

The Art of The Westin Perth

The Art of The Westin Perth An introduction

Nature provides the meaning for each artist's work - expressing their relationship to the landscape in their distinctive style. This collection of artworks echo and accentuate the contours, forms and hues of the magnificent Western Australian topography. Their inspiration is our shared deep connection to mother earth.

Ilana Rabinowitz, Artduo Associates

Design is a collaborative process. BAR Studio's hotel designs acknowledge this shared process of creation by establishing spaces that frame and focus attention on the elements that bring life, and a unique sense of personality and place to a project. Those elements might be a view, or the activity of a restaurant, or the detail and character of a significant piece of art.

From our initial concept designs for The Westin Perth, art was envisaged as a fundamental component, a key element that would bring a sense of the personality of Perth and Western Australia to the hotel. The selection of pieces – from the carved designs of stylised scales and spears by Lena Nyabi, through to Claire Beausein's contemporary mark-making engraved on the interior sandstone walls, to Christian Fletcher's abstracting of the landscape through aerial photography – infuses The Westin Perth with a fundamental connection to the landscape and story of Western Australia. This collection of works brings a unique spirit of place to the project.

Stewart Robertson, BAR Studio

Artists

Lena Nyadbi
Robert Bridgewater
Terri Brooks
Kate Briscoe
Claire Beausein
Wona Bae
Christian Fletcher
Jordy Hewitt
Jane Tangney
Rachael Wellisch
Rone
Melinda Schawel
Peter Eastway
Vanessa Russ
Danielle Creenaune
Patsy Payne
Mieke Cohen
Graziela Guardino

Lena Nyadbi



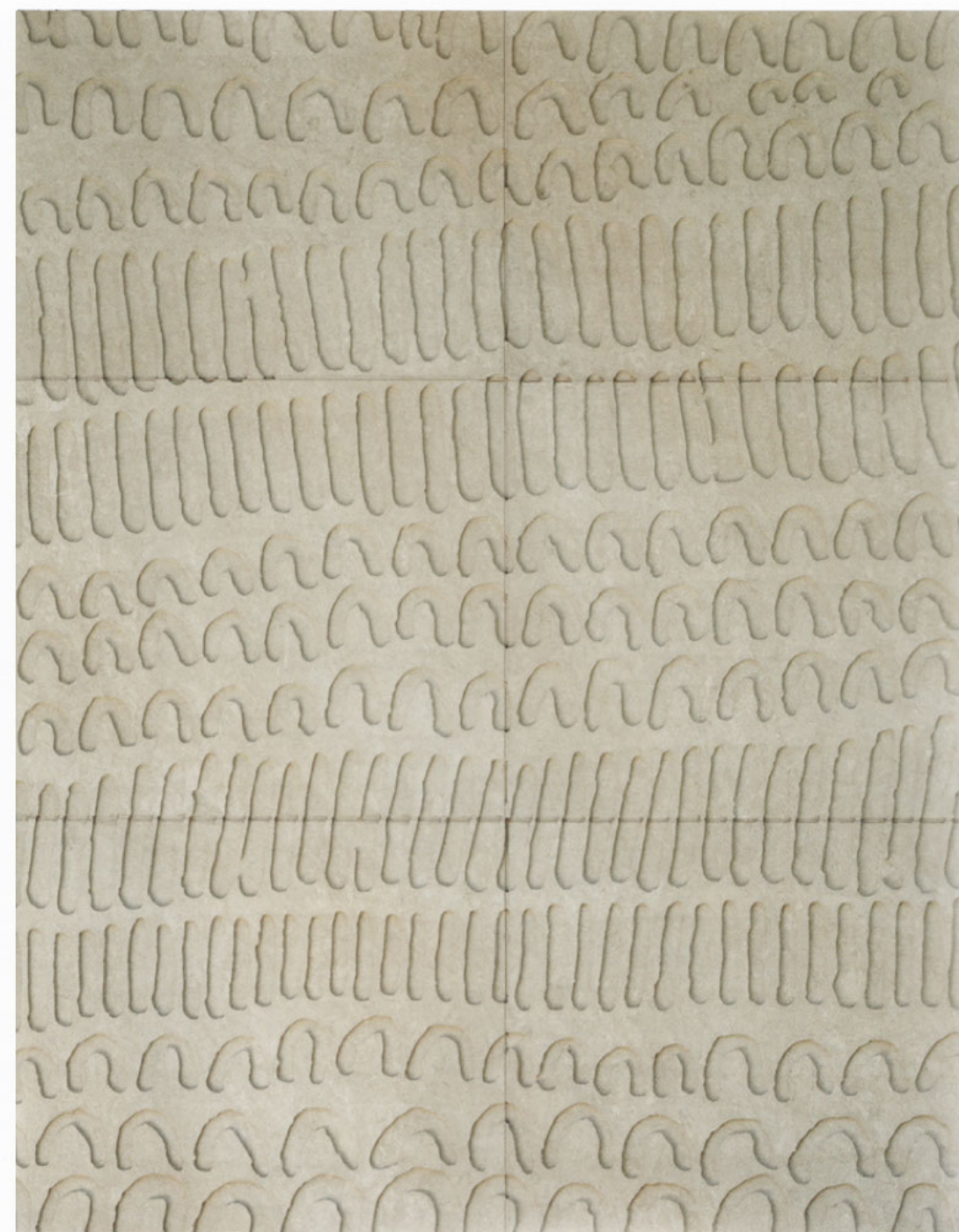
Lena Nyadbi was born at Warnmarnjulugun Lagoon (near Greenvale Station) and grew up on Old Lissadell Station. Like other young girls she was put to work on the station at an early age. She worked a wide range of jobs including mustering cattle, milking the cows and general station duties. She moved to the new Lissadell Station

when it was relocated due to the development of Lake Argyle, and it was there she met her first husband, Ben Bandi.

Lena spent many years watching and learning from some well-known Warmun artists who have now passed away, in particular, her sister Goody Barrett and Paddy Jaminji, who taught her the techniques of grinding ochre and charcoal, and of rubbing the charcoal into the canvas with her hands. However, Lena did not start painting until 1998 as she was always working at other jobs in the community. Lena has painted at the Warmun Art Centre since it commenced operation in August 1998 and has developed an international reputation as an original and dynamic painter. Lena has had several successful solo exhibitions at Niagara Gallery. In 2006, Lena was one of eight artists featured in the Musée du quai Branly project in Paris and the relationship continued in 2013 when Lena's *Dayiwul Lirlmim* was recreated as a large scale public artwork on the rooftop, visible from the Eiffel Tower.

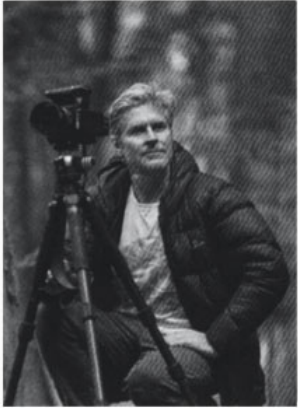
Lena is a respected Traditional Owner and cultural ambassador. In 2016 Lena lead a group of postgraduate students from Melbourne University on an immersive three day 'learning on country' program.

Themes seen in Lena's works are; *Dayiwul Ngarranggarni* (Barramundi Dreaming), *Jimbirla* (Spearhead) and significant sites on her traditional country near Argyle diamond mine.



Jimbirla And Dayiwul Lirlmim (detail)
Lena Nyadbi
Carved stone
300 x 200 cm

Christian Fletcher



Christian Fletcher has been a professional photographer for more than 27 years.

Following six years of effort doing commercial, portrait and wedding photography, he was ready to give up, until he walked into a gallery in Esperance that inspired him to focus on building a gallery full

of landscape images. He returned to Dunsborough with a renewed purpose, and sold his images in market stalls and in a small gallery space at the local framing shop. As his sales increased, he then established his galleries in the early 2000s and Christian Fletcher Gallery was born.

Christian has perfected the art of light, composition, colour and post processing. He believes that all great landscape images have to have the 'perfect light' at their core, and it is this light that he is most respected for: "Christian's pictures are not souvenirs, but images that help us to 'see' and to understand landscape as art. Light literally exudes from Christian's pictures like few others, and this luminescent enlightenment startles us with its clarity and perception." - Les Walkling, professional photographer.

One of the highlights of Christian's work life is imparting his knowledge to others in a series of workshops and online tutorials. If you have ever participated in one of his sessions, you will have experienced his enthusiasm, passion, humour and incredible depth of knowledge of both technical and creative skills. He does it for the love of passing on some of his knowledge, but admits that there is a 'bit of a perk' to travelling around the world to places like Cambodia, Iceland, Antarctica, and the many amazing locations in Australia for 'work'.

Christian is also a humble and passionate advocate for the very environment that allows him to do the job he loves. He is involved in many projects with other professional landscape photographers who share his philosophy about respecting the natural world we live in, and he is a vocal supporter for sustainability and action on climate change from a grass-roots level.

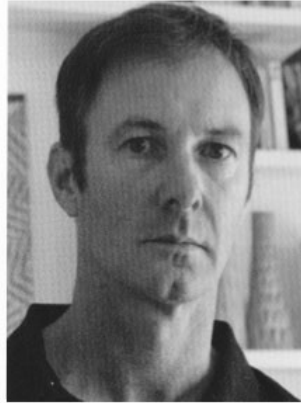
His latest foray into the aerial world of industrial photography reveals a beautiful, but dark side to environmental destruction. His images of 'altered landscapes' evoke a cascade of somewhat conflicting emotions—from the beauty of the composition and colour, to the disbelief and shock that the subject matter is of the utter destruction of our natural landscapes. Christian believes that you cannot force anyone to change, you can only give them the images and let them change themselves.

Christian's work has been recognised many times over the years. In 2011, the Australian Institute of Professional Photography (AIPP) awarded him both the Western Australian and the Australian Professional Landscape Photographer of The Year. In 2014 he was again awarded the Western Australian Professional Landscape Photographer of The Year, as well as the inaugural 2014 International Landscape Photographer of The Year competition with his aerial industrial images. His galleries have also won tourism awards for excellence.



Kalgoorlie From The Air
Christian Fletcher
Photographic
136 x 180 cm

Robert Bridgewater



Robert Bridgewater was born in Victoria in 1971. He obtained a Bachelor of Fine Art from Monash University in 1992 and went on to complete a Graduate Diploma of Fine Art at the Victorian College of the Arts in 1995.

He has undertaken studio residencies in London in 2000, Southern France in

2003 and Central Queensland in 2009. Bridgewater has held solo exhibitions with Niagara Galleries, Melbourne in 2015, 2007, 2004 and 2002, Smyrnios Galleries, Melbourne in 2000, 1998, 1997, and also at Temple Studio, Melbourne in 1996. He has exhibited in numerous group exhibitions in Melbourne and around Australia since 1991.

Bridgewater has a sculptural practice based around woodcarving. He uses the long and broad cultural history of woodcarving to explore connections across time and ethnicity.

By emphasizing handmadeness and by borrowing patterns, motifs and symbols from wide ranging and unspecific sources he aims to produce objects that resonate with ambiguous networks of meaning.

Artist's statement

"I have produced three large-scale works for the public areas of the hotel. They are titled: Bright Light, in the Porte Cochere; Deep Forest, in the entrance and Tall Grass, also in the lobby. While Bright Light is cast in bronze it began, like the other two works, as a woodcarving.

Woodcarving has been the mainstay of my entire art practice. In my efforts to produce deeply engaging sculptural objects I have employed this medium for its deep and broad cultural history. I enjoy the mark making of the tools for the way it reveals the labour of production and describes a kind of narrative of the making of an object. It is a narrative that is outside of language, culturally ubiquitous and that survives through ages.

Much of the inspiration for my work comes from carved objects from folk and religious traditions. While the titles of the works suggest one set of interpretations, the works are quite abstract and are intended to open to a wide range of readings and references."

Robert uses the long and broad cultural history of woodcarving to explore connections across time and ethnicity.

Concept

This work is intended to continue the references picked up in *Deep Forest* to the natural world. The pattern carved over the surface of this work is derived from reeds, rushes or grasses. The form curves subtly and has a softer, more relaxed feel.



Tall Grass
Robert Bridgewater
Sculpture
70 x 360 x 40 cm





*The Dampier Peninsula,
Kimberley*
Christian Fletcher
Photographic
98 x 146 cm



Salt Dampier
Christian Fletcher
Photographic
97 x 180 cm