



RECEPTION

Artist Duke Reilly's mosaic, "They Say, On A Really Hot Day," which hangs above the reception desk in the hotel lobby, tells visitors a story implicit to Boston, as soon as they walk through the door.

ART HISTORY

For the new Four Seasons Hotel and Private Residences, One Dalton Street, Kate Chertavian curated an art collection that tells the story of Boston, past, present and future.

By Marni Elyse Katz // Photography by Joyelle West

Kate Chertavian is an art advisor by trade. But in her heart, she's a storyteller. Usually, she weaves intimate narratives for individuals. Over the last two years, however, Chertavian and associate Lucy Rosenburgh have worked on a much broader scale, building an art collection for the Four Seasons Hotel & Private Residences, One Dalton Street. "When you curate a personal collection for a private home, you end up with a story about an individual," says Chertavian, who also curated David Bowie's art collection. "At One Dalton, the responsibility is on us to tell a story about Boston."

Richard Friedman, president and CEO of Carpenter & Co. and developer behind the instantly iconic 61-story tower designed by Henry N. Cobb of Pei Cobb Freed & Partners, has been telling such geo-centric tales for decades,

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—RICHARD FRIEDMAN >>

Art consultants Lucy Rosenburgh (left) and Kate Chertavian pose in front of "The American Library: Actors," one of three bookshelf installations by artist Yinka Shonibare CBE (RA) located in the hotel's rotunda.



A trio of antique clocks hang in the hotel lobby. This mahogany tavern clock by Desbois & Wheeler, circa 1810, has a convex white wood dial and its original gilt brass hands.



This tavern timepiece by Thomas Moore, circa 1740, boasts an Oriental scene with a pagoda and two figures on the front door of its trunk.



This circa 1810 clock by Thomas Knight has a flat, painted iron dial with a concave brass surround and pierced blue steel hands behind a glass door.



starting with The Charles Hotel in Cambridge. "When I'm at the average hotel, I can't tell where I am from looking at the art; it could be Kansas City or Southern California," he says. "We wanted the art at One Dalton to make you feel like you're in Boston."

The art on the ground floor of the hotel establishes the narrative for the entire collection, which hangs throughout, in public spaces and guest rooms. The team commissioned Boston-born artist Duke Riley to create a custom mosaic to greet visitors at the reception desk. The piece tells the story of the Great Molasses Flood of 1919, when a storage tank burst causing molasses to inundate North End streets, and melds folkloric history and contemporary motifs, including the Citgo sign and Paul Revere's shoes, with whimsy. Friedman, who visited the artist's Brooklyn studio with Chertavian and Rosenburgh, appreciates art with a sense of humor. "You need that after a 14-hour flight," he says.

Just beyond, in the rotunda, an installation of three bookshelves by British-Nigerian artist Yinka Shonibare CBE (RA) boasts books wrapped in colorful Dutch wax print cotton. Each spine is stamped in gold

foil with the name of an accomplished dancer, musician or actor who is a first- or second-generation immigrant. The work reinforces Boston as a city of settlers while referencing its lively arts culture and commitment to academia. "We love that you can sit quietly, looking at the books and reading the spines," says Chertavian. "In that moment, you get a story about Boston and what we value."

In the Café Lounge, artist Tacita Dean's hand-drawn lithographs of clouds and vapor trails in blue skies pay homage to the architecture of the tower itself. "Even on the ground, we allude to the soaring heights of this beautiful tower that has altered the Boston skyline," says Rosenburgh. "To curate without thinking of Cobb's role would be remiss." That Cobb also designed the nearby Hancock Tower, whose glass facade reflects the sky, is serendipitous.

Chertavian and Rosenburgh's curation is intuitive and evocative, but also straightforward. "In a collection for a public space, anyone who sees it should come away with some appreciation," Chertavian explains. "We respect everyone's eye, not just the art world's." ■