



Kimberly Goff, left, owner of the Elaine Benson Gallery in Bridgehampton, with ABC-TV's "20/20" correspondent Lynn Sherr, center, and her look-alike sister, author Lois Sherr Dubin at the opening of Ms. Dubin's exhibition. —Patti Courville

area holds.' space inside Mr. Serran-Pagan's house, which was converted from a woodworking shop in the former barn. The current exhibition on display inside is interspersed among Mr. Serran-Pagan's personal collection of African art, bringing home the artist's view that quality art is timeless and can work together regardless of its provenance.

A native of Spain, Mr. Serran-Pagan moved to Southampton Village in 1998. He is the motivating force and organizer behind the international exhibit and brought the four artists together.

The whole idea behind holding the

media, and five that deal with television news. When she commissioned the pieces, Ms. Walton said that the most pressing question in her mind on the subject was, "Where does the public's right to know end and the invasion of privacy begin?" For her, the issue of media exploitation was "glaringly evident this year," with personal scandals headlining every paper and news program.

Ms. Christopher also had a serious take on the issue, and said that when Bay Street commissioned the plays, she expected "something that would really stick it to the press." The response, however, was not what they expected. "One big surprise was that when the plays came in, they were all comedies," said Ms. Walton.

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Behind the Hedges

Challenge Becomes Dream House

By Mary Cummings

Architect Chris Coy was savoring the surprise he was about to spring. He had turned his car into a pleasant Sag Harbor development of tidy ranch houses on well-tended lawns and was cruising through "Leave-it-to-Beaver" land, as he called it.

Then, there it was, at the place where the road unexpectedly arrives at a peninsula that protrudes into a broad, green salt marsh on one side, the waters of Shelter Island Sound on the other. On this magical spit of land sat Mr. Coy's surprise, a striking residence comprised of two towers, each bearing more than a passing resemblance to a lighthouse, joined by a curtain wall of wood and glass.

Totally unexpected, yet perfectly at

ease on its site, the house, designed by Mr. Coy and his partner Robert Barnes for a retired couple, is decidedly modern in concept, yet takes inspiration from one of the area's most familiar and ancient architectural forms.

The couple who commissioned it from Barnes Coy and Associates of

'The only nice part was this hexagonal tower.'

Bridgehampton had fallen in love with the property, though not with the small '50s house that was on it, according to Mr. Coy. But although the house was not at all what the retired insurance executive and his wife, a museum professional and collector, had in mind, it did have its uses.

"Fortunately, the only nice part of it was this hexagonal tower," said Mr. Coy. Fortunately, he explained, because it predated prohibitions against building so close to the salt marsh and so could be "grandfathered" into the new design.

"We kept the foundation and a few framing members," he said, "and now at times the tide comes right up to the base of the deck." The rest of the original house was scuttled.

Research conducted by the Barnes-

Coy team revealed "an interesting fact" that lent further legitimacy to their plan for the house. "We found that there was precedent for twin lighthouses," said Mr. Coy, noting that in New England different lights, serving different purposes, have sometimes been housed at the same site in separate towers.

The idea, he said as he climbed the stairs to the handsome front entrance, was "to use separate forms as much as possible." Hence the two separate towers and the various connecting spaces. Integrating these discreet spaces into an aesthetically pleasing whole clearly provided plenty of those exciting challenges that keep architects out on the edge where they so love to be, inventing ingenious solutions to difficult spatial dilemmas.

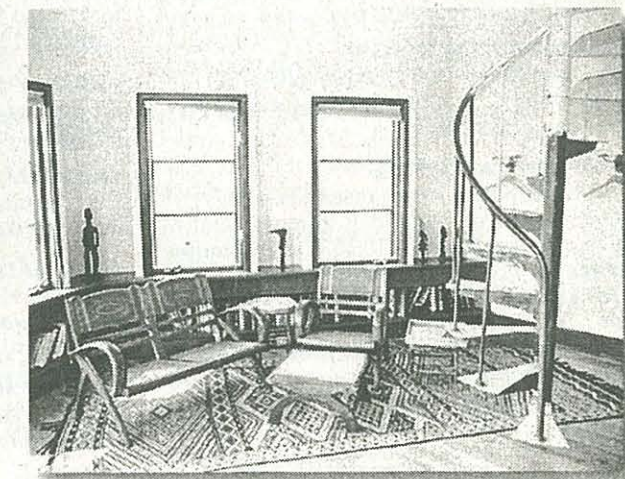
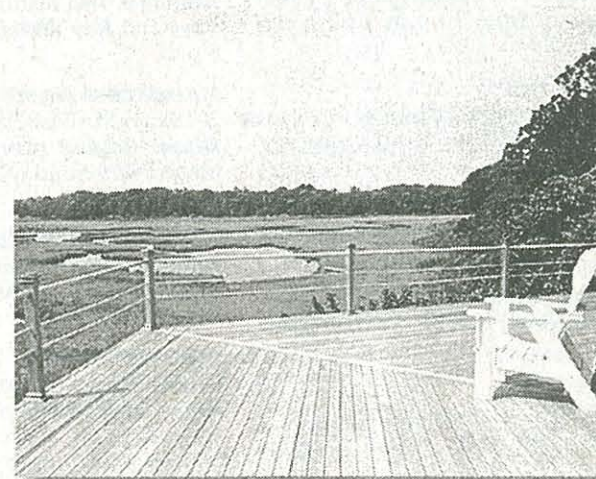
Sometimes it seems that what makes architects like Mr. Coy even happier is a client with a very specific and complicated requirement. In this case, the owners wanted to give their stunning collection of African art dramatic exposure in a museum-style display area.

The architects' solution was a curved wall two feet thick, with deep niches for the rare and exotic sculpture and artifacts. The curve of the display wall is repeated elsewhere in the completely open plan of the main downstairs living area, which includes the kitchen, dining area and living room, where the base of the

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At left, one of the master bedrooms in the Sag Harbor house designed by Barnes Coy & Associates. At top right, an exterior view from the water; lower right, a view of the salt marsh from the deck; far right, one of the sitting rooms. —Dana Shaw Photos



Adornments Open the Door

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said that with this book she was even more anxious to combine scholarship with accessibility.

"The information is out there," she said, adding that "some wonderful scholars" are indeed at work in the field. "But they usually write for each other," she said. "I wanted the information to get out there." The deeper she delved into her subject, she said, the more she realized that the message she wanted to deliver had to do with the very different way artists, and indeed all Indian people, look at the world.

"Almost everything Indians do has meaning," she said. Fashions and trends are not part of their outlook, according to Ms. Dubin, who went on to assert that, on the contrary, for the Indian, everything is connected, everything has meaning in relation to everything else and fits into a view of the world that is quite different from the fragmentation that plagues our own culture.

"In an age of disconnectedness, this is deep stuff to come across," said Ms. Dubin. With a degree in landscape architecture from the University of Pennsylvania and a strong background in ecology, Ms. Dubin said she has always felt a special affinity for a world view that sees everything as part of a whole.

"I feel very close to their culture through my interest in things making sense from an ecological point of view," she said. "What they represent for me," she added, "is a consciousness and I think that is what people everywhere are looking for now—to not feel so out of control, so rootless."

As in so many other aspects of Indian life, the artistic creativity of the North American Indian cultures has long been unappreciated and undervalued, in Ms. Dubin's view. Recently, however, there have been encouraging signs of change, she suggested.

"I think it has gotten better even in the 10 years I spent doing the book," she said.

Certainly, her book, so full of stunning examples of jewelry, beadwork and ceremonial regalia, will do much to create a greater appreciation of Indian artistry. Ms. Dubin also lectures across the country—always sharing the podium with Indian artists—and has curated a major exhibition based on her book set to open this month at the Mingei International Art Museum in San Diego. After it closes there in January 2000, it is expected to travel.

Perlman Conducts

The Perlman Music Program will

Architects' Challenge

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original tower is a prominent feature.

"We brought the exterior of the tower inside," said Mr. Coy, adding, "We got literal about the shingles, introducing wood and texture so it is not a cold place."

Both the living room and the kitchen offer spectacular views of the marsh and the waterfront, with Shelter Island's Mashomack preserve on the opposite shore.

"We gave the kitchen one of the primary spots," observed the architect, noting that his clients are serious cooks. A curved island separates an eating area from the no-nonsense stainless steel appliances and utilitarian work area, where ordinary bar mats have been used on the floor.

"You take them out and hose them down, just as they do in bars," said Mr. Coy. He also pointed out that the work surfaces are well below the top of the island, which has been built higher than usual—just high enough, in fact, so that anyone sitting at the dining table is unable to see the business side of the kitchen, the work surfaces that real cooks muck up.

Another feature the architects clearly had a good time with is the overhead lighting in the kitchen-

dining area. Having used steel cables "straight out of a marine supply shop" on the ceiling for structural reasons (don't ask), it struck them that they could "continue the esthetic" with smaller cables on which they hung tiny lamps. The cables conduct electricity, explained Mr. Coy, "which is why you don't see any wires. What started as a structural necessity ended up lighting for the eating area."

Upstairs bedrooms all offer spectacular views and each has been given a bold but simple look with African textiles and unfussy furnishings. Architecturally, the Barnes-Coy esthetic is apparent in rooms that exploit just about every geometric possibility outside of the square or the rectangle. It can also be seen in the simple, built-in bookcases that line the master bedroom, the flush details and windows without casings.

A deck that faces the beach is in use all summer long, according to the owners, who say they found in Hampton Bays artisan Nick Corcoran a man whose design sense and skills were in total accord with their own and their architects'. Mr. Corcoran not only built the deck but designed the outdoor furniture, which has the same bold elegance as everything else in the house.

Dining at Fat Lucy's

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customers can choose a dessert like the chocolate truffle cake for \$4.50 or the cheesecake for \$4.

The restaurant also features a prix fixe Sunday brunch for \$12.50, which includes options like steak and eggs, pancakes, eggs benedict, fried oysters and whole clam bellies, or an open-faced lobster omelette. The brunch includes a complimentary mimosa or

Arters maintains that the restaurant is no nightclub.

bloody Mary, as well as bagels and pastries.

Every Wednesday night, Ben Tinker and the Starfish Band perform reggae music from 6 to 10 p.m. There is a live jazz trio on Sunday during brunch, and Sunday evenings, from 5 to 9 p.m., a DJ hosts karaoke in the dining room. There is also live music on Saturday nights.

Club is for singles who want to meet other singles. Events will vary in format, but each will include a cocktail hour and a prix fixe dinner menu. Hosts will make introductions and seating assignments at some functions based on information members supply about themselves.

For information or membership, which is free, call 749-0018.

"Bill's BBQ Bash"

To commemorate President Clinton's dinner at Turtle Crossing last summer, the restaurant on Pantigo Road in East Hampton is offering a \$19.95 prix fixe special, "Bill's BBQ Bash." The special includes salad, an entree of barbecued ribs, chicken, and pulled pork, and a choice of dessert.

For more information, call 324-7166.

New Della Femina

In addition to his restaurant in East Hampton, Jerry Della Femina has recently opened Della Femina Restaurant on East 54th Street in Manhattan. Executive Chef Kevin Penner will shift between the restaurant's two locations.

For more information, call (212) 752-

International Tour

An Exhibition Raised in a Barn

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opening, echoing a common practice in the international art community to include remarks from local dignitaries at art openings. Unfortunately, a sudden illness prevented the mayor from attending and he had to send his regrets.

The fact that artists are an integral part of the community and belong here is another reason why Mr. Serran-Pagan decided to hold the exhibit at his Southampton Village home, amid his farm animals, as opposed to inside a traditional gallery space.

"I wanted the exhibit to be held surrounded by goats and sheep and chickens," he said. "I think artists have a kinship with farmers in that they both love nature and being surrounded by the simple things. Artists help to create and forge communities. We have a lot to give to the communities we live in and art becomes integrated in the community."

"We teach at schools, we donate paintings to local charities," he continued. "I wanted to show the quality of country, country life and the farming environment. It's one of the reasons why we live here. And it's a reason I didn't want to hold the exhibition in a gallery, outside of where we live."

And, ironically, it was Mr. Serran-Pagan's search for sheep, chickens and goats to populate his property that led him to Nova's door. After visiting several local farms to try and purchase sheep, Mr. Serran-Pagan was directed to the Ark Project in Water Mill, headed by Nova. A 100-acre arts farm, sculpture garden, museum and school for artists, the Ark Project is also a working farm.

"I met Nova and we instantly became friends," said Mr. Serran-Pagan. "We talked, we shared ideas and feelings about art. And he gave me three sheep."

Mr. Serran-Pagan met Mr. Ernst after being told to look him up when he moved to Southampton by a mutual friend who lives in Japan. Mr. Miller was introduced to Mr. Serran-Pagan by Val at the Nabi Gallery in Sag Harbor and the circle was complete.

"Each artist hosted a dinner at their house," said Mr. Miller. "We really got to know each other and it was fun. It's been a great process. It's been a process of getting to know each other and become friends as well as putting the exhibit together. I'm looking forward to seeing how our work is received, as a group, when we exhibit. The art is all different, but it works well together."

Each of the artists interviewed said he felt an instant kinship with the oth-

etry. His art is part of the permanent collection of the Guggenheim Museum in New York and he received the Fuji Award from the Ueno Metropolitan Museum of Art, Tokyo, Japan in the early 1990s.

Mr. Ernst's three-dimensional paintings and floor sculptures are distinctively contemporary, geometric and abstract. To create his works, the artist makes use of bright acrylic colors contrasted with sections of black in controlled, rhythmically symmetrical patterns and shapes. Mr. Ernst comes from a long line of successful artists, including his father Jimmy Ernst and his grandfather Max Ernst.

He received his bachelor's degree in Asian studies from George Washington University and his master's in Japanese studies from the University of Michigan. He also spent two years working as an apprentice to a Japanese woodblock artist in Japan. The geometry as well as the bright blues and reds of woodblock prints are clearly evident in the works on display.

Mr. Miller's art can be described as narrative oil paintings, on the abstract side, which tell stories and depict snippets of scenes. Mr. Miller works in Fairfield Porter's former studio in Southampton Village. He has lived in Southampton for 20 years and graduated from Southampton College after traveling and sketching extensively throughout Asia, Nepal, Greece, Morocco, France, Italy, Spain, Iran

Media Takes a Hit

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"One was more playful than the next. We thought, this whole evening will be a lampoon!"

What they got, although not what they had anticipated, they deemed as good as anything they could have hoped for. "It's always different from what we have in mind, and that's often a great thing," Ms. Walton remarked. "It has a life of its own. The continuity of the evening came together in spite of us."

The choice to use the same five-member cast, in some configuration, to play different roles throughout the evening, also helps maintain the sense of continuity. Like the playwrights, the actors are new to the theatre, although, Ms. Christopher said, "We've admired them from afar for some time." Roger Bart, Joanna Glushak, Randy Graff, Dennis Ryan, and Robert Sella make up this coveted cast. As Ms. Christopher concluded,

and Lebanon.

Nova was born in Transylvania, Romania and established a successful career there before relocating to America in 1968. His sculptures are created in steel, wood or concrete and combine painting, sculpture and architecture to form what he calls "Integral Art."

"I always base my sculptures on something that is recognizable," Nova said at the opening. "My sculptures also integrate man and his relationship to the universe and nature. My goal is to create art of great power that causes people to think about the sculpture and feel."

Nova's work is included in museums and private collections in Europe and the United States. He is the owner of The Ark Project, Inc. in Water Mill, where one of his most powerful works, "The Astronauts"—a series of four steel sculptures ranging from 18 to 22 feet tall—stands solemn and still, looking toward an unknown future in a mysterious and uncharted universe. Nova also has a studio in New York.

The opening this past weekend drew between 250 to 300 people. There were approximately 26 paintings on display and 14 sculptures. Julie Keyes of the Keyes Gallery in Sag Harbor also helped to organize the Southampton exhibition. The Red Barn Atelier, 88 North Main Street, Southampton, will be open by appointment through Labor Day. For information, call 287-3747.

on the air every evening. "They ask questions like, 'What was it like working together?' and 'What was it like doing a love scene?' There are no interesting answers to those questions." Writing this play gave him an opportunity to air his frustrations in what he describes as a "light comedy."

Ms. Norman also tackled the TV news industry in her play. "It's about a remote-control anchor person, and a station manager who's buying a new one. Instead of interviewing prospective anchors, he goes to the dealer and picks out a model he likes," she explained.

Her pet peeve is not that the news media is obsessed with the film industry, but that "news people are entertainment vehicles," and that "they are obsessed with crisis." As a result, she believes, "we are becoming more and more confused about what news is." One of the lines in her play is, "If it isn't a crisis, it isn't news."

She also appreciated the chance to