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DESIGN DISPATCH

Jillian Mayer's largest outdoor sculpture acts as a haptic invitation, the 1,000-piece art collection at Wayfinder Newport, and former Olympic skier Carolina Blaquier's Eiras celebrated its debut eyewear collection in Miami

'Pergola Spolia,' JillianMayer's Largest Outdoor Sculpture, Examines Posture Through Built Form

Positioned within The Baker Museum's Norris Garden, Miami-based fine artist JillianMayer's largest sculpture yet, *Pergola Spolia*, provokes engagement and complements human posture through rough-hewn architectural interpretations. With an oil-slick-like iridescence, the piece, commissioned by the Naples, Florida institution and part of the exhibition "Florida Contemporary 2025-26," is the latest in Mayer's Slumpies series of functional sculptures. From its enveloping scale to its enticing sheen, the four-part work not only stands as a pinnacle thus far in Mayer's repertoire, but acts as a haptic invitation to engage with, sit upon, or slump into its concrete, rebar, and metal-mesh form.

Pergola Spolia was introduced to The Baker in October 2025. Though the landmark work will depart this July, Mayer's year is set to feature a September solo exhibition at Miami's David Castillo Gallery, where she's exhibited since 2011, and inclusion in a group show dedicated to glass at The Future Perfect's New York City location also this fall. To learn more, we spoke with Mayer as "Florida Contemporary 2025-26"

draws to a close.

This is your largest piece yet. Can you walk us through the way you imagine, design, and fabricate?

I tend to go about most things backwards, perhaps because I have learned most things in this manner. When you make a large-scale, outdoor work out of concrete and other robust industrial materials, it's expected that multiple drawings of the plans are configured before you start, but with *Pergola Spolia*, I let the way the materials landed guide the shape of the sculpture, creating a dialogue of chance. It's familiar for me to work in this way because of my many lives as a breakdancer, aerialist, filmmaker, and now sculptor—all of which use chance as a generative tool of creation. I wanted to keep a bit of the Flintstone-esque style I've developed in my body of work visible in *Pergola Spolia*, regardless of the shift in materials.

Conceptually, *Pergola Spolia* extends my long-term exploration of posture, built form, and planned obsolescence found in my Slumpies. It's scaled up into a modular architectural system that never settles into a single, finished state. I thought about a world full of surplus with issues of excess and turned to reclaimed materials. *Pergola Spolia*'s interior is foam plucked from a movie prop fabrication site and much of the rebar which gives the sculpture structure, was gathered from abandoned build sites.