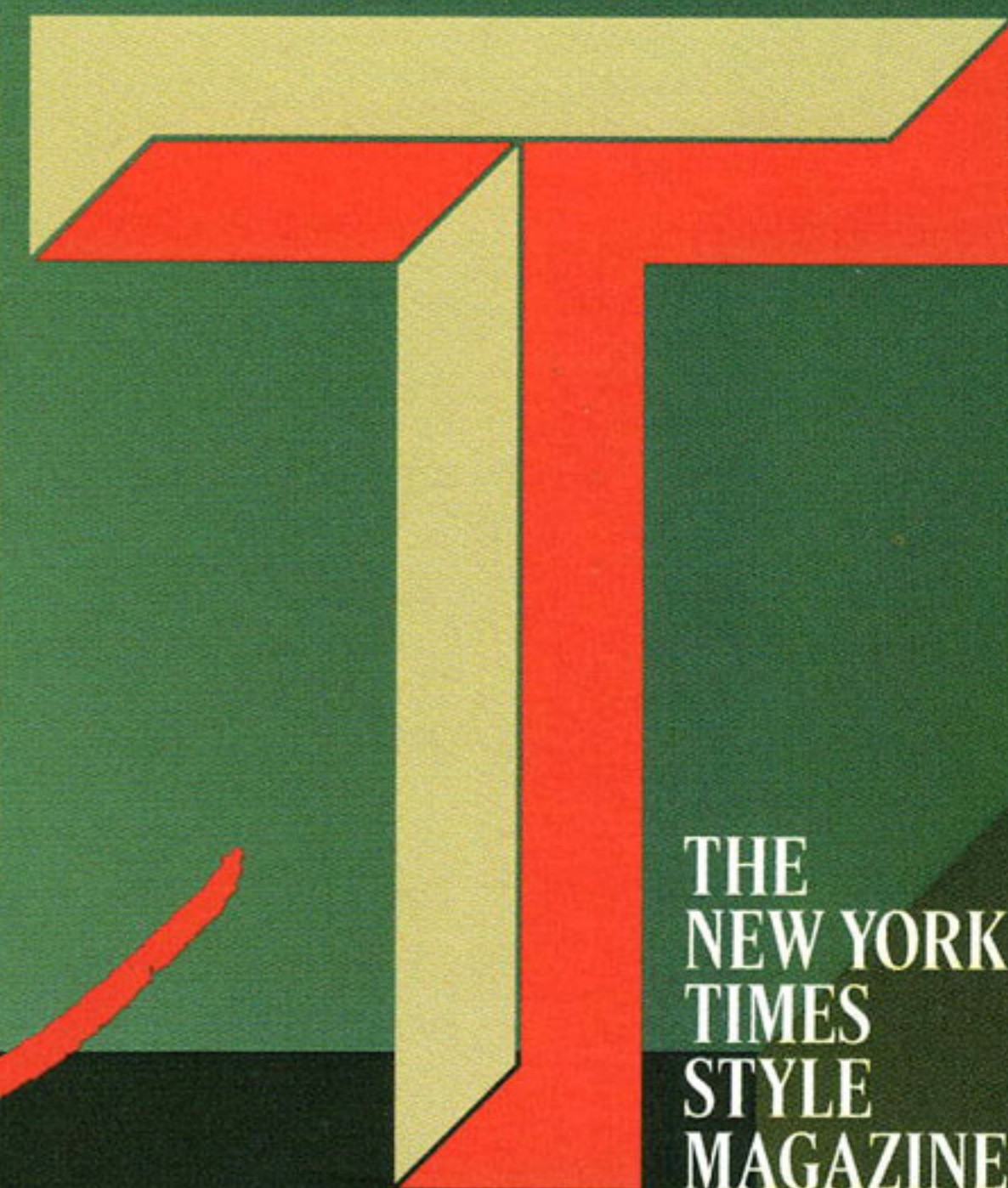


Great spaces with
second acts, from a row
of 18th-century
Dublin townhouses to
a 19th-century former
factory on Lake Como

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Making

It New



On Sacred Ground

GARDEN GNOMES — those statues of petite men with pointy red hats — started appearing on the lawns of European aristocrats in the 1800s. A century later, they were the epitome of American suburban kitsch. Now, the artist Paula Hayes

has given them new life in her sculpture series “Gnomes.”

Hayes, who trained at Parsons School of Design and is based in Brooklyn and upstate New York, often references the natural world and plays with expectations about what qualifies as art. A decade before millennials decided they loved plants and magic, she showed handblown glass terrariums filled with crystals and succulents at Salon 94 gallery and the Museum of Modern Art. She’s also designed actual gardens for the likes of architect Rafael Viñoly, and she conceived the living wall that stands where Picasso’s “Le Tricorne” curtain once hung in Manhattan’s Seagram Building. Her new work consists of lumpy, bulb-shaped pieces, rendered in clay and then cast in aluminum, which she paints in cheery shades (periwinkle,

chartreuse). “Some resemble sand castles, while others reflect the hand movements of Balinese dance,” says Hayes. “But they are all unified in their purpose as guardians of the earth.” — Alicia Brunker

Right: Paula Hayes’s “Gnome 4” (2017) in bikini blue.



PAULA HAYES, “GNOME 4” IN BIKINI BLUE, 2017 (PHOTOGRAPH: ETHAN HERRINGTON);