

# *BUILDING ARTISTRY*

A black and white photograph of a multi-story brick building with a grid of windows. The building is viewed through a blurred foreground of a plant with large, dark, rounded leaves. The overall composition is artistic and urban.

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# BUILDING ARTISTRY

Even before you enter Fairmont Pacific Rim, you will be captivated by its exterior. Three extraordinary works draw attention – hotel architect and photographer James Cheng’s façade on perforated stainless steel creates the illusion of a forest; British artist Liam Gillick’s hypnotic, continuous thread of words stand boldly along floors 5 to 22; and a grove of abstract trees with glass leaves by Omer Arbel for internationally-heralded design firm, Bocci, graces the hotel entrance.

All speak to the art and artistry of the growing international collection – eclectic in nature – that is housed within

Vancouver’s definitive luxury hotel.

Under the direction of owners and developers Westbank and the Peterson Group, the collection is not themed, rather driven by interest and passion. Started in 2010 with the hotel’s opening, the collection underlines a deep commitment to bringing art and artists into all aspects of the hotel’s design and development.

Priority has been placed on showcasing the best of local Vancouver artists – of particular note – Fred Herzog, Ian Wallace, Joseph Wu, Adad Hannah and Omer Arbel. At the same time, international works by Liam Gillick and Zhang Huan have also been selected.

Commissioned works also hold pride of place – the most notable example is a work by Neil Campbell in The Lobby Lounge.

Whether you are captivated by the works that hang on the walls, the ever-changing piece poised prominently above The Lobby Lounge bar, the exterior or touchable pieces, the artistry of Fairmont Pacific Rim is all encompassing, bringing back the traditional union of art and architecture.

To fuel an artful passion, Fairmont Pacific Rim invites you to discover the art and artistry of the hotel’s growing international art collection. Explore the public art and architectural detail at the property, beginning outside and gradually making your way inside to the works throughout the public areas of the hotel. It is a starting point to begin exploring a young, art-savvy city.

# THE PACIFIC GALLERY

The Pacific Gallery is presented throughout the 1st and 2nd floor of Fairmont Pacific Rim which prominently features rotating exhibitions on a quarterly basis, of local and International artists, in partnership with Vancouver’s Equinox Gallery.

Equinox Gallery specializes in long-term representation of Canadian artists featuring contemporary art. In addition to exhibitions highlighting the work of represented artists, Equinox also undertakes larger collaborative projects which help to contextualize local

artistic practices within an international conversation in a tangible and substantial manner, maintaining the gallery’s place in the ongoing conversations relating to contemporary art.



# LYING ON TOP OF A BUILDING

*the clouds looked  
no nearer than  
when I was lying  
on the street*

LIAM GILLICK, 2010

This passage, in UK artist Liam Gillick's signature font choice of Helvetica bold, occupies floors 5 through 22. Where the artwork ends, the luxury residential units begin - the work serving as a defining point. The two-foot high letters stand boldly on the building's exterior along narrow concrete fins that sharply turn to accentuate the building's most public corner. When viewed from the street, the letters reflect the surrounding buildings and shifting colours of the ever changing Vancouver sky.



# FOREST SCREEN

JAMES K.M. CHENG & ADELINE LAI, 2010

A photograph of North Vancouver's majestic rainforest has been brought to life on the perforated steel screen that graces the south-western façade of the hotel. Designed by James K.M. Cheng, a Vancouver-based building architect, this screen uses a patented technology. Through thousands of texturally rich perforations, bumps and dimples on 9,500 square feet of stainless steel, an illusion of trees and light has been masterfully captured. It is best viewed from the south side of Cordova Street. A photograph of this abstract forest is anchored on the wall between the second and third floor of the hotel's interior.



# 16.755

**BOCCI, 2015**

**1** 6.755 is a dramatic installation of 755 lit glass leaves supported by a set of site-specific, tree-like minarets. These “trees” rise out of a landscape constructed of burnt wood planks and form an immersive canopy of light that reaches up to six metres in height.

Bench platforms and higher mounds in the landscape serve the dual purpose of protecting the trees from vehicles, providing refuge to visitors, and creating informal meeting places.

Bocci numbers each of its works, and ‘16’ was first envisioned in 2007 by Omer Arbel, Bocci’s Creative Director. However, it was archived as the company’s infrastructure and access to technology were not sophisticated enough to realize the work’s full potential until recently. Arbel explores the intrinsic mechanical, physical, and chemical qualities of materials as fundamental departure points. All Bocci designs are developed, engineered, and fabricated in-house, with headquarters based in Vancouver.







# 1970 JAGUAR XKE

Over 50 years later, the Jaguar XKE is still regarded by many car enthusiasts as the most beautiful production car ever made. The red XKE is on display at the entrance to Fairmont Pacific Rim whenever the owner is not enjoying it on the road. A similar 1970 Jaguar E-type Roadster is part of the permanent collection at the Museum of Modern Art in New York.



# BIKE CAROUSEL

CHAPEL ARTS, 2017

Under the direction of Westbank, Fairmont Pacific Rim has introduced a new fleet of electric Mercedes-Benz bicycles and has unveiled a sleek custom one-of-a-kind bicycle carousel, designed in collaboration with local woodworking firm, Chapel Arts; an endeavor undertaken to transform the ordinary storage of bikes into an extraordinary form of engineering and art.





# QUANTIFIERS

**GUIDO MOLINARI, 1988**

Guido Molinari's exceptional Quantifiers take centre stage, hung prominently above the marble wall and American walnut on the lobby level that glow and seek out observation. By the early 1980's the Quantifiers took hold and occupied his work for 15 years and these monochromatic masterpieces have subtle variations of one colour painted next to one another.

The Quantificateurs found amongst our lobby were painted from 1975 to 1997, in blue, red and deep brown (almost black), and are the most extensively considered body of work in his oeuvre.

By the early 1960's Molinari started to dwell on vertical structures. The Black and White Structure features bands, or vertical stripes, and is one of the most respected and sought-after periods of Molinari's work. The bands are always equally divided with some sort of colour play going on. Many paintings are split into two sides.

# SÉRIELLE BI-BLEU

**GUIDO MOLINARI, 1967**

Molinari's work is known for its focus on modular and contrasting colours, shapes, and lines. *Sérielle Bi-Bleu*, a series of carefully executed bands of colour, produces a subtle optical illusion, causing the flat canvas to appear to move in accordion-like folds across one's field of vision.



# MARBLE WALL

**BIANCO STATUARIO  
MARBLE, ITALY**

**S**mooth “book-matched style” marble flows through the airy hotel lobby. The Italian Bianco Statuario Marble is sent to China where the book-matching process takes place. The marble is cut, peeled in half, then laid out to ensure the pattern is consistent.



As you walk through the lobby, admire the dramatically striped black and white zebra stone that fronts the centerpiece of our Lobby Lounge, the 20 foot fireplace, as well as our elevators and desks for the reception and Concierge.



# MUSCLE CAR HOODS

DOUGLAS COUPLAND, 2020

The south wall of The Lobby Lounge features a series of 1970s muscle car hoods painted in a style reminiscent of the mineral Fordite, an anthropogenic neo-mineral that is excavated from the demolished automotive spray-paint booths of Michigan and southern Ontario — countless layers of automotive lacquer

are sanded and buffed to make a new sort of jewel, its colors evocative of North American society at a peak cultural moment of exotic and brash colors and industrial plenitude. Coupland uses his fordite-style veneer to get us thinking about notions of beauty, utility and our environmental impact.



# MONEYBOY & MONEYGIRL

DOUGLAS COUPLAND, 2016

Douglas Coupland's two-meter tall Japanese mascot 'Moneyboy' and 'Moneygirl' are the two figures which take center stage atop the marble fireplace in The Lobby Lounge.

In 1999, Coupland found the 40-cm-tall male Japanese mascot figure in the trash outside a Naka-Meguro, Tokyo second-hand store. It was in very rough shape, and when Coupland asked about it, he was told it was a mascot placed on Japanese streets by the Daichi Kangyo Bank in the 1960s

and 1970s. It was used to lure children in off the streets to open bank accounts. Coupland brought the damaged mascot to Vancouver where it underwent an extensive restoration. The figure was called 'Moneyboy' because of its banking roots.

Coupland is widely viewed as one of the most original commentators on mass culture of the late 20th and the 21st centuries. His exhibit, Moneyboy & Moneygirl expresses a dynamic that fuses nostalgic pop culture with

violence, a dynamic that was clearly expressed in the recent Netflix series, *Squid Game*.

Coupland's pieces share a tone that is at once distinctly menacing, yet wryly camouflaged by his signature broad-spectrum color palette. The two large figures vividly evoke that same sense of dread generated by oversized nostalgic anime figures commonly seen outside of Japanese and Korean retail stores in the 1950s, 1960s, and 1970s.



# FAZIOLI PIANO

PAOLO FAZIOLI, 2010

**H**andcrafted in Italy by piano maker Paolo Fazioli, the custom-made piano in The Lobby Lounge features a unique three-dimensional design under the lid. Vancouver-based MGB Architects + Designers created the case for the white piano and the intricate walnut inlay under the lid.

The Fazioli influence extends beyond the lobby to a signature Fazioli Suite which is dedicated to the art of the craft, and has on display various piano parts as well as photos of the construction of Fairmont Pacific Rim's piano.





# COOUTURE DRESS COLLECTION



Situated along the marble lobby, stands three glass vitrines showcasing vintage couture dresses, acquired by the hotel's owner, which rotate seasonally. Like the art, the Westbank fashion collection is ever-evolving and growing but includes iconic dresses from Chanel, Yves St. Laurent, and Versace to name a few. Text on each vitrine gives context to the beautiful work within, along with the designer — those who have shaped fashion over the 20th and 21st century — with each piece representing a significant moment in design.

ALEXANDER MCQUEEN



# BOB DYLAN TABLES

LOCATED IN THE LOBBY  
LOUNGE + RAWBAR

Through The Lobby Lounge and RawBar in the terrace area, hightop tables which project, from underneath, the lyrics of Bob Dylan's iconic songs - I Shall be Released, Forever Young, Like a Rolling Stone and Lay Lady Lay. The words glow and come alive as the sun goes down. Music, an art form in itself, is also important to the total aesthetic of Fairmont Pacific Rim.



# ORIGAMI LIGHT SCULPTURE

JOSEPH WU, 2010

The spectacular 180 foot long by 5 foot wide origami paper sculpture that runs the length of Botanist's ceiling and into the main lobby was designed by MGB Architecture + Design and executed by Vancouver origami master, Joseph Wu. The piece provided the solution to several design

challenges - a strong visual element from the street and lobby and drawing the eye and guests to the restaurant's second floor location.

It is a unique textural element during the day and an illuminated sculpture at night.



# TASCHEN LIBRARY

LOCATED ON FLOOR TWO

Fairmont Pacific Rim's Taschen library is one of only two retail locations in Canada, and the publisher of the "most beautiful books on the planet". The library at Fairmont Pacific Rim offers a full catalogue of TASCHEN titles. Over 275 books are available, ranging from TASCHEN's affordable artist monographs to their prestigious limited and signed Collector's Editions.



# *THE PACIFIC GALLERY PRESENTS: JACK SHADBOLT*

Fairmont Pacific Rim is thrilled to present a solo exhibition of artworks by notable Canadian painter Jack Shadbolt presented in the Pacific Gallery. Shadbolt is known as one of Canada's most innovative modernists, and he developed a unique visual language of abstract forms that were rooted in his observations of nature and the West Coast landscape where he lived and

worked. The works on display in this exhibition showcase Shadbolt's ongoing exploration of form through the natural world, using gesture, repetition, and experimentation. The centerpiece of the exhibition is a panoramic seven-panel work titled *Morning Deck #2* (1980), which depicts the view from the artist's home and studio on Hornby Island, British Columbia. This piece reflects the

ambitious scale of Shadbolt's iterative process, as adding multiple panels to a work allowed him to fully realize the potential of his subject matter. Shadbolt's exhibition will span the hotel's second floor from March 15, 2024 till May 15, 2024 — bridging Fairmont Pacific Rim's ongoing commitment to the celebration of art.







# STUDY

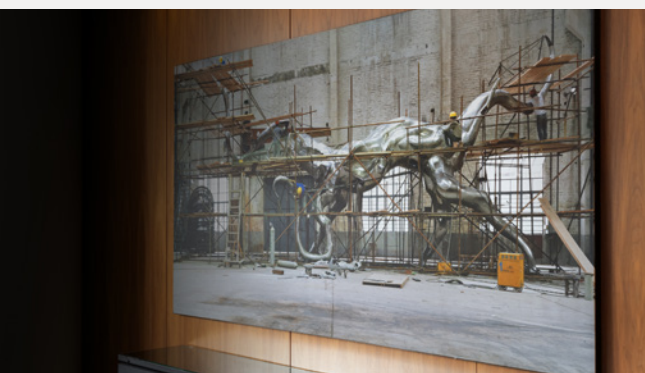
*for le Mépris I - XII*

IAN WALLACE, 2010

Born in the UK but a longtime resident of Vancouver, artist Ian Wallace is recognized as an influential figure in the development of photographic and conceptual art practice and is acknowledged internationally.

He is known for pairing monochrome painting and photography, drawing attention to the differences between the two mediums, and referencing aesthetic and social issues through various themes.

At Fairmont Pacific Rim, his series *Masculin/ Féminin* explores this integration but with a marked difference. The images of the male and female leads are cropped and separated and thus given symbolic value within Wallace's own anti-expressionist system of representation.



# RISING

ZHANG HUAN'S "RISING", BY CHARLIE XIA

Located on the third floor, the photographed image of Zhang Huan's conceived *Rising*, was as a philosophical reflection of the world around us. The polished stainless-steel sculpture is comprised of countless doves, the international symbol of world peace, and a twisted tree branch that resembles the body of a dragon.

# JAMES CHENG PHOTO

JAMES K.M. CHENG

Just behind Fairmont Pacific Rim's grand staircase which goes from floors two to three, you will see the James Cheng photograph of the North Shore Mountains which inspired the exterior stainless steel forest screen piece.



# BLACKWATER OPHELIA

ADAD HANNAH, 2013

**B**lackwater Ophelia is a video-recorded tableau vivant inspired by the 1852 painting Ophelia by John Everett Millais. Hannah, a New York born artist who now lives between Montreal and Vancouver, has devoted his talents over the past decade to a series called 'stills'. These are videos that combine performance and photography with video clips. Take a moment to watch - what appears still, will soon subtly move.



## BACKLIT PHOTOS

NORMAN FOWLER

**N**orman Fowler was born in British Columbia's interior and moved to Loon Lake, a rustic resort area in Northern BC. It was here where he spent much of his time photographing the native flowers and animals he came across. After Fowler's death in 2003, his images were rediscovered by his nephew and brought to the attention of art collectors. Vancouver is known for having the largest concentration of photo conceptual artists in the world and for this medium of back-lit photographic imagery.





# FRED HERZOG *photography*

## FRED HERZOG

**A**claimed photographer Fred Herzog, is known primarily for his photos of life in Vancouver. His work focuses primarily on “ordinary” people, the working class, and their connections to the city around them.

Within his images, bodily gestures, the decomposition of consumer culture and the architecture of the street take on a heightened resonance, as the impact of modernity becomes visible in the everyday life of the city.

# DOMUS MAGAZINE *advertisement*



## ENZO MARI, ITALY

The large yellow poster at the entrance to Giovane Caffè nearest the Concierge desk recreates an ad that created much industry buzz. The ad for a “Giovane Imprenditor” (Young Entrepreneur) was published for a young entrepreneur with courage, humility and the ability to know the difference between the role of the designer and that of the entrepreneur. This self-taught artist and industrial designer’s interest lies in the psychology of visual perception and exerts enormous influence within Italy.



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