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A GREAT RELIEF

Large-scale 3D wall art is attracting a new clientele who are seduced by its tactile qualities and intriguing narratives. Nicole Swengley reports

When New York resident Barbara Tober was looking for a special piece to decorate the sitting room wall of her upstate barn house, she chose *Abundant Uselessness*, an enchanting and tactile artwork by Jennifer Trask.

Highly decorative in style, this unusual wall piece is meticulously handcrafted from found 17th-, 18th- and 19th-century frames, animal bones, teeth and gold leaf.

"It's unbelievably beautiful – just gorgeous," she says. Like other contemporary homeowners, Tober has discovered that sculptural, 3D wall art has the power to quicken the senses and add visual excitement to a space. As a former chairman of the Board of Trustees of New York's Museum of Arts and Design, she initially encountered Trask's

work at the museum's *Dead or Alive* show in 2010 and couldn't resist buying a piece from the limited-edition series for herself. "We acquired a large one for the museum and I bought a smaller one for my own home," she says. "It's a fascinating work, with elements of nature, of deconstruction, of things dying and being reborn. It has dimension, life, brilliance – and it makes me happy to look at it."

Sculptural wall art is not, of course, a new concept. Interior designers and architects have been using eye-catching pieces in public spaces and hotel lobbies for a while. What's different now is that large-scale, 3D work is being bought to decorate residential interiors, too. "Clients love living with these pieces," says Todd Merrill, owner of the eponymous, New York-based gallery that represents Trask, whose *Voyage* series includes the 3m-long *Burgeon* (\$175,000, pictured overleaf) made of found 18th- and 19th-century Italian giltwood fragments alongside antlers, bones and teeth. "This type of work is emerging as the boundaries between craft,

