a third eye, as well: "I believe in the spirit, that is how I grew up, I feel the spirit" he says. The third eye in his drawings represents another dimension "it's something that we can feel but can't see with two eyes so I add the third eye which can see what we can't".

ALEX FACE / PATCHARAPOL TANGRUEN

Born 1981, Taiwan
Lives and works in Bangkok

Materials

Urban Art, Graffiti

Location

Long Chim

