

BARTLEBY REVIEW

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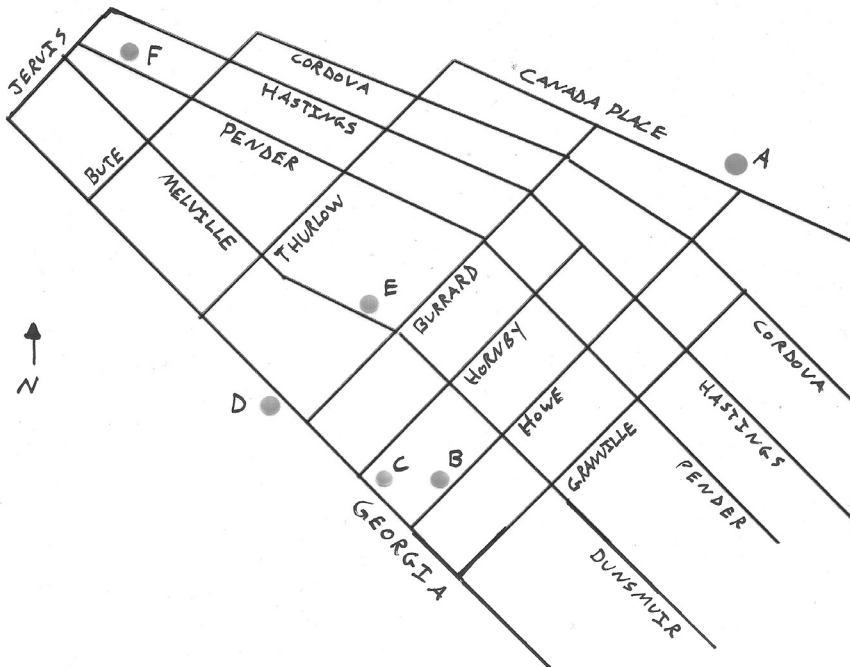
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Corporate Curation Summation • • Brett Barmby

Lobby Art

*Various Locations
Downtown Vancouver*

Corporate lobbies are monumental open spaces with high ceilings, abundant light, and high volume foot traffic. What would make an ideal gallery is, unfortunately, usually treated as a living room, home to designer furniture and decorative art, conservative palette knife paintings, humble landscapes, or most commonly no art at all. As a courier, delivering packages from office to office, I've located the best bike racks, the backdoor entrances, the unlocked bathrooms, the quickest elevators, the receptionists with the best candy, and of course, the best lobby art.



A. World Trade Centre, 999 Canada Place –

Unknown title and artist, only the initials “MT” in the corner. Let your neck tense up as you gaze twenty feet above the security desk at this cool blue and grey painting. The intention behind the obnoxiously high placement of this piece is not very strategic, as I’ve breezed past it several times and have only noticed it recently.

B. Private Residencies at Hotel Georgia, 669 Howe –

Warholism by Patrick Hughes. One of the many signature accordion-style three-dimensional collages of textbook art history images put in space. This lobby is a little tricky since it acts as both a lobby for private apartments as well as a few offices. If you tell the concierge you just want to look at the art, maybe they will buzz you in.

C. HSBC Building, 885 W Georgia –

Broken Column by Alan Storey, colloquially known as “The Pendulum”. A massive kinetic sculpture featuring a large metal column that swings from the ceiling to meet with its stationary partner, hovering over it by just centimetres. Impossible to miss in the giant and otherwise empty atrium, however it’s frequently immobile for unknown reasons.

D. The Burrard Building, 1030 W Georgia –

Stellar by Eric Metcalfe, made in partnership with the Burrard Arts Foundation. This massive, vibrant blue and yellow painting conspicuously

hangs in a beige and black marble room. Its location on the west wall before the elevator lobby however doesn’t allow much throw between the viewer and the piece. In a bottleneck of rushed office workers on their way in and out, its curation is ambient at best. This piece also appears to be the only one placed indoors in correspondence with a local art institution.

E. Bentall Three, Bank of Montreal Tower, 595 Burrard –

Light Up (Red/Blue) by Renée Van Halm. Walk past the nine-panelled *Water Lilies* homage on the main wall between elevator lobbies and towards the east entrance. Pushed back into the ground level offices of the bank hangs the Dutch painter’s work. Just let the receptionist know you’re only trying to appreciate the art as this location skirts an unspoken boundary between lobby and office.

F. The Evergreen Building, 1285 W Pender –

Unknown title and artist, a series of five small square pieces framed behind glass, with an additional sixth hidden back towards the elevators. The combination of size, frame and op-art illusion of movement give the impression that these are video pieces, and the evidence of fingerprint smears on the glass shows they’ve been mistaken to be interactive, or just confused for a touch-screen directory for the building. No didactic information is available either on location or online.

Brett Barmby