

## The Peninsula Presents Art Program "Art in Resonance"

By redação bazaar



Isolde Brielmaier and Bettina Prentice – Photo: Weston Wells

Read the exclusive interview with curators Isolde Brielmaier and Bettina Prentice.

Art Basel Hong Kong takes place at the end of the month, March 29-31. A partner in the fair, The Peninsula Hotel network takes the opportunity to launch an art program called "Art in Resonance".

**Curators Isolde Brielmaier and Bettina Prentice** has chosen four artists to foster the market and support projects, providing financial and logistical support.

Among the materials used by the artists are neon, felt, fishing nets, ceramic bowls and wood with transforming effects. Among the chosen artists are **Janet Echelman** (known for her giant sculptures), Chilean **Iván Navarro** (artist who works with light, mirrors and neon), the Australian **Timothy Paul Myers** (creates works from systematic repetitions and arrangements in grid form) and the Chinese collective of architecture **MINAX**.

Below is the exclusive interview with the curators:

### **For you, what is the most important thing about this curation?**

Isolde Brielmaier - The program seeks to use art as a platform to communicate across different cultures and generations. The hotel chain and we went after artists to create works based on physical experiences, which broaden the senses and promote collective participation. The theme of sensory amplification is intrinsic in The Peninsula's art program and selected artists use everyday materials such as neon, felt, fishing nets, ceramic bowls and wood with transforming effects.

**During the curatorial process, was there any funny story or any trouble you can share with us?**

Bettina Prentice - Knowing that The Peninsula is not an ordinary art venue, our conversations with the artists were an adventure: where could we present the works? We only knew that works should be exhibited in public areas, but this still left many open possibilities for reflection and consideration. We opted for places that were not common, and then we took a splash and spread out in the art places: upstairs, downstairs, in a quiet corner, in front of the lobby... a whirlpool that finally found the perfect place for every work of art inside the hotel.

**What was the briefing you received to do this curation? What message did you want to share with the public?**

IB - As a brand, The Peninsula has a rich history of offering high guest experiences and this comes from a central value: people are always thought of - from guests to staff working to the general public who visit hotels ( worldwide). This art program (Art in Resonance) was developed taking into account these values as well as elevate the experience of the guests. Another issue: it fosters art as a bridge to connect people and engage with them on different levels.

BP - It's an advanced thinking when it comes to using technology, but above all it is a program composed of original works, which require your physical presence to connect with art. In the past, the network collaborated with presentations, encouraging local art. Now the group has chosen to go after emerging artists or are beginning to consolidate in the market in order to contribute to a cultural ecosystem, offering financial and logistical support with the intention of these artists to develop complex projects.

**How did you choose these artists? Are there any similarities between your works? What have they caught your attention?**

BP - In a conversation with The Peninsula team, we chose the artists. We spent a lot of time discussing the overall theme and objectives of the program with a range of artists. The artists we selected are very focused on the experience - the physicality and the feel of the art and the experience of the audience. These points were really important to us as curators and to the impact of the program as a whole.

**Is this the first time you curate a hotel group? What is the most interesting part of this work, since the focus is art for a hotel and not specifically for an exhibition or would speak?**

IB - Yes, this is the first time we have thought of how to develop an art program with meaning and impact, both for guests and the general public. It's a great challenge to think about how we can use art to reach such large audiences, as well as create important platforms for emerging and mid-career artists.

**There is a Latin artist in choosing the curatorship as well as an American. How do you think Asian audiences will get these jobs?**

IB - One of the artists, Iván Navarro, is from Chile and he works with light, an element that echoes through time, space and cultures. The important thing is that their work is global, reaches out and really engages people on a universal level with their themes - it's about perception, place, belonging and even ideas from reality or "truth."

**The first part of the art program will happen in Asia, since the network concentrates - for the most part - there. Then in the fall, you'll go to Paris. Will the pieces go or will there be a new curatorship of artists?**

BP - New artists will be added to the art program every year and jobs will travel, offering art access to diverse communities around the world. In addition, we are also organizing robust programming during Art in Resonance, which will include panel discussions, tours and round tables to inform and inspire local communities, visitors and guests around the globe.

**Is there any chance that any Brazilian artist will enter this curatorial?**

As curators, we think very broadly about an ongoing path for potential artists to include as the program expands and travels. We are always looking for (artists), making visits to the studios and exploring what the artists are creating around the world. It would be wonderful to learn more about what artists in Brazil are doing, too.