

THE ART COLLECTION



ROSEWOOD RESIDENCES  
GUANGZHOU



PEKING ART ASSOCIATES  
北京艺术咨询有限公司

Original text by E. S. Pettit

# THE RICHNESS OF PLACE



HISTORICALLY, PORT CITIES HAVE ALWAYS BEEN HUBS OF INTERACTION: focal points, where knowledge and ideas were shared between different cultures. Guangzhou is no exception. While it has made an indelible mark on world trade, it has been pivotal in the dissemination of world culture. And the link between trade and culture is clearly intertwined in the history of the city. Just as European merchants would seek out the exquisite handcrafts of China in the many workshops of old Canton, Chinese artists created 'export paintings' for foreign visitors that blended Oriental and Occidental styles, while Western artists aboard the East India Company trading ships met Europe's appetite for Chinese imagery, fictionalising the idea of China in chinoiserie icons. Thus Guangzhou was made a city of movement, exchange and dynamism - not only of commodities, but of art and ideas.

For two thousand eight hundred years Guangzhou has thrived as a city characterised always by a large number of residents, trailblazing openness to the world and a unique role at the very inception of global trade. The word 'guang', which appears in the names Guangzhou and her province of Guangdong means "broad" or "expansive" and refers to the valley of the Pearl River in contrast with the undulating hill country of neighbouring Hunan and Fujian. The Pearl River is so named because of all the pearl

coloured shells that lie at the bottom of the river in the section that also flows through the city of Guangzhou. Guangzhou's special proximity to the Bocca Tigris, a narrow strait of the Pearl River to the South China Sea beyond also meant this southeastern city was destined to be open to the world. The very name Bocca Tigris ("tiger's mouth") deriving from Chinese description 'humen' or "tiger's gate" where the Pearl River meets the sea and the Portuguese interpretation Boca do Tigre, is highly symbolic of the meeting of East and West that has defined Guangzhou.

From the 16th to 18th centuries, the sea trade between the Americas, Europe and China signalled the beginning of a true world economy and Canton, present-day Guangzhou, came to be at the very heart of this maritime Silk Road. From 1700 the majority of foreign trade and, for nearly a century between the 1750's to the 1840's, the entirety of foreign trade to and from China, with the exception of that from Russia and Japan, was exclusively focused in Canton.

As the Spanish acquired silver from the New World of the Americas, using it to fund their trade with the British, the British in turn acquired the highly desirable commodities of China with the white precious metal the Chinese so keenly sought.



In the 18th century the two giants of Sino-European trade were the British and Dutch East India Trading Companies - by the 19th century, the British and American "free traders" dominated the China trade. Yet trade was not only reserved to the exotic commodities of silk, porcelain and tea that were sought by Western traders, but also that of the building blocks of cities - timber, stone, coal and the staples of those who created them - vegetables, rice and fruits. For centuries, the harbours and anchorages in the Pearl River Delta were the only places in China open to Westerners and indeed what is today's Guangzhou was the first and is the longest foreign settlement in mainland China.



The Canton System had at its very foundation the Hong merchants (háng, 行) and no foreign traders could operate independently without them, conducting all of their trade solely with one of the Cohong, the collective name for the guild of Hongs. The Chinese merchants dwelled in beautiful merchant houses, often riverside, ornate and multi-storeyed. The epicentre of Old Canton life for Westerners was the merchant warehouse, 'factory' also known as 'hong', two or three-storey mercantile houses occupied by one or more companies inhabiting each tier of houses, which acted both as dwelling and common place of business. They were built on a special quay beside the Pearl River outside the high walls that surrounded the city. From early on they had distinctive Neo-Palladian facades and by the late 18th century, the factories had evolved into a culturally blended space reflecting both Chinese and European traditions, both from the perspectives of architecture and habitation. Old Canton had Thirteen Factories, which remained the primary centre for Western trade there until the mid-19th century, clearly bearing the flags of the country they represented.

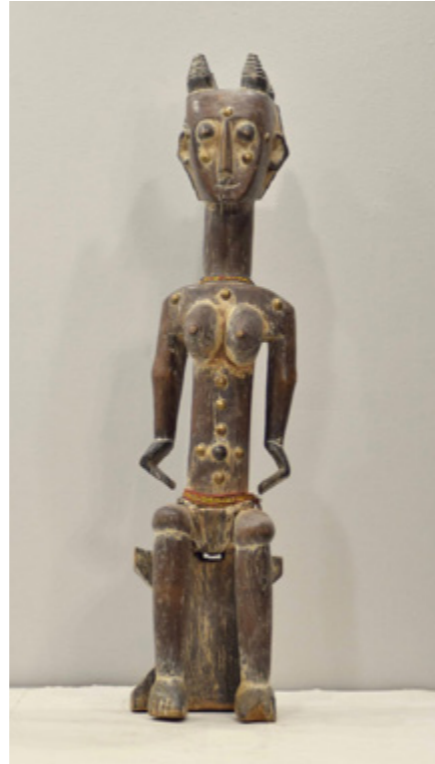
Through her art Rosewood Guangzhou demonstrates the definition of expansiveness that appears in Guangzhou's very name. Her collection, conceptualised, developed and produced by Peking Art Associates, is extensive in both content and style, encompassing historical Guangzhou from the 18th century, Western masters, contemporary Chinese innovators and traveling artists to China from all over the world from today just as they did nearly four hundred years ago.



Thus the concept behind Rosewood Guangzhou's Collection is convergence and confluence - convergence in time and place, of commerce and culture through the centuries at the point where East meets West, reflected in the chosen materiality:- in particular the materials for which Guangzhou was famed - lacquer and silk - and the materials she prized - silver, ceramics, porcelain - with reference to those she traded such as stone and wood. An artistic definition of confluence where outer appearance matches inner substance is cited through a fluency across periods artistically, from Ming to Qing to China Trade Period, to 20th century masters and contemporary innovators.



## ROSEWOOD GUANGZHOU RESIDENCES: BACKGROUND TO THE COLLECTION



The central trajectory of the Guangzhou Rosewood Residence is an Exotica. At its foundation, cultural "otherness" first captured the public imagination across Europe in the 16th and 17th centuries as new worlds were discovered with Eastern trade in the Age of Discovery. The sea is not only the backdrop but the conduit to Guangzhou, then Canton's, tales of the exotic.

As a chapter of art history, art with "the charm of the unfamiliar", particularly Oriental, that is Middle Eastern or Asian, came to prominence in the late 1800's, the point at which Guangzhou and her geographical importance as a port was being harnessed by world traders.

Sparking an interest in discovery and wonderment more broadly, Exoticism encompasses the movements of Humanism and Primitivism, favoured by elements of fantasy through tales of distant places that were relayed by word of mouth and visual conjuring, rather than first-hand experience.

Today the collection at Rosewood Guangzhou's Serviced Hotel references Exoticism in its purest form and its possible definition for our own age. As Guangzhou develops into a city of the future, the subject is as much about re-conceiving the past as well as prospective destiny, bringing together stories from artists all over the world and celebrating our distinction and what of the cultural "other" we find wonder in.







## THE PRIVATE RESIDENCES

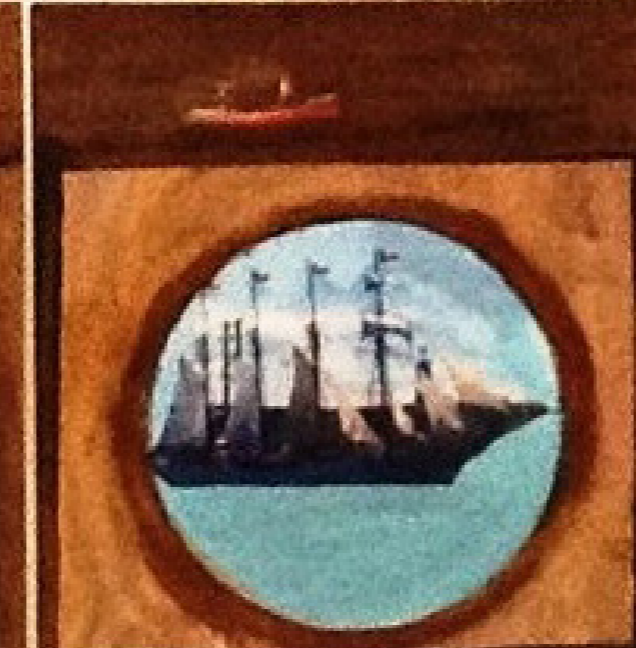
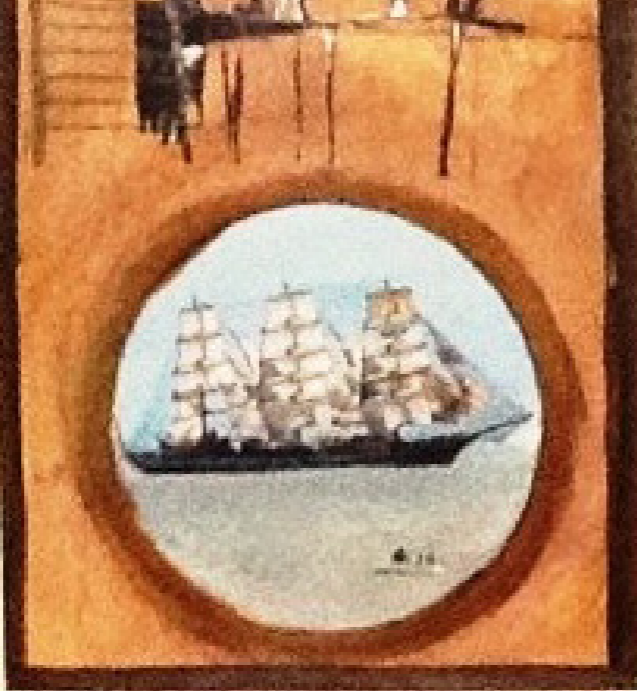
The subject of the private residences of Rosewood Guangzhou is the merchant's mansion. The Hong merchants dwelled in exquisite merchant houses, often riverside, ornate and multi-storeyed. Like the merchant's place of business, simply known as the 'hong', the residences were culturally blended spaces with features of both the Orient and the Occident.

The aspirations of its inhabitants reflected in the objects of the mansion infuse the private quarters of the Rosewood Residences Guangzhou, all to the backdrop of the river that lead to the sea, and trade to the world beyond.

Trendsetters of the past century, objet d'art that was traded, serene seascapes and facades of the mansions themselves all feature as part of the story that is Guangzhou, with futuristic flourishes of what is waiting to be told.









## L1 ENTRANCE LOBBY



A medley of ships (page 9-10) rings the opening chapter to the story of Guangzhou that meets the guest of this city's Rosewood Residences. Handmade paper and painted acrylic collages, ships from around the world and through the ages impart Guangzhou's deep connection to the sea in a work that is imposing yet intimate by Irish artist Fion Gunn. Gunn's artistic practice frequently takes inspiration from a childhood spent by the southwest coast of Ireland, referencing both the sweeping historical and small everyday significance of maritime travel. Growing up near Cork city's bustling docks, above an antique shop filled with curiosities from around the world (including the Orient), Gunn's fascination with exotic places was piqued from an early age. Gunn in particular recalls playing with a miniature carved ivory fleet of ships from China that took pride of place in her family's shop window at one time, conjuring a faraway world as she watched the real-world vessels sail in and out of Cork harbour. *Sailing Life*, her towering work installed at the entrance to Rosewood Residences doesn't just tell the stories of grand ships, but is filled with anecdotal detail of the passengers, skipping generations and interweaving narratives of personal histories into global ones. It is a celebratory work of the rich experience when personal and monumental exchanges meet in an art work.

The first taste of Exotica relished by the guest at entrance through a spectacular pair of photographs by Australian artist Joseph McGlennon, *Florilegium 1 and 2* (above). The first two works of the series, they were inspired by the botanist Joseph Banks who joined Captain Cook on his maiden voyage to Australia. Meticulously recreated images of parrots perched upon tropical foliage dominate a mythical, mist-covered land in the distance. In his creation of larger

than life fauna, McGlennon seeks to evoke a sense of the fascination experienced by early European settlers to Australia when they first encountered flora and fauna completely unfamiliar and therefore exotic. Guangzhou witnessed the trade in exotic fauna from all over Australasia, when Canton as it was then, was a staging post from Australia to Europe. *Florilegium #1* was named as the winner of the 2015 William and Winifred Bowness Photography Prize.



Before the elevators that speed the guest to their residence, appears the first of the art works that pay tribute to progressive artists as symbols of the expansiveness that appears in Guangzhou's very name - 'guang' meaning "broad" or "expansive". The ink and mineral pigment painting on paper (illustrated below) is an homage to *Dalet Kaf*, a 1959 oil painting by the lesser-known but trailblazing of the Abstract Expressionist artists, Morris Louis Bernstein. Morris Louis as he was known (1912 - 1962) was an early proponent of Colour Field painting and is best known for his "stain" paintings. Much like a favoured technique used by artists working in China today with ink, Louis created his stain paintings by pouring a mixture of paint and turpentine directly onto un stretched canvases that he would then manipulate to create abstract shapes and fields of colour. From 1954 to 1959 he used the stain method to create his Veil series, which marked the beginning of his mature style. While his style changed by 1960 and rather than large floods of colour, Louis allowed unprimed canvas to dominate his painting, his artistic focus always remained on investigations of pure colour and space. The creator of the Guangzhou Rosewood Residence was drawn to *Dalet Kaf* as through an upward repetition of vertical lines of colour, the work imparts a sense of movement, just as Guangzhou was made a city of movement through exchange - not only of commodities, but of art and ideas.



## L68 LIFT LOBBY

Many of the paintings created by Hungarian artist László Moholy-Nagy in The United States are titled "CH," code for Chicago and indicative of the influence of place in this artist's practice. Moholy-Nagy lived and worked in Berlin and London in the momentous interwar years where he developed the signature language of Bauhaus' minimalism, function as a feature of aestheticism, and pioneered a truly 20th century *Gesamtkunstwerk* or 'total art work' that incorporated technology in art. He was, for instance, the first artist of his period to suggest the use of scientific equipment such as the telescope, microscope and radiography



in the making of art. His most notable invention was arguably his 1930 Light Space Modulator, ("Lichtrequisit diner elektrischen Bühne"), a pioneering achievement of kinetic sculpture using industrial materials such as Plexiglass. However, whilst in Chicago Moholy-Nagy developed a more organic and gestural style as exemplified in the large format printed canvas displayed on Rosewood's Level 68 in Guangzhou, *CH Beata I* (opposite top). Here the looser style of the Chicago years is expressed alongside his distinctive vocabulary of overlapping shapes, transparencies, and dotted patterns that reference the artist's interest in light patterns, reflection and movement, and the relationships between the various mediums with which he experimented his entire career, including photography and photomontage. The title also gives away something else:- "beata" means blessed, possibly referring to the artist's contentment at having settled in Chicago, first to become the director of the New Bauhaus at the recommendation of Walter Gropius, then in 1939, the same year as this work, opening Chicago's School of Design. There is a futuristic quality to Moholy-Nagy's work that the collection creator felt appropriate to a progressive setting like Guangzhou where art and technology frequently meet and the eclecticism this artist embodies.



Across from the tribute to Moholy-Nagy, the guest encounters another meeting of worlds, where two works are aligned to illustrate the history of trade, traders and goods in what was old Canton. Featuring a formal walled garden of one of the Thirteen Factories with the fabled Old China Street to the left and Hog Lane to the right, here a historical print (lower right) from the 1850's flanks a botanical study of the exotic Cacao plant (lower left).

In the main lift lobby of Level 68, the guest will find a reproduction of a medieval 'Map of Cathay (China)' (page 7, upper right), from *The Catalan Atlas*. Dating from circa 1375, it is attributed to renowned 14th century father and son Spanish cartographers Abraham and Jafuda Cresques and was created for Charles V King of France (page 7). On the southern portion of the Cathay coast, the general uniformity of the coast is broken by three bays, and it is significant that these are associated with three great ports Zayton (near Changchow), Cansay (Hangchow, better known in medieval records as Quinsay) and Cincolam (Canton or today's Guangzhou). Of these, Canton was much frequented by Arab navigators and traders, upon whose reports the cartographers undoubtedly relied. The attempt at representing the configuration of the coast suggests that his informants were most interested in the maritime perspective. Some of the islands off Quinsay may indicate the Chusan archipelago, and further to the south is the large island of Caynam (today known as Hainan).



*Une Rue de Canton* (opposite) is a 19th century print sourced by the collection creator in Paris, showing the Chinoiserie style highly popular in Europe, here re created into a triptych. Stylised figuration but full of vernacular detail of place, a typical narrow street of Guangzhou is crammed between balustraded buildings, full of mercantile activity and replete with a palanquin.



## CHECK-IN LOBBY

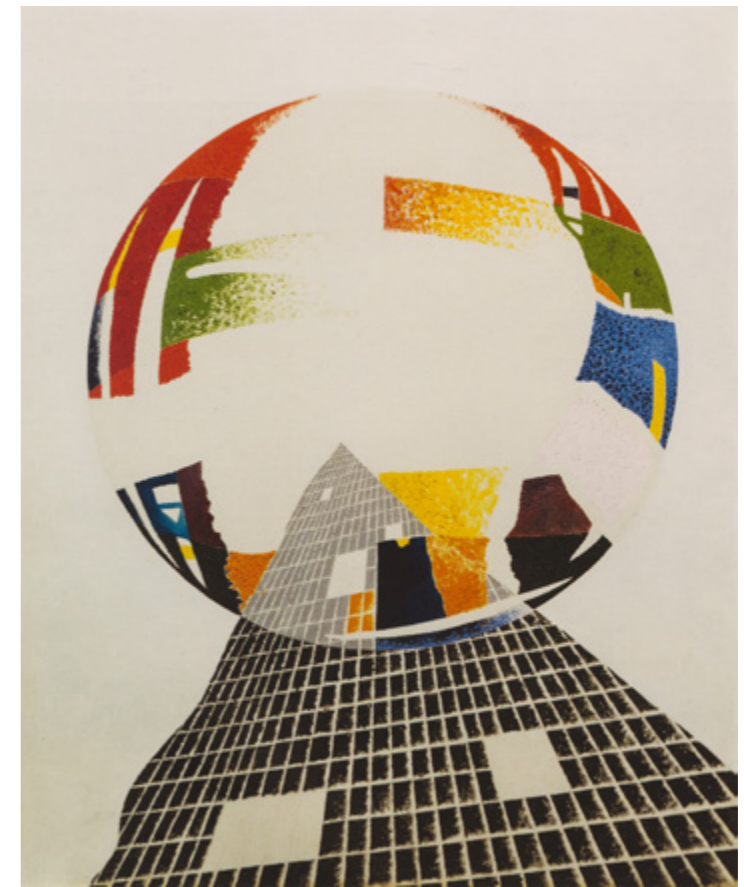


One of the most important commissions of Guangzhou's Rosewood Collection is an imposing watercolour titled *Refraction* by Irish artist Louis McLoughlin, b. 1962 (above). Over sixty distinct but related panels across a kaleidoscope of colours create an enactment of light refracted in the ocean that is much more than the blues and greens one would typically associate with the marine world. As the artist says: "From exploring the effect of light on water to using visual occlusion as a metaphor for refraction of light on minute particles this work expands on ideas of how we see". Using the most delicate of materials, McLoughlin harnesses both his technical prowess with the brush in watercolour, over-layering and cutting out, as well as a marbling effect through chance manipulation of the paper that culminate in a work that is at once vibrant and meditative. The sea is an important part of McLoughlin's work, living in close proximity as he does near the northwest coast of Ireland. The silvery quality of the marbling effect could also be read as a reference to the 'silver seas' that fuelled the trade that went through Canton. As the Spanish acquired silver from the New World of the Americas, using it to fund their trade with the British, the British in turn acquired the highly desirable commodities of China with the white precious metal the Chinese so keenly sought.



Marije Bijl is a Swiss-based artist originally hailing from The Netherlands whose *Little Red Riding Hood in China* (right) is part of several series created by the artist during or following her years based in Beijing, from 2010 to 2014. During this time away from home, Bijl wandered

and frequently questioned her European identity, the otherness of China, and "all that was so different, yet somehow familiar" to the artist, as if experienced before. The resulting bodies of work at times appropriate Chinese legends, and at other times adopt familiar characters and fairytales of Western traditions transposed to The Middle Kingdom, to make fantastical journeys not unlike Bijl's own. *Little Red Riding Hood in China* is one such example as the protagonist makes a journey through a strange country; in addition to her red cape, bearing her red flag in a parade of red flags. Following on from the artist's experiences in China, finding convergence in divergence, Bijl sought to underscore this in this work visually through a strong perspectival clench.



Off reception, in a large print (above, right) abstract elements encircling a towering city skyscraper by László Moholy-Nagy, adorn the passageway to the washrooms, where in turn hang portraits of a Hong merchant and a society woman of their day (above left). The Canton System had at its very foundation the Hong merchants (háng, 行) and no foreign traders could operate independently without them, conducting all of their trade solely with one of the Co-hong, the collective name for the guild of Hong. The Hong merchants were the wealthiest and most powerful of their day. Portraits of these merchants and society figures of the height of the China Trade period feature in each of the washrooms of Rosewood Guangzhou, as shown on pages 20 and 26.

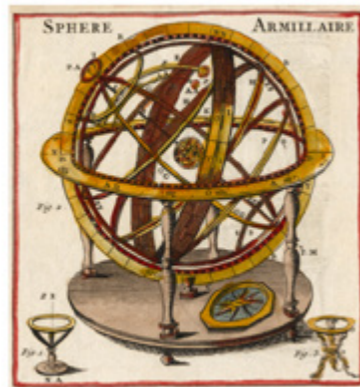


# CLUB LIBRARY



The Club Library entrance features the photographic work *Le Mariage* (lower right) by Canadian artist Ysabel LeMay. Pink flamingoes dance in pristine, fantastical depiction of nature LeMay digitally composes through the process of hyper-collage, for which she has gained ever-widening recognition. LeMay reveals the natural world re mixed to paradisaical perfection, so vividly realised that one feels drawn to step into her immersive tableaux. Since winning the New York KiptonART 2011 Rising Stars Programme, her work has been shown in more than a hundred exhibitions around the world and has been acquired for the corporate collections of Chevron, Bloomingdale's, and the permanent collections at Museum of Photographic Arts and The Morris Museum, New Jersey, where in 2017, LeMay held a solo retrospective exhibition. Growing up in Quebec, Canada, LeMay developed an appreciation of the natural world at her family's cottage in the northern wilderness of the province and it was in the advertising world where LeMay honed her visual expression. After fifteen years in the industry, she sought a more rewarding path for her creativity, re visiting her painting practice and later photography. From there, LeMay developed her own distinctive technique, hyper-collage. Her practice, refined over more than a decade, sees her traveling the globe on photographic expeditions, accumulating vast reserves of natural imagery which she studiously reviews in her studio in Austin, Texas. While her process is demanding in technical terms, LeMay's creative approach is organic and instinctual: from a single image on screen - a shape, a colour, an emotion - the artist follows a meticulous process, isolating and extracting elements in turn according to her intuition. LeMay weaves them together to create a baroque tableaux of exoticism and futurism, venerating the majesty of nature.

At the far end of The Club Library hangs a contrasting study in mid-1800's Canton architecture (opposite top): a historical canvas print of Canton's famous Thirteen Factories, clearly bearing the flags of the country they represented. Old Canton's Thirteen Factories remained the primary centre for Western trade there until the mid-19th century. The epicentre of Old Canton life for Westerners was indeed was the 'factory', the merchant warehouse also known as 'hong', two or three-storey mercantile houses occupied by one or more companies inhabiting each tier of houses, which acted both as dwelling



and common place of business. The factories were built on a special quay beside the Pearl River outside the high walls that surrounded the city. From early on they had distinctive Neo-Palladian facades and by the late 18th century, the factories had evolved into a culturally blended space reflecting both Chinese and European traditions, both from the perspectives of architecture and habitation.

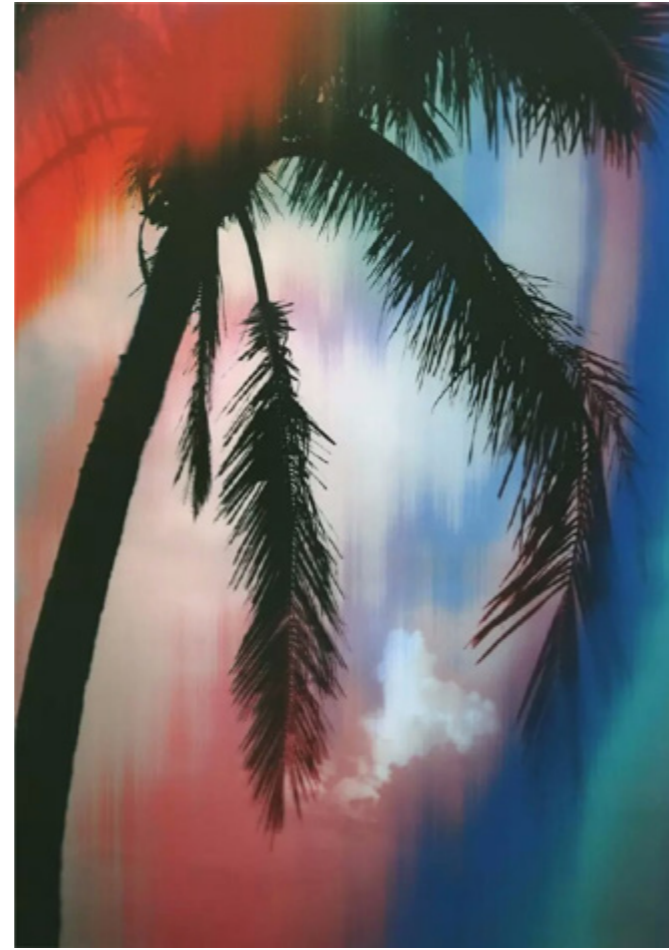
In the central bookcase of the Club Library hangs a print of the storied 1830 portrait of Howqua by British artist George Chinnery (opposite top). Howqua was the most senior of the Hong merchants in Canton, one of the few authorised to trade silk and porcelain with foreigners and allegedly the wealthiest man in China, and for a time the world, during the 19th century. Above artistic value, Chinnery's paintings are historically valuable as he was the only western painter resident in South China between the early to mid 19th century. He vividly depicted the life of ordinary people as well as storied merchants and naval officers, and the landscape of the Pearl River Delta at that period.

By the Library window overlooking the Pearl River, sits an African wooden sculpture (page 6, upper right) atop a brushed bronze plinth as a reference to both the reverence of the cultural 'other' and the new trade routes that are being carved out before our eyes between China and Africa.



## CLUB GARDEN ROOM

The Club Garden Room is lined with three 3D lenticular photographs (below) by Chinese photographer Han Lei. Since very early in his career, Han's work has concerned itself with merging contrasts: of the cutting edge with traditional, of high culture with mainstream, of the exotic with the familiar. Spiral, Han's latest series of photographs, is committed to this trajectory. In large formatted works, the artist makes use of a popular medium of commercial imagery from the 80's, lenticular photography, with the literati tradition of bamboo and scholars rocks, and, for Rosewood, cites the exotic in palm trees. The result is a psychedelic pop landscape in which native and exotic flora dance in flamboyant colours, appearing, dissolving and re appearing before the viewer's eyes. This type of photography enables the viewer to observe what the artist calls "transient instants" - fleeting moments that might otherwise vanish - here extended and lent motion and therefore dynamism. The time lapse created, shows a new silhouette then swallowed by immense



shadows or clouds of colour, underscoring an important tenet of the Chinese tradition: that void is equal to content. Han Lei was born in 1967 in the ancient and fabled city of Kaifeng, Henan Province. He graduated from the Central Academy of Craft and Design in Beijing and was one of the first contemporary artists in China to forge a name for himself in photography. In 1998 Han was awarded the Mother Jones International Documentary Photography Award, launching his photographic career internationally. His work has been shown and collected worldwide by numerous public institutions and museums.



## FAMILY/ BILLIARD ROOM

Po Shui is a young Chinese artist born in 1982 in Chongqing. In 2006, Po graduated from the Print Department of Sichuan Academy of Fine Arts and today frequently travels around rural Sichuan finding inspiration for his artistic expression. Shortly after graduating, a near-death experience prompted the artist to address life and methods of healing. The culminating series, *The Secret Herbology of a Charlatan Doctor in Jianghu*, is catalogued in the artist's time in Chengdu, one staging post in his soul-searching three-year travels from 2007. In his quest for answers on sustaining life, Po met with doctors in Chengdu and learnt about the most traditional aspects of Chinese medicine from some of China's most exotic plants. Guangzhou Rosewood Collection shows depictions of Manchurian Wild Ginger, Pokeberry Root and Bletilla Striata (below), alongside descriptions of the plants' medicinal properties. Po used hand-crafted xuan or rice papers, brushes and pigments all made by his own hand for the series and, while he conformed to the Chinese traditional herbology classics and transcribed their descriptions faithfully, he at times takes artistic license in the series, citing cures for moral ailments rather than physiological ones.



Klee's preoccupation with the structure and morphology of plants, their growth patterns and metamorphoses, entailed the artist collecting plants as he moved, preserving them carefully in little cases and frames made specifically for them and adding them to his herbarium. His close interest in nature can be witnessed in early studies in his botanical school books; it can also be seen in his descriptions of plants from his time as a Bauhaus teacher, as well as in a number of works of art. Trees – which Klee saw as a metaphor for the process of artistic creation – occupy a special position both in Klee's thinking and in his creative output. Klee's 'dialogue' with nature paved the way for the imaginary plant worlds he conjured. His landscapes are products of his artistic fantasy – magical and dreamlike, the



conjuring of an exotic, botanical theatre, and often presenting an all-encompassing, panoptic view. Klee's flora frequently possesses anthropomorphic features or even become creatures with physiognomies and feelings. He presents this wealth of imaginary botanicals in the form of groups of works featuring fantastic rock, fruit and flower gardens, Oriental, tropical and mythological gardens as well as places of pleasure and magic. In the Guangzhou Rosewood's Family and Billiard Room, *Young Garden* (1920 original, print 2019, above), Paul Klee's asks "Where to?" ("Wohin"), to the background of a golden and green patchwork landscape with highly stylised candy-shaped trees that evokes the title, a young or young person's garden.

The second of László Moholy-Nagy's works in the Rosewood Collection, flanking the Klee above, references Moholy-Nagy's 1941 work *CH B3* (below). Again linking practice and place and akin to the Level 68 Lift Lobby work, the artist's time in Chicago witnessed his art move from planar painterly abstractions to fuller, rounder three-dimensional hybrids of painting and sculpture.





## PRIVATE LOUNGE



The second and third of Dutch artist Marije Bijl's works in the Rosewood Guangzhou Collection are oversized print works of the artist's *Monkey King* and *Nobody Remembers* series. *Nobody Remembers XI* (2015, left) the artist describes thus: "Memory is a strange thing, haunting or eluding us, empowering or shackling us, nebulous as an image in water." Bijl says of *The Monkey King IX* (2016, below): "horned like the pre-Christian Gods when horns were a symbol of power, rather than diabolic. Strong but divided, half divine but misleading, human yet monkey king".





## PRIVATE DINING



Lin Zhipeng, aka 223, has carved a name for himself as much as a social commentator as an artist through his candid portrayals of Chinese millennials seeking to escape the pressures of a conservative and closed, but often high-stakes society. Naming himself "No. 223" after the character in Wong Kar-Wai's movie *Chungking Express*, Lin often adopts the director's poetic and dreamy tones as well as the enigma of many of his film's characters. Working from inspirations such as Guy Bourdin, Wolfgang Tillmans and Juergen Teller, Lin offers an alternative view on youth culture in an 'open diary' of the Zen-generation, as Chinese millennials are sometimes known. Seemingly spontaneous photographs portray youth who indulge in love and life, oscillating between ecstasy and melancholy, playful sexuality and often just the simple human need to be loved in an otherwise indifferent and ever-changing society. Through the prism of quotidian surroundings, faded flowers tangle with flesh, and

myriad patterns mix with an ambiguous arrangement of romantic symbols, fantasy and eroticism. 223's works are saturated with a soft sense of carefreeness, a playful innocence, and occasional optimism amidst a hedonistic lifestyle that rebels against the expected entrapments and mores of the middle-class dream. Born in Guangdong in 1979, Lin Zhipeng is a photographer and freelancer writer now based in Beijing. His blog "North Latitude 23," whereby the artist published everyday scenes alongside short texts, received millions of views and made him famous among the web community from 2003. While he initially popularised his work via social media and other online platforms as well as his self-published zines, his photographs have now been featured in numerous publications, such as a *Vice and Voices of Photography*, as well as the seminal book *New Photography in China*. Featured in group exhibitions around China (Lianzhou International Photography Festival, 2008; 2014) and internationally (Unseen Photo Fair Amsterdam, 2013), Lin Zhipeng's works have recently been the object of several solo shows around the world (Loppis Galleria Parma, 2014 ; De Sarthe Gallery Beijing, 2016; Stieglitz19 Gallery Antwerp, 2016). The work of Lin Zhipeng's featured in Rosewood Guangzhou's Collection is *Elegance of the Green Corner* (2016, above). He will arguably come to define a Zeitgeist of the post-80's and 90's generation of Chinese millennials for some time to come.



The second of Fion Gunn's works in the Rosewood Guangzhou Collection, the collage on canvas titled *Age of Exploration: Salt* (above), using actual salt on its surface, is a contemplation of salt as an element of the sea, a driver of global trade and a trove of historical events. From ancient China, the first country to impose a tax on salt, to Gandhi and the struggle for Indian independence from British colonial rule, the substance connects global narratives. Its role in the rise and fall of empires, in the creation of liminal spaces between land and sea, as a preserver of health and of nourishment, is undeniable, as well as a source of nutrition in our diet.





# CIGAR ROOM



*Arc de Triomphe de Canton* (left) sits at the entrance of the Cigar Room from an original copperplate print of the late 18th century. It depicts an imaginary Canton in 'Histoire Générale des Voyages, ou nouvelle collection de toutes les relations de voyages par mer et par terre' by Abbé Prévost. It was published in Paris, in 1749, by the iconic publishing house Didot, with the approbation and privilege of the Royal household. The book gave an encyclopaedic introduction to South Asia, Southeast Asia, Japan, China, Northern Eurasia, Europe, Africa, North America and South America. The cartography and drawings were executed by Jacques-Nicolas Bellin (1703-1772), among the most important mapmakers of the eighteenth century.

Tarisse King paints the iconic salt lakes of central Australia, collecting any seasonal rainfall, but coloured by the red dust that surrounds the lakes. The fusion of the blues and greys with the pink tint of the dust creates a mirage of colour, similar to the mirage of light that reflects off these flat salt pans. In homage to her father's Gurindji tribe, King's adaptation of *Earth Images* defines Australia as if looking from outer space back to land; the viewer is given a heightened feeling of drifting above the earth. Then, in her series, *My Country* (opposite, lower right), Tarisse composes 40,000 year old Aboriginal iconography of song lines, dots and circles to create a bold and contemporary aesthetic and provides yet another more detailed perspective on the landscape. Finally, *Pink Salts*, lowers the viewer back down to earth and immerses one in the surreal and luminous pink sunsets over the great salt lakes in the centre of Australia. In all of King's artworks, she contemporises the ancient and allows the present day viewer an accessible moment to consider the past.

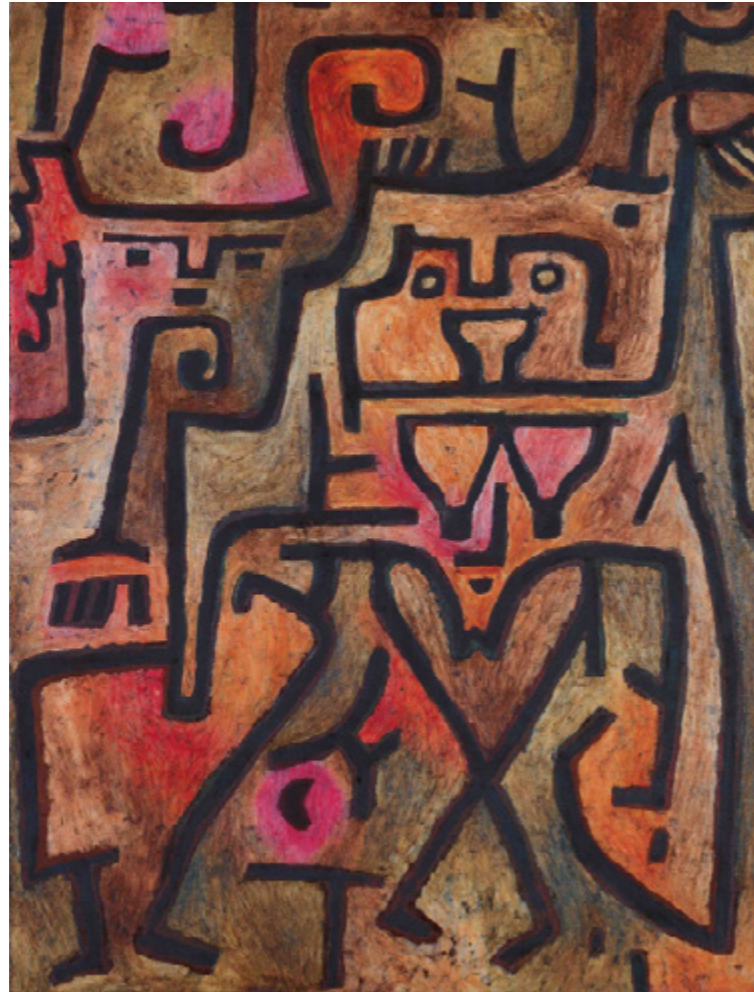


Marine Bijl's print *Hannah Arendt smokes another one V* (opposite, upper) and an African mask (opposite, lower) poking his tongue out in fun complete the eclectic selection in praise of the cultural other in the Cigar Room.





## LIFT CARS



Guests will find tributes to Paul Klee also throughout the lift cars. *Temple Gardens* (right) recalls Klee's impressions from a visit to Tunisia in 1914. For Rosewood Guangzhou, we have created six elongated watercolours paying homage to this visit in a format to recreate the brilliance of light pouring through stained-glass windows. Stairways lead to the doors of various garden pavilions, palm trees peek over sections of high walls and towers rise on the horizon. These contemporary re-formats echo the artist's re-arrangement of his compositions with collage to break the rigidity of symmetrical formats and create a truly labyrinthine feeling of discovery.

A art work of Klee's late oeuvre, *Forest Witches* (above), is a combination of mysterious base palette combined with vibrant overtones. To a background of olive green with flashes of vibrant oranges and pinks, heavy lines intersect and form a lattice that weaves across the entire surface of the painting, forming once again a labyrinthine sensation. From these lines lineaments form and the features of two figures gradually crystallise before our eyes. Klee shows them as if in a vision, one that threatens to vanish at any moment in this playful work.





# ROSEWOOD GUANGZHOU SERVICED HOTEL: CONCEPT BEHIND THE PRIVATE RESIDENCES



The subject of the private residences of Rosewood Guangzhou is the merchant's mansion. The Hong merchants dwelled in exquisite merchant houses, often riverside, ornate and multi-storeyed. Like the merchant's place of business, simply known as the 'hong', the residences were culturally blended spaces with features of both the Orient and the Occident.

The aspirations of its inhabitants reflected in the objects of the mansion infuse the private quarters of the Rosewood Residences Guangzhou, all to the backdrop of the river that lead to the sea, and trade to the world beyond.

Trendsetters of the past century, the *objet d'art* that was traded, serene seascapes and facades of the mansions themselves all feature as part of the story that is Guangzhou, with the cosmopolitanism of the past and futuristic flourishes of what is waiting to be told.



# The Three Bedroom Villa Collection

Lift Lobby Arrival - The Merchant's Mansion



Corridor - Patterns of Export Art

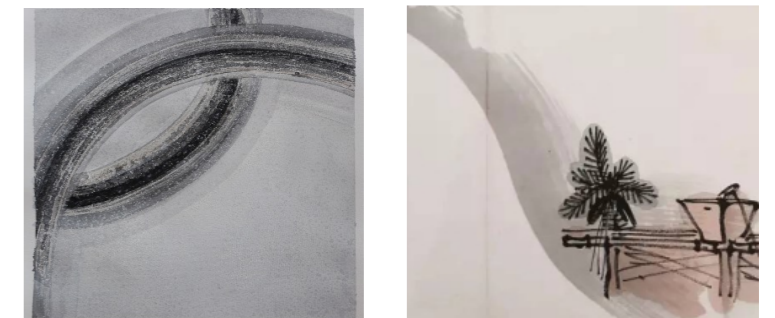
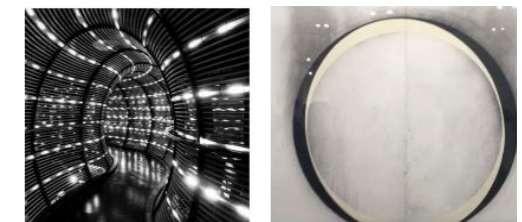


Entrance - Handcrafts of old Canton

First Floor Living Quarters



Family Room -  
Cosmopolitanism and Futurism  
through the eras



Dining Room Niche -  
Movement of the river



# The Three Bedroom Villa Collection

## Second Floor Sleeping Quarters



Futurism of form - between  
bedrooms (above)  
the Twin Bedroom (far right) and  
the Corridor (above left)



The Landing -  
Fisherman's Tales



Second Bedroom -  
Collage of Guangdong  
(commission by a  
Guangzhou artist)



Master Bedroom -  
Portrait of the City



Master Bedroom - Map of the City



# The Two Bedroom Villa Collection

## First Floor Living Quarters

Lift Lobby Arrival -  
The Merchant's Mansion



Entrance - Handcrafts of old Canton



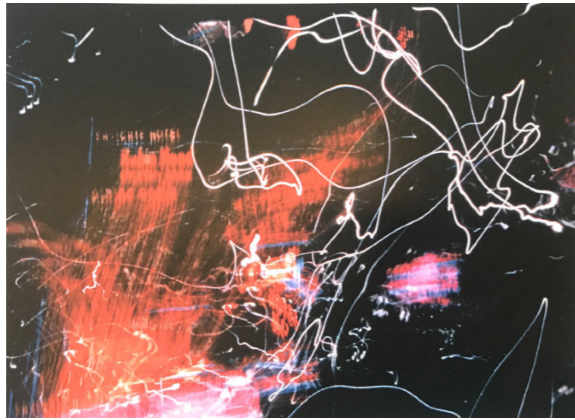
Dining Room -  
Movement of the river



# The Two Bedroom Villa Collection

## Second Floor Sleeping Quarters

Staircase -  
Futurism of Forms



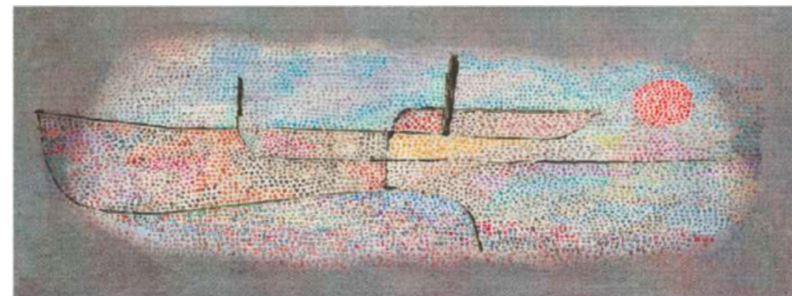
Corridor - Historical  
Print of Canton



Twin Room -  
Futurism of Form



Master Bedroom -  
Portrait of the City



Master Bedroom - Boat on the River



# The Two Bedroom Simplex Collection

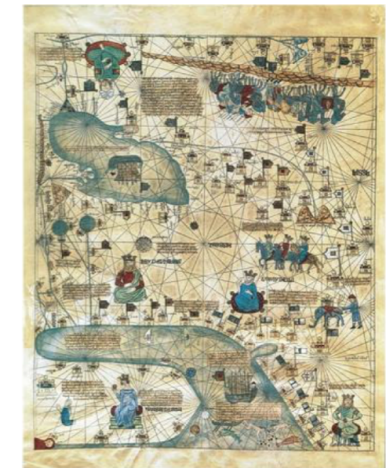
Lift Lobby Arrival - The Merchant's Mansion



The Living Room - Historical Scene of Canton



Dining Area - Historical Journeys



The Master Bedroom - The River Abstracted (above) & Portrait Abstracted (below)



Twin Room - Futurism of Form



Entrance Table - Cosmopolitanism through the eras



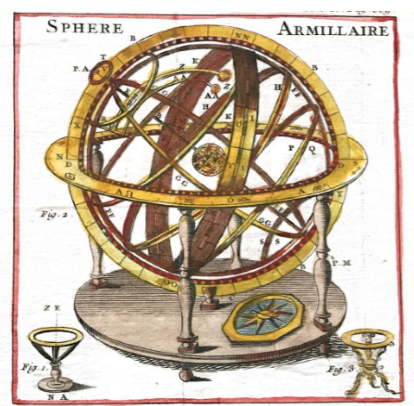
# The One Bedroom Simplex Collection

## Dining Room - Forms of Maps

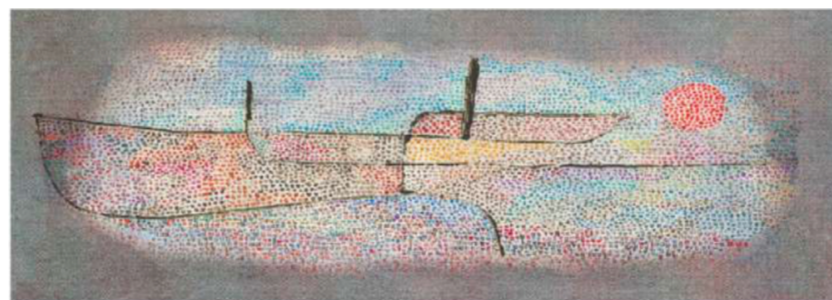
Lift Lobby Arrival -  
The Merchant's Mansion



Living Room -  
Handcrafts of old Canton



Corridor -  
Historical Armillaire



Master Bedroom - Boat on the River



Master Bedroom  
outside ensuite  
- cosmopolitanism

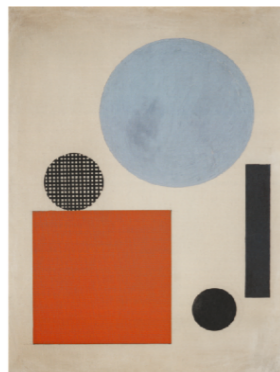


# The Studio Collection

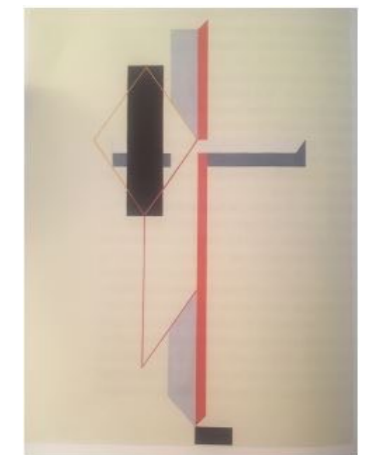
Lift Lobby Arrival - The Merchant's Mansion  
& commission by a Guangzhou artist



Above Bed - The River Abstracted



Living Room - Cosmopolitanism & Futurism of Forms



Corridor -  
Futurism of  
Forms



# ART GUIDES



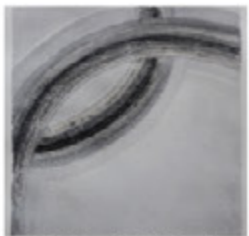
# 3 Bedroom Villa - L1



3BV-AW-2



3BV-AW-5



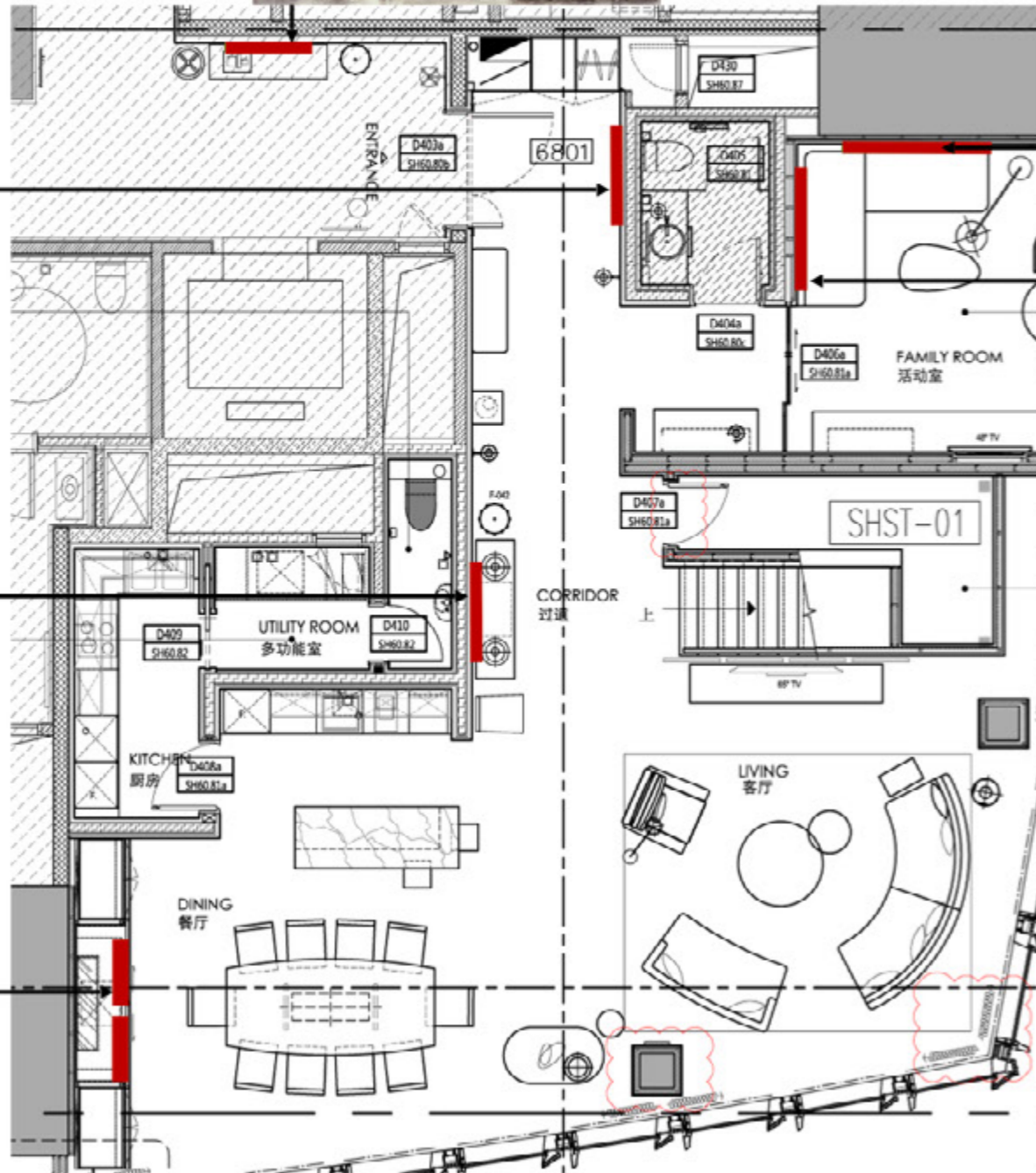
3BV-AW-6a



3BV-AW-6b



3BV-AW-1



3BV-AW-4a/b/c/d



3BV-AW-3a/b



# 3 Bedroom Villa - L2

The floor plan shows a 3-bedroom villa with the following rooms and features:

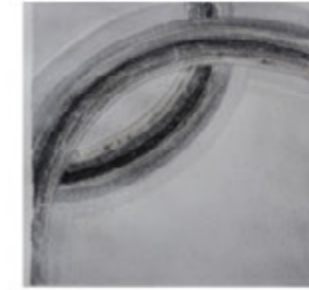
- 6901** (Address)
- STORE ROOM**
- BATHROOM 2**
- BEDROOM 2** (with 32" TV)
- CORRIDOR** (with Mini-Fridge)
- BATHROOM 1**
- WALK-IN CLOSET** (multiple)
- BEDROOM 1**
- MASTER BATHROOM**
- MASTER BEDROOM** (with 40" TV)

Art pieces are placed around the plan with the following labels:

- 3BV-AW-13a**: Abstract geometric artwork with black, white, and green shapes.
- 3BV-AW-13b**: Abstract artwork with green, blue, and white geometric shapes.
- 3BV-AW-12**: Abstract artwork with colorful geometric shapes and lines.
- 3BV-AW-8**: Abstract artwork featuring a large white shape on a dark background.
- 3BV-AW-11**: Abstract artwork with a landscape scene in shades of brown and white.
- 3BV-AW-7**: Black and white portrait of a man wearing a hat.
- 3BV-AW-10**: Abstract artwork with colorful, organic shapes.
- 3BV-AW-9**: Black and white portrait of a woman's face.



# 2 Bedroom Villa - L1

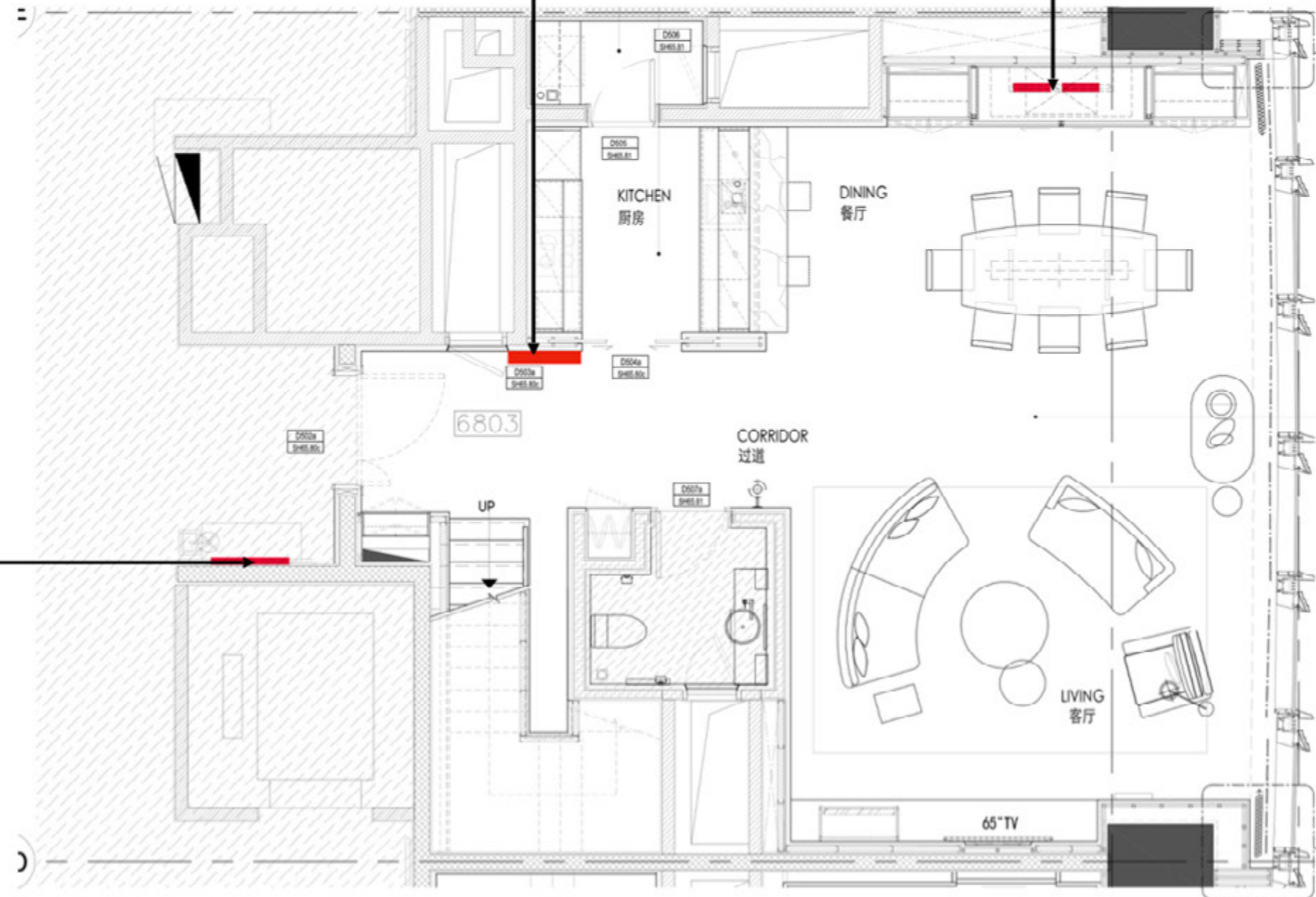


2BV-AW-2

2BV-AW-3a/b

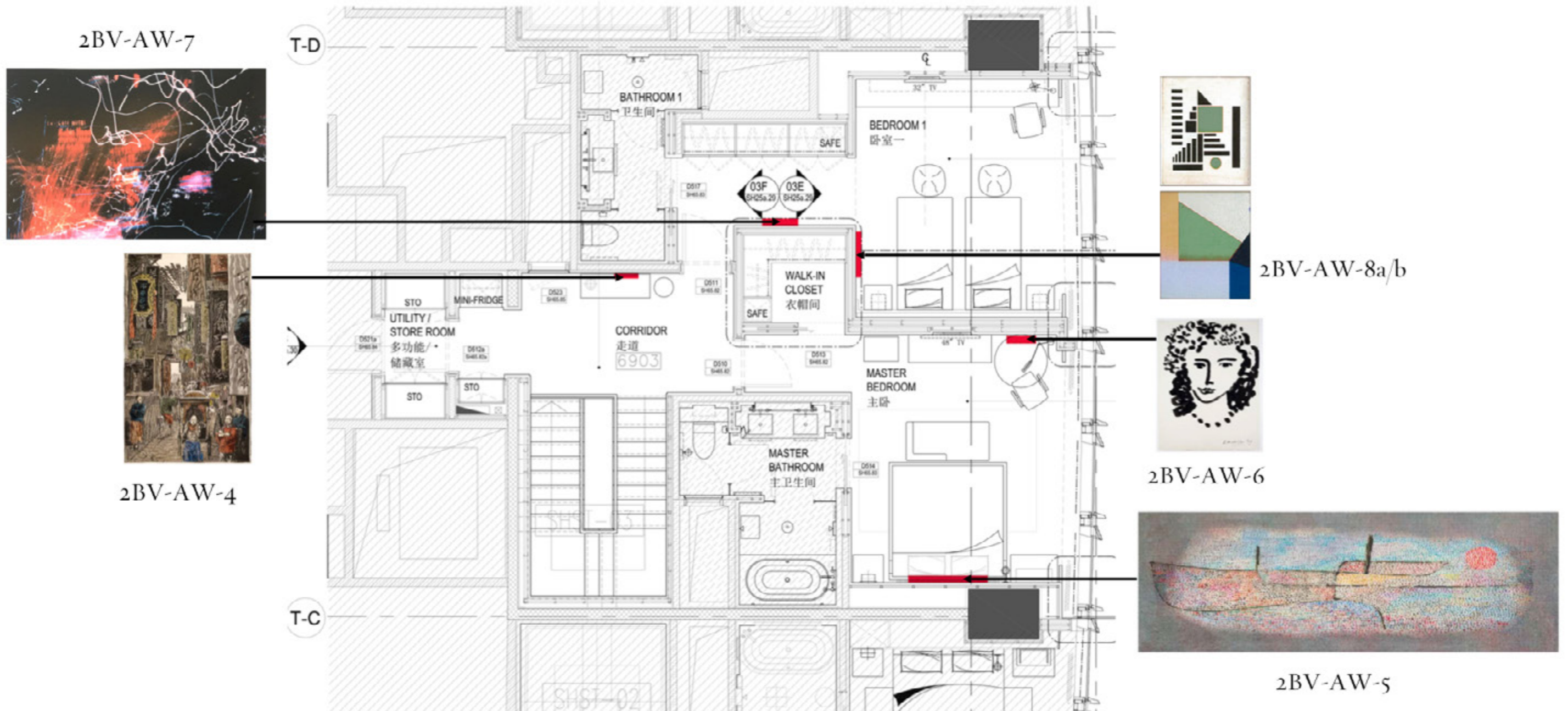


2BV-AW-1





# 2 Bedroom Villa - L2





# 2 Bedroom Simplex

2BS-AW-5a



2BS-AW-5b



2BS-AW-4

2BS-AW-6



2BS-AW-7

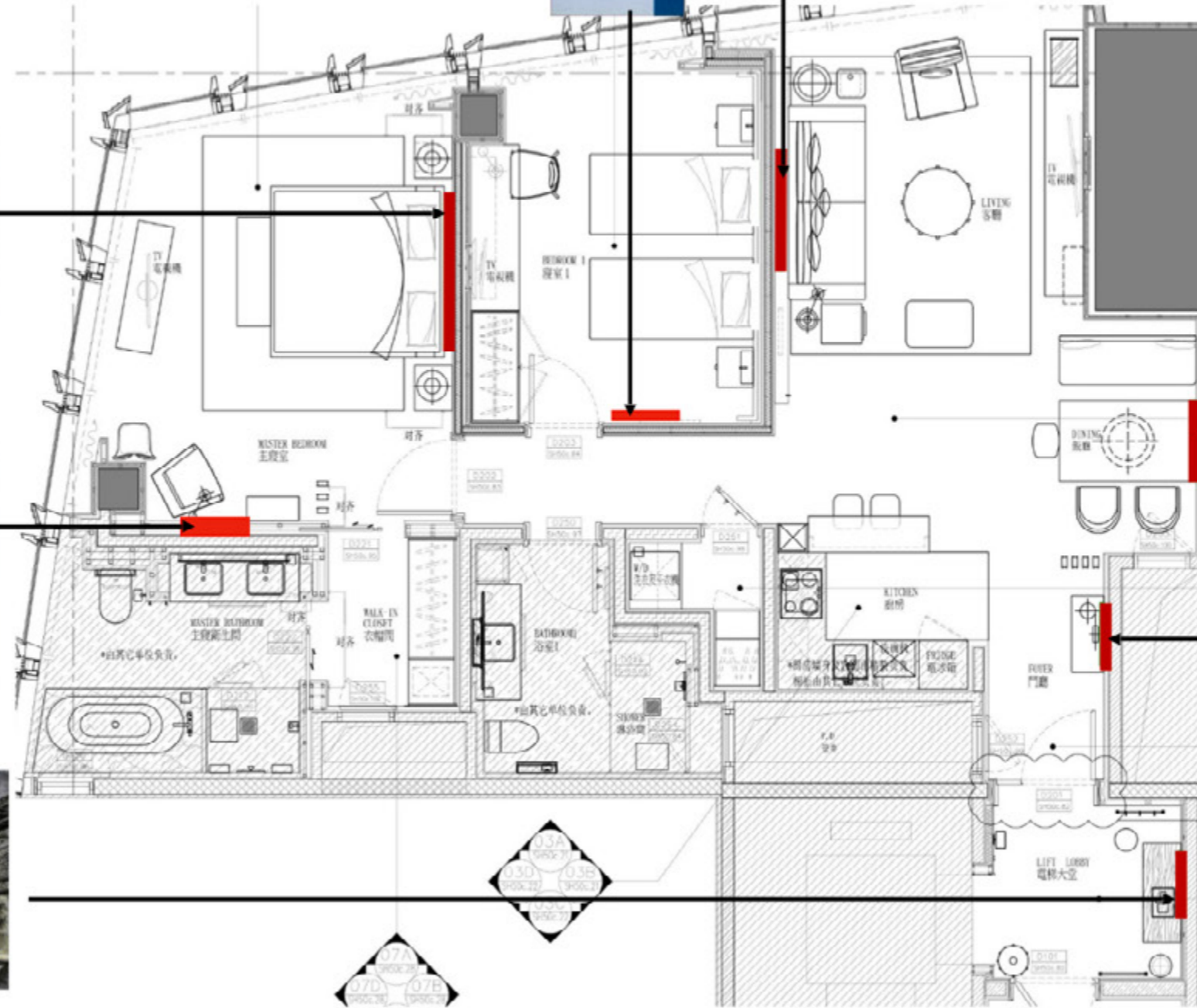


2BS-AW-1

2BS-AW-3



2BS-AW-2

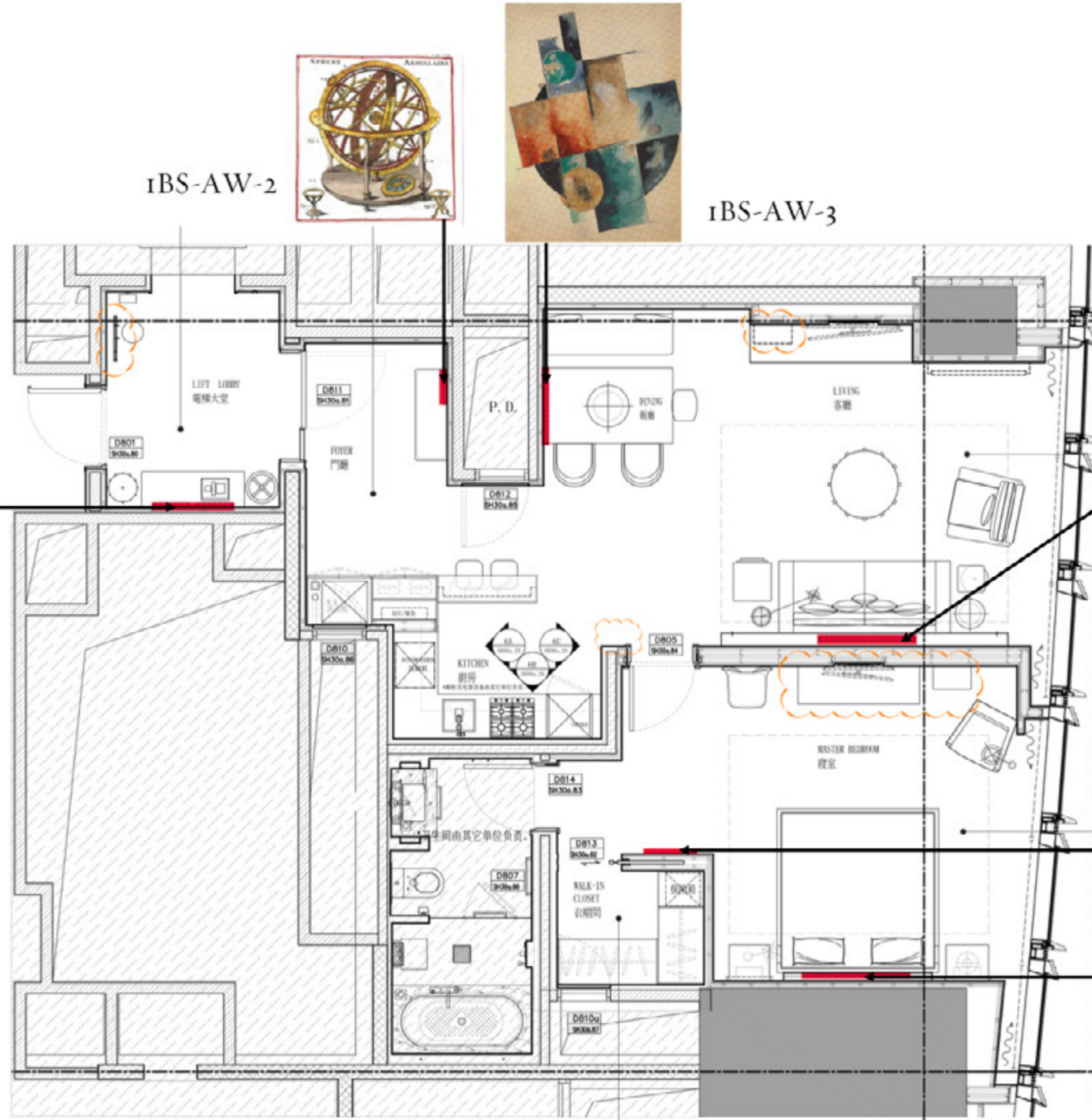




# 1 Bedroom Simplex



IBS-AW-1



IBS-AW-2



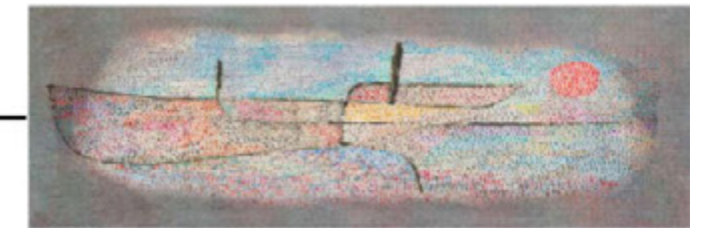
IBS-AW-3



IBS-AW-4



IBS-AW-5



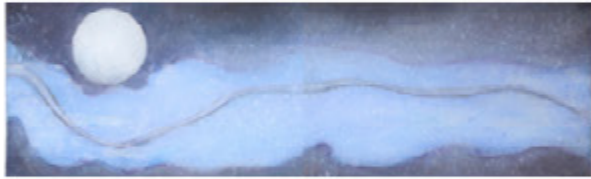
IBS-AW-6



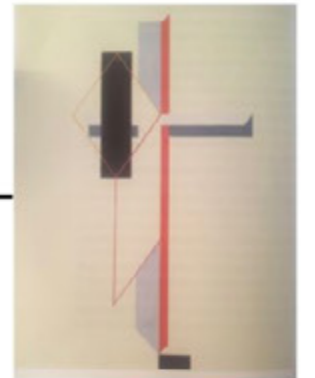
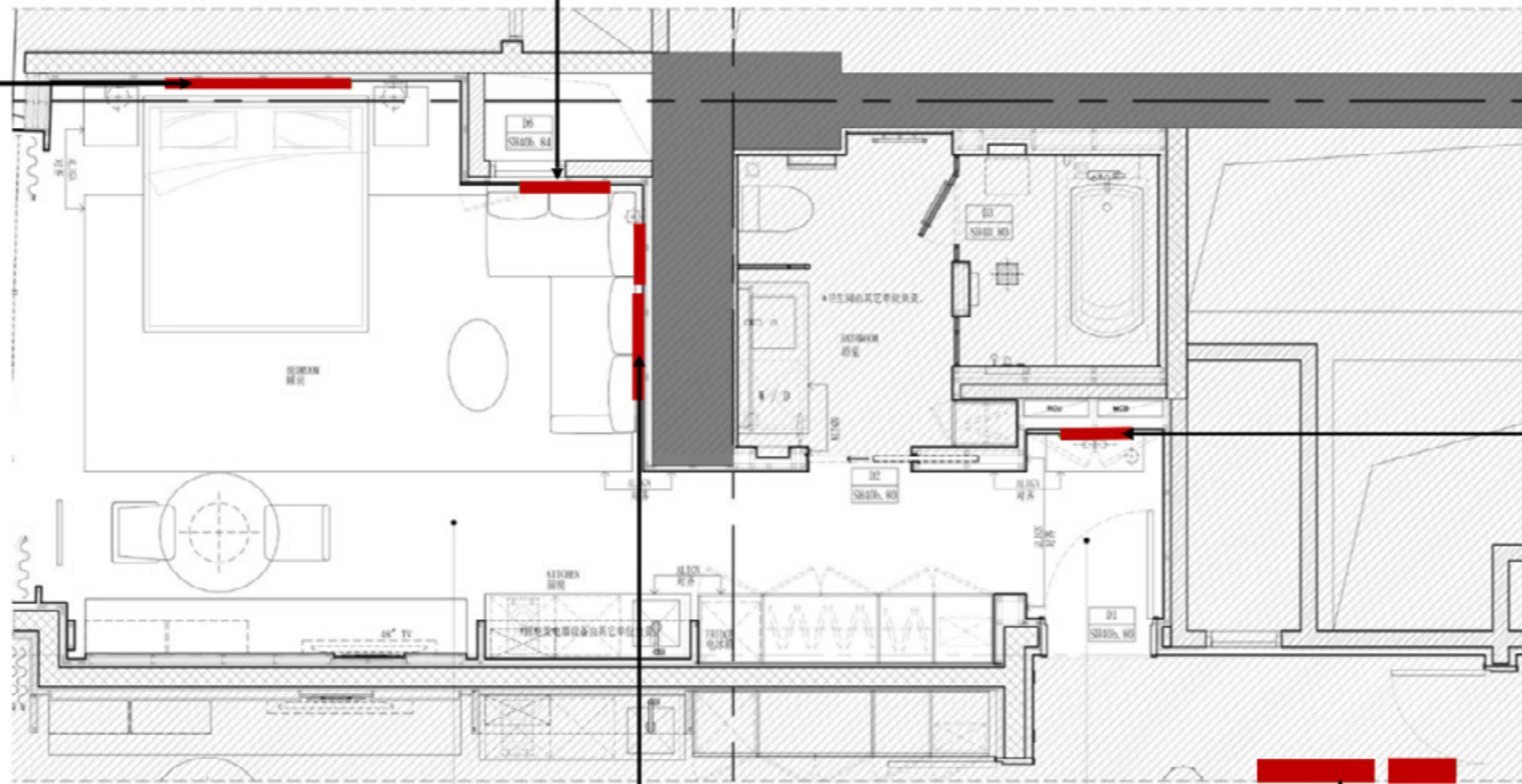
Studio



ST-AW-4



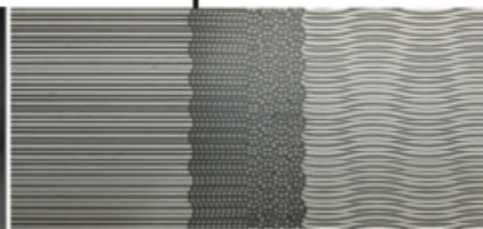
ST-AW-5



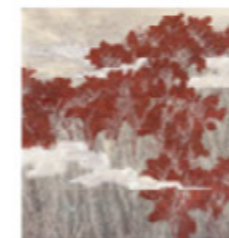
ST-AW-2



ST-AW-3b



ST-AW-3a



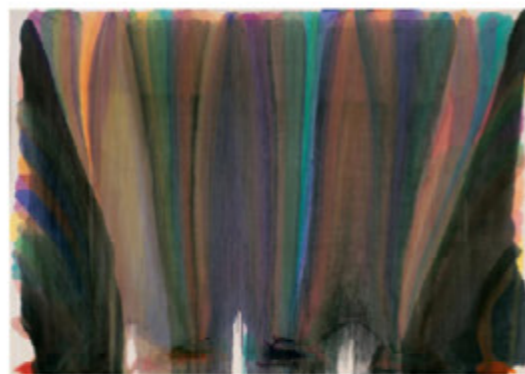
ST-AW-1a



ST-AW-1b



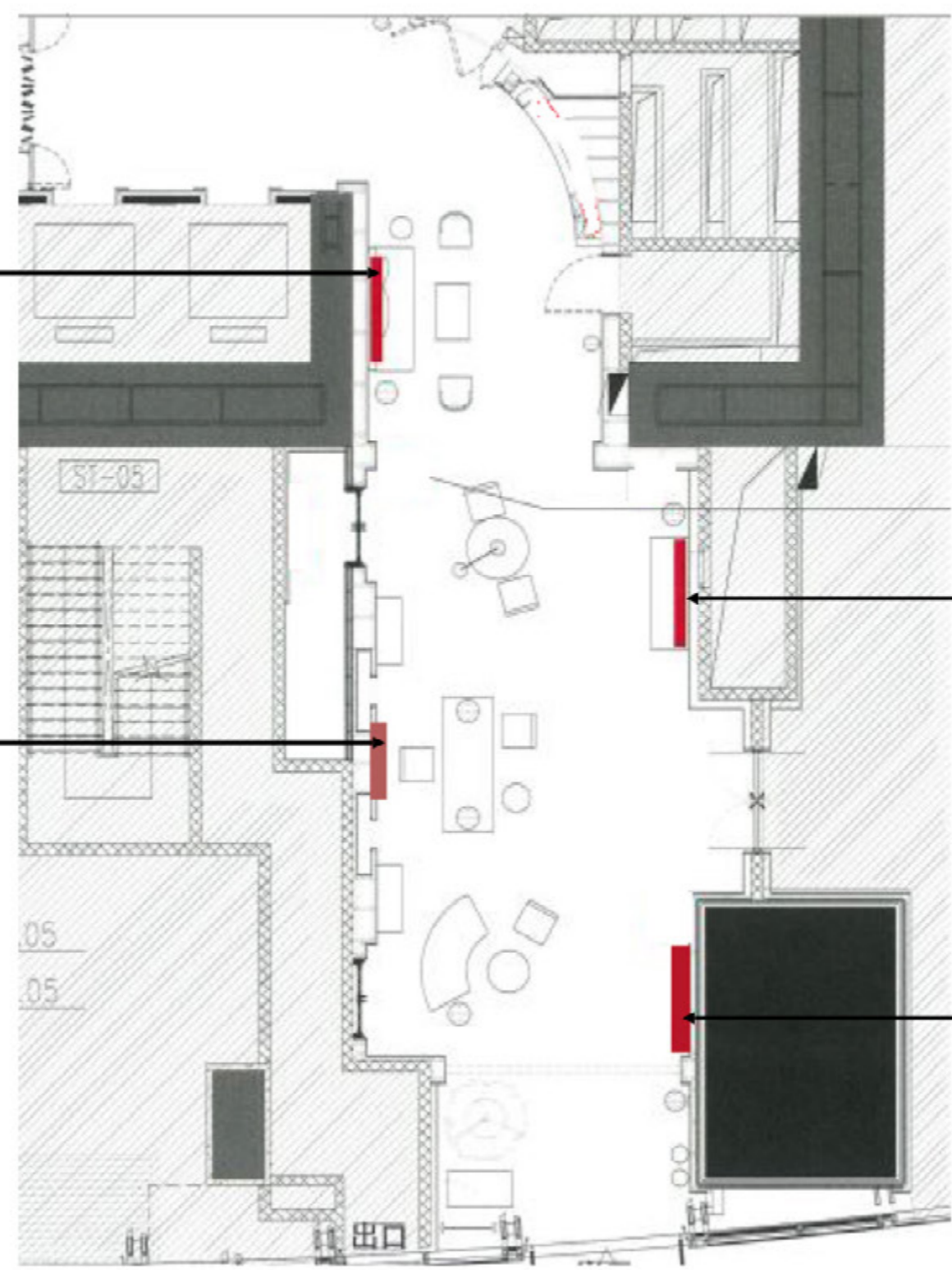
# L1 Entrance Lobby 一层大堂



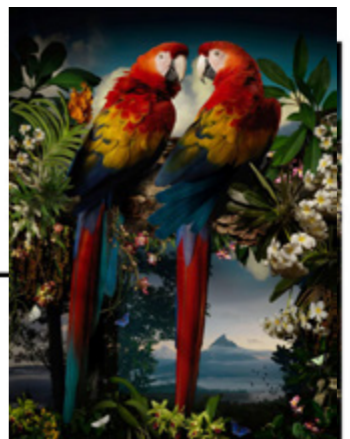
EL-AW-3



EL-AW-1



EL-AW-2b



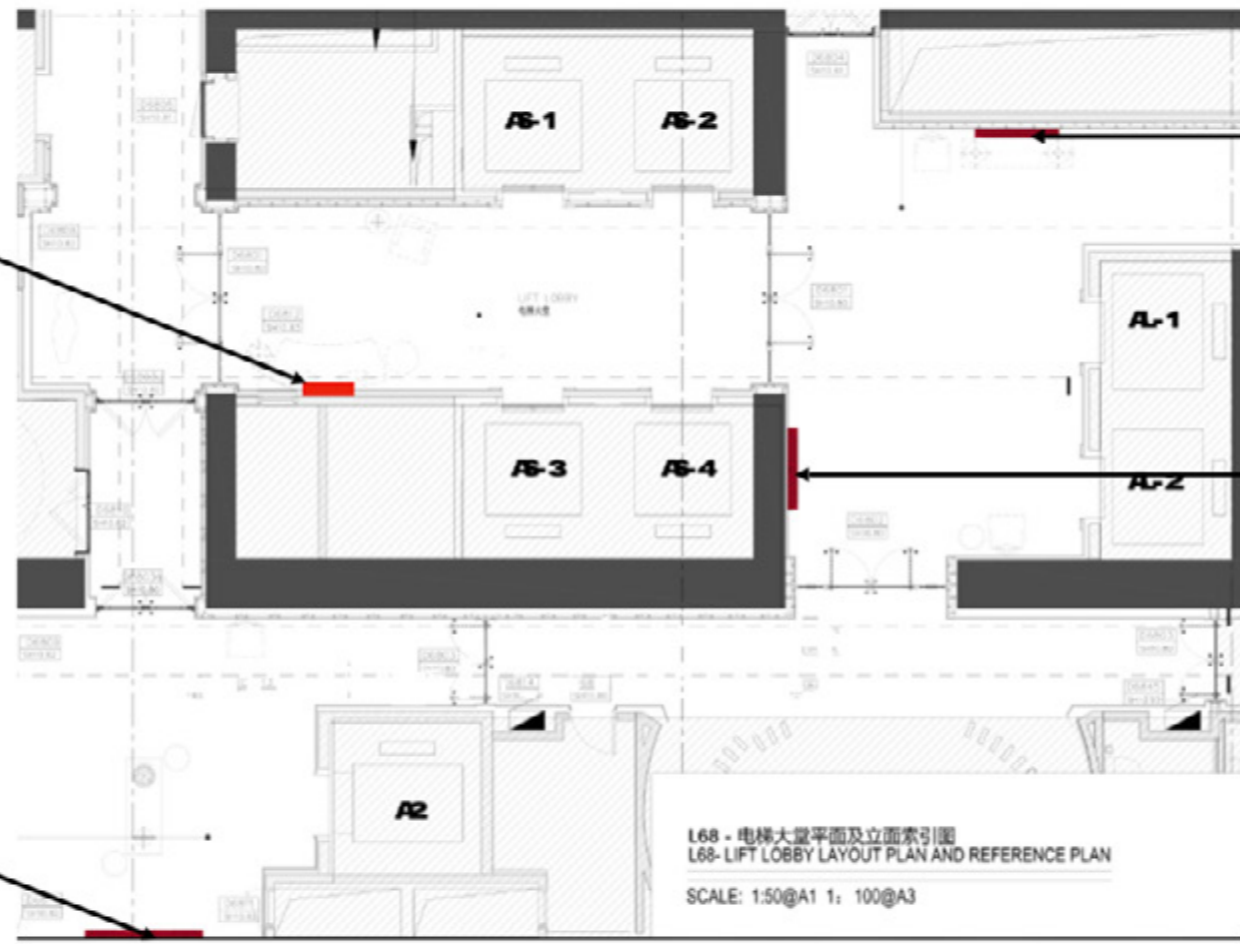
EL-AW-2a



# Lift Lobby 电梯间



LL-AW-4



L68 - 电梯大堂平面及立面索引图  
L68- LIFT LOBBY LAYOUT PLAN AND REFERENCE PLAN  
SCALE: 1:50@A1 1: 100@A3



LL-AW-1a



LL-AW-1b



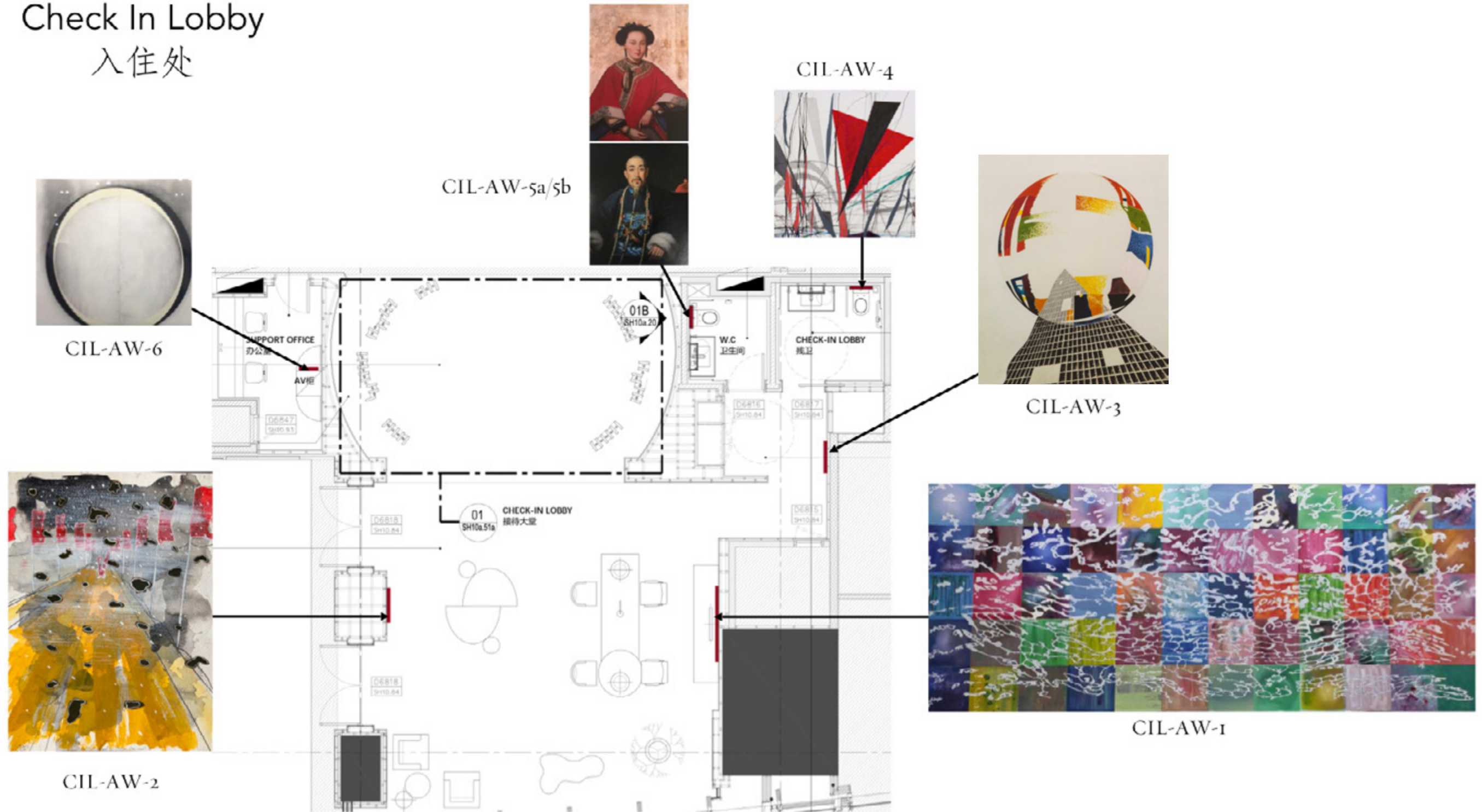
LL-AW-2



LL-AW-3a/b/c

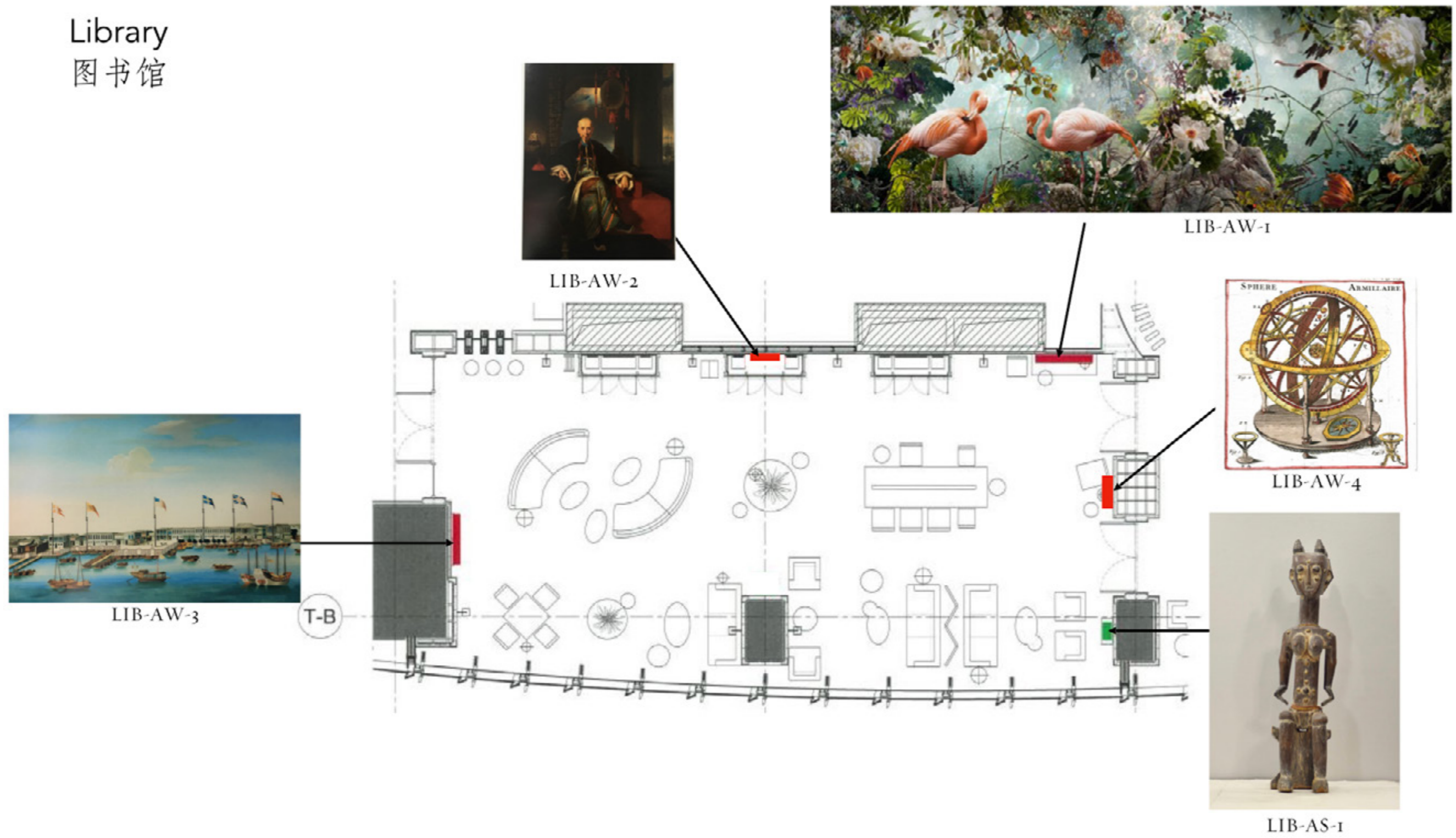


# Check In Lobby 入住处





Library  
图书馆



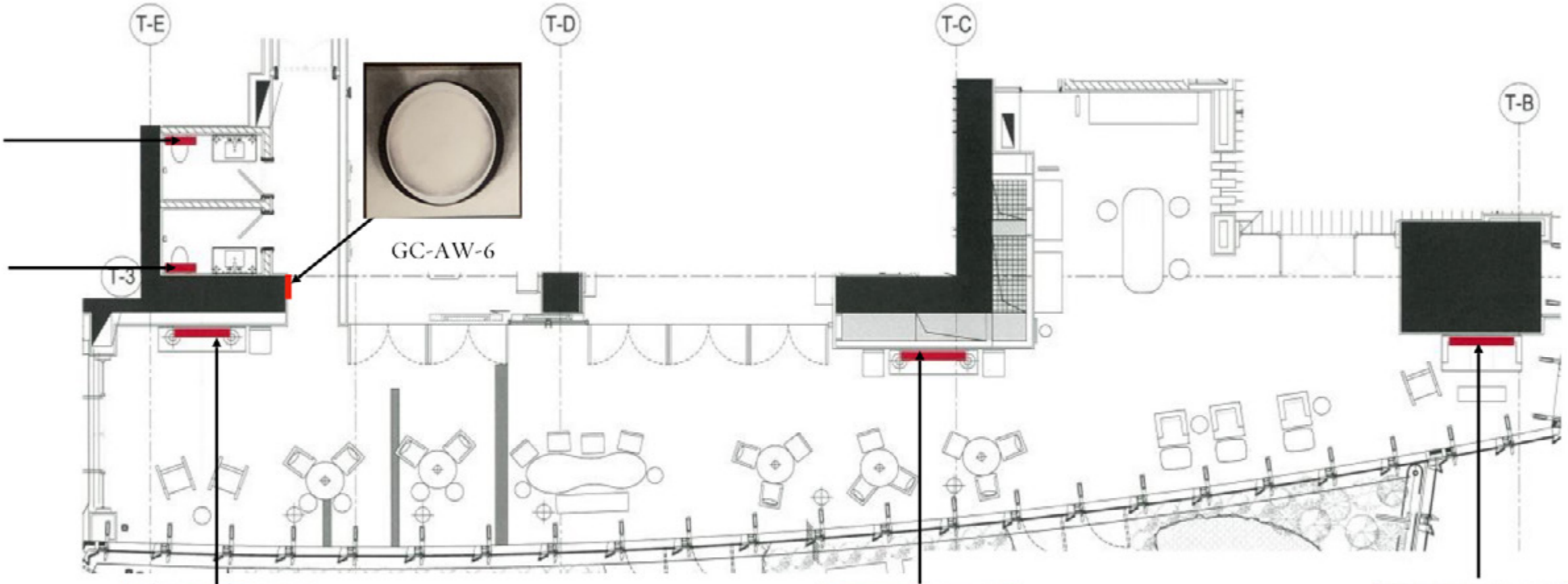


# Garden Conservatory 花园暖房

GC-AW-4



GC-AW-5



GC-AW-3



GC-AW-2



GC-AW-1



Billiard/ Family Room  
活动房



BF-AW-1



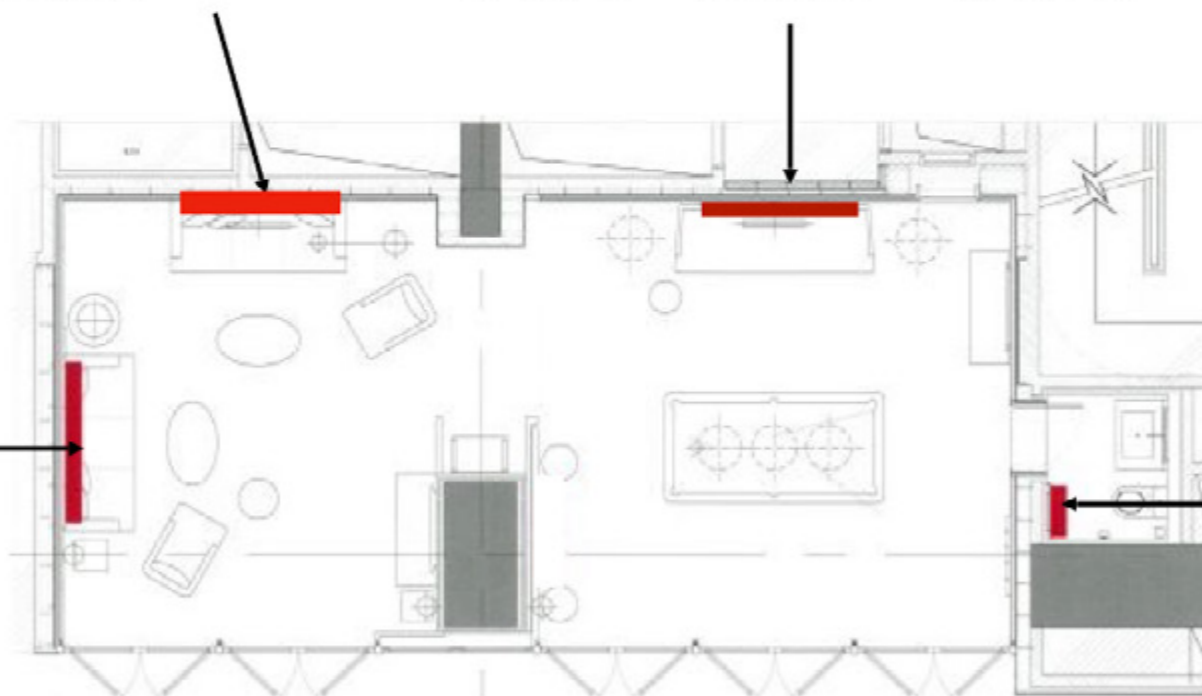
BF-AW-3a

BF-AW-3b

BF-AW-3c



BF-AW-2



BF-AW-4



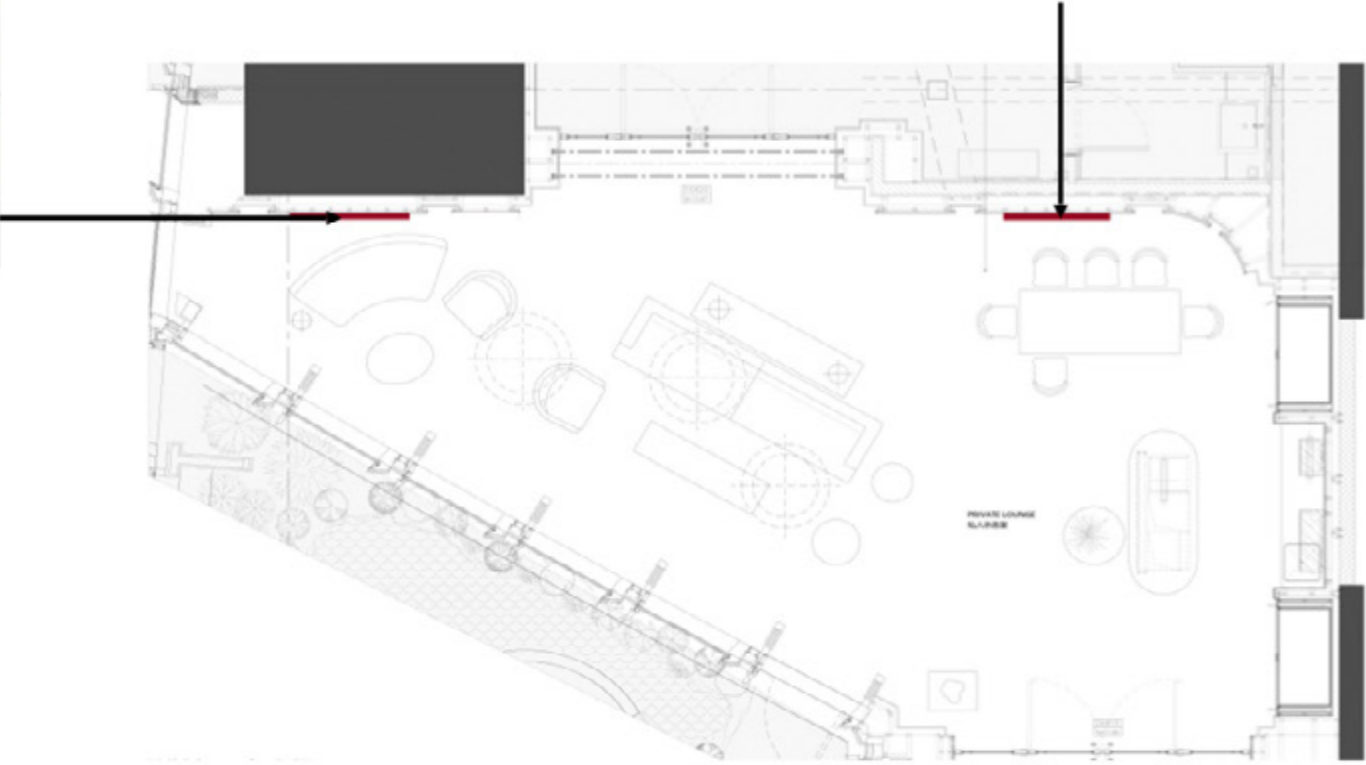
Private Lounge  
休息厅



PL-AW-2



PL-AW-1

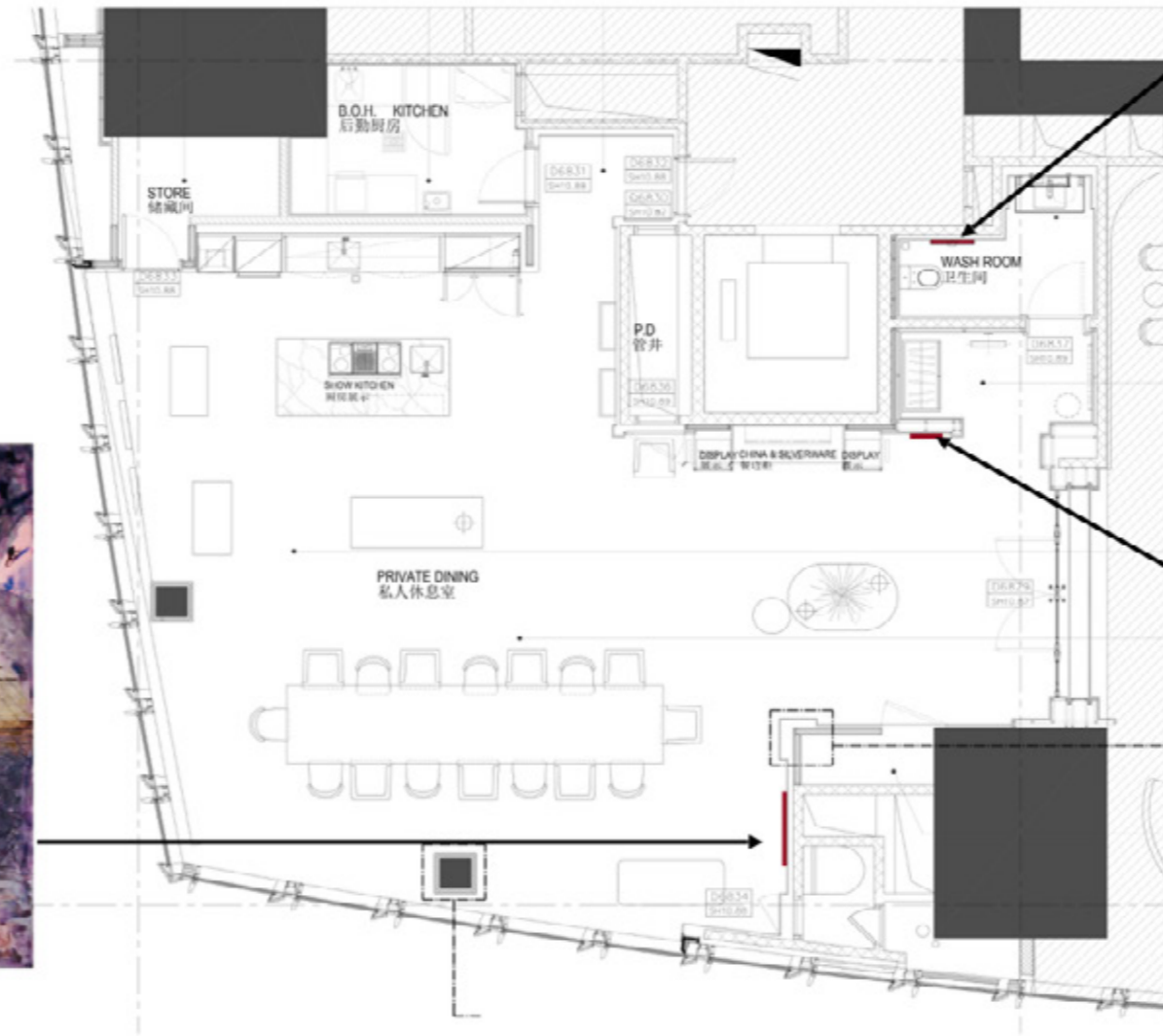




# Private Dining 私人餐厅



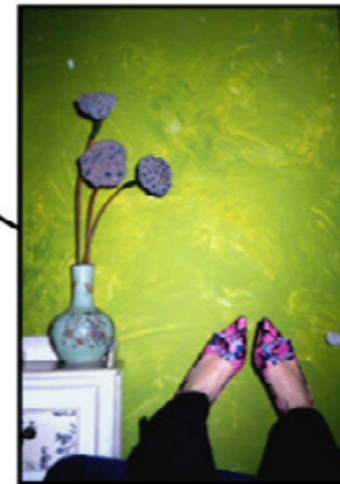
PD-AW-1



PD-AW-3a



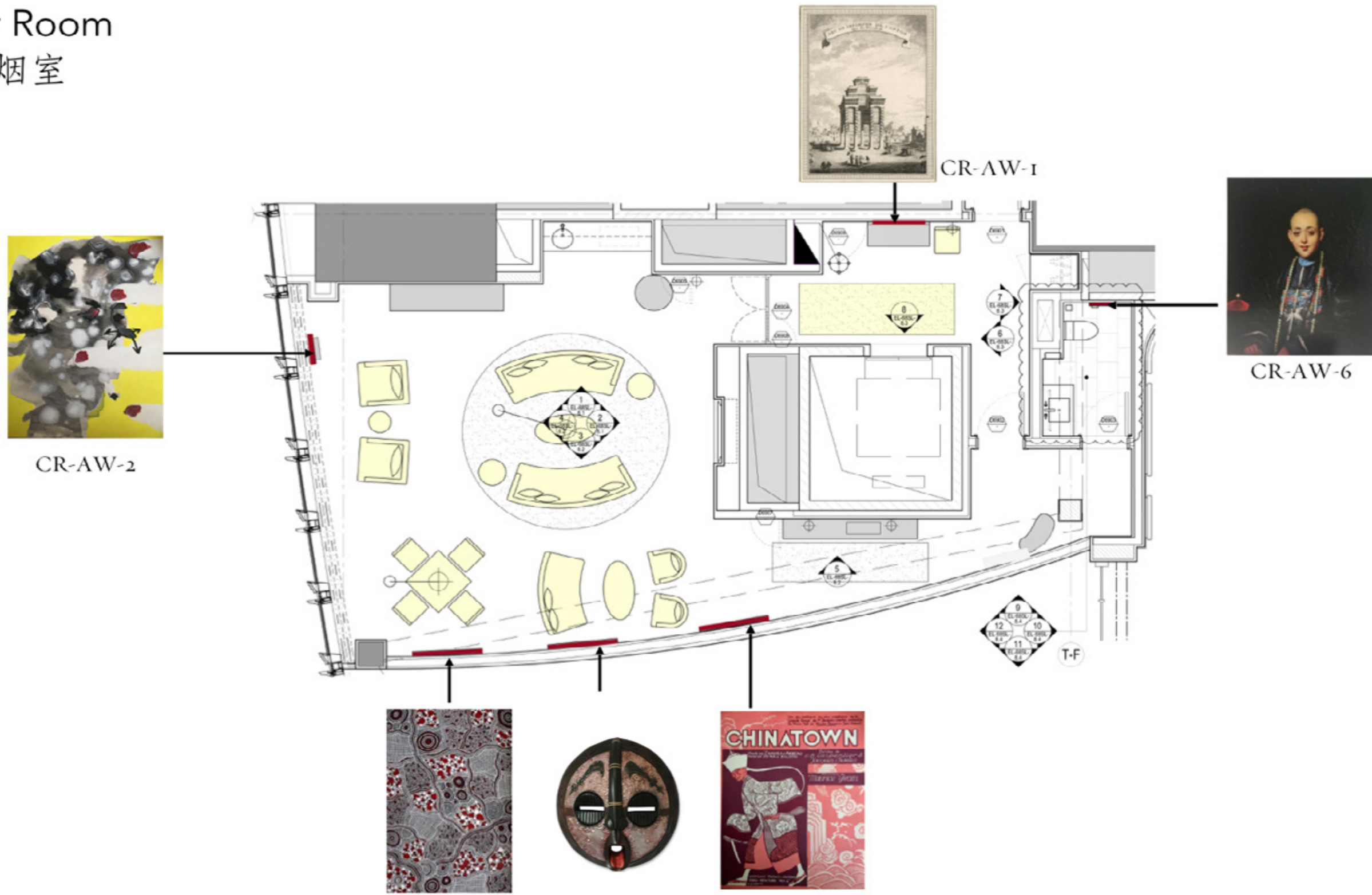
PD-AW-3b



PD-AW-2



# Cigar Room 吸烟室



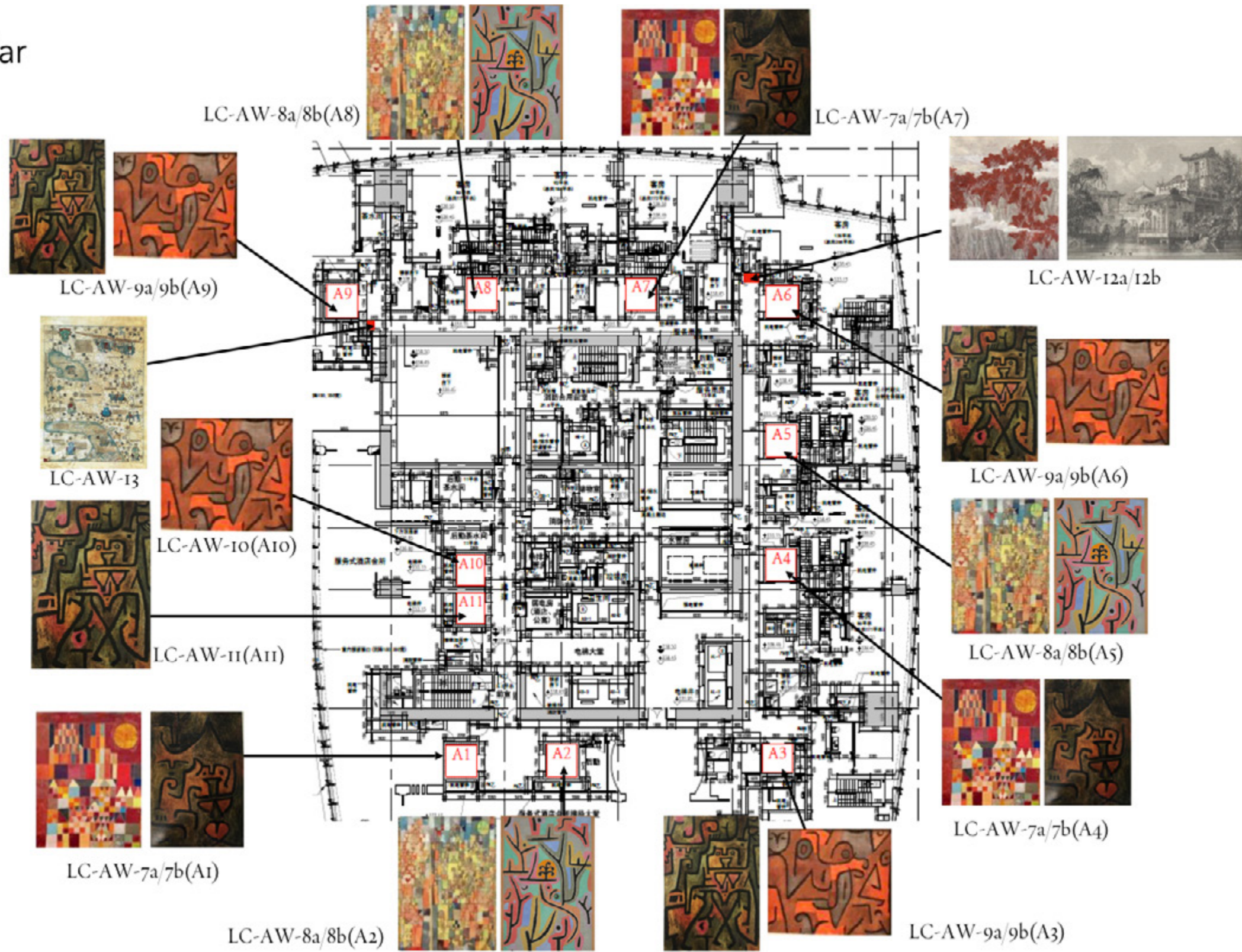


L1-68 Lift Car  
电梯





L1-68 Lift Car  
电梯



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