how to spend it

BORDEAUX’S FINEST
LATOUR’S PRESIDENT TALKS PERSONAL TASTE
THE LINE OF BEAUTY

Shelves are no longer the support act. Now they are sculptural works of art in their own right.

Katrina Burroughs reports

Pages at the point between conceptual art and domestic familiarity. Functional sculptures in the form of shelves are capturing the imagination of collectors. The latest designs, from free-form compositions of molded fiberglass to shiny aluminium splinters and polycarbonate cages, are more than pretty plinths on which to display books and other treasures. These design art objects, personalized with an ever-changing gallery of finds, represent an enduring partnership between artist and collector.

Patrick Perela, co-founder of the Paris and London event Editions of Art - Design, describes himself only half jokingly, as 'Paul's best client'. His own wide-ranging collection embraces a number of sculptural shelves. At home there's a highly polished aluminium piece by Vincent Dubourg and four of Sebastian Errazuriz's Piano Shelves; in his office, two large bookcases by Andrea Branzi. These shelves are populated by a community of arbitrary acquisitions: gessoed boxes, small sculptures, schemes on design icons, totems in the shape of a stip — all of which Perela describes as "the mix of things people want to see and you want to live with."

The dual nature of the shelves — as artworks and showcases — makes them perfect for such discerning collectors. Artists are equally captivated by the form because it represents an intimate collaboration with those that buy their work. Painting on the wall (2008) gives us a glimpse (see below), from Philip Michael Wolfin's Act of the Roller series, to a dynamic, wall-wide platform, in zebrawood and red lacquer with gilded edges, that mimics the additions of its owner's trophy to life. Wolfin explains: "Sculptors would enroll painted scrolls to sell works. Painting on the wall is a story of moments, hills and lakes and the story continues when the buyers put their personal objects on it."

Wolfin, who has been working "at the crossover between art and design" for more than two decades, has been riffing on the shelf since 2005, when he conceived 'Roller', a painted aluminium work with the elegance of a study's bookshelf. Then came WALL carve (2008), a shelfside table from the line series, inspired by the...
Among the installations that drew the most interest at last year’s Art Basel Miami Beach was an “art bar,” a lattice of wooden niches used as shelves to rest books and drinks. These pieces fulfill their brief as design art best of all, being beautiful objects that challenge collectors’ preconceptions of what art is.

The history of the design itself dates back long. One of the early examples is the “library installation” by Joseph Melville’s Melville Design (1997, pictured). Another (right) is by Josephine Wall, who is known for her bold glass sculptures created out of organic clays such as Corian, Corian, and Corian. The artist is also known for his fog effects, which are often used in conjunction with his glass pieces. In his work, the artist uses fog to create a sense of movement and depth, which adds an extra layer of interest to his pieces. The fog is created using a special technique that involves the use of a humidifier and a small amount of water. The fog is then directed towards the glass pieces, which are then illuminated by a series of lights. The combination of the fog and the lighting creates a unique and mesmerizing effect, which is sure to draw attention to the pieces.

The artist is also known for his use of color in his work. He uses a wide range of colors, including red, blue, green, and black, to create a sense of energy and movement. The colors are often used to create a sense of depth and dimension, which adds an extra layer of interest to his pieces. In his work, the artist uses color to create a sense of movement and depth, which adds an extra layer of interest to his pieces. The color is often used to create a sense of energy and movement, which adds an extra layer of interest to his pieces.