

MANDARIN ORIENTAL  
HYDE PARK  
LONDON

## ART COLLECTION

Curated by VISTO Images



If we took an omnibus along London's Knightsbridge in the summer of 1851, we would see an astonishing sight. Among the trees in Hyde Park there was a palace made of glass which housed the Great Exhibition of the Works of Industry of All Nations. England was experiencing a manufacturing boom and this was the time to show off its progress on the international stage.

The country exhibited printing presses, textile machines, microscopes, early facsimile machines, and agricultural devices—every conceivable invention of the time. Visitors and the entire nation—increasingly literate and reading newspapers who covered the exhibition on their front pages—were immersed in the atmosphere of exploration, interrogation, stimulation, and discovery.

The artworks installed in the guestroom corridors of Mandarin Oriental Hyde Park, London do not directly reference the Great Exhibition of 1851. Rather, they embody the spirit of the show and the growth of a nation, one that still desires to shape the future development of the world but is also very interested in its past.



As guests walk the corridors of the property they see art that continues to look to the natural world for inspiration and with an inquisitive eye.

Photographs that take a fresh look at botanical illustration, dry tree leaves that have been given new form and meaning, digital manipulations of classic still-life paintings and reconstructed encyclopedias, are brought together in this collection.

For many of these artists, technological and artistic innovations do not march ahead of spiritual and social evolution. They are often concerned about progress, too, and about the impact of these innovations on our culture and environment.

## Mary McCartney

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The guest room lift lobbies celebrate the latest work from renowned photographer Mary McCartney. *The White Horse* is a study of horse in the English countryside, the latest in a long tradition. Rather than a straight study of equine beauty in bucolic vistas, *The White Horse* twists the genre to become a personal journey through paths well travelled, as well as dreamscapes and fantasies, a testament to youth.



Amber, Sussex, 2016, Photograph



*On Guard*, 2017, Photograph



*Eating Pink*, Sussex, 2013, Photograph



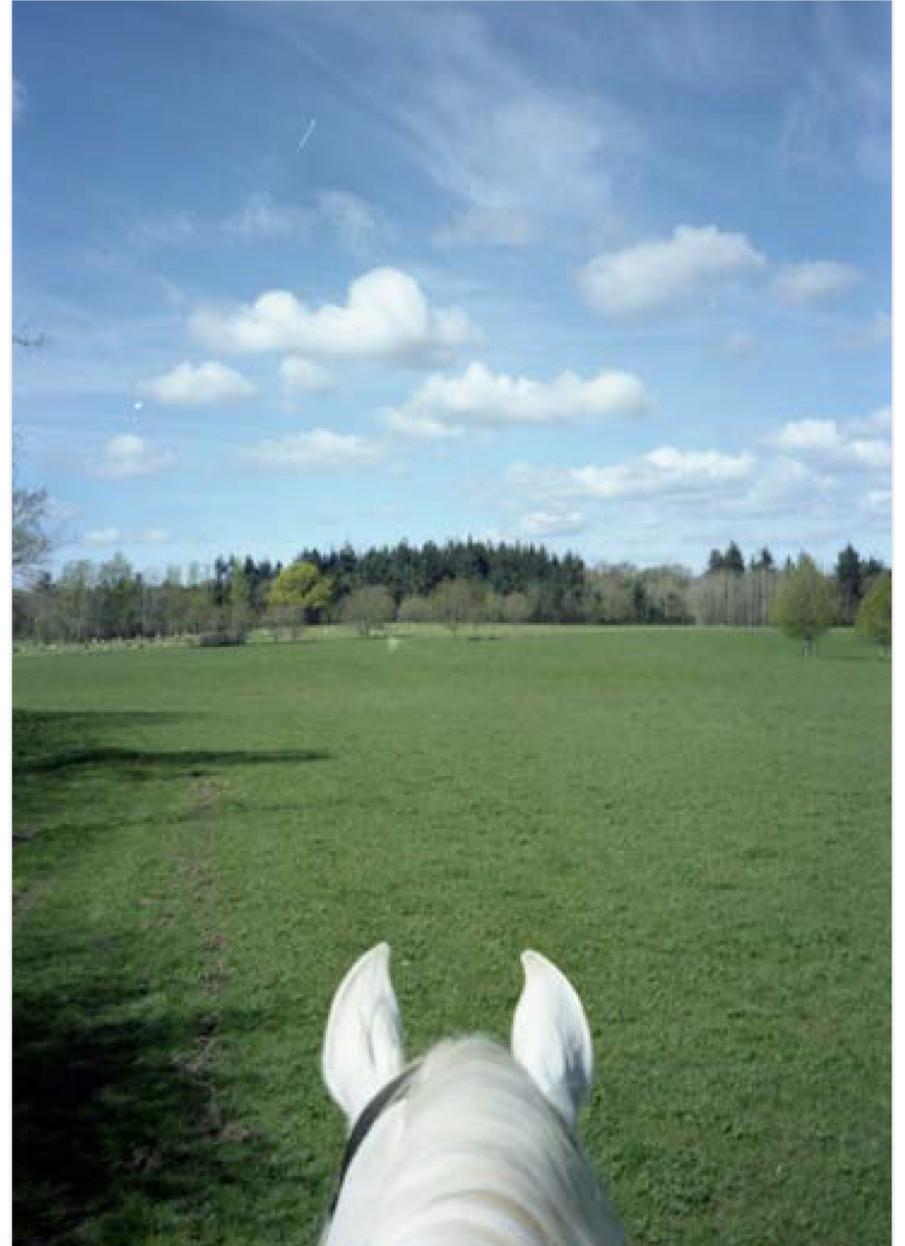
*Standpoint, Sussex, 2017, Photograph*



*Outline, Sussex, 2016, Photograph*



*Bluebell Wood, Sussex, 2017, Photograph*



*Into The Blue, Sussex, 2016, Photograph*



*Intertwine, Sussex, 2013, Photograph*



*Decemberish, Sussex, 2017, Photograph*

## Petra Rjabinin

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For the past 200 years, London has been at the epicentre of plant science, conservation, and botanical illustration. The 18th century saw many advances in the printing processes, and the illustrations of plants became more accurate in colour and detail.

Rjabinin's photograph is a new take on the long tradition of botanical illustration, recording today's changing plant life by photographing it alongside its 19th-century illustrated counterpart. This image is of rockfoils, or saxifrage, a plant believed to have been discovered by naturalist John Ray on a marshy spot in Cheshire, UK in the late 17th century.



*Listening Trees #18, Photograph*

## Susanna Bauer

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Without cracking the rigid body of these dry leaves, Bauer captures the delicate union between the work of nature and the work of human hands.

That the object is then photographed and displayed as a two-dimensional work is intriguing to the artist, as it creates a thought-provoking dialogue between both the inaccuracy and the precision of the medium of photography. The photograph is unable to portray the object's depth, its materiality and its fragility. However, it is able to capture the surprising new form the leaf has taken.

Detailed and gentle, the collage in *Angel* and the embroidered tunnel in *Through* capture the union between the work of nature and the work of human hands.



*Angel*, Photograph



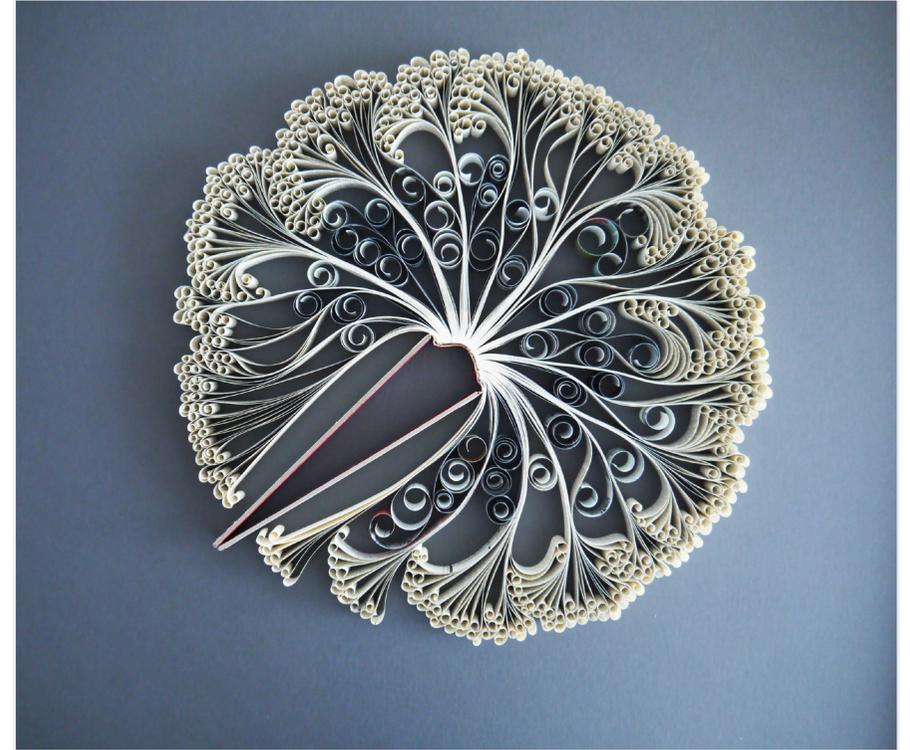
*Through*, Photograph

- Photographs by Steve Tanner

## Pamela Langdon

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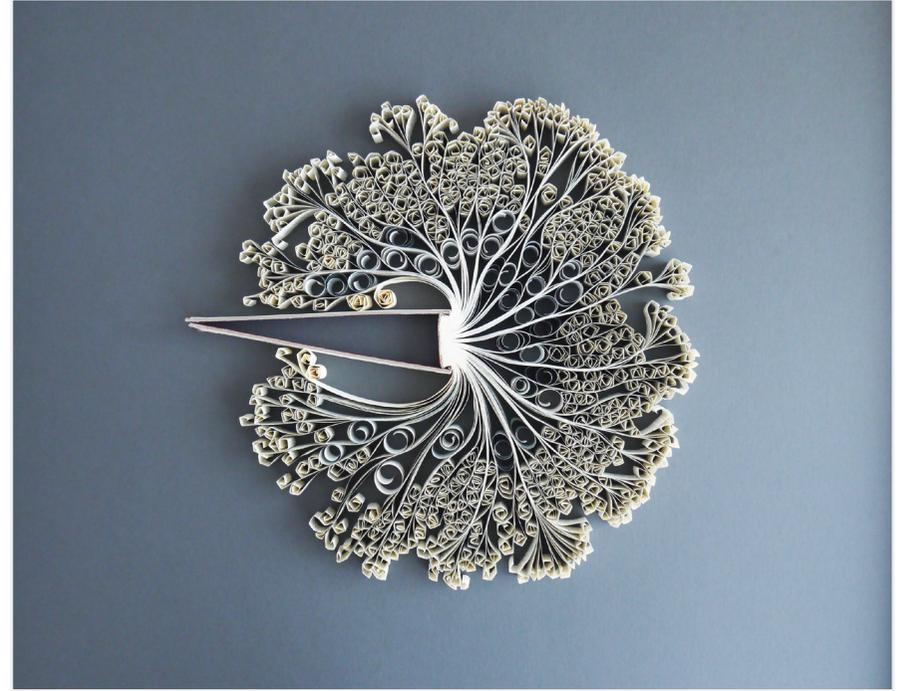
Langdon deconstructed an old Encyclopedia Britannica by cutting it apart in thin strips. Each page is then methodically hand-stitched into the backboard. The intricate folding and rolling of the paper, that began its life as wood, form spirals that reflect growth patterns in trees, and give the old book renewed life.



*Britannica Metamorphosis*, 2017, Reconstructed book



*Britannica Metamorphosis, 2017, Reconstructed book*

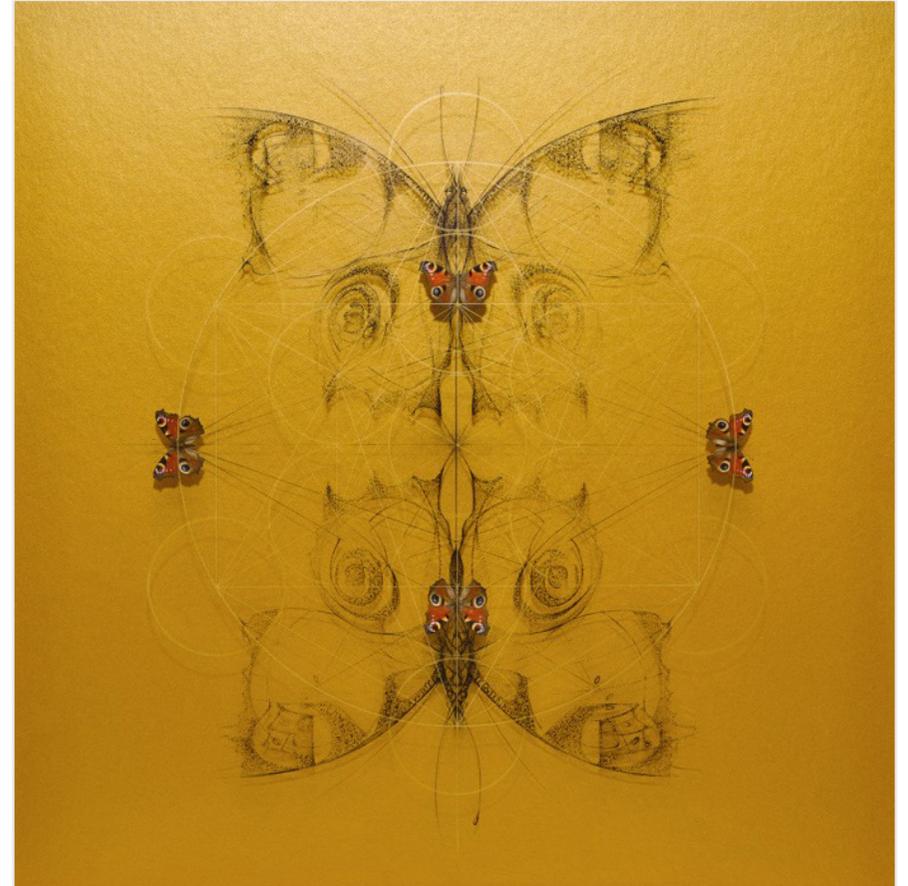


*Britannica Metamorphosis, 2017, Reconstructed book*

## Jessica Albarn

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Albarn uses the imagery of the butterfly to explore the intricacies of the animal ecosystem and the most delicate of living things. She combines taxidermied Peacock Butterflies, one of the most recognisable British butterflies, with drawings and alchemical geometric shapes to explore the connection between nature and man.



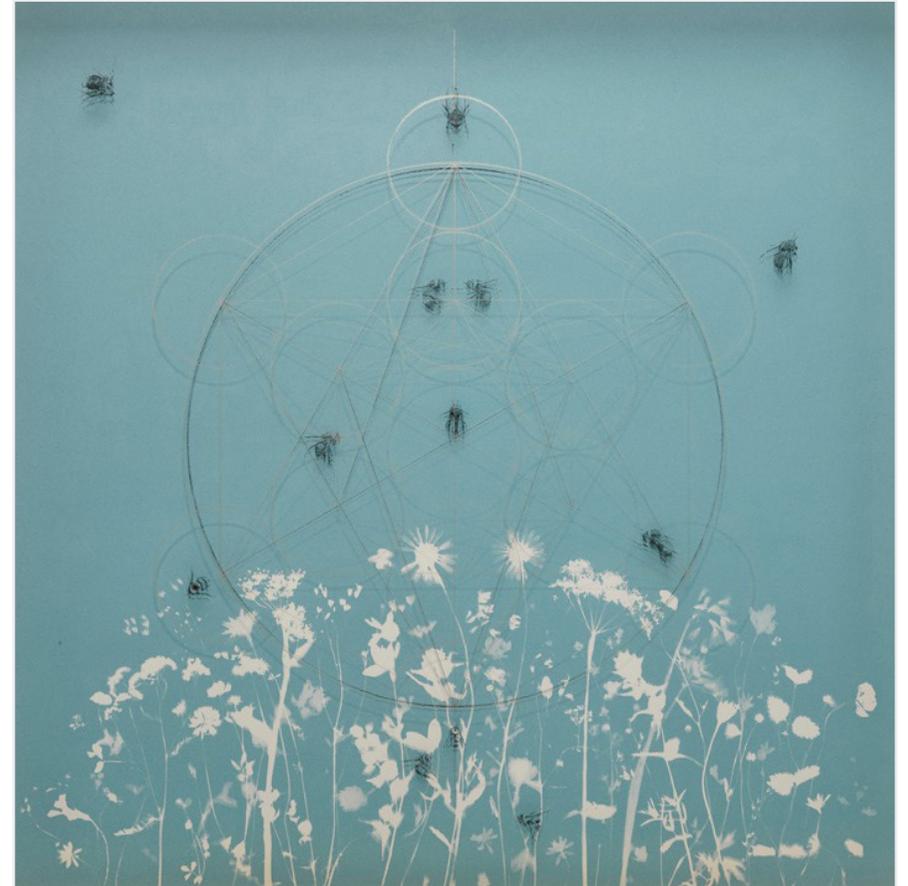
*Golden Peacocks of Eve*, 2017, Glass box with screen-printed gold geometry, Peacock butterflies and painted butterflies

## Jessica Albarn

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Also concerned with ecological health, Albarn uses the imagery of the bee to describe their crucial role in our environment. She uses alchemical geometric shapes to explore this connection. Striking images of bees have been painted onto hexagons, paying homage to this most sophisticated and vital insect.

The technique Albarn used to create the background in this artwork is a new take on Anna Atkins's cyanotypes. Atkins, a British female innovator and a botanist by training, had developed this method as a means of recording botanical specimens for a scientific reference book published in 1843. With a kindred interest in the natural world, Albarn and Atkins carefully tease apart the lacy fronds of plants to expose their intricacy.



*The Blue Meadows of Eve*, 2017, Glass box with screen-printed blue geometry, bees and painted bees

## Doria Yosief Drori

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The glass container, used by biologists to culture cells, is utilised by Drori to 'grow' rather than compose images using different mixtures of liquid pigments and materials. This photograph captures a fraction of a second of a longer artistic process, resulting from pipetting blue, white and black pigments into yellow ink and bonding material.



*The Petri Dish Project: Blue Space Series, 2015, Photograph*

## Aldo Tolino

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Using satellite imagery and inspired by a mathematical construct called the 'Möbius strip', Tolino creates sculptures from a single continuously-curved sheet of paper. His work has been described as trans-digital, created through an integrated workflow that utilises digital software in combination with physical materials.

The aerial views in these works were selected based on the names given to the Presidential Suites of the property, inspired by 18th- and 19th-century innovators. The second side of these strips depict the South Pacific Ocean at precisely the point at the opposite side of the planet.

This artwork depicts Hyde Park's landscape design, inspired by the natural forms and organic patterns seen in diatoms. It makes a link to The Bridgeman Suite named after Charles Bridgeman who, as Royal Gardener, tended and redesigned the royal gardens at Hyde Park, Windsor, Kensington Palace, and St. James's Park.



*Möbius Strip*, 2017, Paper sculpture

## Aldo Tolino

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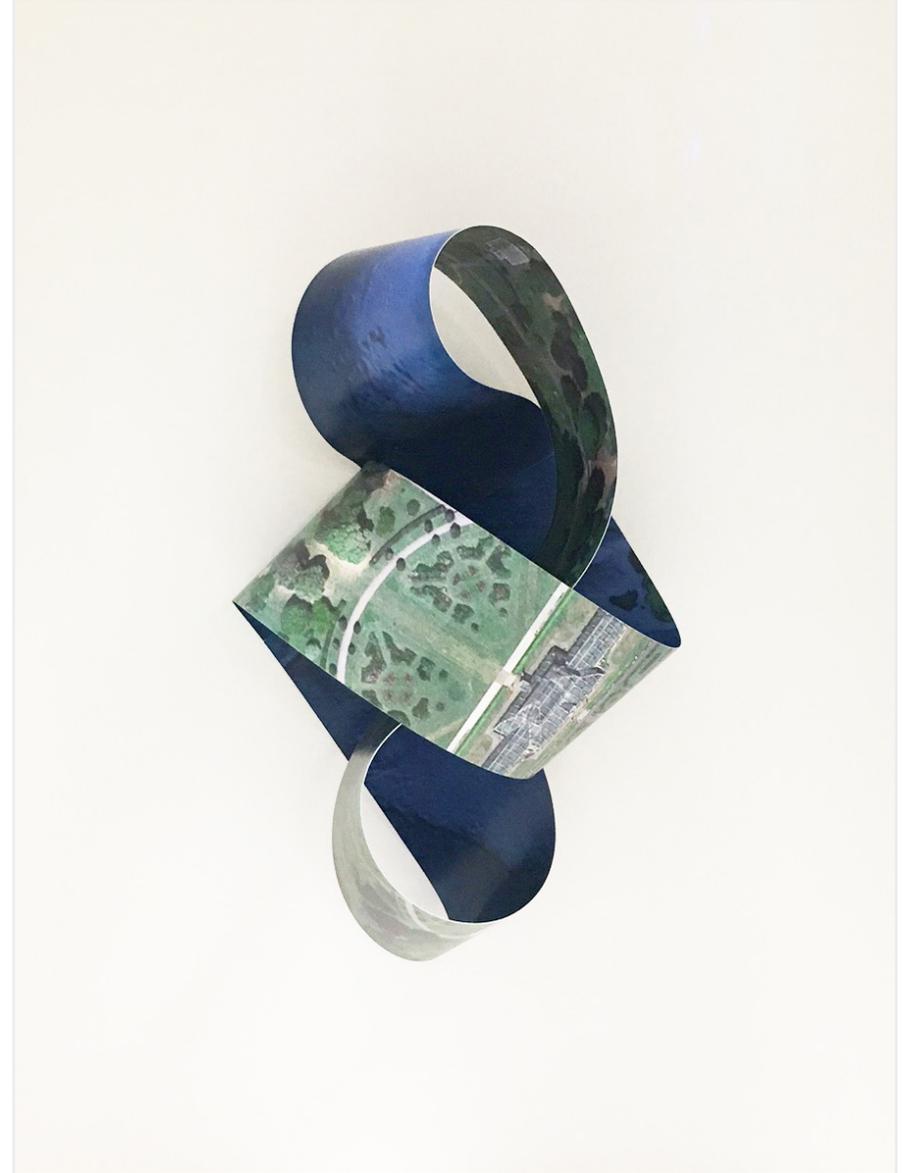
Joseph Paxton designed Crystal Palace, the cast-iron and plate-glass structure at which the Great Exhibition was held in 1851. The construction was one of the most spectacular examples of modern irrigation and inspired the centre-pivot irrigation system implemented since 1940. This method of irrigation, seen in the satellite imagery used in this artwork, creates circular shapes in the landscape that resemble water lilies. The Paxton Suite is named after the technological innovator who inspired these modern discoveries.



*Mobius Strip*, 2017, Paper sculpture



*Möbius Strip*, 2017, Paper sculpture



*Möbius Strip*, 2017, Paper sculpture

## Stefano Bonacci

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This sculptural abstract form could at once be a circle of a tree, the movement of water, the texture of a leaf—a myriad of things found in nature. Experimenting with plaster and various pigments, Bonacci kneads the materials together and flattens them to create a new object which reflects these natural elements.



*Solaris*, 2017, Plaster and pigments



*Solaris*, 2017, Plaster and pigments

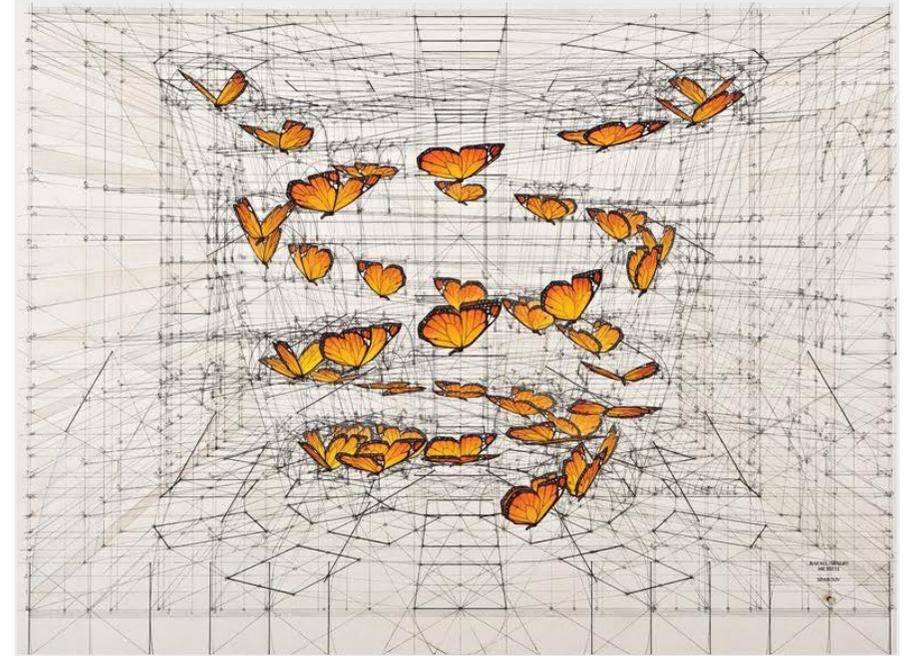


*Solaris*, 2017, Plaster and pigments

## Rafael Araujo

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The original drawing of this limited-edition print was done entirely by hand. At an old drafting table, the artist rendered the mathematical brilliance of nature with just a pencil, compass, ruler and a protractor. He created a complex field of three-dimensional space where butterflies take flight and the logarithmic spirals of their flight patterns become visible. In his drawings, he leaves the construction lines intact to highlight this natural mathematical framework, channeling the look and feel of illustrations in Da Vinci's sketchbooks.

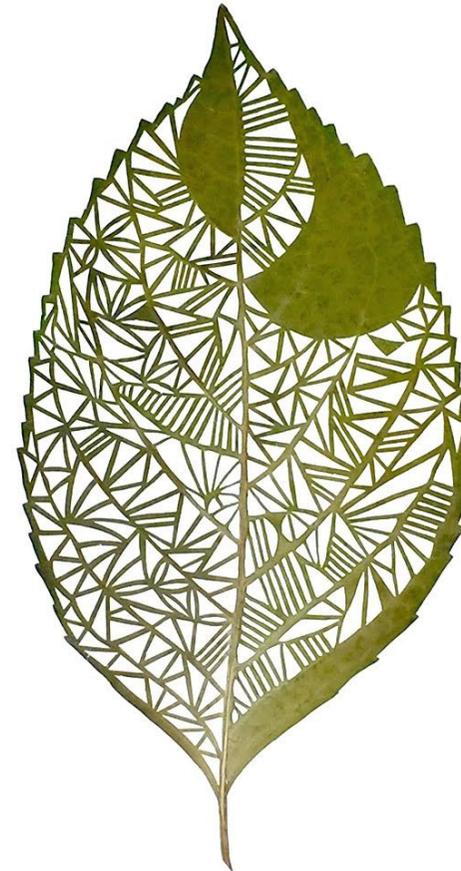


*Tripple Flat Helices*, 2016, Print of drawing, Limited edition of 200

## Nina Pearse

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Preserved in a special liquid, these leaves retain their colour and freshness. Pearse meticulously cuts through the leaves, magnifying their unseen structures and exposing their veins. Framed in collections, as progressions or as part of compositions with cut paper, they are highlighted as specimens of an artistic and scientific study investigating the beauty of each leaf's underlying structure.



*Untitled, 2017, Cut leaves*



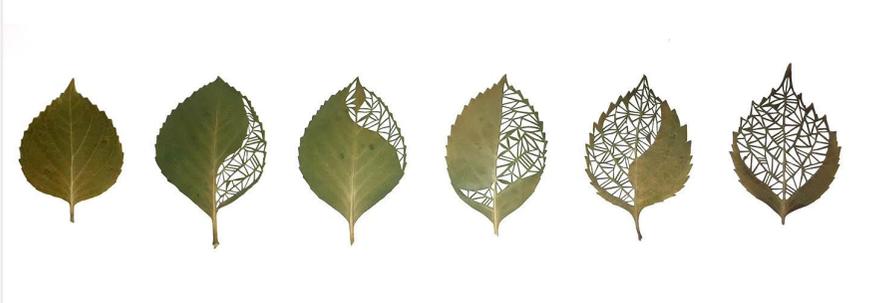
Untitled, 2017, Cut leaves



Untitled, 2017, Cut leaves



Untitled, 2017, Cut leaves



Untitled, 2017, Cut leaves

## Warren Mather

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These artworks reveal 360-degree views of locations from a single point of reference.

During his travels, Mather explores and captures the complexities and subtleties of natural environments using photography. He transfers his digital images onto silkscreens, then onto wet clay plates, and then uses sodium-carbonate spray as a substitute for salt-glaze firing. The plates are then meticulously hand-coloured, glazed and fired, creating rich colours and a refined surface detail.



*Grove*, 2017, Photograph printed on ceramic



*Strangler Fig*, 2017, Photograph printed on ceramic



*Walden*, 2017, Photograph printed on ceramic

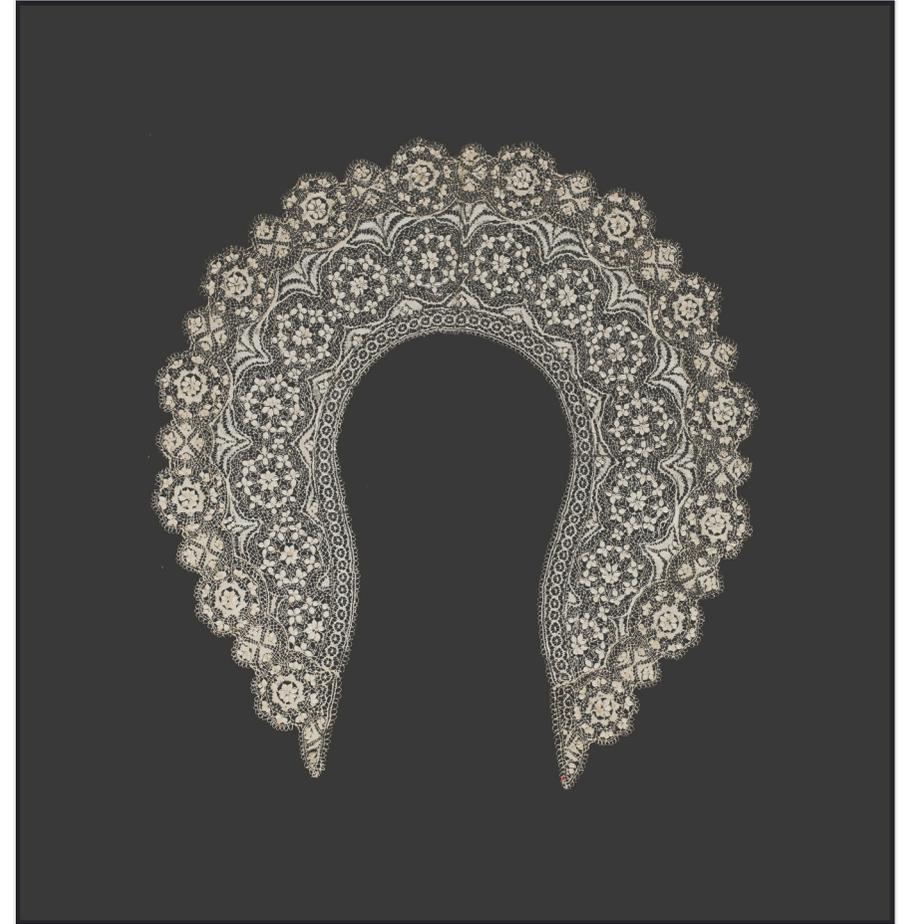
## Antique Needle Lace Bertha

19th century

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The needle lace bertha, a low shoulder neck-line worn by women during the Victorian Era, includes intricate embroidered floral detailing, inspired by the traditional English garden. The 19th century saw a renewed interest in earlier techniques, and at the time it was simultaneously an indicator of the changes in fashion and a fossilised reminder of earlier eras.

The pieces in this collection are constructed by manipulating thread using a single needle and sewing together hundreds of small stitches to create the larger design.





The Spa at Mandarin Oriental Hyde Park, London offers a physical and spiritual escape from the busy high streets and the iconic city attractions of the capital. The artworks in this space have a material character that is simultaneously soft and strong, reinforcing the deeply resonant sense of recuperation of The Spa's overall design.

The exploration of natural patterns characterised the development of art, engineering and architecture in Britain. The fascination with naturally-occurring shapes can be traced in these artworks as well. Inspired by natural elements, each artwork in this collection draws on the clean and simple beauty of the materials from which they are made.

## Liam Reeves

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In this artwork, fluid glass is transformed into a solid shape with a structured silhouette. The sculpture is luminous and strikingly modern, reflecting light and colour from its surroundings. Reeves employs traditional glassblowing techniques as well as new methods of glass-working, transforming a familiar material with computer-aided design.



*Untitled, 2018, Glass with mirrored interior*

## Bernard Katz

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In this glass sculpture, geometric shapes and broad kinetic curves provide a sense of momentum, posture, and form. The composition mimics the movement of water or wind.



*Untitled, 2018, Glass*

## Claire Basler

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Basler captures the delicacy of flowers. Long stems bent by the wind, impetuous leaves, and soft petals reveal the emotional nuances of nature. These elements recall Asian artistic traditions but are freed from the constraints of realism. The voids in this piece and the simplicity of its background, enhance the contrast within the work and emphasises the grace of the flowers.



*Untitled, 2018, Oil on canvas*

## Jen Garrido

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Working in watercolours, Garrido creates poetic compositions in florals using iridescent, translucent, and opaque whites with broad gestural strokes. The artist favours nature-based forms and rhythms and is drawn to shapes that tangle and overlap.

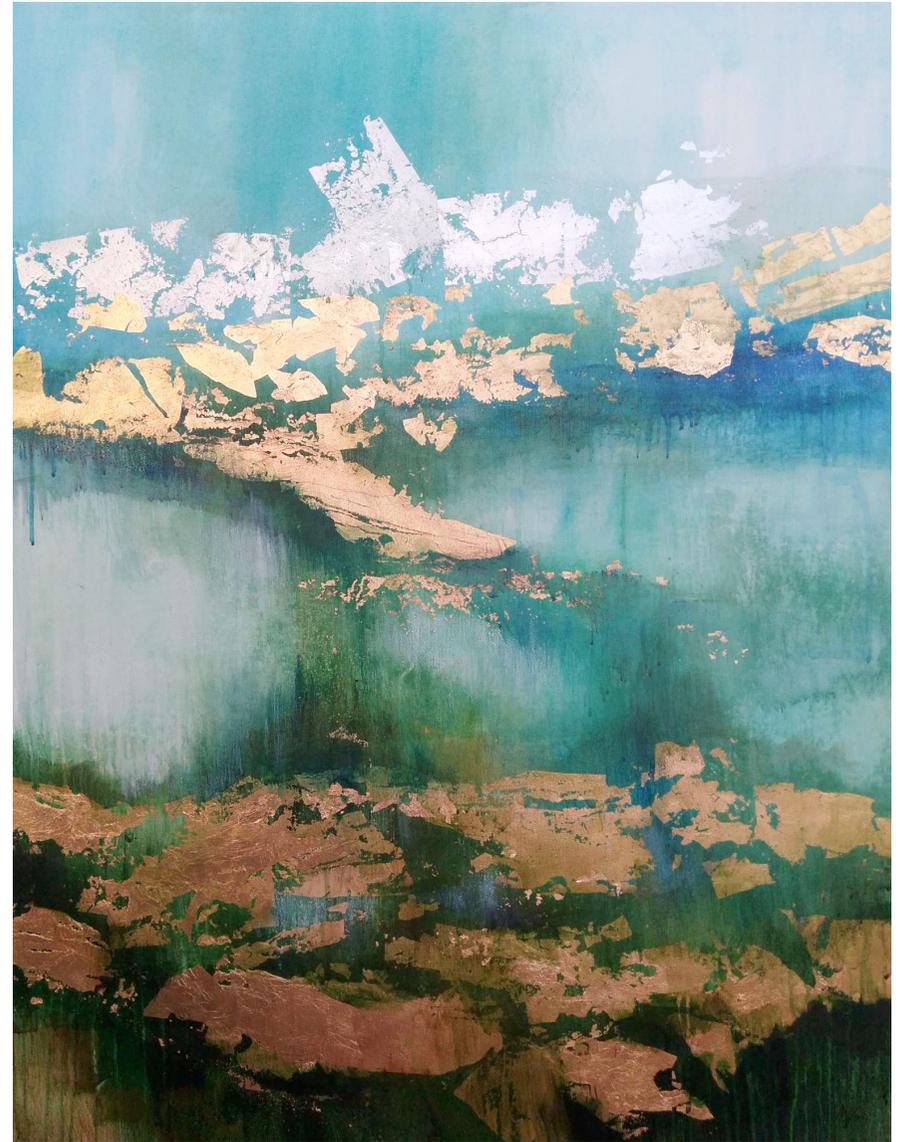


*Untitled, 2018, Watercolour on paper*

## Magdalena Morey

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This painting is dynamic, energetic, and expressive—the strokes, brush marks, and reflective gold zones create a sense of depth. The palette is underlined by intensity and luminosity while the composition resembles a mountainous landscape or an active geological formation.



*Untitled, 2018, Oil on canvas*

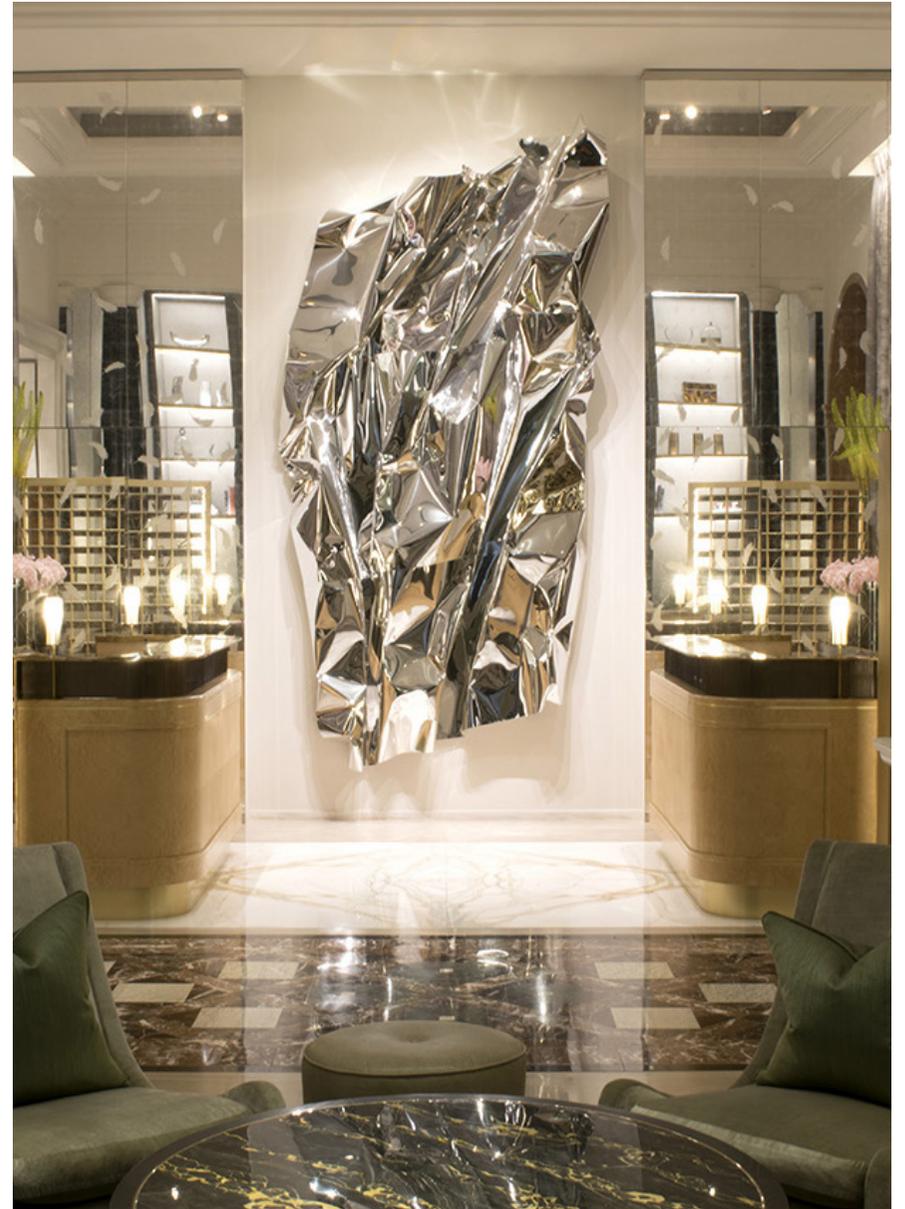


The artworks in the Lobby of Mandarin Oriental Hyde Park, London use light and reflections to play with the eye and stimulate the mind. Technology, shifts in knowledge exchange, and developments in production processes have provided these artists with the opportunity, the means and the creative challenge to make these artworks. They are stunning and dramatic as distant focal points, and even more intriguing when viewed close up.

## Fredrikson Stallard

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Created from mirror-polished aluminium, this sculptural wall piece is hand-formed by the designers at Fredrikson Stallard. Although materially rigid, the artwork's form mimics a softer, flexible texture, almost like fabric. The piece reflects light back into the room, distorting the settings with abstract, painterly reflections of its environment.



*Hurricane Mirror, 2017, Mirror Polished Gold Aluminium*

## Sang Min Lee

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Lee's work pays homage to the shapes and figures of traditional Korean pottery. Periodically submerged in water, the sheet of glass is carved to form the silhouettes of these objects. The carved shape would not be visible if the piece were unlit—as light is reflected from the engraving, the object's essence becomes more defined.



*Bottle (Joseon)*, 2016, Engraved Glass



*Jar (Joseon), 2016, Engraved Glass*



*Bottle (Joseon), 2016, Engraved Glass*



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