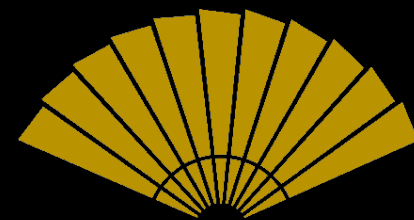




MANDARIN ORIENTAL RITZ, MADRID

ART COLLECTION
CURATED BY VISTO



MANDARIN ORIENTAL
RITZ
MADRID

MANDARIN ORIENTAL RITZ, MADRID

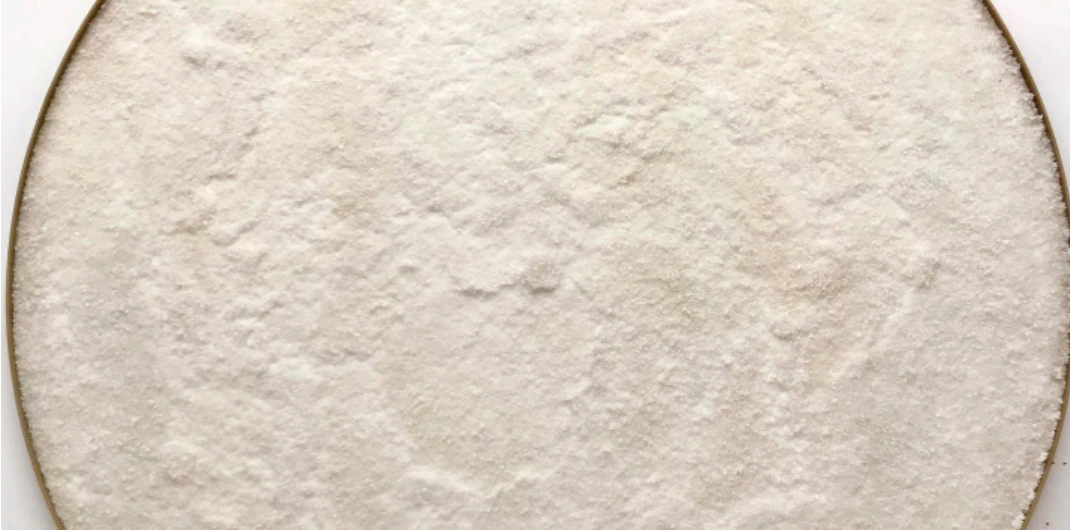
FINDING THE OLD IN THE NEW

When we cross the street and enter the Museo del Prado, we find the Spanish royal collections of still-life painting. It tells a story of both minimalism and opulence, restraint and ostentation, simplicity and complexity. The richness of the play of light is as costly as the objects themselves. Even today, the genre's aesthetic innovations strike us as surprisingly modern.

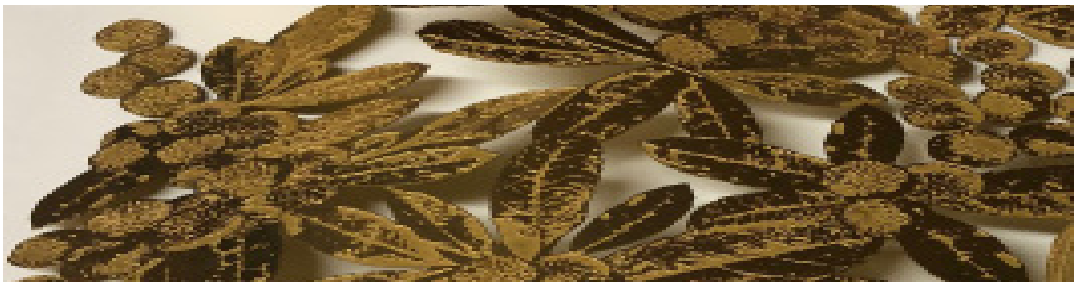
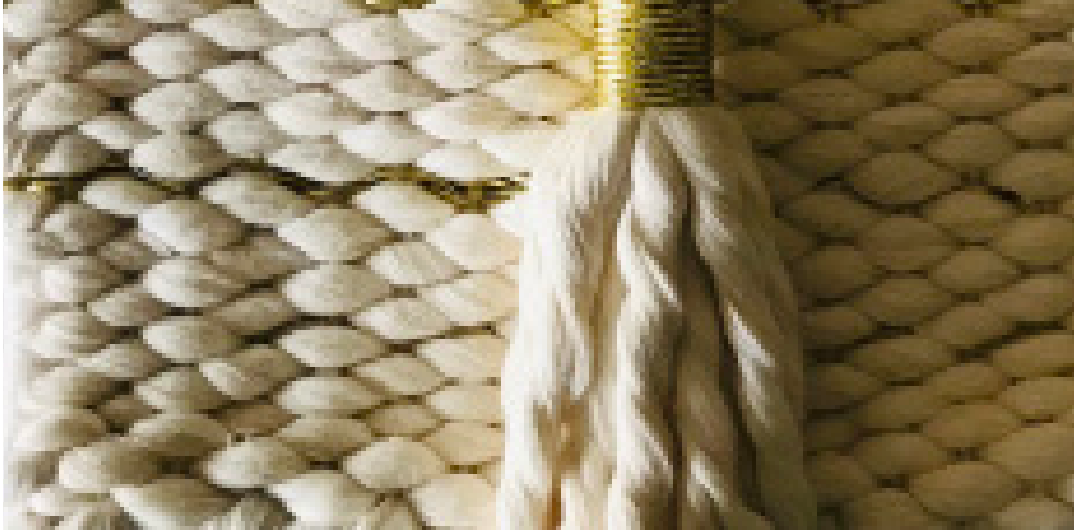
What largely defined Spain's material and artistic culture of the Golden Age was this challenge to the notion of embellishment as refinement. Instead it trained its gaze on the fundamentals, modernizing art in the process by stripping it to its essence.

Reinvention, and finding the new in the old— it is this view of history that guides the art collection for the Mandarin Oriental Ritz, Madrid.

Like the hotel itself, the art honors the past with new interpretations. The collection acknowledges the rich history of the hotel and of the art in the halls of the Museo del Prado and Madrid's other world-class museums. The artworks do not merely mimic historical tastes but rather mine them for their quintessence and bring them into the twenty-first century.



PUBLIC AREAS



Factum Arte

Danza Abanicos

Brushed brass on fabric-covered panel

528 cm (w) x 104 cm (h)
2020

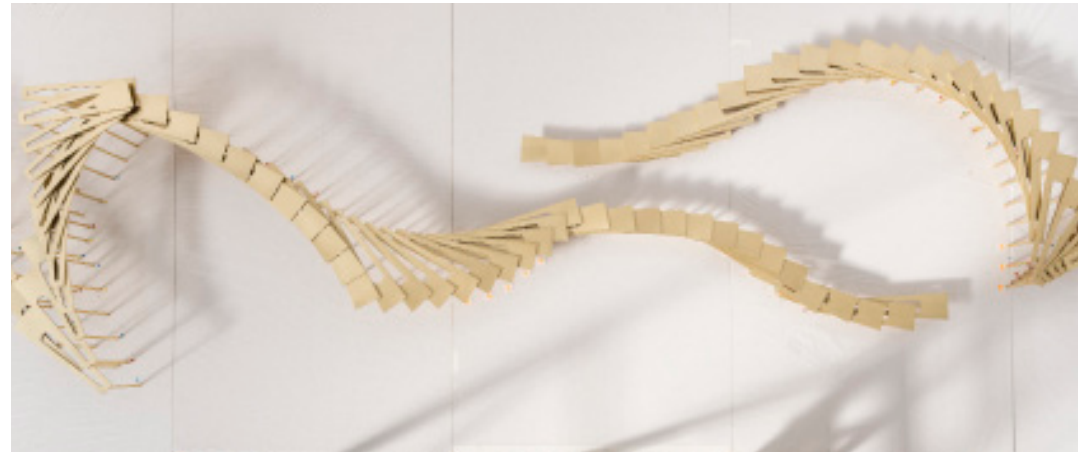


Detail from Rubens, *La infanta Isabel Clara Eugenia*; a dancer in movement

The point of departure for the custom-designed wall sculpture, created by Madrid-based studio Factum Arte, is the traditional Spanish fan of courtly women and of Mandarin Oriental.

From the seventeenth century into the twentieth, portraiture in the Museo del Prado manifests the integral part fans played in fashion and communication.

In Spain the fan also calls to mind the flamenco dancer, who integrates the fan and the tassels of her shawl into her choreography. It is this dynamism on which the brass sculpture draws, tracing the fan's path through space.



From painted portraiture to flamenco tradition, the fan has a long heritage in Spain.

Haberdashery

Remolino del Retiro

Brass sheet, nickel plating, nylon coated stainless steel suspension cables, light sources

520 cm (w) x 645 cm (l) x 127 cm (h)
2020

The rotunda ceiling sculpture assumes the place of a traditional chandelier. Both natural and artificial light create magnificent reflections and shadows from the brass and nickel elements.

The form and shapes of this bespoke design tell a story of Madrid's heritage.

The sculpture draws its inspiration from nearby Buen Retiro Park and its cultivation of botanical wonders from both near and far. The idea of the world coming together in the gardens, brought to the royal city through travel, symbolized both power and wealth but also worldliness and cultivation.



The brass and nickel ceiling sculpture brings elements from Buen Retiro Park into the hotel.

Haberdashery

Remolino del Retiro

Brass sheet, nickel plating, nylon coated stainless steel suspension cables, light sources

520 cm (w) x 645 cm (l) x 127 cm (h)

The elements of the sculpture are taken directly from photographs of botanicals in the park. The design emphasizes the madroño strawberry of Madrid's coat of arms, combining it with plants from afar that highlight the royal park's biodiversity. Endemic species such as the strawberry and palms are represented in the sculpture in gold. Plants brought from afar have been rendered in silver. Clusters of these metal elements are suspended in a sweeping motion to create a dense "forest" of light.



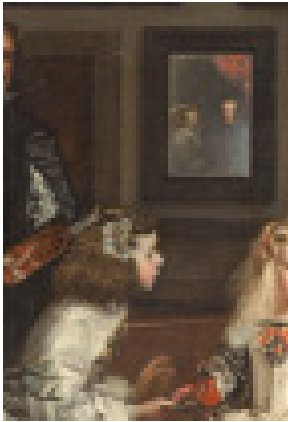
The brass and nickel ceiling sculpture brings elements from Buen Retiro Park into the hotel.

Juan Carlos Garcia Perez

Geometría del Pensamiento, 1-4

Mirrors on wooden structure

130 cm (w) x 275 cm (h) each



Velázquez, *Las Meninas* (detail)

Velázquez's *Las Meninas*, on view at the Prado, is arguably one of Madrid's most prized paintings. Its art historical significance stems from its revolutionary use of perspective and its inclusion of the viewer as an actor in the scene.

Like the precisely placed reflection in Velázquez's painting, the mirrored sculptures of the Hall Alto engage the viewer in a lively play of perspectives. Guests are not only viewers but also participants.

These irregularly angled mirrored sculptures by Spanish artist Carlos Garcia extend slightly from within each niche, lending an elegant contrast to the curvilinear spaces and surfaces. A mixture of materials lend subtle tonal differences to the reflective surfaces.



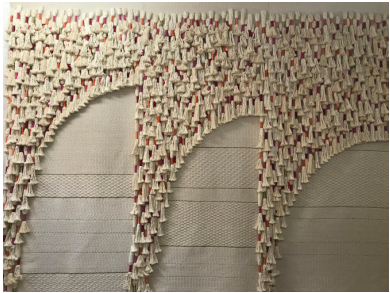
The mirrored sculptures reflect the luxurious surroundings—as well as the guests.

Clara Sulla

Puertas Hacia el Color Infinito

Cotton and acrylic yarn

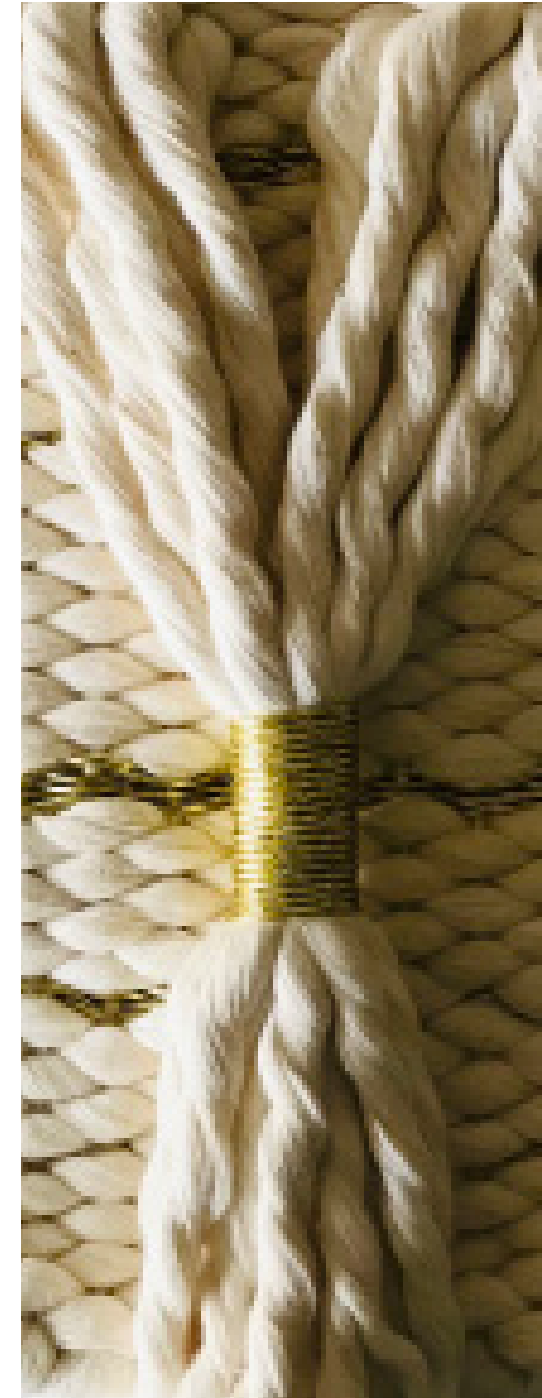
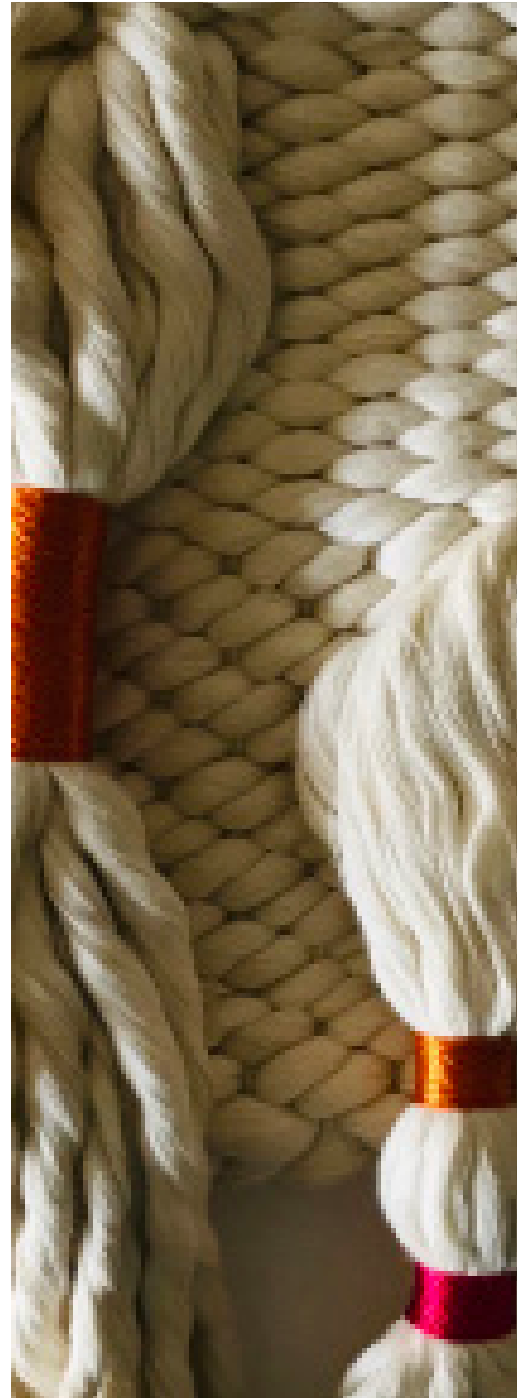
330 cm (w) x 330 cm (h)



Tapestries were a noble art form, woven for the Spanish crown by the Real Fábrica de Tapices following designs from the most important artists of the time. Goya's series of tapestry motifs for the royal El Escorial monastery make up an important part of the Prado's collection.

Now a contemporary work of textile-based art brings the traditional *sala de tapices* of the hotel into the twenty-first century. It draws its inspiration from the luxurious art of tapestry making while introducing new, surprising materiality.

In a nod to classical upholstery and tapestry styles, Spanish textile artist Clara Sulla and a team of weavers have created a woven tapestry from which a host of tassels bloom in a subtle color palette. The sensuality of the materials take the foreground.



The artist's design includes alternating weaving patterns, golden accents, modern tassels, and color accents in pink, red, and orange tones.

Rachelle Reichert

Salt Tondo I & II

Raw salt from Torrevieja, Spain, conservator's resin, iron

250 cm (dia) each
2020

Every masterpiece—be it culinary or artistic—is defined by its essential elements. Here that essential ingredient is salt. Working with Spanish salt sourced from the Torrevieja region—home to chef Quique Dacosta—artist Rachelle Reichert created aesthetic homages to the sea that are at once poetic and earthy. Each grain of salt, a tiny crystal, catches the light individually. The artist also gives a certain artistic freedom to the chemistry of the materials, which allows for surprises and manifests the power of nature.



The sculptures, like culinary masterpieces, are defined by subtlety and detail.

Paula Anta

Portrait Gallery

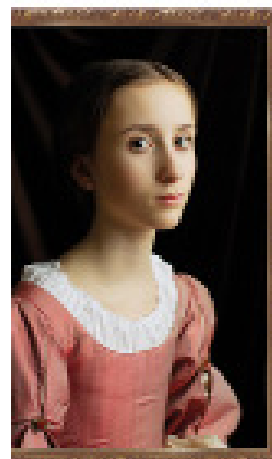
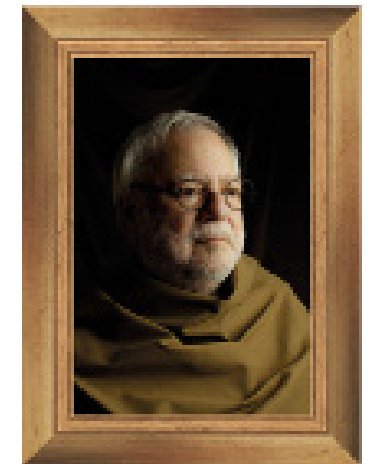
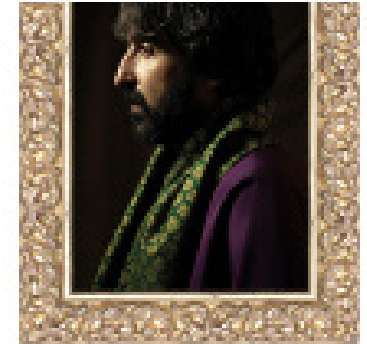


Velázquez, *Young Girl* and Francisco Pacheco

Portrait Gallery, a series of fourteen commissioned works of art, offers an intimate look at the faces of Madrid. This ensemble hangs in a style emulating traditional noble picture galleries, like Old Masters' portraits with a contemporary twist.

Madrid-based photographer Paula Anta brings together a collection of Spanish artists, both well known and emerging, working in a range of metiers. Thus, the portrait collection looks back to those who molded the Spanish tradition while also looking forward to those shaping the arts today. Anta's portraits of musicians, visual artists, writers, dancers, architects, and actors capture the artistic cosmos of the creative class, the intellectual decedents of those preserved in the Prado's collection.

The portraiture style is based on research of over 200 portraits created by painters and photographers alike over the past centuries. Anta's goal was to create a collection with strong visual references to portraiture as painted by the Prado masters. Her work adapts the lighting and color palette of Prado painters to striking contemporary subjects. Subtle suggestions of historical costume lend a sense of timelessness without diminishing the photographs' modernity. Warm, yellow lighting recalls both the warm light created by candle as well as the varnish we are accustomed to seeing on Old Masters' oil paintings.



The modern portraits of Madrid artists today are rooted in Spanish pictorial tradition.

Paula Anta

Che Marchesi (Visual Artist)



Photograph, 134 cm (w) x 134 cm (h)

Paula Anta

Sonia Navarro (Visual Artist)



Photograph, 178 cm (w) x 134 cm (h)

Paula Anta

Alfredo Sanzol (Theater Director)



Photograph, 95 cm (w) x 92 cm (h)

Paula Anta

Jorge Pardo (Musician)



Photograph, 150 cm (w) x 205 cm (h)

Paula Anta

Alberto Campo Baeza (Architect)



Photograph, 75 cm (w) x 95 cm (h)

Paula Anta

Alberto Humanes (Architect)



Photograph, 75 cm (w) x 95 cm (h)

Paula Anta
Alejandra (Child)



Photograph, 75 cm (w) x 95 cm (h)

Paula Anta
Antonio Ruz (Dancer and Choreographer)



Photograph, 75 cm (w) x 95 cm (h)

Paula Anta

Andrea Jaurrieta (Film Director)



Photograph, 75 cm (w) x 95 cm (h)

Paula Anta

Javier Martinez-Bueno (Photographer)



Photograph, 75 cm (w) x 95 cm (h)

Paula Anta
Elvira Lindo (Writer)



Photograph, 75 cm (w) x 95 cm (h)

Paula Anta
Mateo Mate (Visual Artist)



Photograph, 75 cm (w) x 95 cm (h)

Paula Anta

Melania Olcina (Dancer)



Photograph, 170 cm (w) x 200 cm (h)

Paula Anta

Jorge Fuentabuena (Photographer)



Photograph, 70 cm (w) x 95 cm (h)

ROYAL SUITE



Madrid's legacy as a center of art is known the world over. Its collections preserve Spanish masterpieces and some of Europe's greatest treasures. The city is inseparable from its art.

Portraiture, as inspired by Velázquez, is the point of departure for the Royal Suite's collection. Each work of art draws on the artistic legacy of the *siglo de oro*, the Golden Age. New interpretations of historical subjects such as floral still lifes and equestrian images—central to Spanish painting in their own right—expand on the idea of the portrait.

In the Royal Suite's vitrines, Spanish culture is showcased with a focus on the history of craftsmanship. A collection of traditional Spanish objects mingles with contemporary Spanish design that draws on past artisanry.

Elizaveta Porodina

Josephine Van Delden

Photograph

170 cm (w) x 210 cm (h)
2012



Velázquez, 1632



Zurbarán, 1635

Velázquez and other Spanish innovators such as Zurbarán revolutionized the genre of portraiture, inspiring many generations of painters to come. Their influence continues to be felt today.

This image of a flower-adorned woman takes its cues from classical portraiture of the *siglo de oro* era, maintaining a simple elegance while giving it a modern face.



Edward Waites

Etruscan Horse

Bronze (sculpture), marble (plinth)

30 cm (w) x 30 cm (h) x 15 cm (d)
2020

The equestrian bronze, by Edward Waites, references noble sculpture of the Golden Era. Equestrian portraiture symbolized great power and heightened status. This sculpture's materiality is rooted in tradition, while its aesthetic—the visible touch of the artist's hand—is notably modern.



Juan van der Hamen y León

Detail of *Still Life with Vase of Flowers and a Dog* (1625)

Print on textured, matte paper

80 cm (w) x 80 cm (h)



Original painting

The painting held by the Museo del Prado was created by Juan van der Hamen y León, painter to the court in Madrid, at the height of the *siglo de oro*.

While his works show certain similarities to floral still lifes by contemporary Dutch masters, Van der Hamen helped develop a particularly Spanish style of painting, which, drawing on the pathbreaking still lifes by Juan Sánchez Cotán, emphasized drama in the strong contrasts of light and shadow.



Craig Cutler

Flowers and String Series

Photographs

68 cm (h) x 68 cm (w) each
2008



Details from works by Juan Sánchez Cotán, 1560-1627

Each photograph in this four-part series shows an individual portrait of a flower. In Craig Cutler's contemporary series, the traditional floral still life has been paired down to its essence.

The strings holding the flowers aloft subtly allude to the pathbreaking still lifes of *siglo do oro* painter Juan Sánchez Cotán, while the black-and-white medium draws on the light-and-shadow aesthetic perfected by the Spanish masters.



Craig Cutler

Flowers and String Series

Photographs

68 cm (h) x 68 cm (w) each
2008



Laura Rios

Royal Suite Ceiling Mural

Oil paint on canvas

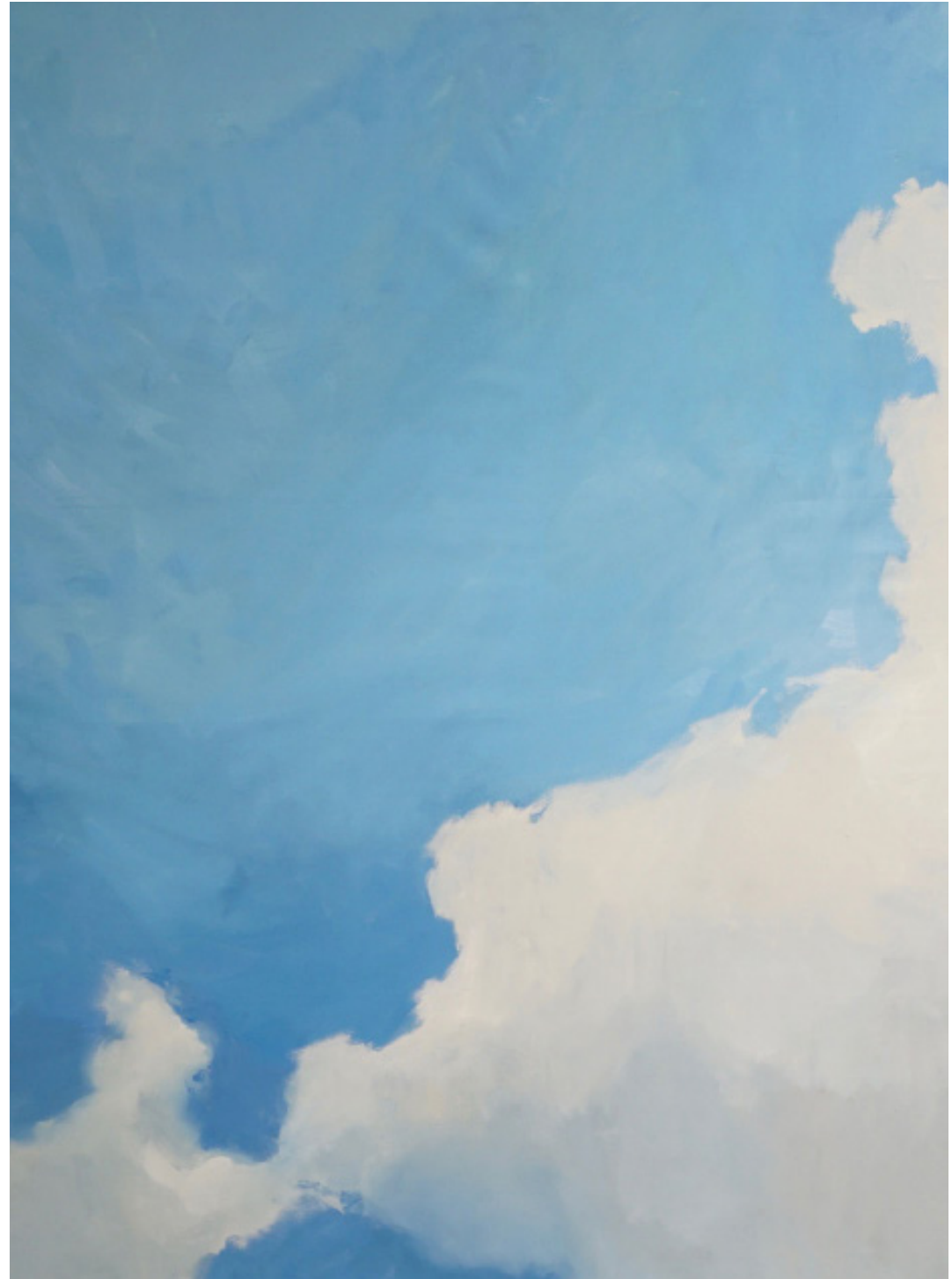
475 cm (w) x 525 cm (h)

2020



Goya, oil painting designs for royal tapestries

The hand-painted bedroom ceiling mural by Madrid-based painter Laura Rios draws on the historical color palette and stylistic manners of the skies in Francisco de Goya's series of paintings made for the Real Fabrica de Tapices.

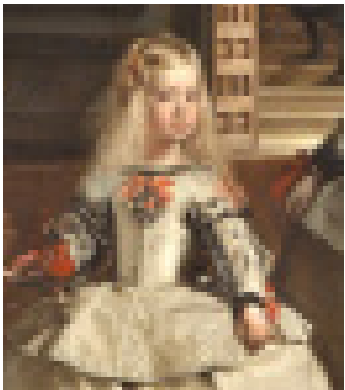


Jingna Zhang

Melo Ludwig

Photograph

61 cm (w) x 79 cm (h)



Velázquez, *Las Meninas* (detail)

This modern photograph draws on the aesthetics of seventeenth-century portraiture.

The direct gaze of the girl recalls Madrid's most famous painting, *Las Meninas*, while the flowers tie in to the other floral motifs in the Royal Suite.



Robin Derrick

Cut Flowers

Photograph

80 cm (w) x 105 cm (h)
2008

The floral still life resembles paintings in the seventeenth-century Dutch and Spanish tradition and creates a dialogue with the Prado painting detail in the Royal Suite's kitchen. Upon closer inspection, however, this image reveals itself as a photograph: a modern take on a traditional motif.



Royal Suite Vitrine Collection

Modern and traditional Spanish craftsmanship



The fan is perhaps the most well-known symbol of Spanish culture, and indeed its prominence in the country extends back to the court culture of the Golden Age. Fan makers continue to excel in their craft today. A mixture of contemporary and historical fans manifest the artistry and craftsmanship that goes into each object.

Royal Suite Vitrine Collection

Modern and traditional Spanish craftsmanship



Asturian pottery has centuries of tradition behind it and is created today by only a handful of artisans. These traditional vessels are known for their luxurious black-silver finish, which is achieved in the firing process. This smooth luster gives the vessels a distinctly modern feel, while their shapes manifest their long history.

Royal Suite Vitrine Collection

Modern and traditional Spanish craftsmanship



Madrid-based studio PCM collaborated with the Royal Glass Factory of La Granja de San Ildefonso in Segovia, Spain, to promote the legacies of Spanish artisanship from a contemporary point of view while supporting the factory, one of only three in Europe still blowing glass using eighteenth-century techniques. The textured series of glass vases was created from original oil lamp molds from the Royal Factory's late nineteenth-century collection.

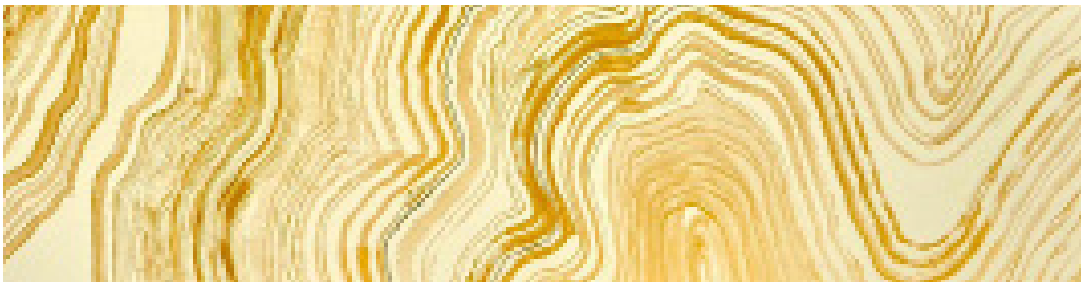
Royal Suite Vitrine Collection

Modern and traditional Spanish craftsmanship



Madrid-based designer Elsur uses new methods to approach traditional materials. For the marble plates, a modern machine is used to autonomously work the luxury stone, creating a unique design with each iteration. Each artwork initiates a dialogue between the old and new.

PRESIDENTIAL SUITE



The art collection of the Presidential Suite celebrates the rich history of the hotel and of the art in the halls of Madrid's world-class museums. Like the hotel itself, the art honors the past with new interpretations.

The focus in the Presidential Suite lies on artistry and the essence of the detail. Details from paintings from the Museo del Prado's collection extend a bridge to works by modern-day artists from Spain.

The craft of these artists is manifested in the visual details. Sometimes the minute precision is "hidden" in the realness created by perfectly painted light or manifested in the sheer material mastery of the artist. In other places, the details themselves are the content of the art, painstakingly executed to create meaning.

Each artwork encourages the viewer to take a step closer, to look more carefully.

Pierre Gobert

Detail of *Niña Con Una Jaula* (1712)

Print on matte, textured paper

45 cm (w) x 51 cm (h)



Original painting



This detail from Pierre Gobert's *Niña con una jaula* (1712), in the Museo del Prado's collection, highlights a small yet crucial detail—the fluttering butterfly—and captures the painting's subtle sense of dynamism.

Juan "The Labrador" Fernandez

Detail of *Vase of Flowers* (1635)

Print on matte, textured paper

45 cm (w) x 51 cm (h)



Original painting

The selection from Juan "The Labrador" Fernandez's *Vase of Flowers* (1635), in the Museo del Prado's collection, highlights the attention to detail in color and texture in the Golden Age of Spanish painting. The flowers look as if illuminated by stark lighting. The carnation is also the national flower of Spain.



Paula Anta

Nos

Photographic print on gold leaf

168 cm (w) x 115 cm (h)
2019

"Topographic memories" is how Madrid-based photographer Paula Anta describes her series of abstracted landscapes. Here, the intertwining tree branches create knots; like in a neural network, each fragile branch is a connection to another. The collection of individual details grows into a grander image, equally granular as it is universal. The gold leaf onto which the photograph has been printed adds another layer of material texture.



Johina Garcia-Concheso

Golden Cloud

Acrylic paint

650 cm (w) x 250 cm (h)
2020



Johina Garcia-Concheso is a Spanish muralist specialized in employing traditional techniques with contemporary designs. Over her long career, she has mastered an eye for the historical, from Madrid's El Palacio Real in Madrid to the Chapel of the Palacio de la Granja de San Ildefonso.

Garcia-Concheso's hand-painted mural for the Presidential Suite bedroom takes its inspiration from traditional frescoes of clouds. The golden tone of the paint recalls classical gilding; the abstracted clouds, however, depart from tradition in their free-flowing, atmospheric interpretation.

Luis Paret y Alcázar

Detail of *Bouquet of Flowers* (1780)

Print on matte, textured paper

59 cm (w) x 77 cm (h)



Original painting

This crop from *Bouquet of Flowers* (1780), by Luis Paret y Alcázar, draws the viewer in with its incredible attention to detail. Breaking from earlier styles of Spanish painting, Paret looked to achieve heightened reality. In this closer look, we can almost sense the softness of the flowers' petals.



Jean Ranc

Detail of *Reina de España* (1723)

Print on matte, textured paper

45 cm (w) x 55 cm (h)



Original painting

This detail from a painting from the Museo del Prado's collection by royal court painter Jean Ranc (*Isabel de Farnesio, reina de España*, 1723) shows the intricate attention to capturing the fineness of the lace and the softness of the materials. The artist's mastery of detail comes to the fore in his harnessing of reality in paint.



Jean Baptiste Oudry

Detail of *Lady Mary Josephine Drummond, Condesa de Castelblanco* (1716)

Print on matte, textured paper

59 cm (w) x 77 cm (h)

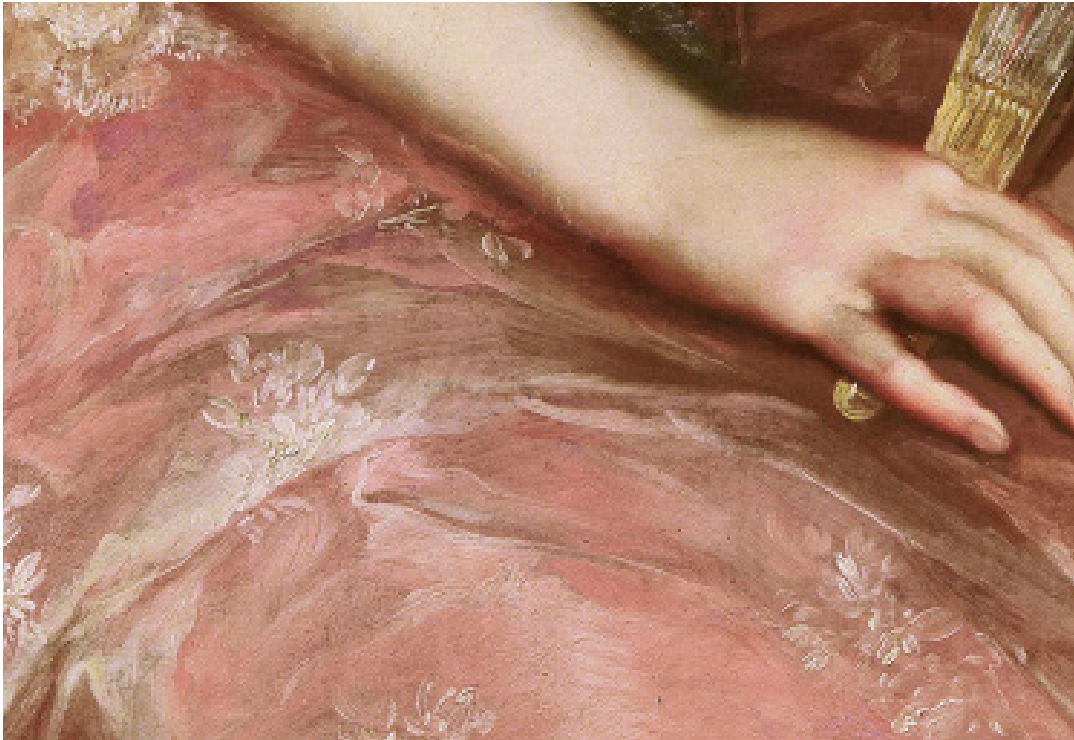


Original painting

From the collection of the Museo del Prado (*Lady Mary Josephine Drummond, condesa de Castelblanco* (1716) by Jean Baptiste Oudry), this selection includes fine details and brings a sense of warmth and intimacy to the portrait.



GUESTROOMS



Madrid's legacy as a center of art is known the world over. Its collections preserve Spanish masterpieces and some of Europe's greatest treasures. The city is inseparable from its art.

Each work of art in the guestroom collection draws on the city's artistic legacy. In its attention to minute, beautiful details, each close-up from the rich holdings of the Museo del Prado urges us to relish the painterly aspects of the original works and hopes to inspire us to go out, to explore the museum with a different perspective.

These details of sumptuous textiles, taken from a range of originals that span four centuries of art, illustrate the arch of painting at the Spanish court. With an emphasis on the essence of elegance—and of discovering the new in the old—the guestroom art collection continues on the same theme as the public area's collection. It is valuable history, revisited.

Anton Rafael Mengs

Detail of *Maria Luisa de Parma, Siendo Princesa de Asturias* (1765)

Print on matte, textured paper

60 cm (w) x 80 cm (h)



Original painting



Anton Rafael Mengs

Detail of *Maria Luisa de Parma, Siendo Princesa de Asturias* (1765)

Print on matte, textured paper

60 cm (w) x 80 cm (h)



Original painting



Francisco de Goya

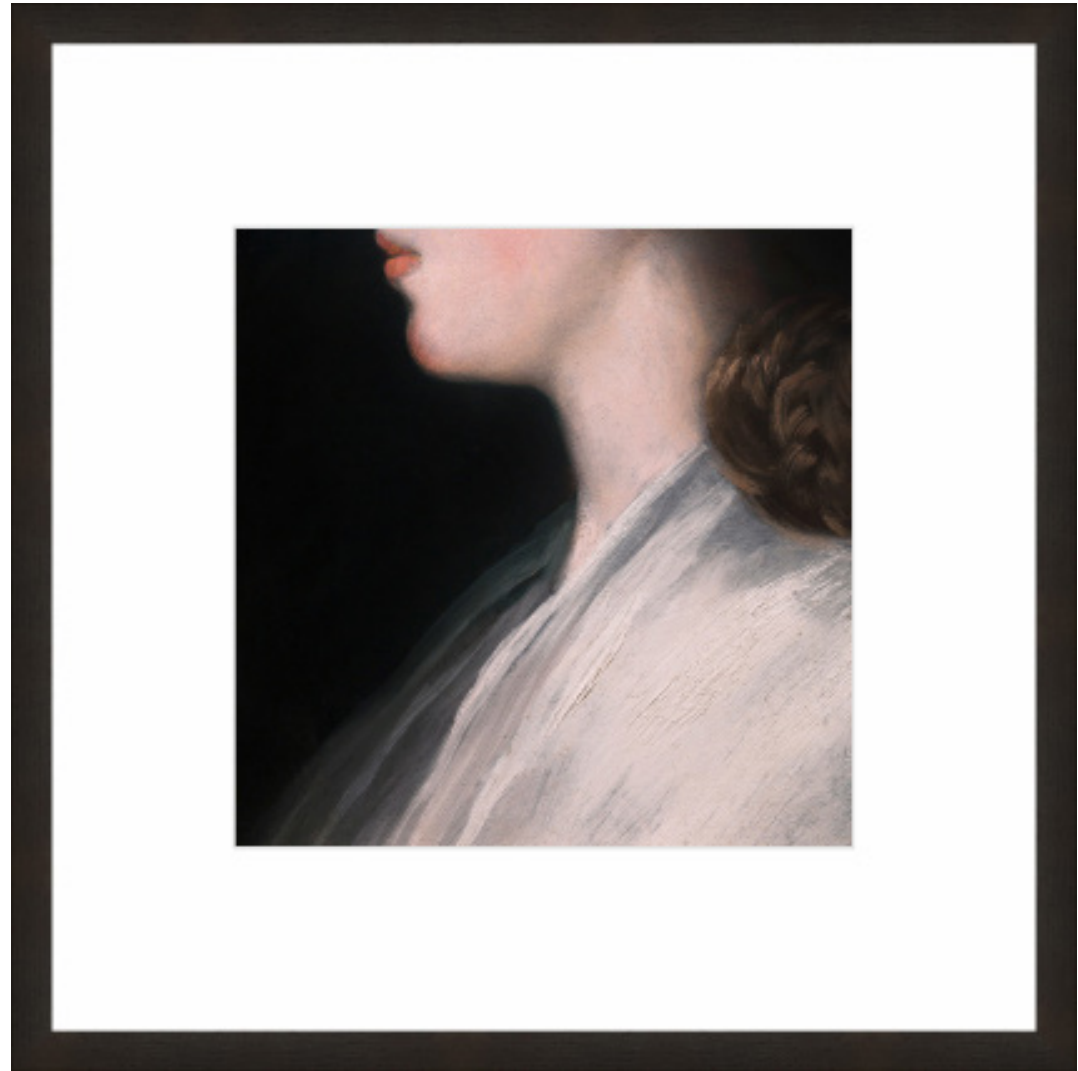
Detail of *Maria Teresa de Vallabriga* (1783)

Print on matte, textured paper

65 cm (w) x 65 cm (h)



Original painting



Francisco de Zurbarán

Detail of *Santa Isabel de Portugal* (1635)

Print on matte, textured paper

100 cm (w) x 100 cm (h)



Original painting



Vicente López Portaña

Detail of *La miniaturista Teresa Nicolau Parody* (1845)

Print on matte, textured paper

75 cm (w) x 100 cm (h)



Original painting



Vicente López Portaña

Detail of *Maria Christina de Borbón, Reina de España* (1830)

Print on matte, textured paper

75 cm (w) x 100 cm (h)



Original painting



Francisco de Goya

Detail of *Maria Teresa de Vallabriga* (1783)

Print on matte, textured paper

60 cm (w) x 60 cm (h)



Original painting



Vicente López Portaña

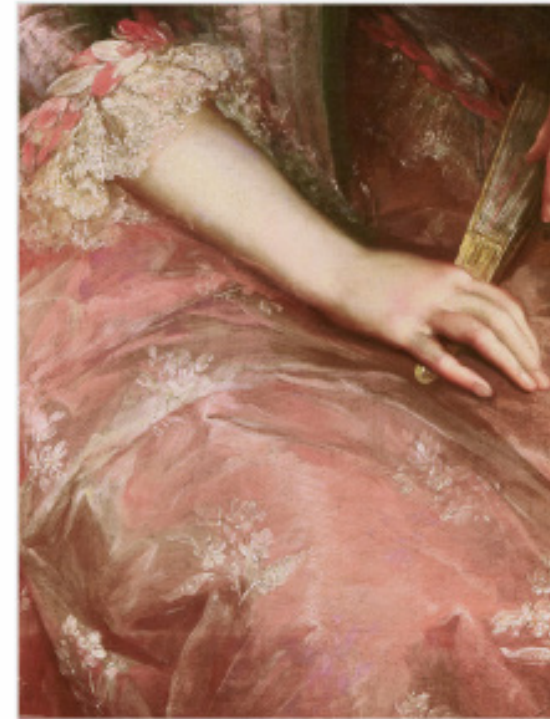
Detail of *Maria Pilar de la Cerda y Marin de Resende, Duquesa de Nájera* (1795)

Print on matte, textured paper

60 cm (w) x 70 cm (h)



Original painting

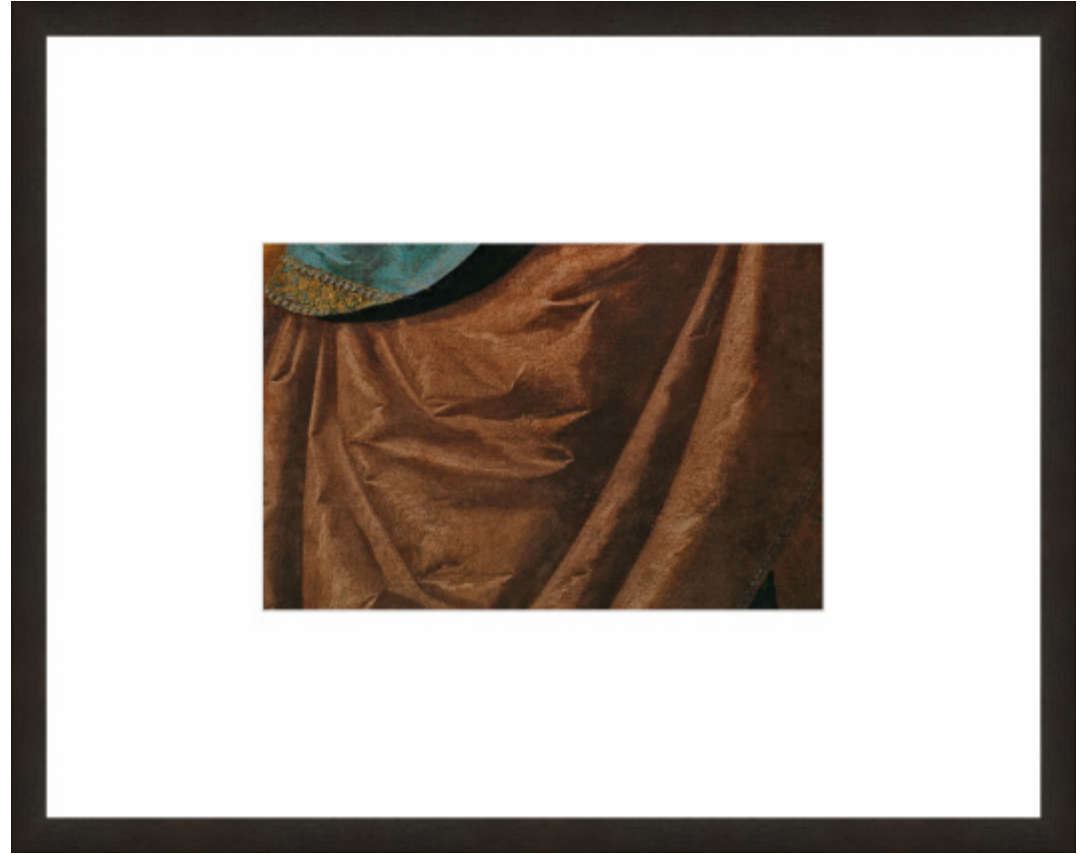


Francisco de Zurbarán

Detail of *Santa Isabel de Portugal* (1635)

Print on matte, textured paper

70 cm (w) x 60 cm (h)



Original painting

Joaquín Sorolla

Detail of *Mercedes Mendeville, Condesa de San Félix* (1906)

Print on matte, textured paper

78 cm (w) x 70 cm (h)



Original painting



Luis Ferrant y Llausás

Detail of *Isabelle Aragón* (1854)

Print on matte, textured paper

65 cm (w) x 65 cm (h)



Original painting



VISTO

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