

The Hamptons
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Clockwise from top: Mary Heilmann's "Rio Nido"; William de Kooning portrait by Tony Vaccano; Vaccano's photo of Elaine and de Kooning; Marino de Teana's "Hommage aux Sciences."



MARY HEILMANN: ANS PHOTO © THOMAS MUELLER; MARINO DE TEANA PHOTO BY BRIAN CAVILLERI; TONY VACCANO PHOTO COURTESY OF THE POLLOCK-KRASNER HOUSE AND STUDY CENTER



A LOOK BACK

This month, delve into the oeuvres of giants of the art world.

by SAHAR KHAN

In its first-ever off-site exhibit, New York gallery Maison Gerard borrows the gardens of a historic Grosvenor Atterbury-designed mansion in Southampton to showcase **Marino di Teana: Sculptor, Architect, and Philosopher**, also the first of its kind in the United States. The by-appointment-only show pays homage to di Teana (1920-2012), a forefather of architectural sculpture who gained recognition in the 1960s for his monumental public commissions. The Italian-born maestro, an architect and engineer by training, envisioned architecture and sculpture as one and developed “tri-unity,” a theory that argues a sculptor’s use of negative space is equally as important as his arrangement of the physical mass. To that end, di Teano worked as a mason in Buenos Aires to pay for night classes in architecture and ended up homeless in Paris, often sleeping in public gardens, in order to afford to continue his studies. It’s apropos that 18 of di Teano’s sculptures made over three decades are being showcased on a beautiful lawn on the East End. True to tri-unity ideals, the pieces, which include “Hommage à Lao Tseu,” an 18-inch-high sculpture based on di Teano’s much larger form at the Centre Georges Pompidou, balance satisfying proportions between the corten or stainless steel mass and the missing space threaded in between. *July 22-Aug. 26, Coopers Neck Lane, maison Gerard.com*

Dia: The Dan Flavin Art Institute hosts **Mary Heilmann: Painting Pictures**, a collection of the contemporary artist’s paintings and ceramics that date from the 1980s, when she started visiting the Hamptons, to present-day works, including some never-seen-before paintings. Since 1999, Heilmann has made all of her work at a Bridgehampton studio. Her

signature bright-hued freshness wrought from saturated colors long ago secured her work recurring honorifics of “happy” and “joyful.” (Following the theme of gaiety, Heilmann has called *The Simpsons* her “big heroes” for its use of merry colors.) Usually begat from an elaborate backstory, even her paintings’ titles are cheekily colorful, like the self-explanatory “Surfing on Acid,” although pieces like “The First Vent,” a black and red claustrophobic close-up of a ventilator screen from 1972, hints at film noir. Heilmann considers art an interactive experience between viewer and artwork and amongst viewers themselves. To facilitate a dialogue during past exhibits, Heilmann has built chairs for visitors to, as she told frieze.com, “sit down, stay longer and talk to each other.” *Through May 27, 2018, 23 Corwith Ave., Bridgehampton, diaart.org*

Missing for 60 years, recently discovered prints from a midcentury summer chronicling artists at work and play in the Hamptons are on display for a short while longer at the Pollock-Krasner House and Study Center. **East End Art World, August 1953: Photographs by Tony Vaccaro** showcases 20 images that the famed photojournalist snapped while on assignment for *Look*, which had sent Vaccaro to photograph Jackson Pollock and his wife, Lee Krasner, at their home and studio in East Hampton. Although the magazine killed the story, Vaccaro, known for his documentation of post-World War II Europe, stayed on in the Hamptons where he captured, among others, Willem and Elaine de Kooning, Fairfield Porter, Costantino Nivola and Alfonso Ossorio, allowing an intimate glimpse into an artistic enclave that came to represent a benchmark of creativity. *Through July 29, 830 Springs-Fireplace Road, East Hampton, pkhouse.org*

