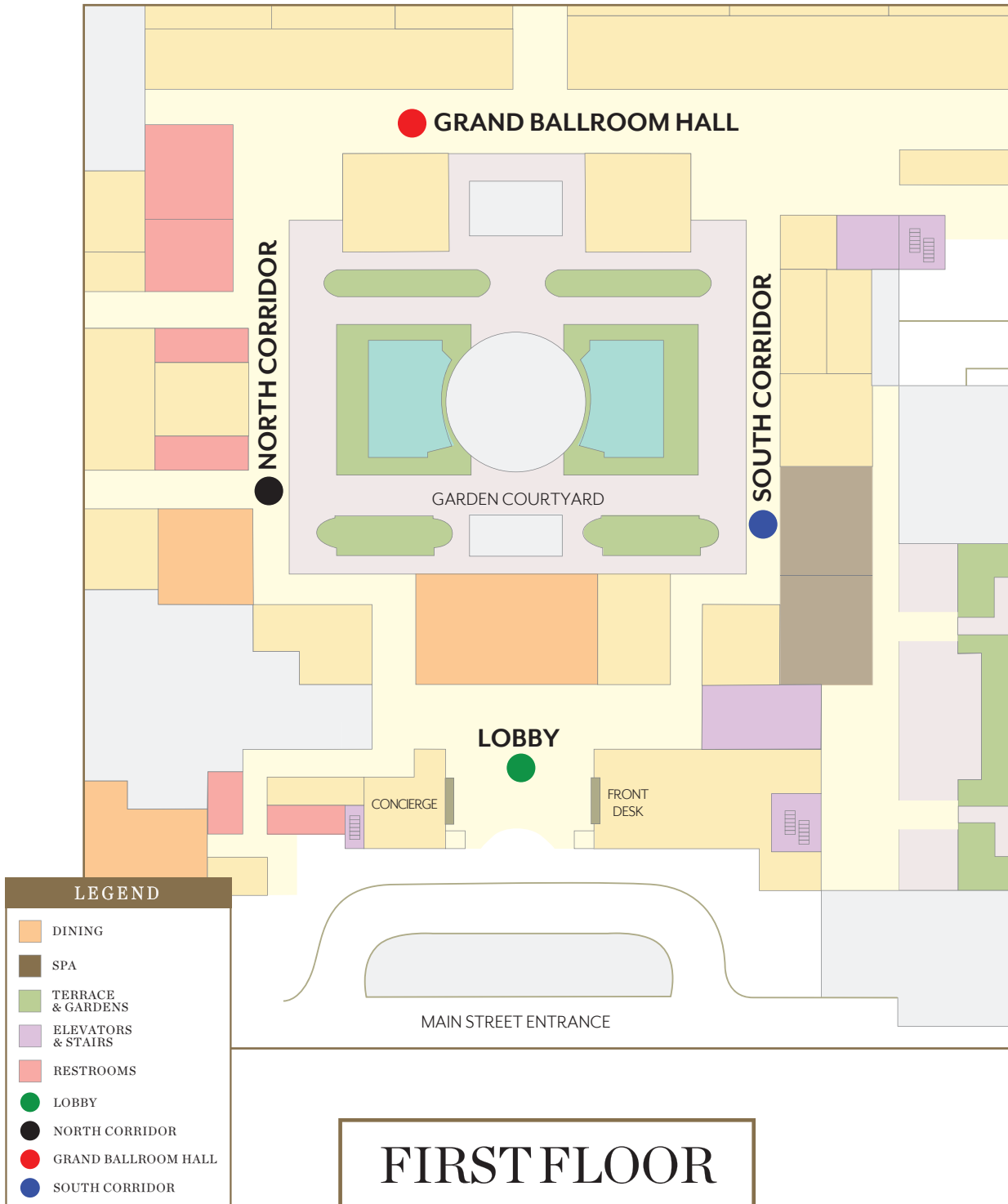


ART TOUR

at the
GRAND



The
**GRAND
AMERICA**
Hotel



INTRO

The Grand America Hotel is proud to showcase museum-quality paintings, sculptures, and antiques, which were hand-selected with great care by the hotel's owners, the Holding Family. The Holdings dedicated time and attention to each selection, and thoughtfully chose each piece's placement within the hotel. Guests are invited to enjoy this collection and the enrichment it brings to The Grand experience.

Lobby Marble



● Lobby

Gray and white Northern Italian marble known as “Fior de Pesco ” was book-matched and end-matched on walls and floors, creating exquisite designs. The accent borders are created from “Fior De Pesco Carnico ” and “Ross Antico” marble.

***FUN FACT:** The marble was personally selected by Mr. Holding on numerous trips to Italy.*



Antique French Desk

North Corridor ●

Antique French desk with bronze ormolu trim and an inset leather top. Ormolu is an 18th century English term for applying finely ground, high-karat gold to an object in bronze.

*FUN FACT: Strike a studious pose.
This antique desk is one of the most Instagram-able spots in the hotel.*



The Holding family met with Mr. Barovier, a descendant of the original founders, and together they designed the chandeliers on display throughout the Lobby, Murano and Venezia Garden Salons, and the Indoor Pool.

***FUN FACT:** Art at every angle. Enjoy all the lobby art whenever you unwind in the Lobby Lounge, whether for the Grand tradition of Afternoon Tea, or for elegant date nights and after dinner drinks.*

Barovier & Toso Chandeliers

● Lobby

Made especially for the Grand America, each chandelier is crafted of hand-blown glass on the island of Murano near Venice, Italy. Barovier and Toso have been in the chandelier business for 900 years.



Antique Mirrors



Lobby ●

The watermarked mirror displayed over the lobby bar is one of the many antique mirrors discovered in the attic of the Westgate Hotel in San Diego, California, when the property was purchased by the Holding family in 1976.

***FUN FACT:** The marble was personally selected by Mr. Holding on numerous trips to Italy.*



*Louis XVI Gold Leaf Mirror & Napoleon III Boule Clock
(Napoleon Ball Clock)*



*19th Century Louis XVI gold leaf mirror with a Center Beveled Glass,
Acanthus Leaf Finials and turned side columns.*



Antique Wood Chiffonier

North Corridor ●

This cabinet was acquired in Vienna, Austria by the Holding family. Crafted from nut tree root and inlay, as well as fruitwood veneer and maple furnier, it dates back to 1750 and the old Bavarian city of Regensburg, a cultural center of the 18th century. A Chinese porcelain vase graces its top, and no information about its origin is available.

Italian Gold Leaf Table

● *Grand Ballroom Hallway*

An ornate gold leafed Italian credenza with eight legs, ogee edges and green marble top.



Tapestries

At the turn of the 17th century, King Henry IV recognized the growing economic importance of textile production and tapestry making. As the style and advancement of the art in the Western world was pioneered by Flemish weavers, Flemish artisans were widely recruited and given important standing in the burgeoning, royally-chartered factories mandated by the king throughout the country. These state-subsidized factories designed and constructed art pieces for the king's personal court, while also profiting from commissions from France's bourgeois families.

Granted a royal charter in 1665, the Aubusson Royal Manufactory went from operating at a modest production scale to quickly becoming one of France's major outputers of fine tapestry art. Responding to the consumer demand of the time, Aubusson tapestries were modeled from the work of popular Rococo painters, most notably Jean-Baptiste Oudry. These designs were adapted and widely reproduced into highly-profitable commercial items such as wall hangings, carpets, pillows, and other furniture coverings. The Grand America's collection features different pieces from this booming period of Aubusson artisans in the mid-to-late 18th century.

***FUN FACT:** Fancy a French getaway? You can visit more Aubusson tapestries in the upper valley of the Creuse in central France.*





Aubusson Royal Manufactory

Les Amusement Champetres (Games in the Countryside), c. 1760

Woven wool and silk

Lobby ●

Depicting everyday scenes from pastoral life in the French countryside, this piece is one scene in a series of eight. The figures are shown playing an unidentified game and framed by intricate designs of foliage and greenery. While the original series was modeled after Jean-Baptiste Oudry's paintings for the Royal Beauvais Manufactory several decades earlier, the designs were revised and re-popularized by the artisan weavers and designers at Aubusson in the latter half of the 18th Century.



Aubusson Royal Manufactory

Retour de Chasse (Return from the Hunt), c. 18th C

Woven wool and silk

Lobby ●

A nod to the pastoral designs made famous in the early 18th century by French Rococo painter, Jean-Baptiste Oudry, this tapestry depicts a common scene from country life of that time. Recently returned from a successful outing, the hunters relax on an open lawn with their bird dogs and their hunter's bounty.



Aubusson Royal Manufactory

Le Jeu de Quilles (The Bowling Game), c. 1750

Woven wool and silk

North Corridor ●

Rural villages and the pastimes of the countryside were often stylized and romanticized in French Rococo art. An example of this popular 18th Century trend, this tapestry depicts a gathering of villagers playing a popular bowling game of the period.

Unknown Manufactory, Brussels

Le Joueur de Cornemuse (The Bagpipe Player), c. mid-18th C

Woven wool and silk

● *North Corridor*

Distinct in style and origin from the other tapestries in The Grand's collection, this piece is modeled after the work of Flemish painter David Teniers the Younger (1610-1690), who was a primary figure in the Baroque art movement. A precursor to the Rococo movement, the Baroque style is similarly ornate but significantly less bright stylistically and tonally.





Aubusson Royal Manufactory

Tapisserie dans le Gout de Pillement (Tapestry in the Style of Pillement), c. 1715-1774

Woven wool and silk

Grand Ballroom Hallway ●

Styled after the Rococo designs of Jean-Baptiste Pillement, this tapestry depicts a lush landscape with exotic birds, pagodas, and abundant vegetation. Pillement was a fundamental figure in the Rococo movement, particularly noteworthy for his imagined landscapes and popularization of Eastern-influenced “chinoiserie” style.

Henri Bouvet Oil Paintings

Though classically trained and formally conservative, Henri Bouvet was known for the emotional sensitivity he brought to his subjects—the way he captured how light changed an object, or how different perspectives come with different seasons. He was, it was once said, a classicist with the emotionality of an Impressionist. In 1878, he enrolled in the École des Beaux-Arts, a highly-respected art school in Paris. Around this time, this school was experiencing resistance from the greater art world.

They taught their students by the standards outlined by the French Academy of Fine Arts, which rejected experimentation in style. While Bouvet never veered into experimental practices of some of his contemporaries, such as Picasso, he did incorporate different styles and techniques into his work over the course of his career, and will be remembered for the poetic point-of-view that set him apart from other formally conservative painters of his time.

L'Actrice (The Actress), 1912

Henri Bouvet (1859 - 1945)

French

Oil on Canvas

Lobby ●

Originally exhibited at the Salon de Refuses, very little is known about the actress in this portrait beyond her profession. Her attributed name, Hélène Langeau de la Treille, unearths no concrete record. Of the little we know of Hélène's career, we know she was connected with acclaimed playwright, Sacha Guitry. Only three years after the exhibition of The Actress, Guitry made his first foray into film. While there is no record to confirm whether or not Hélène left the theater to pursue screen work, she must have felt immense pressure to do so. Hélène, as all actresses, was at the mercy of public taste and demand. She made her living by being “à la mode”—in the fashion of the day.

Read more about this piece in the Art at The Grand blog.



FUN FACT: Bouvet at the beach. Henri Bouvet adored the seaside and spent much of his life living in the South of France.

Le The (Tea Time), 1906



Henri Bouvet (1859 - 1945)

French

Oil on Canvas

Lobby ●

Another example of Bouvet's talent for capturing light in space, this painting depicts the artist's family sitting down at tea time. The soft light from the table lamp pulls the viewer into this small, intimate moment. Widely considered one of Bouvet's most masterful paintings, it hung in the artist's home for many years



Chanson Grise (Gray Song), 1906

Henri Bouvet (1859 - 1945) [GREEN]

French

Oil on Canvas

Lobby ●

An intimate moment from the artist's home-life depicted with a masterful use of light and dark spaces in order to communicate the feeling of the moment, this painting shows the family members gathered by the piano, singing a popular tune of the day. While the painting's title can be literally translated to "gray song," Chanson Grise is also the name given to a series of seven songs composed by Venezuelan-French composer, Reynaldo Hahn, who was a contemporary of Bouvet and who interacted in the same artists circles in Paris at the time.

Gibson Portraits

● North Corridor

Charles Dana Gibson, illustrator of the eponymously named Gibson Girl cartoons, described his creation as kind of every-woman. He had seen “thousands” of her from day to day: “in the streets, in theaters and churches.” Whether art imitates life, or life the art, the Gibson Girl quickly became a feminine ideal and the farthest reaching beauty standard of the early 1900s. While Gibson’s illustrations did represent a measurable shift in society’s attitude towards women, the Gibson Girl remained far from another type of woman that was emerging during this same historical period, the New Woman. While a Gibson Girl could be shown displaying athletic ability or pursuing creative interests, she would never, for example, be shown petitioning for a woman’s right to vote alongside her suffragette sister, the New Woman. The story of each Gibson Girl illustration most often centers around their relationship to men, or their experience in the public spaces of “a man’s world.” These scenarios display both a daring new reality for the women of the day, while also relying on older, one-dimensional ways of understanding their sense of purpose or their daily lives.





***FUN FACT:** Get your own Gibson. Merchandise bearing the image of the Gibson Girl was very popular during its time. Her face was printed on a variety of household objects, including saucers, ashtrays, tablecloths, pillow covers, chair covers, and fans.*



Anthony Davis

LOCAL ARTIST SPOTLIGHT:

Courtney Derrick Oil Paintings

Courtney Derrick is, at her core, a creator. In college, a self-imposed urge and a leap of faith took her from a music scholarship to art classes, and she immersed herself in her obsession. Extensive work in graphic design afforded the opportunity to collect experience, but Courtney knew her preferred medium was a far more tactile one. After receiving her BFA from the University of Utah in 2002, she put brush to canvas and sought to find her niche in landscape, still life, and portraiture. Technical training in college notwithstanding, Courtney's artistic process is a practice in adventure and failure. "I want the painting to be alive—juicy paint and variations in texture, color, and value. I don't think of the painting as precious. If I do, things invariably tighten up and the spontaneity is lost." "I want the viewer to have an experience with my paintings, but often times, the thought I initially wanted to express is replaced by something entirely different in the process. That's what's so exciting to me."

Courtesy of the 15th Street Gallery, Salt Lake City, UT

Albion Basin

Courtney Derrick
American
Oil on Canvas
South Corridor ●

Courtney Derrick's "Albion Basil" features a mid-summer scene of the beautiful Albion Basin above Alta, Utah located just an hour's drive south-east of Salt Lake City at the top of Little Cottonwood Canyon. The scene showcases the summer peaks of Devil's Castle in the back left and Sugarloaf Peak on the right—some Albion Basin's most spectacular hiking trails. In the summer, Albion Basin is popular with hikers, campers, mountain bikers, and those who enjoy the outdoors as it flourishes with flowers and wildlife.

Photo courtesy of the 15th Street Gallery, Salt Lake City, UT.



Big Cottonwood Canyon – Solitude Ski Resort from Willow Heights

Courtney Derrick

American

Oil on Canvas

South Corridor ●

Courtney Derrick's "Big Cottonwood Canyon – Solitude Ski Resort from Willow Heights" shows a scene of Solitude Ski Resort in Big Cottonwood Canyon in early fall, after the first snow, as viewed from the charming Willow Heights Overview hiking trail. Solitude Ski Resort features 66 trails, 1,200 acres, and 2,047 vertical feet of family-oriented fun including skiing and riding in the winter, and hiking and camping in the summer.

Photo courtesy of the 15th Street Gallery, Salt Lake City, UT.

Mount Olympus

Courtney Derrick
American
Oil on Canvas
● South Corridor

Courtney Derrick's "Mount Olympus" showcases a familiar sight for Utah natives, featuring the 9,026 foot tall peak of Mount Olympus on the east side of the Salt Lake Valley in early summer as seen from the Capitol Hill neighborhood. Its unusual form and easily accessible location make Mount Olympus a popular destination for hiking no matter the season.

Photo courtesey of the 15th Street Gallery, Salt Lake City, UT.



Mount Timpanogos

Courtney Derrick

American

Oil on Canvas

● South Corridor

Courtney Derrick's "Mount Timpanogos" offers a mid-summer scene of the vibrant Mount Timpanogos, commonly referred to as "Mount Timp," located near Aspen Grove, Utah. The name Timpanogos originates from the Timpanogots tribe who lived in the area from AD 1400, meaning "rock" (tumpi-) and "water mouth" (pangos). An abundance of wildlife can be found on Mount Timpanogos, including a herd of mountain goats. The peak reaches nearly 11,750 feet above sea level, and is one of Utah's most popular hiking and climbing destinations.

Photo courtesy of the 15th Street Gallery, Salt Lake City, UT.



