



THE 22ND ANNUAL WATERMILL CENTER SUMMER BENEFIT & AUCTION

CIRCUS OF STILLNES
the power over Wild Beasts
JULY 25, 2015

THE WATERMILL CENTER'S 22nd ANNUAL SUMMER BENEFIT & AUCTION

Watermill, NY | Saturday, July 25, 2015



THE 22ND ANNUAL WATERMILL CENTER SUMMER BENEFIT & AUCTION

CIRCUS OF STILLNESS
the games are wild about
JULY 25, 2015

BROADCAST



July 24, 2015
Impressions: 137,983

A news broadcast graphic. On the left is an inset video of a man in a dark suit and white shirt. On the right is a larger video of a woman with dark hair pulled back, wearing a light-colored top. At the bottom is a blue banner with white text. The text includes the FOX 5 logo, the time 9:24, the temperature 72°, and the headline "THE WATERMILL CENTER GALA BENEFIT IS ON SATURDAY". A small Twitter icon and the hashtag #GDNY are also present.

#GDNY

FOX5 9:24 72° **THE WATERMILL CENTER GALA BENEFIT IS ON SATURDAY**



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the games are wild about
JULY 25, 2015

PRINT

The New York Times

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 By Bill Cunningham
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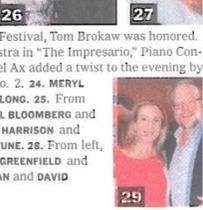
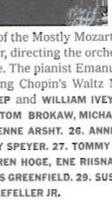
Evening Hours Bill Cunningham



July 25: The 22nd annual Watermill Center gala was, without a doubt, the most creative art event for the Hamptons summer colony. More than 1,200 guests promenaded through eight-and-a-half acres of woodlands and gardens. The lawn of the woods was manicured and covered with 10-inch-high blueberry plants. This year's theme was "Circus of Stillness: The Power Over Wild Beasts." **1. CHRISTOPHE de MENIL**, a theater artist, and **ROBERT WILSON**, the man behind the center and the gala. Now Mr. Wilson can add imaginative landscaping to his list of artistic triumphs. **2. and 3.** The new entrance: a tunnel of bamboo followed by lush, terraced gardens in full bloom. After entering, guests could explore wildly creative art installations, which were made by summer art students and were spread throughout the woodlands (shown in **4, 7, 9 and 12-20**). **5.** The old entrance. **6.** A terrace with dwarf apple trees. **8.** **JACK LENOR LARSEN**, left, and **BILL T. JONES**. **9.** A huge papier-mâché apple. Those who peered inside saw the Virgin Mary holding Christ. **10. and 11.** A guest in a gold-colored headdress. **12.** A man with a salmon seemingly jumping out of his back. **14.** Three men lay on beds, their dreams painted on the covers. **21. and 22.** Guests in top hats. **23.** Performers in the dinner tent. About 650 guests stayed for dinner.



13. A man with a salmon seemingly jumping out of his back. **14.** Three men lay on beds, their dreams painted on the covers. **21. and 22.** Guests in top hats. **23.** Performers in the dinner tent. About 650 guests stayed for dinner.



July 28: Approximately 5,000 guests gathered for the annual Diner en Blanc, or the Dinner in White, at 42 different pickup locations, including Lincoln Center, shown here. From there, they were taken to the final location, which was kept secret until the last minute: Pier 26 on the Hudson River. The idea for the giant dinner originated in Paris and has expanded to nearly 60 cities worldwide. Guests brought their own baskets, food and tables.

July 28: At the Lincoln Center opening of the Mostly Mozart Festival, Tom Brokaw was honored. Louis Langrée was the night's conductor, directing the orchestra in "The Impresario," Piano Concerto No. 14, Symphony No. 34 and more. The pianist Emanuel Ax added a twist to the evening by playing Chopin's Waltz No. 2. **24. MERYL STREEP and WILLIAM IVEY LONG.** **25.** From left, **TOM BROKAW, MICHAEL BLOOMBERG and ADRIENNE ARSHT.** **26. ANNE HARRISON and JERRY SPEYER.** **27. TOMMY TUNE.** **28.** From left, **WARREN HOGE, ENE RIISNA GREENFIELD and JAMES GREENFIELD.** **29. SUSAN and DAVID ROCKEFELLER JR.**

THE WALL STREET JOURNAL

July 28, 2015
By Marshall Heyman
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HEARD & SCENE

At the Annual Watermill Center Benefit, Commerce and Art



Benefit attendees were forced to enter through the forest installation, then browsed among performance artists like those below and at right.



Top: Robert Wilson, Inga Maren Otto; Bob Jain, Michael Tattinger
Below: Brooke Shields, Chris Henchy; Merrie Harris, Nathaniel Kramer

WATER MILL, N.Y.—One of the reasons people must go to Robert Wilson's Watermill Center benefit year after year—and this year's raised a whopping \$1.9 million—is that there's not much like it in the world, let alone in the Hamptons.

The closest thing to the evening, at least in the New York area, is probably site-specific immersive theater, like a "Sleep No More" at the McKittrick Hotel, based loosely on "Macbeth," or the Third Rail Projects' "Then She



COUNTER CLOCKWISE FROM TOP LEFT: RYAN KOBANE/SELBY FARRELL AGENCY (2); MATTED PRANDONI/SELBY FARRELL AGENCY (2); RYAN KOBANE/SELBY FARRELL AGENCY; MATTED PRANDONI/SELBY FARRELL AGENCY; SAM BUTCH/SELBY FARRELL AGENCY
COUNTER CLOCKWISE FROM TOP LEFT: RYAN KOBANE/SELBY FARRELL AGENCY (2); MATTED PRANDONI/SELBY FARRELL AGENCY (2); RYAN KOBANE/SELBY FARRELL AGENCY; MATTED PRANDONI/SELBY FARRELL AGENCY; SAM BUTCH/SELBY FARRELL AGENCY



Fell," which owes its story to Lewis Carroll. Still, neither of those productions has the environs of a creepy, outdoor forest like the Watermill Center does.

But the performance artists whose work appears at the Watermill Center also don't seem to subscribe to much in the way of narrative. That means that, for instance, a scantily clad man and a woman sitting inside an oversized apple, created by the Israeli artist Shay Arick, that appeared in the forest this year, or two giant white bears by Inga Aleknaviciute that resemble Bullseye the Target dog greeting you with "Hello" and "Goodbye," tend to leave you with only fleeting memories that blend into Watermill Center benefits past.

Ditto Luke Smithers' "Boy With Fish," which was, quite

literally, a man, painted white, with what appeared to be a live fish on his back.

"But you can really smell that fish," said the artist Randy Polumbo, as he passed the installation.

This year there were some new elements at the event. The first was what seemed to be a more conscious blending of commerce and art.

When you walked in, you were greeted by "Pink Eye Cray Cray [once it pops it will stop]," a person in a strange pink balloon suit, courtesy of the London- and Rotterdam-based artist Mette Sterre, whose work focuses on sculptural costume-based performances.

Only a few steps past this were waiters holding bottles of Casamigos tequila as if they were objets d'art.

Keep going and you'd find "Bed Paintings," which involved shirtless gentlemen lying on beds with hand-painted bedspreads, featuring aliens and fruit, by the Puerto Rican artist Radamés (Juni) Figueroa. A few steps later, there was a white Rolls Royce with a model in a skin-tight pink dress lounging inside. Were they both part of the performance?

Phukka, an online jewelry store, was one of the evening's sponsors. Joanne Ool, the company's CEO, said the "uncompromised creativity" of her business dovetailed with the mission of the Watermill Center, which is why she decided to lend her support. For the evening, she wore an anatomically accurate skeleton hand necklace by Bernard Deletrez. "I wanted to wear some-

thing truly original that was also unmistakably crazy," said Ms. Ool.

Secondly, in years past, guests would walk through the actual Watermill Center edifice to get to the party. This year, they entered around the Watermill Center, forcing them to spend time in the forest installation before mingling with their friends. It also meant they bypassed an indoor area with a floor made of rocks that is often a sore spot for high heels.

That the stone floor was no longer an integral part of the evening's journey was also a sore sport for the Manhattan-based curator Stacy Engman.

"I love dealing with the stones," she said. "What is great art if not precarious? You have to be off balance." "Except I sprained my ankle

last year," Susan Shin told Ms. Engman. "I don't mind the unbalance, but it hurt like hell."

Third: Though children have trickled in over the past few years, there was a far larger contingent of attendees in the under-12 crowd this summer. A spokeswoman for the Watermill Center said children were offered \$250 tickets, discounted from the regular \$650.

Samantha Yanks, editor of Hamptons Magazine, admitted to a bit of disbelief at the number of young children in the crowd. "But I'm not a big believer in bringing children out to evening events, especially when there's nudity," she said.

There was less skin bared this year when it came to the performance art, but among other provocations, there was

a person singing from a microphone featuring a neon drawing of male genitalia.

"It's not how I'd want to initiate my kids into the birds and the bees," said Annelise Peterson Winter.

"The fact that this is attracting the younger generation is a testament to the staying power of these unbelievable peculiarities," said the film producer Stanley Buchthal, who with art collector Maja Hoffman helped get the Watermill Center off the ground. "The couple brought their children, the eldest of whom will be attending Harvard this fall.

When asked how he felt about all the young kids in attendance, Mr. Wilson, a man of few words, simply said he was "pleasantly surprised."

The New York Times

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By John Ortved
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LIFE AS A RUNWAY

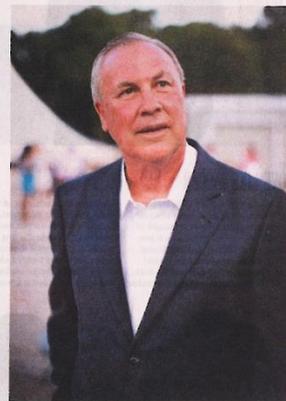
An Evening of Hamptons Style At the Watermill Center, an enclave of the avant-garde, art meets fashion.

Socialites and artists strolled wooded paths, dropping names and inhibitions along the way, at the annual benefit for the Watermill Center, a standout event on the Hamptons social calendar. It took place on the grounds of the center, an artists' laboratory founded in 1992 by the multifaceted artist Robert Wilson in Southampton, N.Y. The theme was "Circus of Stillness: The Power Over Wild Beasts." Works by Annie Leibovitz and Marina Abramovic were auctioned, helping to bring in \$1.9 million, a spokeswoman said. We asked a few guests for their style secrets. *JOHN ORTVED*



David Ortiz

Job Artist, co-owner of Another Whip bicycles Age 45
What are you doing here? I'm an artist at the show and I have four prints. It's a series based on Spanish heritage. It's a kitschy play on Andy Warhol; all Goya produces. **Goya Black Beans**, which refers to myself, because I'm a skateboarder and BMX rider, and it's always been a white community. I was always the black bean, or the black sheep, the odd man out. **Those are tremendous pants.** These are my summer pants. My girlfriend bought them for me in Europe. **Would you call those skate shoes?** These are just regular casual Chuck Taylors. **Those are anything but casual.** For me they're casual because I'm usually wearing loud clothes and this is a festive event. And I thought I might as well wear my Chuck Taylors with Andy Warhol soup cans. **And what drew you to your shirt?** The color. It's a traditional guayabera, which is a Spanish leisure shirt, and this is a leisure event.



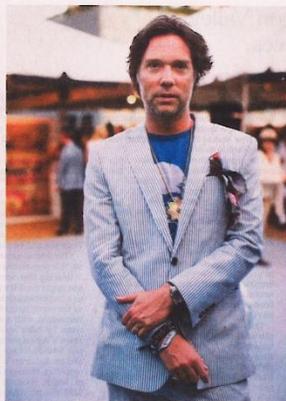
Robert Wilson

Job Artist, director, playwright Age 73
What are you wearing? Giorgio Armani. **All the way?** Everything. No, wait! Brooks Brothers shirt. Armani shoes. Armani suit. He just gave it to me. **Oh my God. I have to know about your watch, too.** My watch is Mathiesen. It's Danish. I got it years ago. Long before you were born, I did a 12-hour play in Copenhagen. It started at 7 o'clock in the evening and went to 7 in the morning. **What are you excited for this evening?** The Watermill Center is no longer mine. It's about the celebration of other artists. Next to us is a work by contemporary artists, but this sculpture over here is 17th century, from Sumatra, and I see a child sitting on it. That's what it's all about. I don't have anything in a glass box. You go to the Mer, you can't touch anything. Here, this child is sitting on something that is from 1648.



Jay McInerney

Job Novelist Age 60
Why are you here today? I'm a big supporter of the Watermill Center. I'm a friend of Robert Wilson's, and I've been an admirer of his since I was virtually a kid. **Your blazer looks perfectly tailored.** It's bespoke from Cilonelli in Paris. **Wow. And I'm into the pattern on your shirt.** It's Eiro. **Do you buy a lot of their shirts?** Sometimes you go into Eiro and see this pattern you just have to have. **Your blazer's peaked lapel, is that a summer look for you?** More of a formal look. I like a formal jacket with an informal button. **And your pocket square** really pops. It's Anderson & Sheppard. **And the jeans?** These are just Levi's. I have such a hard time finding good jeans that are skinny and fit. I hate wide pants. It's an obsession. I hate things that flap in the breeze. **Your shoes?** They're Prada. **They look well worn.** Well, they're last year's.



Rufus Wainwright

Job Singer, songwriter, composer Age 42
Great suit. I'm wearing an Italian sweater suit that I got God-knows-where, with some French equestriennes. So I'm very equestrian right now. **Tell me about the pocket square.** It's an unironed handker. **That's quite some jewelry on your arm.** Carrie Fisher gave this to me, or a whim. **No way.** During a very creative period. It is beautiful. **Isn't it great.** And you have a sun pendant in the middle of your chest. This is from my dear friend Gillian Steinhardt. **I have to say,** I'm very surprised to see you wearing a pinkie ring. **My last name is Wainwright.** Don't you know anything? **Do your pinkie-ring research.** [Research reveals that the object in question is a signet ring with the Wainwright family crest, Mr. Wainwright's father, the singer and songwriter London Wainwright III, has been known to wear the same signet ring.]



Nate Hitchcock

Job Gallery employee Age 30
Your jacket looks like velvet. It is velvet. Is it not a little warm for the summer? **No, the lining is actually quite thin.** So it's not too bad. **The lining is actually really striking.** What would you call that? **Purple and black?** Maybe a darker fuchsia. **And are you dressed floral and wild for the event tonight?** I don't wear a jacket every day. Maybe not so many patterns, but if I go out, maybe it's a different story. **And you're sporting a man-bun.** I read today in *The New York Post* that it's the style of the summer. **How long have you had that?** About five years, I guess. **So you were way before the trend.** What else can you tell us about that's ahead of the times? **My partner in our project space, East Hampton Shed, and I are talking about handmade Faraday pouches.** It's like a cage for your devices that will block all signals.

whitewall

Summer 2015
By Brent Lewis
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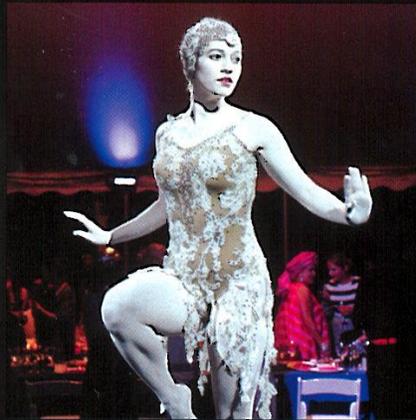
ROBERT WILSON

BY BRENT LEWIS AND WHITEWALL



Robert Wilson at the 21st Annual Watermill Center Summer Benefit on July 26, 2014. photo by Neil Rasmus/BFAnc.com.

The 22nd Annual Watermill Center Benefit and Auction takes place this July 25, and is titled “Circus of Stillness: The Power Over Wild Beasts.” As in years past, the over-the-top evening, which brings together the worlds of fashion, art, theater, design, and society, will include interactive installations, performances, and experiences on the grounds of the foundation, raising money to benefit its artist residency program. And as always, the man behind Watermill and the not-to-be-missed summer event is the multifaceted Robert Wilson.



It could be argued that Wilson is a great emerging artist. Of course, technically speaking, he has been working professionally (and quite successfully) in the arts without pause for more than four decades. And he has created some of the most powerful and indelible images in theater and opera to appear in that time. And he is famous. And he has been the subject of spectacular museum retrospectives. And a movie and an incredible number of articles and books have been devoted to his work. And he has his own (also famous) arts center in the Hamptons.

But those things aside, seeing a Robert Wilson production is like seeing something you know as if for the very first time, because each Wilson work exists solely for itself. In his productions, he has a way of making time stand still or, better yet, run counter to what you think you're used to. And when time moves in reverse, you end up back where it started. But the main reason is that Wilson invites the audience into a space where intention and meaning are constructed, a place typically reserved for the artist alone, making us his collaborators. Each separate experience of his work is unique, prompting one to think of Wilson as a new, unknown artist that friends call Bob.

WHITEWALL: *You've been working in the arts for over 40 years. The world, let alone the "art world" has changed dramatically in that time. Have you had any major shifts in thinking along the way?*

ROBERT WILSON: The only thing that is constant is change, so even though you're doing the same thing over and over, it's always different. If you stop and listen for a few seconds, the sequence of sounds you have just heard will never be heard again in that order. When Albert Einstein was asked to repeat what he had just said, he replied, "There is no need—everything I say is all the same thought." So it is for an artist; it is all the same thing, although of course there is change. One body of work is like a tree that grows; sometimes it has leaves, sometimes they fall off, sometimes it's in a storm, but it's always the same tree. My early work was silent, then I added text that was nonsense, then I added text that was narrative. Sometimes I make video portraits, or I direct an opera, or I design a chair. In a sense it's all the same aesthetic. Marcel Breuer said that the aesthetics that went into designing a chair were the same that went into the design of a building or a city.

WW: But your work has always gone beyond aesthetics in that you have addressed some of the major themes in art, such as time, language, composition, movement, color, not to mention the more existential subjects. But your stylized, aesthetic style has always left room for the audience to leave with more questions than answers, almost like a Brechtian distancing effect.

RW: My responsibility as an artist is not to say what something is, but to ask questions. Not to say what it is, but to say, "What is it?" That's the reason to work. Interpretation is not the responsibility of an artist. Interpretation is for a public, philosophers, who in time can discuss what a work is about.

WW: A development in your work lately has been your series of "video portraits," videos of a central character, a very well-known subject such as Isabella Rossellini or Brad Pitt. And these have been shown in galleries around the world. Is this more than the exploration of a new medium?

RW: From the beginning I have been interested in the movement in stillness. This is what I explored from the beginning with the video portraits. Now we are able to work in the medium of high definition, where one can see incredible detail, the smallest movement.

WW: Is working with those contemporary figures a counterpoint to the historic figures, like Einstein, Freud, and Stalin, you worked with earlier in your career?

RW: My work is a bit like a family album. I work with nonprofessionals and professionals, with celebrities and noncelebrities. With athletes, with animals, with royalty, with politicians. It's like a family album of diverse personas.

WW: Very diverse. You have worked with artists such as Philip Glass, Heiner Müller, William Burroughs, Allen Ginsberg, Laurie Anderson, Lou Reed, Tom Waits—and that's the short list.



RW: Collaboration is important for me because my work changes with the different personalities I am working with. If I'm working with David Byrne it's very different than when I'm working with Heiner Müller, Philip Glass/Tom Waits, Chekhov/William Burroughs, Wagner/Mozart.

WW: I wanted to ask you about Paul Thek. Many people may not know that you are the executor of his estate. Is there a correlation between your work and his, beyond the personal?

RW: Yes, Paul and I shared many common interests, whether it was in imagery, aesthetics, et cetera. Paul was equally interested in performing; in working communally; in sculpture, painting, music, and dance. Our work was outside of the mainstream.

WW: So you and Paul shared a similar multidisciplinary approach, which comes across in your work. Design, for instance, has always been a major focal point in your productions. You've been accused of turning actors into chairs and chairs into actors.

RW: My theater is an epic theater where all elements are of equal importance: the movement; the light; the gesture; the sound of a footstep, a chair, a word, the music are all equally part of the work.

WW: But what's interesting is there are elements of your theater productions that carry on, such as furniture design. Your designs created for productions have gone on to be produced commercially and are highly sought-after by collectors. You're also known for being a passionate art collector. What do you consider to be the value of the art object?

RW: The value of an art object is in its intrinsic power—it can move and inspire us.

WW: A good proportion of your collection is installed at the Watermill Center for the inspiration of the artists in residence who live and work there. While it's certainly not cluttered, it's also not the white-wall, empty space approach. What does it mean to work in this environment?

RW: I think it's important that as a cultural center, we live with the history of man. The way that we understand these histories is through artwork. The artists are the diaries and journals of our time. In the future, their work is what will remain. It's important that we maintain the balance of interest in creating new work with the balance of interest in looking at the past.

I see the Center as a laboratory for the development of new work, and it houses a collection of artwork from Neolithic to contemporary. It is to develop and show work of young, emerging artists.

WW: Watermill has also become the center of a social scene. Was this intentional? Is there a social element to art that is just as important as a painting or a performance?

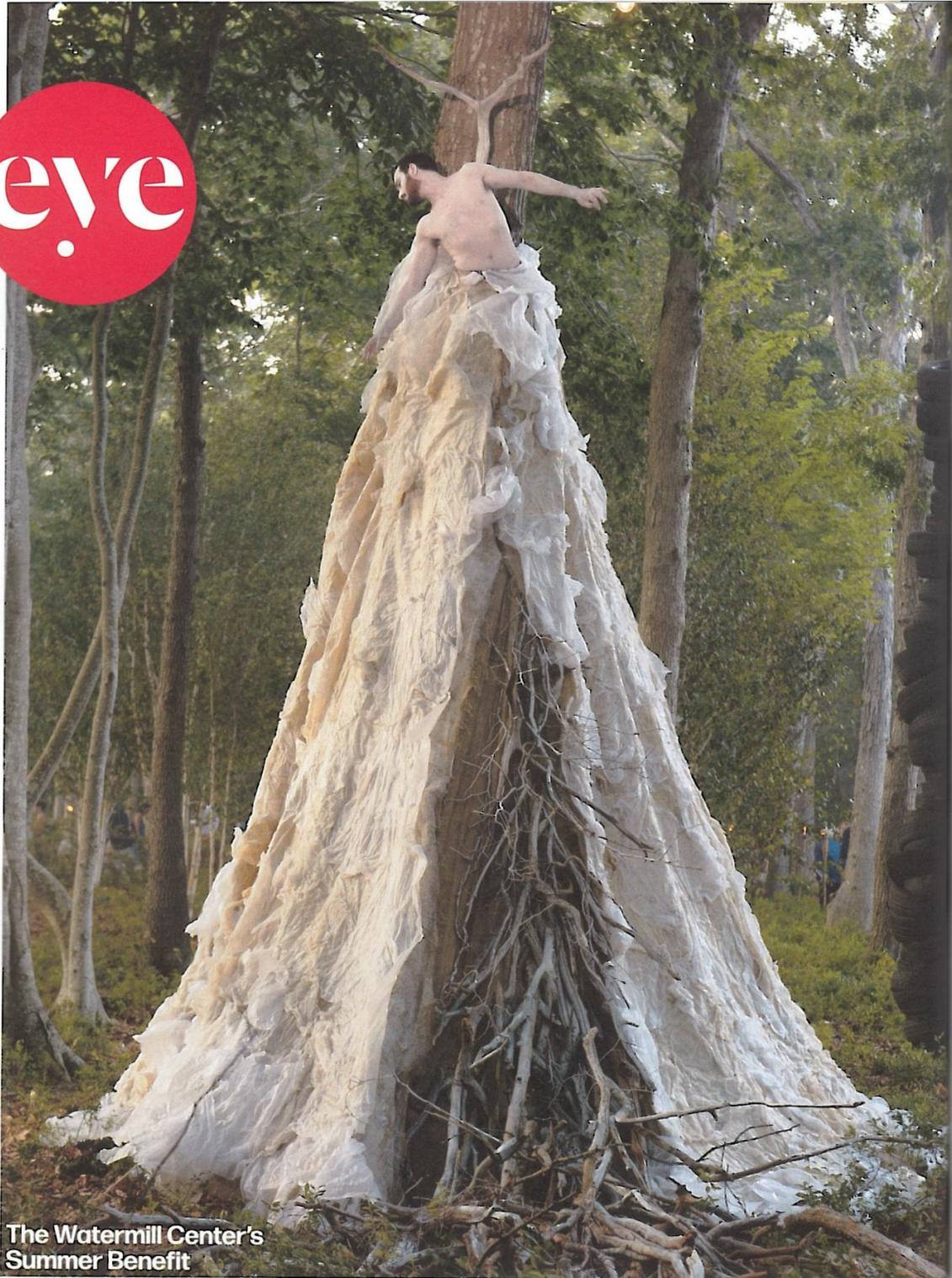
RW: I have always been socially concerned. My early work, my first play, was written with a deaf-mute boy who had been going to be institutionalized—they thought he couldn't learn. I was the first one to realize he was deaf. My first play with text was written with an autistic boy who had been institutionalized. My work has always brought together people from different educational, political, social, and cultural backgrounds. This diversity is key to the work.

A portion of this article was previously published in Whitewall's Spring 2011 Art Issue.

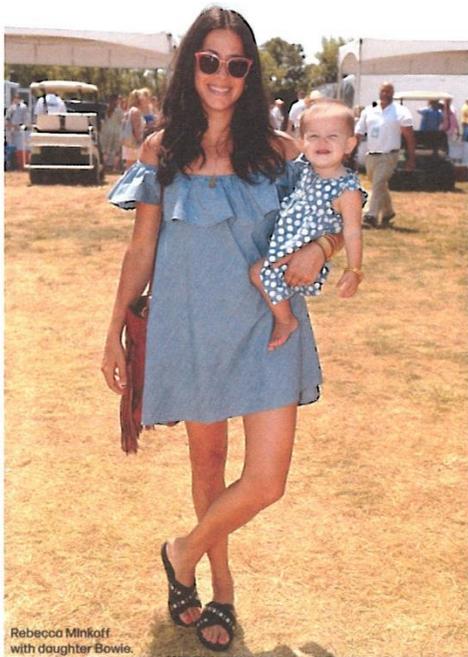
Both pages:
Performers at the 21st Annual Watermill
Center Summer Benefit on July 26, 2014.
photo by Neil Rasmus/BFAnyc.com.

WWD

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By Steve Eichner
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The Watermill Center's
Summer Benefit



Rebecca Minkoff with daughter Bowie.



Maxwell Osborne and Dao-Yi Chow

Hamptons Fairy Tale

A screening, bargain shopping and nymphlike performers drew East Enders.

Photographs by STEVE EICHNER



Robert Wilson



Rufus Wainwright

— JULY 24-25 —
 Rufus Wainwright was in Water Mill, N.Y., on Saturday night considering the plight of those who summer out east.

He was at Robert Wilson's annual benefit for The Watermill Center and all around the singer were New Yorkers who traveled from their respective corners of Long Island to be there. He had journeyed from Montauk, others trekked from Fire Island — and in fact, a smaller few would return, for the annual Pines Party.

"Definitely during the summer, Long Island becomes the world. We become world travelers," Wainwright said, always fitting between this and that party or, as is increasingly the case lately, political fund-raiser. This past weekend, as it happened, was a particularly busy one around these parts — from a "Mission: Impossible — Rogue Nation" screening Friday to the annual scrum at the Super Saturday sale and, finally, Water Mill.

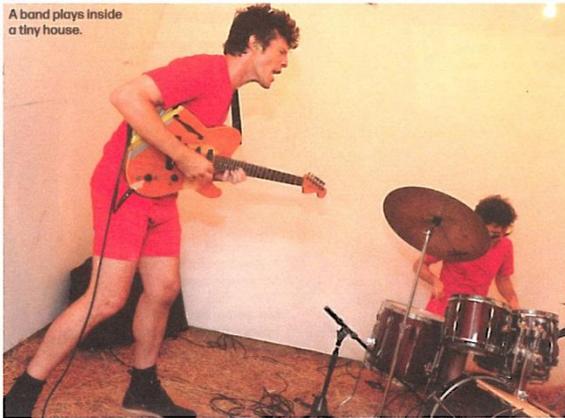
Alec Baldwin hosted the screening alongside his wife Hilaria in East Hampton, and the film drew the summering crowd of Rudy Giuliani, Christie Brinkley and Gayle King.

"I love when they have screenings in the Hamptons, because I don't go to the movies otherwise. And I love going to the movies," said Brinkley.

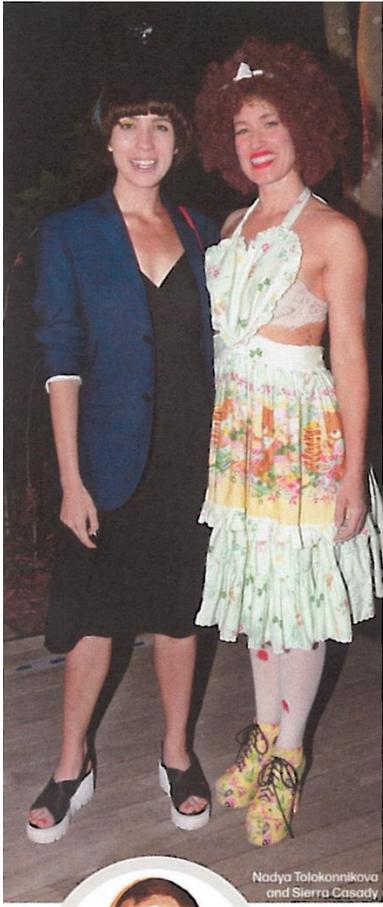
The next morning, Baldwin and King were again on the red carpet, this time at Super Saturday. The annual Water Mill luxe garage sale thrown by Kelly Ripa and Donna Karan had shoppers scoring Ralph Lauren, DKNY and countless other brands at heavily slashed prices, all for ovarian cancer research. ▶



Hilaria, Alec and Ireland Baldwin.



A band plays inside a tiny house.



Nadya Tolokonnikova and Sierra Casady



Christie Brinkley

HAMPTONS CONTINUED: "I do anything I can to support the women's health field," said Rebecca Minkoff, her little one on her hip. Then there was the evening hour. For those who are regulars of this scene, Wilson's fundraiser is a consistent source of entertainment, an outlier amid a sea of beige. Performance artists, residents of the center, fill out the estate every year trying to live up to the promise of whatever Wilson's theme happens to be that summer. This year, he called his annual carnival "Circus of Stillness: The Power Over Wild Beasts," a reference to the poet Ezra Pound.

"Some of the works throughout my career deal with stillness. Sometimes, when you're very still, you're more aware of movement than when you move a lot," he said mystically.

In practice, that meant a noise

band performing in a small room; a voguing break-dancer pointing with his entire body, and an original performance from Sierra Casady of the band CocoRosie.

The usual Hamptonites made the rounds, but there were also a few surprising faces among the crowd, like designers Dao-Yi Chow and Maxwell Osborne. But most incongruous was Nadya Tolokonnikova, the activist who ran afoul of the Russian government with her protest group Pussy Riot. It was, naturally, her first time out east and she'd already come up with a few ideas to shake things up.

"If I was one of these artists, I would do something with social things in it," she said. "For example, have homeless people join our party." Now that would give the Hamptons something new to talk about.

—ERIK MAZA AND LEIGH NORDSTROM



The scene at the Watermill Center's summer benefit.

NEW YORK OBSERVER

August 3, 2015
By Zachary Weiss
Circulation: 52,000

SHINDIGGER

BY ZACHARY WEISS
PHOTOS BY PATRICK McMULLAN



Yvonne Force Villareal.



Cara Delevingne, St. Vincent.



Poppy Delevingne, Karlie Kloss.



Brooke Shields.

FLY BY NIGHT

Old-school aeroplanes, supermodel smatterings and a winsome wood

MASSIVE BAGEL SCULPTURES SPRANG UP THROUGHOUT Manhattan last week, thanks to avant-garde artist **Hanna Liden**, who revealed a collaboration with Kiehl's and Art Production Fun on Monday night. The installations, comprised of New York's most beloved food group, will appear at Hudson River Park, Ruth Wittenberg Plaza, and the Kiehl's flagship at 109 Third Avenue. Ms. Liden and Art Production Fund's **Yvonne Force Villareal**, **Doreen Remen** and **Casey Fremont** hosted guests for a celebration at Soho House. Fans **Arden Wohl**, **Laura de Gunzburg**, **Zani Gugelmann**, **Carlos Mota** and **Megan DiCurcio** all fêted the carbs.

The most far-flung festivity this week was Rimowa's celebration in Oshkosh, Wis. Rimowa's CEO **Dieter Morszeck**, the man behind the fastest growing luggage brand in the world, known for its lightweight hard shell bags, is now planning to build a plane. "It's an open cockpit, so it's just fun," Mr. Morszeck said during a press conference at EAA AirVenture, the largest air show in the world. The plane was later revealed to much pomp and circumstance at a nearby converted hangar, where dinner was hosted by brand ambassadors **Alessandra Ambrosio** and (Mr. Olivia Palermo) **Johannes Huebl**. The plane remained shrouded in a black sheets until the start of the main course. **Norah Jones** then took the stage to perform.

The same night, back in New York, one of the summer's most anticipated films, *Paper Towns*, debuted at AMC Loews Lincoln Square, hosted by YSL Rouge Pour. The entire cast, including **Cara Delevingne** and **Nat Wolff**, was joined by **Baz Luhrmann** and wife **Catherine Martin**, model pals **Lily Donaldson**, **Joan Smalls**, **Garrett Neff** and **Karlie Kloss**, and Ms. Delevingne's sister **Poppy Delevingne**. The post-party took place at STK Midtown, where the model du moment had time to get cozy with current girlfriend, **St. Vincent**.

On Wednesday evening, **Jennifer Hudson** was revealed as the face of New York & Company's Soho Jeans at Marquee. The songstress held court with friends **Spike Lee**, **The View's Michelle Collins** and stylist/designer **June Ambrose**. Ms. Hudson was also the judge of the evening's karaoke contest, where brave guests were invited to show off their singing chops.

Designer **Iyz Olko** hosted the launch of her eponymous brand on Thursday night at Curve on Bond Street. The woman formerly behind the Obesity+Speed brand is embarking on a new solo project with the support of her buzzy friends. **Hannah Bronfman** provided the tunes, and guests included **Jen Brill**, **Chrissie Miller**, **Gabe Saporta**, **May Kwok**, **Alice + Olivia's Stacy Bendet**, **Timo Weiland**, **Cleo Wade** and **Cory Kennedy**. The same band of revelers traipsed over to Tao Downtown to celebrate **Vashtie Kola's** birthday.

Babe Walker and **Joshua Ostrovsky** (aka @TheFatJewish) continued their domination of the summer rose market on Friday night at Harbor Montauk. The two hosted the White Girl Rose dinner with **Joel Edgerton**, **Blake Griffin** and restaurateur **Jamo Willis**. There were also Instagram-famous folks who stopped in for dinner including **David & Tanner Cohen** of @WhiteGirlProblems, **Josh Beckerman** of @FoodieMagician and **Aleen Kuperman** and **Jordana Abraham** from @Betches.

The Watermill Center held its spectacular benefit on Saturday night, where the trippy set of installations wowed guests. The woody maze, thought up by **Robert Wilson**, was named "Circus of Stillness...the power of wild beasts." Performances ranged from nearly nude artists writhing in paint to a woman covered in tinfoil standing under artificial rain. **John Varvatos** and **Brooke Shields** roamed through the space before settling in for dinner, which raised \$2 million. ■

PARTY OF THE WEEK:
THE DEBUT OF THE RIMOWA F13 IN OSHKOSH, WISC.



Alessandra Ambrosio, Johannes Huebl.

COCKTAIL OF THE WEEK

The Belly Dance at B&B

RECIPE

1 oz. Choice of Grey Goose vodka
0.5 oz. Yellow chartreuse
2 oz. Grapefruit juice
0.5 oz. Lemon juice

Place all ingredients in a mixing glass. Add ice and shake vigorously for 10 seconds, strain into a tall glass, add a splash of club soda, and garnish with a sprig of mint.



Iyz Olko, Wyster Gordon, Hannah Bronfman.



Blake Griffin, Josh Ostrovsky.



Jennifer Hudson.

NEW YORK OBSERVER

August 3, 2015
By Robert Wilson
Circulation: 52,000

arts



The Watermill Gala 2015.

JAMES SHERN/PATRICKSCHILLER.COM

Performance Art Today

A LEGEND OF THE FIELD TELLS HIS PERSONAL HISTORY OF PERFORMANCE ART, AND WHAT HE WANTS HIS WATERMILL LABORATORY TO BE

BY ROBERT WILSON

ROBERT WILSON PIONEERED PERFORMANCE ART and experimental theatre in the '60s and '70s; he is known internationally today as the director and creator of a series of hallucinatory, elegant artworks and theatrical works, among them *Einstein on the Beach*. Having just premiered works in Berlin, Moscow, Tallinn and Spoleto, the artist last weekend returned to his school/residency/laboratory for performance, Southampton's Watermill Center. Alongside 140 artists from around the world, he hosted the 22nd annual Watermill Center Benefit on July 25, probably the art world's most highly anticipated and elaborate summer event.

Here, his thoughts on performance art:

Today, performance art has gone above ground, and it is being recognized as an art form. Most of the major museums in Europe and the United States are showing performance art the way we see painting, sculpture and film. Marina Abramovic and other artists have showed their work at the Museum of Modern Art to crowds of thousands. It is suddenly mainstream.

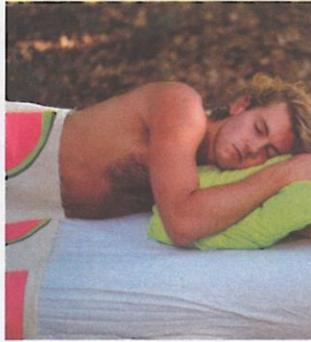
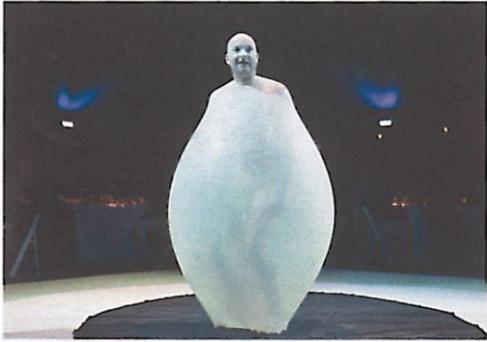
It wasn't always.

When I came to New York in the early '60s from Waco, Texas, I had never seen theater. I had never been to art galleries or museums because there were none (near Waco). One night, a friend of mine took me to Judson Church, to watch Yvonne Rainer rehearse. She moved to one side of the room and picked up a piece of paper. She then moved to the other side of the room and picked up another piece of paper. There were some people tumbling on a mattress. I was mesmerized.

She was utilizing objects in a completely abstract and non-narrative way. Was it dance? One did not know. It was not a dance, not a moving sculpture. It was a something else. It was a work.

I began to see modern dance, the works of Martha Graham, George Balanchine, of Merce Cunningham and John Cage. These works of abstract ballet fascinated me. They were formal yet free, architecture in motion. I saw the works of Robert Rauschenberg, Lucinda Childs, Meredith Monk. I heard the music of Philip Glass

'Over the years, Tom Waits, Jim Jarmusch, Darryl Pinckney, Tilda Swinton, Philip Glass, CocoRosie, Lucinda Childs, William Pope.L, Marina Abramović and Lady Gaga have all created work here,' Mr. Wilson said.



PHOTOGRAPHS BY JAMES EISSON/WATERMILL.COM

Performance pieces from the 2015 Watermill Benefit.

and watched the films and performances of Jack Smith.

My only exposure to performance as a child had been peripheral—but it was formative. When I was a child, I stuttered when I spoke. My parents had sent me to therapists, people in Chicago, St. Louis, all over, to try to correct the problem. A woman named Byrd Hoffman was teaching ballet to my sister. She was a dance instructor in her 70s.

She heard me stutter, and she told me, "You should take more time to speak. You should speak slowly." She said one word over a long period of time. She said go home and try it. I did. Within six weeks, I had overcome the stuttering.

In 1968, I started a performance group called the Byrd Hoffman School of Byrds, named in tribute to her. It brought people together from various cultural, social and economic backgrounds: artists, people from the street, factory workers, doctors, pre-school children, people with very little formal education, people with university

degrees. It was an underground movement in lower Manhattan. Together, we congregated and supported each other. We were the public and the audience. Because the major theatres were too expensive to rent, we performed in alleys, streets, rooftops, art galleries, churches, and the lofts in which we lived. I began to make performances in my loft at 147 Spring Street. It was a real downtown community.

What was exciting about the work of the early '60s that happened in found spaces—on the street, in art galleries, alleyways—was that it will never happen again. It is not meant to be repeated. And we will live with our memory.

At about this time, I began to assist an occupational therapist that worked with hyperactive and brain-damaged children in Brooklyn. She believed in a close relationship between mental and physical activity. We devised a series of exercises emulating the first movements of infants. With these exercises, children who had difficulty learning began to improve. I could understand the children, because I had been there.

Many children are traumatized because our education is so rigid. If you really listen to a kid, he will tell you what he is able to do.

That really led into everything I am doing now, both in theatrical performance and at The Watermill Center. My work is something that happened not as a result of formal education, but by living life. You learn to walk by walking. And you also learn to walk by falling down.

In the early '90s, I used all of my savings to purchase an abandoned telecommunications laboratory on Long Island, in Water Mill. I wanted to create a center where artists could collaborate, learn and grow together. I wanted to provide a space for a community of artists once again. Over many summers, alongside artists and friends, we constructed The Watermill Center, a laboratory for performance.

Over the years, the Center has hosted artists and thinkers of all kinds. In everything we do, from the year-round residencies to our summer program for emerging artists, our purpose is to bring people of all kinds to the same table for a moment. We always ask, "What is it?" not say what something is. For if we know what we are doing, there is no reason to do it. We should always do what no one else is doing.

Watermill has grown from one table of friends to many tables. This year, we hosted 140 artists from over 30 nations, who created original works on-site, on view for only one night. Our annual benefit is a celebration of the power of the instant: communal, collaborative, fleeting. Every year it is different. This year's benefit was called "Circus of Stillness: The Power Over Wild Beasts." It united the worlds of music, theatre, design, architecture, fashion and society: a gesture into space.

Lincoln Kirstein, co-founder of the New York City Ballet, said in the late '50s, "Modern dance will have no tradition." For me, the interesting thing about performance art is that it will have no tradition, in the sense that the pieces are made for the moment. They are not made to last, the way, say, a play of Shakespeare, Moliere, or Tennessee Williams is. They are events of our time, like a shooting star. ■

August 9 is the annual Discover Watermill Day—an afternoon of art installations (many created by International Summer Program participants and seen at this year's gala), performances, workshops, tours and family activities. The Center's Scaler Summer Lecture Series kicked off on July 27 with Nadya Tolokonnikova of Pussy Riot and continues with lectures by Philip Glass, Jessye Norman, Fern Mallis and more.

Events are free and open to the public.

HAMPTONS

July 24-30, 2015
By Stephanie Murg
Circulation: 65,000

// CULTURE // Hottest Ticket



WHERE THE WILD THINGS ARE

THE WATERMILL CENTER HOSTS ITS ANNUAL GALA, "CIRCUS OF STILLNESS... THE POWER OVER WILD BEASTS," THIS WEEKEND TO BENEFIT ITS ARTIST-IN-RESIDENCE PROGRAMS. BY STEPHANIE MURG

Deep in the archives of The Watermill Center, within the book *Absolute Wilson*, is a black and white photograph of a boy astride a bear. Both stare into the camera: the animal flashing some teeth, while its young rider, shirtless and barefoot, remains the picture of calm. The boy is an 8-year-old Robert Wilson, and some 66 years later the director, designer, architect, and artist will preside over "Circus of Stillness... The Power Over Wild Beasts," the theme of this year's Summer Benefit & Auction at The Watermill Center, set for Saturday, July 25.

"The Watermill Center is a catalyst for change, and the benefit includes thought-provoking performance art, theater, unique art installations, and internationally themed programs that are placed throughout the grounds and sculpture gardens," says Tathana Platt, a chair of the 2015 benefit. "Every year, my husband [architect and interior designer, Conrard Platt] and I include among our guests friends who have never experienced The Watermill Center, and they always come away inspired, moved, changed, and often because that they never realized something like this existed in the Hamptons."

In fact, something like this exists only in the Hamptons, where, in 1988, the globe-trotting Wilson sought "a base" and found an abandoned Western Union research facility, accessible only by dirt roads, on 10 wooded acres on the East End. "I wanted to have a place to which I could invite people from other countries and where we would create work in my studio—a kind of think tank or study center that would one day grow into a place where people could come and develop their own work," says Wilson, who had previously staged his 1971 piece, *Howards*, in the Southampton harbor's tall

CONRARD PLATT FOR THE CENTER

Neil Peart's "Charmed
Dance of the Hermit
Dance" is a musical
tribute to his and
his brother's
legendary
performance
at last
year's Watermill Center
Summer Benefit.

HAMPTONS

MONTHLY

July 2015
By Marina Zogbi
Circulation: 10,000



WATERMILL CENTER

AN EAST END ARTS INCUBATOR OPEN TO EVERYONE

The historic Southampton hamlet of Watermill dates back to 1644, when it was founded as the site of a grain mill for local settlers. Today it still boasts a working watermill and a windmill, as well as pretty beaches, charming shops, and nice restaurants. It's also an East End art hub, home to several museums and galleries, in addition to the acclaimed Watermill Center, an arts and humanities laboratory.

Completed in 2006, The Watermill Center was founded in 1992 by avant-garde theater and visual artist Robert Wilson to fulfill his dream of a space that would welcome artists-in-residence as well as students and scholars. The Watermill Center provides a location to house his extensive

collection of art and artifacts as well as provide a "think tank" for young and emerging artists to develop their work. What began life as a modest building on a Shinnecock Reservation outpost eventually evolved into an eight-and-a-half acre arts compound, including a 20,000-square-foot former Western Union research facility that serves as its base of operations. Wilson's thriving enterprise, which draws artists from around the world, is truly one-of-a-kind.

Though primarily a collaborative workspace for artists, The Watermill Center offers exhibits, programs, and tours that are open to the public year-round, so anyone can experience this exciting environment. The Scaler Summer Lecture Series



features a variety of fascinating speakers in July and August, including MIT professor and space shuttle veteran Jeffrey Hoffman (whose talk is titled *A Personal, Aesthetic Experience of Spaceflight*); award-winning creator of New York Fashion Week Fern Mallis (*A Life Under the Influence of Fashion*), revered vocalist Jessye Norman (*The Arts: Our Gratitude and Our Joy*), and award-winning designer Tom Hennes (*Uncollapsing Space: Making the 9/11 Museum, and Other Tales of Exhibition Design*). Though free of charge, reservations are required.

On August 9, the public is invited to Discover Watermill Day, an afternoon of art installations, performances, workshops, tours, and family activities. This unique event, during which the Center will be open to all from 3 p.m. to 6 p.m., provides the opportunity for the East End community to meet the artists who are participating in Watermill's International Summer Arts Program, and to view their work. Approximately 125 artists from 27 countries have gathered at Watermill this year for five to six weeks in an intensely collaborative environment; this is their chance to show the public their newly-hatched creations.

Visitors are free to wander around the beautifully landscaped grounds viewing these site-specific installations and performances scattered amidst outdoor sculptures and artifacts. The public can also take tours of the main facility and the Watermill Collection, an eclectic, highly personal assemblage of artifacts that Wilson began gathering in his teens. (This "living entity" grows at the rate of about 300 pieces a year and is up to nearly 8,000 items.) In addition to Wilson's own designs, the collection includes museum-quality pieces—many from Indonesia—contemporary works, and one of the largest privately-held collections of chairs by major designers, side-by-side with much humbler objects. This juxtaposition transcends the boundaries between high and low culture, between art and the everyday. Admission to Discover Watermill Day is free and no reservations are required.

Also at The Watermill Center through fall 2015 is a site-specific installation incorporating the building's architecture by New York City artist Daniel Arsham, whose work blends art, architecture, and performance. Viewing is by appointment only. (39 Watermill Toud Road, 631.726.4628)

Written By Marina Zogbi

July 27, 2015

By Emily Smith

Circulation: 500,521

Absentee artist

AUCTIONEER **Simon de Pury** arrived in the Hamptons fresh from St-Tropez and **Leo DiCaprio's** \$40 million fund-raiser, for the annual

Watermill Center summer benefit. There were 125 lots donated from the likes of **Marina Abramovic** and **Annie Leibovitz**, but the center's guru **Robert Wilson** said that one artist, **Tania Bruguera**, couldn't at-

tend because she cannot leave her native Cuba. "I couldn't get her a visa," he lamented. Bruguera was detained in 2014 for trying to stage a performance art piece in Havana's Revolution Square, and her passport's been confiscated. The auction included a video of her work. Guests included **Brooke Shields**, **Roger Waters** and **Bob Colacello**. The gala raised \$1.9 million.

EICHNER'S EYE

WWD's veteran party photographer Steve Eichner has made it out to Long Island's East End a time or two before, often squeezing in a quick surf between covering the latest Hamptons bashes. Here, he shares his perspective from his latest trek.

FRI
JULY 24
**"Mission Impossible:
Rogue Nation" screening,
East Hampton, N.Y.**

- 7:34 p.m. "Throw in the first pitch for this film," Rudy Giuliani cracks, signing a baseball for a fan.
- 7:43 p.m. Christie Brinkley walks the red carpet like it's a catwalk!

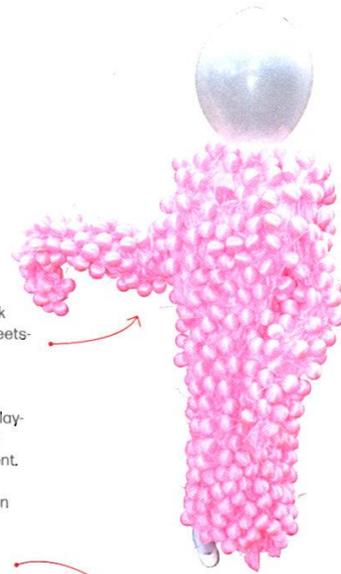
SAT
JULY 25
**Super Saturday,
Water Mill, N.Y.**

- 12:00 p.m. The crowd can best be described as frothing for a bargain. I hold my camera over my head and snap the line of VIP shoppers. At the stroke of noon, the doors open and the stampede races to the vendors. Let the games begin!
- 12:13 p.m. "Where's Uri?" I say to Rebecca Minkoff, asking where her hubby is. "He didn't feel like shopping," she says.
- 12:40 p.m. FYI: You're trying a little too hard, Mark Feuerstein.
- 12:43 p.m. Like mother, like son. Molly Sims poses with her son Brooks and I think he loves the camera more than her, if that's possible.



SAT
JULY 25
**The Watermill Center
Summer Benefit,
Water Mill, N.Y.**

- 6:05 p.m. Oh, hello! I'm greeted at the entrance by some sort of pink SpongeBob-Squarepants-meets-Gumby creature.
- 6:15 p.m. This is f--king awesome! An insane death-metal band is playing violently loud inside a tiny house. This is my favorite event.
- 6:23 p.m. Someone's singing into a neon penis. Now that's art.
- 6:37 p.m. These are some lazy artists. I notice at least three performance art pieces where the people appear to be either passed out, drugged out or sleeping.
- 7:01 p.m. "What are we farming tonight, Jamee?" I ask Jamee Gregory, dressed in overalls and a bandana.
- 7:43 p.m. "Have you been surfing much?" Monique Péan asks me. "Not as much as I'd like to," I reply, pointing to my gut.
- 8:23 p.m. I get my shot. Sierra from CocoRosie and Nadya from Pussy Riot: two real pieces...of work.



WWD

July 2015 No.4
Circulation: 59,000

Trending

#HAMPTONS: Designers and socials headed east this past weekend for a bevy of parties (Super Saturday, the Watermill Center Summer Benefit) and some R&R on the beach.



@JuneAmbrose

#supersaturday Dined with the Darling & delightful Designer @dennisbasso #hamptons life!



@JFisherJewelry

Farm stand Brunch Prep 🍷 #Hamptons #Brunch #JFKitchen @ Green Thumb Farm



@heidimontag

I need to go to the #Hamptons I... Never been 😊



@maxwellosborne
"Out."

THE INDEPENDENT

NOW, FOR THE NORTH FORK, THE *Traveler Watchman* TRUTH WITHOUT FEAR. SINCE 1826

East Hampton · Southampton · Riverhead · Southold · Shelter Island

July 15, 2015

By Jessica Mackin

Circulation: 20,000

Sweet Charities

SECTION: ARTS & ENTERTAINMENT

The Watermill Center

The Byrd Hoffman Water Mill Foundation celebrates its 22nd Annual Summer Benefit & Auction—a one-of-a-kind evening bringing together over 1000 guests from the worlds of art, performance, theater, fashion, design, and society—at The Watermill Center on Saturday, July 25. This year's event, entitled Circus of Stillness... the power over wild beasts, features new works created by more than 125 artists from 27 countries who were selected to participate in the five-week International Summer Program.

A limited number of tickets for the cocktail hour and dinner are still available. For ticket information and pricing, or for information about sponsorship opportunities contact benefit@watermillcenter.org

Dan's Papers

July 24, 2015

By Staff

Circulation: 65,000

CALENDAR

**22nd ANNUAL WATERMILL CENTER SUMMER BENEFIT
& AUCTION**

6 p.m. Installations and performances throughout the center. \$500 and up. The Watermill Center, 29 Watermill Towd Road, Water Mill. 212-253-7484 watermillcenter.org

HAMPTONS

July 24-30, 2015

By Brett Sokol

Circulation: 65,000

Blank Canvas

GALLERIST AND CURATOR **BLAIR CLARKE**
HELPS HAMPTONITES NAVIGATE THIS
WEEKEND'S EAST END ART FAIRS.

BY BRETT SOKOL

INSIGHT

MUST-SEE: *"The Watermill Summer Benefit & Auction is art on steroids—and so much fun! Everywhere you look is an installation of living sculpture. You think you're seeing a painting hanging in a tree, and then it starts moving—suddenly it's three people!"*

THE EAST HAMPTON PRESS

July 22, 2015

By Staff

Circulation: 7,434

BENEFITS

WATERMILL CENTER SUMMER

BENEFIT: and Auction, "Circus of Stillness ... The Power over Wild Beasts," will be held on Saturday, July 25, at 6 p.m. at The Watermill Center in Water Mill. Tickets start at \$500. (212) 691-2800 | watermillcenter.org.



THE 22ND ANNUAL WATERMILL CENTER SUMMER BENEFIT & AUCTION

CIRCUS OF STILLNESS
the games over. Will it be night?
JULY 25, 2015

ONLINE

The New York Times

July 31, 2015
 By Bill Cunningham
 Impressions: 22,019,318

Evening Hours | A Splendid Landscape

Evening Hours Bill Cunningham



July 25: The 22nd annual Watermill Center gala was, without a doubt, the most creative art event for the Hamptons summer colony. More than 1,200 guests promenaded through eight-and-a-half acres of woodlands and gardens. The lawn of the woods was manicured and covered with 10-inch-high blueberry plants. This year's theme was "Circus of Stillness: The Power Over Wild Beasts." **1. CHRISTOPHE de MENIL**, a theater artist, and **ROBERT WILSON**, the man behind the center and the gala. Now Mr. Wilson can add imaginative landscaping to his list of artistic triumphs. **2.** and **3.** The new entrance: a tunnel of bamboo followed by lush, terraced gardens in full bloom. After entering, guests could explore wildly creative art installations, which were made by summer art students and were spread throughout the woodlands (shown in **4, 7, 9** and **12-20**). **5.** The old entrance. **6.** A terrace with dwarf apple trees. **8. JACK LENOR LARSEN**, left, and **BILL T. JONES**. **9.** A huge papier-mâché apple. Those who peered inside saw the Virgin Mary holding Christ. **10.** and **11.** A guest in a gold-colored headdress. **13.** A man with a salmon seemingly jumping out of his back. **14.** Three men lay on beds, their dreams painted on the covers. **21.** and **22.** Guests in top hats. **23.** Performers in the dinner tent. About 650 guests stayed for dinner.



July 28: Approximately 5,000 guests gathered for the annual Diner en Blanc, or the Dinner in White, at 42 different pickup locations, including Lincoln Center, shown here. From there, they were taken to the final location, which was kept secret until the last minute: Pier 26 on the Hudson River. The idea for the giant dinner originated in Paris and has expanded to nearly 60 cities worldwide. Guests brought their own baskets, food and tables.

July 28: At the Lincoln Center opening of the Mostly Mozart Festival, Tom Brokaw was honored. Louis Langrée was the night's conductor, directing the orchestra in "The Impresario," Piano Concerto No. 14, Symphony No. 34 and more. The pianist Emanuel Ax added a twist to the evening by playing Chopin's Waltz No. 2. **24. MERYL STREEP** and **WILLIAM IVEY LONG**. **25.** From left, **TOM BROKAW**, **MICHAEL BLOOMBERG** and **ADRIENNE ARSHT**. **26. ANNE HARRISON** and **JERRY SPEYER**. **27. TOMMY TUNE**. **28.** From left, **WARREN HOGG**, **ENE RISSNA GREENFIELD** and **JAMES GREENFIELD**. **29. SUSAN** and **DAVID ROCKEFELLER JR.**

THE WALL STREET JOURNAL.

July 27, 2015

By Marshall Heyman

Impressions: 17,026,886

A Forest of Performance Artists

This year's Watermill Center benefit raised \$1.9 million



One of the reasons people must go to Robert Wilson's Watermill Center benefit year after year—and this year's raised a whopping \$1.9 million—is that there's not much like it in the world, let alone in the Hamptons.

The closest thing to the evening, at least in the New York area, is probably site-specific immersive theater, like a "Sleep No More" at the McKittrick Hotel, based loosely on "Macbeth," or the Third Rail Projects' "Then She Fell," which owes its story to Lewis

Carroll.

Still, neither of those productions has the environs of a creepy, outdoor forest like the Watermill Center does.



But the performance artists whose work appears at the Watermill Center also don't seem to subscribe to much in the way of narrative. That means that, for instance, a scantily clad man and a woman sitting inside an oversize apple, created by the Israeli artist Shay Arick, that appeared in the forest this year, or two giant white bears by Inga Aleknavičiute that resemble Bullseye the Target dog greeting you with "Hello" and "Goodbye," tend to leave you with only fleeting memories that blend into Watermill Center benefits past.

Ditto Luke Smithers' "Boy With Fish," which was, quite literally, a man, painted white, with what appeared to be a live fish on his back.

"But you can really smell that fish," said the artist Randy Polumbo, as he passed the installation.

This year there were some new elements at the event. The first was what seemed to be a more conscious blending of commerce and art.



When you walked in, you were greeted by "Pink Eye Cray Cray [once it pops it will stop]," a person in a strange pink balloon suit, courtesy of the London- and Rotterdam-based artist Mette Sterre, whose work focuses on sculptural costume-based performances.

Only a few steps past this were waiters holding bottles of Casamigos tequila as if they were objets d'art.

Keep going and you'd find "Bed Paintings," which involved shirtless gentlemen lying on beds with hand-painted bedspreads, featuring aliens and fruit, by the Puerto Rican artist Radamés (Juni) Figueroa. A few steps later, there was a white Rolls Royce with a model in a skintight pink dress lounging inside. Were they both part of the performance?



Plukka, an online jewelry store, was one of the evening's sponsors. Joanne Ooi, the company's CEO, said the "uncompromised creativity" of her business dovetailed with the mission of the Watermill Center, which is why she decided to lend her support. For the evening, she wore an anatomically accurate skeleton hand necklace by Bernard Delettrez. "I wanted to wear something truly original that was also unmistakably crazy," said Ms. Ooi.

Secondly, in years past, guests would walk through the actual Watermill Center edifice to get to the party. This year, they entered around the Watermill Center, forcing them to spend time in the forest installation before mingling with their friends. It also meant they bypassed an indoor area with a floor made of rocks that is often a sore spot for high heels.



That the stone floor was no longer an integral part of the evening's journey was also a sore sport for the Manhattan-based curator Stacy Engman.

"I love dealing with the stones," she said. "What is great art if not precarious? You have to be off balance."

"Except I sprained my ankle last year," Susan Shin told Ms. Engman. "I don't mind the unbalance, but it hurt like hell."

Third: Though children have trickled in over the past few years, there was a far larger contingent of attendees in the under-13 crowd this summer. A spokeswoman for the Watermill Center said children were offered \$250 tickets, discounted from the regular \$650.



Samantha Yanks, editor of Hamptons Magazine, admitted to a bit of disbelief at the number of young children in the crowd. "But I'm not a big believer in bringing children out to evening events, especially when there's nudity," she said.

There was less skin bared this year when it came to the performance art, but among other provocations, there was a person singing from a microphone featuring a neon drawing of male genitalia.

"It's not how I'd want to initiate my kids into the birds and the bees," said Annelise Peterson Winter.

"The fact that this is attracting the younger generation is a testament to the staying power of these unbelievable peculiarities," said the film producer Stanley Buchthal, who with art collector Maja Hoffman helped get the Watermill Center off the ground. The couple brought their children, the eldest of whom will be attending Harvard this fall.

When asked how he felt about all the young children in attendance, Mr. Wilson, a man of few words, simply said he was "pleasantly surprised."

THE HUFFINGTON POST

July 27, 2015

By Regina Weinreich

Impressions: 48,204,371

Garden as Art at Guild Hall-Grounds as Wild Kingdom at Watermill Center

"We don't do rows," exclaimed Dr. Alexandra Munroe, curator of Asian Art at the Guggenheim, during a preview of the upcoming Guild Hall Garden as Art tour. The Munroe/ Rosenkranz site features nine garden "rooms." Your eye may focus on the expansive croquet or tennis courts, but guiding visitors past a basket of today's crop, Dr. Munroe waxed passionate about artichokes from the vegetable garden, ready to steam and savor.

Dina Merrill's purples and pinks, Barbara Maclowe's photographic eye, interior designer Marshall Watson's curatorial lecture on the provenance of a candelabra escalier pear tree, and each berry and briar at his waterfront home, the passions generating each of this year's gardens illuminate more than the aesthetics of landscaping, but a genuine urgency about what we grow and the way we eat.

A quiet visit to Bob and Terry Weigel's vegetable patch, only two years old, erupts in the excited discovery of new bell peppers and cucumbers, perfect because the couple was expecting 17 guests for dinner this weekend. A plan emerged for a refreshing sliced cucumber hors d'oeuvre inspired by Osteria Salina's signature opener. The relationship of lofty principles of beauty to the quotidian and mundane matters of our lives is a theme worth exploring. These were some of the highlights of our tour on 24 July.

Of course everything growing in these spectacular gardens will change by August 21, except for the passions of the gardeners. And Guild Hall will augment the tour with a panel of experts; the local farms: Amber Waves, Balsam and Bhumi will offer specials to those on the tour.

By contrast, guests walked through a corridor of tall bamboo with figures in white in the bordering forest, as they entered the hallowed grounds at The Watermill Center on Saturday night. Evoking a fantasy of scary fanatics, or murderous fighters, one man, black sackcloth over his head, hacked away in a balletic pose with an axe. At the end of this path was a little house with a cacophonous band of musicians in red, wailing experimental. A rotund man crouched on a bench. Bare chested swains slept in beds along another path. This playful nightmare could balance the edenic charm of the garden as art tour at Guild Hall, as an artsy, barren, if ironic and unexpected, landscape of hell.

The New York Times

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By John Ortved

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Summer Peacocking in the Hamptons



The singer Rufus Wainwright and the novelist Jay McInerney, among others, discuss their personal style at the chic Watermill Center benefit.

Socialites and artists strolled wooded paths, dropping names and inhibitions along the way, at the annual benefit for the Watermill Center, a standout event on the Hamptons social calendar. It took place on the grounds of the center, an artists' laboratory founded in 1992 by the multifaceted artist Robert Wilson in Southampton, N.Y. The theme was "Circus of Stillness: The Power Over Wild Beasts." Works by Annie Leibovitz and Marina Abramovic were auctioned,

helping to bring in \$1.9 million, a spokeswoman said. We asked a few guests for their style secrets.

David Ortiz

Artist, co-owner of Another Whip bicycles; 45 years old



WHAT ARE YOU DOING HERE? I'm an artist at the show and I have four prints. It's a series based on Spanish heritage. It's a kitschy play on Andy Warhol: all Goya products. Goya Black Beans, which refers to myself, because I'm a skateboarder and BMX rider, and it's always been a white community. I was always the black bean, or the black sheep, the odd man out.

THOSE ARE TREMENDOUS PANTS. These are my summer pants. My girlfriend bought them for me in Europe.

WOULD YOU CALL THOSE SKATE SHOES? These are just regular casual Chuck Taylor.

THOSE ARE ANYTHING BUT CASUAL. For me they're casual because I'm usually wearing loud clothes and this is a festive event. And I thought I might as well wear my Chuck Taylors with Andy Warhol soup cans.

AND WHAT DREW YOU TO YOUR SHIRT? The color. It's a traditional guayabera, which is a Spanish leisure shirt, and this is a leisure event.



Rufus Wainwright

Singer, songwriter, composer; 42 years old

GREAT SUIT. I'm wearing an Italian seersucker suit that I got God-knows-where, with some French espadrilles. So I'm very euro-crisis right now.

TELL ME ABOUT THE POCKET SQUARE. It's an unironed hankie.

THAT'S QUITE SOME JEWELRY ON YOUR ARM. Carrie Fisher gave this to me, on a whim.

NO WAY. During a very creative period. It is beautiful, isn't it?

IT'S GREAT. AND YOU HAVE A SUN PENDANT IN THE MIDDLE OF YOUR CHEST. This is from my dear friend Gillian Steinhardt.

I HAVE TO SAY, I'M VERY SURPRISED TO SEE YOU WEARING A PINKIE RING. My last name is Wainwright. Don't you know anything? Do your pinkie-ring research.

[Research reveals that the object in question is a signet ring with the Wainwright family crest; Mr. Wainwright's father, the singer and songwriter Loudon Wainwright III, has been known to wear the same signet ring.]

Jay McInerney

Novelist; 60 years old



WHY ARE YOU HERE TODAY? I'm a big supporter of the Watermill Center. I'm a friend of Robert Wilson's, and I've been an admirer of his since I was virtually a kid.

YOUR BLAZER LOOKS PERFECTLY TAILORED. It's bespoke from Cifonelli in Paris.

WOW. AND I'M INTO THE PATTERN ON YOUR SHIRT. It's Etro.

DO YOU BUY A LOT OF THEIR SHIRTS? Sometimes you go into Etro and see this pattern you just have to have.

YOUR BLAZER'S PEAKED LAPEL, IS THAT A SUMMER LOOK FOR YOU? More of a formal look. I like a formal jacket with an informal bottom.

AND YOUR POCKET SQUARE REALLY POPS. It's Anderson & Sheppard.

AND THE JEANS? These are just Levi's. I have such a hard time finding good jeans that are skinny and fit. I hate wide pants. It's an obsession. I hate things that flap in the breeze.

YOUR SHOES? They're Prada.

THEY LOOK WELL WORN. Well, they're last year's.

Robert Wilson

Artist, director, playwright; 73 years old

WHAT ARE YOU WEARING? Giorgio Armani.



ALL THE WAY? Everything. No, wait! Brooks Brothers shirt. Armani shoes. Armani suit. He just gave it to me.

OH MY GOD. I HAVE TO KNOW ABOUT YOUR WATCH, TOO. My watch is Mathiesen. It's Danish. I got it years ago. Long before you were born, I did a 12-hour play in Copenhagen. It started at 7 o'clock in the evening and went to 7 in the morning.

WHAT ARE YOU EXCITED FOR THIS EVENING? The Watermill Center is no longer mine. It's about the celebration of other artists. Next to us is a work by contemporary artists, but this sculpture over here is 17th century, from Sumatra, and I see a child sitting on it. That's what it's all about. I don't have anything in a glass box. You go to the Met, you can't touch

anything. Here, this child is sitting on something that is from 1648.

Nate Hitchcock

Gallery employee; 30 years old

YOUR JACKET LOOKS LIKE VELVET. It is velvet.



IS IT NOT A LITTLE WARM FOR THE SUMMER? No, the lining is actually quite thin. So it's not too bad.

THE LINING IS ACTUALLY REALLY STRIKING. WHAT WOULD YOU CALL THAT? PURPLE AND BLACK? Maybe a darker fuchsia.

AND ARE YOU DRESSED FLORAL AND WILD FOR THE EVENT TONIGHT? I don't wear a jacket every day. Maybe not so many patterns, but if I go out, maybe it's a different story.

AND YOU'RE SPORTING A MAN-BUN. I read today in The New York Post that it's the style of the summer.

HOW LONG HAVE YOU HAD THAT? About five years, I guess.

SO YOU WERE WAY BEFORE THE TREND. WHAT ELSE CAN YOU TELL US ABOUT THAT'S AHEAD OF THE TIMES? My partner in our project space, East Hampton Shed, and I are talking about handmade Faraday pouches. It's like a cage for your devices that will block all signals.

Maxwell Osborne

Co-founder and co-designer, Public School; 32 years old

WHAT ARE YOU DOING HERE? I'm here to see some art and celebrate it. My friend Alex Soros invited us.

WHERE ARE THOSE SUNGLASSES FROM? Public School, from a collaboration with Oliver Peoples.



IS THE SUIT YOURS AS WELL? The suit is Public School, indeed. The shirt is Uniqlo. I love it that you wear an expensive suit with just a T-shirt from Uniqlo. Why not? And the sneakers are Converse.

TELL ME ABOUT THEM. It's the Comme des Garçons Chuck Taylors. I love a Chuck. I love a white sneaker.

DO YOU HAVE A NAME FOR THIS LOOK? This is called the Lazy Saturday Put-Together.

WHAT'S YOUR ADVICE FOR PEOPLE DRESSING FOR AN ART EVENT? Be fun, be yourself, be creative.

Tim Goossens

Curator; 35 years old



DID YOU DRESS ON-THEME TONIGHT? Oh, no, I guess I didn't. This is an outfit from Dries Van Noten, from the latest runway show. He's a Belgian designer and, being Flemish, like he is, I felt I should represent.

ARE THE PANTS DRIES AS WELL? They're actually Zara, on sale.

YOU'RE MIXING IT UP. AND ARE YOU WEARING A T-SHIRT OR IS IT MORE OF A TANK TOP? It's a tank.

SO YOU'RE GOING REALLY HIGH AND REALLY LOW. It's too warm. What shocks me is that I'm at an event in sneakers. I got these in Mexico City last week.

AND YOUR METAL BRACELET IS VERY MINIMALIST. The girl I first came out to as being gay gave me this for my 18th birthday, so I've worn it ever since.

HOW ABOUT YOUR LEATHER BAG? It's nicely worn. The clutch is from an evil ex-boyfriend in Paris, when we were both studying at the Sorbonne. This is the best memory I have of him.

Danny Bennett

Entertainment manager; 61 years old



WHAT DO YOU DO FOR A LIVING? I manage my father, Tony Bennett. Robert Wilson is a dear friend of ours, and he designed the lighting and staging for our Tony Bennett and Lady Gaga TV special.

WHAT'S GAGA REALLY LIKE? She's an amazing artist. She's very down-to-earth. And a real family girl.

ARE THESE YOUR KIDS? Yes, this is Sadie, and this is Lucy.

WHERE IS YOUR JACKET FROM? This is Paul Smith. The shirt, too.

JACKET AND BLACK JEANS. VERY ARTSY. Well, they're pretty dirty because of the dust. I always wear black Converse.

WHY? They're comfortable, and I ride a black scooter and it matches.

IS IT A PIAGGIO? A VESPA? Of course.

DO YOU HAVE A SPECIFIC BLACK JEAN YOU LIKE TO WEAR? Yes. It's Levi's Made & Crafted. It's either that or Agnès B.

WHAT HAPPENED TO YOUR FOOT? I wish I had a really great story, but Sadie asked me at lunch if I'd ever broken a bone in my life, and I said, "No." And then an hour later I broke a metatarsal.

Brian Ramaekers

Antiques dealer; 74 years old



WHAT'S WITH THE CROP? Just for fun.

WHAT KIND OF FUN? Later.

TELL ME ABOUT THE BOOTS THEN. One thing I sell is vintage clothing, and these are some 1940s hunting boots.

AND YOU'VE GOT YOUR TROUSERS TUCKED INTO THEM. Yes, that's to keep the snakes out.

AND IS THAT AN OLD FIELD JACKET? No, this is a relatively new YSL piece, based on a field jacket.

AND YOUR SHIRT, IS IT FOR GOING ON SAFARI? It's just a hunting shirt.

YOU HAVE ALL THIS HUNTING GEAR. DO YOU HUNT? I hunt antiques.

HOW ABOUT THE HAT? The hat is something I bought at a flea market in Mount Dora, Fla., and it's a "Raiders of the Lost Ark" sort of thing.

THAT BUTTON, IT'S YOUR FLAIR. This is the Animals, the rock group. This theme was "power over wild beasts," so I decided that it's the Animals that I love.

AND WHAT DO YOU THINK OF THE WILD BEASTS HERE? I love it. This is about my 10th time here. I've known Bob Wilson for 35 years, from our days in Texas, when he was doing "Einstein on the Beach."



Chum Langhorne

Screenwriter; 46 years old

THAT'S QUITE A SUIT. It's from Cesare Attolini. It's a Neapolitan brand, but they have a store on Madison Avenue.

HOW DOES IT WORK FOR SUMMER? It's a beautiful, light fabric. And I think you reach a certain age, which, unfortunately, I have, and you move toward tailoring instead of designer, and I really love the cut of the Neapolitan suits. And I really love Attolini.

HOW MANY OF HIS SUITS DO YOU HAVE? I'm going to say 10.

WOW. AND YOUR SHOES? They're from Attolini as well. I'm very loyal. My shirt is from Finamore, also an Italian shirtmaker.

WHEN YOU GO TO AN ART EVENT LIKE THIS, DOES ANY PART OF YOU WANT TO DRESS DOWN? The really cool people wear, like, T-shirts and jeans, but I just love a great suit. And I feel more comfortable in a suit now.

Balder Thufvesson

Student; 18 years old



NICE TO MEET YOU, BALDER. My name is pretty tough to pronounce for Americans.

WELL, I'M CANADIAN. O.K.

IS THIS YOUR FIRST TIME AT THIS EVENT? My second, actually. I've never seen anything like it. It's unique. It's fun.

DID YOU PUT THIS OUTFIT TOGETHER? My mom did most of it.

IT TAKES A CERTAIN LEVEL OF MATURITY TO ADMIT THAT. WHAT DO YOU LIKE ABOUT IT? This sweater is really soft.

DO YOU LIKE THE COLOR? IT BALANCES THE OUTFIT. Yeah. My mom told me they go together.

IF YOU HAD CHOSEN FOR YOURSELF, WHAT WOULD YOU HAVE WORN? I was actually thinking about having long pants, but the same color. And I wouldn't have taken the sweater.

ARE YOU GLAD YOU DID? Yeah.

HOW COME? Because we did this. You seem to like it.

Glenn Fuhrman

Investor; 50 years old



WHAT BRINGS YOU HERE? This is just a super fun crazy night in the Hamptons.

ARE YOU A HAMPTONS GUY? Yeah, we come here on the weekends. We live in Sagaponack.

YOUR SUIT REALLY POPS. I think I may have bought it at the Venice Biennale. It's from Etro.

AND THE SHOES? The shoes I definitely got in Venice, and they're from Prada.

DO YOU FIND YOURSELF WEARING A SUIT WITH SNEAKERS MORE AND MORE THESE DAYS? Actually not. I figured this was going to be in the woods and a little more fun. Usually I'd be more inclined to wear a dress shoe.

AND YOU'RE WEARING YOUR SUIT WITH A POLO. It's been really hot here.

AND IT'S WHITE. I wanted a white shirt.

DID YOU DRESS FOR THE THEME THIS EVENING? No, I don't have a big closet in the Hamptons, just one suit. I went for it.

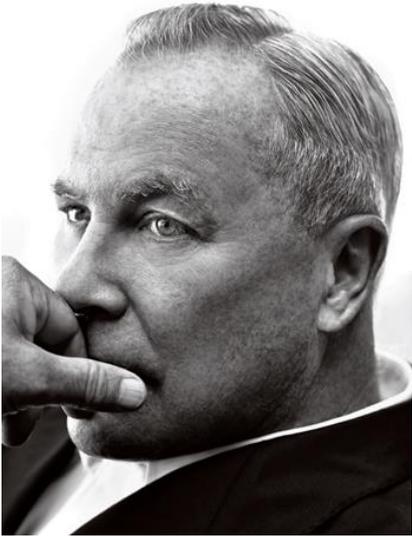
DO YOU OWN A LOT OF CLOTHES WITH GINGHAM PATTERNS? I don't.

ARTNEWS

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WAITING FOR BOB: IN WHICH ROBERT WILSON HAS A BUSY DAY



The plan was that, on a Wednesday morning in July, I would take the bus to Southampton, New York, where a publicist would pick me up and drive me to the Watermill Center about five minutes down the road. There I would interview Robert Wilson, the center's founder and artistic director, from 1 to 2 p.m., after which I would have lunch with the Watermill staff before taking the 3:15 bus back to Manhattan. The reason for interviewing Wilson was that part of his private art collection had just returned from France, where it had been on view at the Louvre.

Wilson is 73 and the pre-eminent avant-garde theater director in the world. His admirers have included Susan Sontag, Samuel Beckett, and Heiner Müller (from whom he inherited the mantle of theatrical innovation) as well as celebrities from Tom Waits to David Byrne to Lady Gaga. An anecdote in the recent memoir of his frequent collaborator Philip Glass offers insight into his methods. Glass describes sitting with Wilson during auditions where Wilson would ask actors to simply walk across the stage, and know immediately whether or not he could work with them based on their movements alone.

His productions are slow and meandering, perhaps a function of a childhood stutter, which he got over when a woman named Byrd Hoffman, an artist in Wilson's hometown of Waco, Texas, told him, "You should take more time to speak," a story he recounted in a 2006 documentary about his life. Wilson named his theater company after her and went on to work with children himself, helping students with learning disabilities embrace simple movements of the body—looking at their right hand, for instance—and these kinds of gestures, often exaggerated to the point of absurdity, would later dominate his work. Many of his plays go on for several hours. In the case of *Ka Mountain*, Wilson's 1972 production atop a mountain in Iran, the running time was seven days, and many performers were hospitalized for dehydration and exhaustion. He prefers nonprofessional actors and encourages audience members to enter and exit a performance as they please. His early productions were all silent. When he began working with text, he made Beckett seem wordy. He has a reputation for obsessiveness.

When I arrived at the center, there were about one hundred people on site, a combination of staff and artists from the center's international summer program, which brings in around 80 people from all over the world to study with Wilson and his collaborators and work on performance projects to be presented at Watermill's summer benefit. A handful of artists live for the season in small cubicles in a dormitory. The cubicles—two beds in each, with only partially constructed walls—offer no privacy. The center has purchased the lot next door and is planning another building, but for now people slept in these close quarters, as well as in rented houses scattered about town. Wilson's guidance of these protégés takes on strange forms. During morning meetings, he'll often lead the group in 30 minutes of silence.

In the woods behind the center, a number of people were on their knees, quietly digging in the dirt and rigging up electrical cords in preparation for the benefit. A power saw buzzed in a woodshop. In a large storage room inside the main building—referred to by the staff as "the archive"—Wilson's collection was being sifted through, taken out of wooden crates and arranged on long rows of shelves and on the floor. There were hundreds of objects—ceramic vases, glassware, furniture, paintings, some of them thousands of years old and some of them new, all being dusted off and catalogued for Wilson to examine more closely later. Shoes are forbidden in most areas indoors. Every single person called Wilson "Bob." He was the main topic of discussion. Walking the grounds felt like entering into one of Wilson's plays. Everyone had a role in Wilson's carefully casted life.

Around 1 p.m. Wilson's agent appeared to tell me that Wilson couldn't meet as planned; Academy Award-winning actress Tilda Swinton had just arrived, and the two of them had to talk. Expecting to be sent home, I was instead asked if I'd care to join "Bob and Tilda" on a tour of Wilson's residence. Feeling like I'd somehow faked my way into this situation, I tried to say "that's fine" as if I were conceding some small defeat.

I was taken to the center's main gallery, where Wilson holds the morning meetings. Swinton was standing there, barefoot, in maroon corduroy pants and an intricately patterned jacket in a dark purplish color. Her hair was not so much styled as it was turned on, an electric swirl of bleached blonde, almost white, which seemed to effortlessly slick itself back through its own sentient willpower. Standing alongside her was Sandro Kopp, her partner, who had a thick beard and a fashionably grotesque haircut. There were little monkeys on his socks. We all three waited for Bob.



What was so remarkable about Robert Wilson entering the room was how unremarkably Robert Wilson entered the room. He was not in the room, and then he was in the room, as if he had always been in the room. My impression of him was that he had a level of confidence that only a person who has been called a genius over and over again for several decades could maintain, and he seemed unapproachable. I felt nervous. He wore a black T-shirt and baggy black pants that went down to his ankles. He was pale. Swinton hugged him and kissed him on the cheek, as did her partner, and then Wilson slowly wandered off. The room's remaining occupants looked around awkwardly until, moments later, Wilson's voice could be heard in the adjacent gallery, loudly announcing, "This is the work of Paul Thek!" Everyone scurried to catch up

with him, aware now that we should have been following his movements. He said again, softer this time, now that his audience had arrived, "This is the work of Paul Thek. I was with him when he died and he made me the executor of his estate." He stood close to a beeswax sculpture of a piece of meat, encased in glass. "This is a wax meat piece in glass," he said.

As we stood looking at Thek's art, the film director Jim Jarmusch entered the room as casually as if the Watermill Center were his own house and he had been sleeping upstairs. Wilson's acknowledgement of Jarmusch was, like every one of his actions I'd seen so far, severe, but muted. Swinton, who starred in the director's most recent film, rushed up to Jarmusch and embraced him, saying with great earnestness, "It is so good to see you." Jarmusch and Swinton had the same hairstyle. It looked better on Swinton.

The presence of Swinton and Jarmusch was not entirely random—they were working together with Wilson on a play about Nikola Tesla. Through some happy accident, all of their schedules matched up that afternoon, and they wouldn't be able to meet again for a long time.

Wilson had by now walked us all to the stone garden under a brick archway that serves as a de facto threshold to Watermill.

"We have no door," Wilson said. He was standing in the center of the garden and looking up at nothing in particular. "The Bible says, 'Behold I have set before thee an open door!'" He had affected a deific voice to say this. Bringing his tone back to normal, he added, "So there's an open-door policy." We all then crammed into an elevator to look at his residence.

The interior of the center was filled with objects ranging from a Taiwanese headhunter's jacket to an early painting by Dan Walsh. As Wilson would tell me later, there is no method behind his collecting, but he has an encyclopedic knowledge of every piece, and he rattled off facts as we walked, announcing each work as if his words alone brought it into existence.

“This is a chair I made for a play called Death, Destruction, and Detroit III.”

“This is a third-century mirror from Cambodia.”

“This is a fishing trap from Borneo.”

“This is an early drawing by Andy.” (Warhol that is. It was on the floor, leaning against a wall.)

“This is a harp from Nigeria.”

“My daughter plays the harp!” Swinton cut in, her tenderness leavening Wilson’s intensity, a frowning seriousness that Jarmusch seemed to share. Wilson nodded solemnly at Swinton.



“Does everyone know Christopher Knowles?” Wilson asked the group, standing in front of a small frame hanging on one of the walls of his bedroom. Wilson met Knowles in the early ’70s, when a young Knowles was living in a home for “brain-damaged” children. He’d been diagnosed as possibly autistic and Wilson took him under his wing, encouraging the way his mind worked. Knowles wrote the text for *A Letter for Queen Victoria*, a play directed by Wilson. Like most of Wilson’s work, there is no linear plot, but rather a series of elaborate set pieces, all tied together by a chamber music score and obsessively focused on Knowles’s deconstructed words and phrases, which are repeated throughout the play, as if in a binary code. Wilson looked at the frame, which displayed a passage of writing by Knowles.

“He called me when I was at this formal dinner recently,” Wilson said. “He said, ‘Hi, Bob. This is Chris!’ I said, ‘Hi, Chris.’ He said, ‘Guess what, I’m getting married!’ I said, ‘That’s great!’ He said, ‘Can I do it at Watermill?’ I said, ‘Sure!’ He said, ‘Great, thanks!’ and then hung up.” Everyone laughed.

We sat down at a round wooden table in a room near where Wilson slept. It was lined with masks from a variety of different cultures, resting on pedestals. Wilson proceeded to tell his life’s story, speaking with an actor’s grace. He gave the impression that he was making eye contact with everyone at the table at once. He talked about growing up in Waco, which he described as “racist,” and, offering a line I’d seen him use in interviews in the past, a place where it was considered “a disgrace that Abraham Lincoln died in a theater because the theater was a house of ill repute.”

“A disgrace for him?” Swinton asked, somewhat scandalized.

“For Lincoln, yes.”

Wilson brought up moving to New York, to a loft on Spring Street, where he developed his theater company, the Byrd Hoffman School of Byrds. He discussed his first encounter with Raymond Andrews, a deaf child whom Wilson said he met by intervening as a police officer was about to strike Andrews with a night stick. Wilson eventually talked a judge into letting him adopt Andrews, who became part of Wilson’s stable of actors, and inspired his early works—including his breakthrough, *Deafman Glance*, a seven-hour “silent opera.” Wilson said that his most famous production, *Einstein on the Beach*, written with Philip Glass, had bankrupted him, and he lost his loft, after which he traveled constantly, staging productions around the world in an attempt to scrape together money. In the mid-’80s, he began renovating the building that would become the Watermill Center, a former Western Union research facility, and finally opened it in 1992 as a kind of replacement to the old loft in order to “get back to my roots,” he said. “I wanted to work with people who normally wouldn’t work together.”

"I have a question," Jarmusch announced, his face unsmiling. "About Death, Destruction, and Detroit." This was a three-part play that Wilson began production on in the 1970s. "Why Detroit?" Jarmusch, who made his last film in that city, asked. "What was the draw?"

"I just made up the title, Jim. The play had nothing to do with the title."

His speech concluded, Wilson stood and walked over to a wooden mask. "This is Eskimo," he said. Swinton asked if she could touch it. Wilson removed the mask from its pedestal and held it out for her.



After we left the residence, I stood at the bottom of a staircase, fumbling with my shoes. I heard Wilson's deep voice echo through the stairwell. He said: "What's your background?" I didn't register immediately that he was talking to me, even though everyone else had exited the stairwell and was standing on the other side of the door. I looked around, confirmed there was no one else he could be speaking to and then realized I had no answer for him. This was the first time that afternoon that he spoke to me directly rather than in a group, and the level of potency with which he asked the question removed the meaning from the phrase and left only sounds. ("Language is the barrier of the imagination," a famous saying of Wilson's goes.) After a long pause I filled the silence by saying the name of a publication where I used to work. This

hardly felt like the right response, and it was followed by another silence, which Wilson mercifully filled by saying, "You studied art history." "English," I muttered. To this, Wilson said, "Mm," and walked past me.

Just then, on the other side of the door, a bell began to clang loudly. Wilson went into a hallway where Swinton and the others had gathered. A man in a yellow T-shirt was holding a small bell, and Wilson introduced him as Christopher Knowles.

"I'm the dinner-bell ringer," Knowles said.

Knowles methodically introduced himself to each of us, and then returned to ringing the bell. It was time to eat.

There were two long communal tables outside and a third laid out with large trays of food. Most of the artists and residents and staff members were already seated. They were all respectfully silent, waiting for Wilson's next move. Wilson took Swinton and company to fill up their plates. Watermill's chef is a dancer named Illenk Gentile. In addition to being an impressive cook, he is also, Wilson said, the prince of Toraja, located in the South Sulawesi region of Indonesia and occupied by an indigenous mountain people. The moment Wilson had portioned out his own meal and sat down near the edge of one of the tables, everyone else abruptly lined up, and began chattering away.

Over the course of the day I came to understand that Robert Wilson is not one for small talk. After quietly eating for a few minutes, he cleared his throat, stood, and asked that everyone go around the tables and say their names, where they were from, and what they did. Everyone obliged. I enjoyed hearing: "Tilda, performer, Scotland." When it was over and everyone had picked up their conversations, Wilson stood behind me and murmured, "You must want to talk to me." Again, he spoke to me with what I can only describe as a Beckettian level of gravity. I said we should go to the archive and look at the portion of the collection that had just returned from France. He seemed to consider this heavily before going inside.

Wilson surveyed the archive like his entire life had been put on view, and he was taking stock. "I studied business administration at the University of Texas," he began, looking around the room. He transferred to Pratt after three years to study architecture. "I really wanted to study painting," he said. "But I knew my father would not like that. So I said I

would study architecture to please my father. He's from Texas and he said"—Wilson took on an exaggerated Texas accent—" 'Son, to study architecture is not serious! You gotta study engineering.' So."

"What did your father do?" I asked.

"My father was a lawyer. He came to see an early work of mine. He only saw two things. Well, maybe three. And after the performance, he said"—here was the accent again—" 'Son, not only is this sick, it's abnormal!' " He laughed softly, but there was sadness in it. "He'd never been to the theater in his life." Wilson changed the subject to the works in the room, which he counted off systematically. East German pots, which he said were suppressed by the communists for being black. A 17th-century bowl from Turkey. An 1836 Shaker chair ("They have these little cushions on the back legs, so when you sit, you get this little ease on the back," he said, demonstrating). A 2900 B.C. Northern Thai pot. A pair of Mickey Mouse ears from Disney World in Tokyo. A portrait of Lucinda Childs by Robert Mapplethorpe. Marlene Dietrich's favorite shoes ("She wore them when she fell off the stage in Australia").

"Tom Waits," he said, gliding past a small sculpture of Janus, hand-crafted out of clay. "He gave me this. You can see his fingers all over it."

He examined a photograph by Lee Miller featuring a man in an SS uniform, his body twisted and spread out on the floor of a room in disarray. On top of him was a portrait with a hole in it, and out the window stood what looked like another human form. "Just after the war," Wilson said. "Look at that." He described the picture meditatively as he stared at it: "A dead Nazi, on its back, with a portrait of Hitler with the face punched out by a clenched fist, and the figure of justice out the window. How did she do that?"

We stopped at a framed, hand-written letter. "This is Heiner Müller," Wilson said, speaking of the late German dramatist. Wilson staged a beloved production of Müller's *Hamletmachine* in 1986 at New York University that Müller himself called the best interpretation of his work, something that Wilson mentioned elatedly. "His daughter's with me this summer," Wilson continued. She was working for the center.

That the daughter of Müller, the spiritual heir of Bertolt Brecht, was helping out at Wilson's quirky summer theater camp instantly softened Wilson. This, coupled with his palpable disappointment when speaking of trying and failing to please his father, neutralized the persona I'd built up around him over the course of the day as an aloof genius. He was all at once surprisingly human.

"This is a letter Heiner wrote me," Wilson said. "We were the odd couple. We were best friends. No one could believe it. He was this East German Marxist intellectual and I was Bugs Bunny from Texas. I didn't know anything about anything, but we loved each other's company." Wilson seemed to grow more relaxed as he spoke, but he would have to leave soon to meet privately with Swinton and Jarmusch. I looked more closely at the letter. It was a poem:



Here's Superman, the tourist
Stratford to Stratford
Via London...

As I read this, I realized that I would not make my bus back to the city.

A week had gone by and I was sitting in my apartment one morning when Wilson called me unexpectedly.

"How are you?" I asked him.

"Still breathing," he said. He waited a beat. "The day you were here was so chaotic, and I really wanted to spend some time talking to you and show you through the collection, but it was also the only time Tilda and Jim could make it out, and we were preparing for our summer benefit as well." He

was calling to apologize, and invited me back out the following week. I told him that the following week would be past my deadline. He offered to write a letter to my editor asking for an extension for me.

I imagined the great avant-garde director asking for a reprieve from my boss on my behalf. I said I'd see what I could do even though I knew the timing wouldn't work. "But now that I have you on the phone," I said, "maybe I can ask you some questions." I asked him about Beckett. Wilson had recently directed and starred in a production of Krapp's Last Tape, perhaps Beckett's grandest statement on aging and death.

"Beckett came to see *A Letter for Queen Victoria*, which I wrote with Christopher Knowles," he said. "Chris has a very special way of thinking and writing. He was writing these texts that were mathematically and geometrically constructed." Beckett came backstage and told Wilson, "I love your text—it's a whole different world for me." They both agreed that Buster Keaton was their favorite actor. He told Beckett that he'd seen his production of *Happy Days* 20 times with Madeleine Renaud in the role of Winnie, a woman buried waist-deep in sand (neck-deep in Act II), acting as if nothing is wrong. "I'd just go every night," Wilson said.

"When I first went to the theater I hated it," he told me. "Too much thinking. These Broadway shows were so boring, and the opera was just as boring. It was horrible, painful, to see this behavior on stage. The costumes and makeup and direct expression—all horrible. And it still is, in my opinion." He described his own work as "artificial." "I think if you're onstage and you try to act natural, it's a lie," he said. "If you accept it as something artificial, it's more honest."

I asked him who else had influenced him and he said George Balanchine. He said that at least a handful of Balanchine's ballets would still be remembered and performed in a century.

Out of nowhere, he added, "I think my work will not be around 50 years from now." He described his productions as "like a shooting star."

"I don't want anyone to try to re-create what I did in the future," he said.

I had many questions about this. But he had to go now to a big meeting, he said. There were people waiting for him.

whitewall

July 24, 2015

By Brent Lewis

Impressions: 3,571

CIRCUS OF STILLNESS: THE POWER OVER WILD BEASTS

The 22nd annual Watermill Center benefit and auction takes place tomorrow, July 25, and is titled “Circus of Stillness: The Power Over Wild Beasts.” As in years past, the over-the-top evening, which brings together the worlds of fashion, art, theater, design, and society, will include interactive installations, performances, and experiences on the grounds of the foundation, raising money to benefit its artist residency program. And as always, the man behind Watermill and the not-to-be-missed summer event is the multifaceted Robert Wilson.

It could be argued that Wilson is a great emerging artist. Of course, technically speaking, he has been working professionally (and quite successfully) in the arts without pause for more than four decades. And he has created some of the most powerful and indelible images in theater and opera to appear in that time. And he is famous. And he has been the subject of spectacular museum retrospectives. And a movie and an incredible number of articles and books have been devoted to his work. And he has his own (also famous) arts center in the Hamptons.

But those things aside, seeing a Robert Wilson production is like seeing something you know as if for the very first time, because each Wilson work exists solely for itself. In his productions, he has a way of making time stand still or, better yet, run counter to what you think you’re used to. And when time moves in reverse, you end up back where it started. But the main reason is that Wilson invites the audience into a space where intention and meaning are constructed, a place typically reserved for the artist alone, making us his collaborators. Each separate experience of his work is unique, prompting one to think of Wilson as a new, unknown artist that friends call Bob.

WHITEWALL: You’ve been working in the arts for over 40 years. The world, let alone the “art world” has changed dramatically in that time. Have you had any major shifts in thinking along the way?

ROBERT WILSON: The only thing that is constant is change, so even though you’re doing the same thing over and over, it’s always different. If you stop and listen for a few seconds, the sequence of sounds you have just heard will never be heard again in that order. When Albert Einstein was asked to repeat what he had just said, he replied, “There is no need—everything I say is all the same thought.” So it is for an artist; it is all the same thing, although of course there is change. One body of work is like a tree that grows; sometimes it has leaves, sometimes they fall off, sometimes it’s in a storm, but it’s always the same tree. My early work was silent, then I added text that was nonsense, then I added text that was narrative. Sometimes I make video portraits, or I direct an opera, or I design a chair. In a sense it’s all the same aesthetic. Marcel Breuer said that the aesthetics that went into designing a chair were the same that went into the design of a building or a city.

WW: But your work has always gone beyond aesthetics in that you have addressed some of the major themes in art, such as time, language, composition, movement, color, not to mention the more existential subjects. But your stylized, aesthetic style has always left room for the audience to leave with more questions than answers, almost like a Brechtian distancing effect.

RW: My responsibility as an artist is not to say what something is, but to ask questions. Not to say what it is, but to say, “What is it?” That’s the reason to work. Interpretation is not the responsibility of an artist. Interpretation is for a public, philosophers, who in time can discuss what a work is about.

WW: A development in your work lately has been your series of “video portraits,” videos of a central character, a very well-known subject such as Isabella Rossellini or Brad Pitt. And these have been shown in galleries around the world. Is this more than the exploration of a new medium?

RW: From the beginning I have been interested in the movement in stillness. This is what I explored from the beginning with the video portraits. Now we are able to work in the medium of high definition, where one can see incredible detail, the smallest movement.

WW: Is working with those contemporary figures a counterpoint to the historic figures, like Einstein, Freud, and Stalin, you worked with earlier in your career?

RW: My work is a bit like a family album. I work with nonprofessionals and professionals, with celebrities and noncelebrities. With athletes, with animals, with royalty, with politicians. It's like a family album of diverse personas.

WW: Very diverse. You have worked with artists such as Philip Glass, Heiner Müller, William Burroughs, Allen Ginsberg, Laurie Anderson, Lou Reed, Tom Waits—and that's the short list.

RW: Collaboration is important for me because my work changes with the different personalities I am working with. If I'm working with David Byrne it's very different than when I'm working with Heiner Müller, Philip Glass/Tom Waits, Chekhov/William Burroughs, Wagner/Mozart.

WW: I wanted to ask you about Paul Thek. Many people may not know that you are the executor of his estate. Is there a correlation between your work and his, beyond the personal?

RW: Yes, Paul and I shared many common interests, whether it was in imagery, aesthetics, et cetera. Paul was equally interested in performing; in working communally; in sculpture, painting, music, and dance. Our work was outside of the mainstream.

WW: So you and Paul shared a similar multidisciplinary approach, which comes across in your work. Design, for instance, has always been a major focal point in your productions. You've been accused of turning actors into chairs and chairs into actors.

RW: My theater is an epic theater where all elements are of equal importance: the movement; the light; the gesture; the sound of a footstep, a chair, a word, the music are all equally part of the work.

WW: But what's interesting is there are elements of your theater productions that carry on, such as furniture design. Your designs created for productions have gone on to be produced commercially and are highly sought-after by collectors. You're also known for being a passionate art collector. What do you consider to be the value of the art object?

RW: The value of an art object is in its intrinsic power—it can move and inspire us.

WW: A good proportion of your collection is installed at the Watermill Center for the inspiration of the artists in residence who live and work there. While it's certainly not cluttered, it's also not the white-wall, empty space approach. What does it mean to work in this environment?

RW: I think it's important that as a cultural center, we live with the history of man. The way that we understand these histories is through artwork. The artists are the diaries and journals of our time. In the future, their work is what will remain. It's important that we maintain the balance of interest in creating new work with the balance of interest in looking at the past.

I see the Center as a laboratory for the development of new work, and it houses a collection of artwork from Neolithic to contemporary. It is to develop and show work of young, emerging artists.

WW: Watermill has also become the center of a social scene. Was this intentional? Is there a social element to art that is just as important as a painting or a performance?

RW: I have always been socially concerned. My early work, my first play, was written with a deaf-mute boy who had been going to be institutionalized—they thought he couldn't learn. I was the first one to realize he was deaf. My first play with text was written with an autistic boy who had been institutionalized. My work has always brought together people from different educational, political, social, and cultural backgrounds. This diversity is key to the work.

VOGUE

July 27, 2015

By Staff

Impressions: 1,224,351

Kanye West at LACMA, Alessandra Fachinetti Hosts Tod's Lunch and Public School Celebrates Watermill

22nd Annual **Watermill Center** Summer Benefit





W

July 27, 2015

By Kat Herriman

Impressions: 237,708

Out of the Woods



“Au Natural” was a big theme at the Watermill Center’s summer gala in the Hamptons, and we’re not just talking the woodsy setting. Hosted over the weekend, the 22nd annual bash brought together intrepid guests like Daniel Arsham, Brooke Shields and Christophe de Menil who embraced the madness for the benefit of the performance-based nonprofit. Here, a look at the untraditional event.

August 5, 2015

By Staff

Impressions: 96,830

The Watermill Center and The Parrish



This past Saturday, The Byrd Hoffman Water Mill Foundation hosted Circus of Stillness ... the power over wild beasts, their 22nd Annual Summer Benefit and Auction at The Watermill Center. They raised more than \$1.9 million. Funds raised support The Center's year-round Residency Program, International Summer Program, and educational initiatives that provide artists with a unique opportunity to develop their work.

Robert Wilson, credited with being Artistic Director of the evening, hosted the evening. Mr. Wilson is an incomparable impresario of the arts. He serves variously as a director, a writer, a speaker, and a producer.

The Watermill Center is a standing example of his talents. Located in the woods of Watermill, the Center started out as a derelict, abandoned Western Union factory surrounded by overgrowth and woods. Over the past fifteen years, I have watched an institution come to life and flourish. This was Robert Wilson's vision.

More than 1200 guests from the worlds of art, performance, theater, fashion, design, and society attended. They honored Inga Maren Otto, international philanthropist and long-time supporter of The Watermill Center.



Mme. Otto told the guests that she was introduced to the Watermill Center and Robert Wilson through her daughter Katharina Otto-Bernstein who made an award winning documentary about Mr. Wilson and his work. Since that introduction, Mme. Otto has been an active and generous benefactor and volunteer for the center.

The evening featured rousing performances by Sierra "Rosie" Casady of CocoRosie. There was also a collaborative installation by forthcoming resident artists Cirkus Cirkör, a sculpture by celebrated artist Daniel Arsham, and more than two dozen site-specific installations by artists participating in the 2015 International Summer Program. These works are featured alongside the works of renowned visual artists, Cleon Peterson, Basco Vazko, Gary Garay, and Radamés 'Juni' Figueroa, among others. Additional highlights included the silent and live auctions hosted by veteran auctioneer Simon de Pury which featured over 125 lots donated by world-renowned and emerging artists, such as: Marina Abramović, Uta Barth, Annie Leibovitz, María Magdalena Campos-Pons, and Ursula von Rydingsvard.

Benefit Co-Chairs included: Lindsey and Ian Adelman; Shaikha Paula Al-Sabah; Sonja Bebber and Martin Brand; Giancarla and Luciano Berti; Lisa and Sanford Ehrenkranz; Wendy and Roger Ferris; Laura and Michael Fisch; Anke and Jürgen Friedrich; Barbara Goldsmith; Claude Grunitzky; Josefin and Paul Hilal; Phil Hilal; Maja Hoffmann; Carola and Bob Jain;

Calvin Klein; Bonnie Comley and Stewart F. Lane; Dorothy Lichtenstein; Eugenio Lopez; Honorable and Mrs. Earle I. Mack; Anne Hearst McInerney; Joanne Ooi; Inga Maren Otto; Katharina Otto-Bernstein and Nathan Bernstein; Lisa and Richard Perry; Tatiana and Campion Platt; Alexander Soros; Susan Shin; Barbara Slifka; and Christine Wächter-Campbell and William I. Campbell.

Honorary Chairs for the event included: Marina Abramović; Jane Adams; Pedro Almodóvar; Laurie Anderson; Mikhail Baryshnikov; Iman and David Bowie; Steve Buscemi; Lucinda Childs; Alba and Francesco Clemente; Chuck Close; Bob Colacello; Alan Cumming; Willem Dafoe; Christophe de Menil; Marianne Faithfull; Renée Fleming; Frank Gehry; Philip Glass; Jenny Holzer; Isabelle Huppert; Anjelica Huston; Bianca Jagger; Jim Jarmusch; Lang Lang; Annie Leibovitz; Kylie Minogue; Isaac Mizrahi; Jessye Norman; Charles Renfro; Tim Robbins; Sir Salman Rushdie; Sharon Stone; and Rufus Wainwright and Jörn Weisbrodt.



Dinner hour featured breathtaking collaborative installations by members of contemporary circus ensemble, Cirkus Cirkör including selections from Knitting Peace—a work that was performed at the Nobel Prize Ceremony in Oslo in 2012. Members of the ensemble were outfitted in jewelry by Plukka for the evening.

The live auction was conducted by veteran auctioneer Simon de Pury, and together with the silent auction—both powered by Artsy—featured over 125 works donated by established and emerging artists. After dinner, guests enjoyed dessert and dancing to music spun by DJ Flaxo in the silent auction tent.

July 27, 2015

By David Patrick Columbia

Impressions: 96,830

A Touch of Nature's Art



Meanwhile, this past Saturday, July 25th, out east in Water Mill, The Byrd Hoffman Water Mill Foundation hosted their 22nd Annual Summer Benefit and Auction at the Watermill Center. The theme was *Circus of Stillness ... The Power Over Wild Beasts*. This is Robert Wilson's creation. Mr. Wilson, if you didn't know, is an artist as director, composer, writer, impresario of Arts Culture. He is a genius in that there is no one I can think of whom he can be compared to. He also has a great devoted following. This is not an accident as Mr. Wilson is laser focus on actualizing his visions.

The result is a show, a party, a coming together, a "happening," and a society charity gala. They raised more than \$1.9 million to support The Center's year-round Residency Program, International Summer Program, and educational initiatives that provide artists with a unique opportunity to develop their work. Robert Wilson hosted the evening, as he always does.

More than 1,200 from the worlds of art, performance, theater, fashion, design, and society came together for the visually stunning event which honored Inga Maren Otto, international philanthropist and long-time supporter of The Watermill Center. The evening featured rousing performances by Sierra "Rosie"

Casady of CocoRosie, a collaborative installation by forthcoming resident artists Cirkus Cirkör, a cloud sculpture by celebrated artist Daniel Arsham, and over two dozen site-specific installations by artists participating in the 2015 International Summer Program featured alongside the works of renowned visual artists, Cleon Peterson, Basco Vazko, Gary Garay, and Radamés 'Juni' Figueroa, among others.



Additional highlights included the silent and live auctions hosted by irreplaceable, veteran auctioneer Simon de Pury. The auction featured more than 125 lots donated by world-renowned and emerging artists, such as: Marina Abramović, Uta Barth, Annie Leibovitz, María Magdalena Campos-Pons, and Ursula von Rydingsvard.

Among the guests at Saturday night's event were: artist Daniel Arsham, Bob Colacello, Christophe de Menil, Diana DiMenna, Bill T. Jones and Bjorn G. Amelan of the Bill T. Jones/Arnie Zane Dance Company; designer, fashion pioneer, Fern Mallis; Nicole Miller; Brooke Shields; Public School designers Dao-Yi Chow and Maxwell Osborne; curator Anastasiya Siro; philanthropist Barbara Slifka; performer Nadezhda Tolokonnikova of Pussy

Riot; designer John Varvatos; singer/songwriter Rufus Wainwright; and Roger Waters.

It was a great looking crowd, and later on this week on the NYSD, we'll show you a few hundred of the guests who dress for the occasion at Mr. Wilson's benefit. One of the great evenings of the Hamptons summertime.

July 27, 2015

By Cait Munro

Impressions: 395,154

Inside the Watermill Center's Annual Benefit, aka the "Burning Man of the Gala Scene"



"The Burning Man of the gala scene" is how one young patron described the Watermill Center's annual benefit and auction, which took place this weekend on the performance art center's sprawling campus in Water Mill, New York.

Helmed by theater director Robert Wilson, the Watermill Center is a "laboratory for performance" that maintains a reputation for encouraging the truly avant-garde—and for throwing a can't-miss annual party featuring artists from its International Summer Program.



Upon arrival, guests were treated to cocktails made—we were told quite eagerly—with tequila from the George Clooney-sponsored brand Casamigos. Drinks in hand, we descended into the forest for a series of strange vignettes by the summer program's residents, like a woman showering in an aluminum foil dress, a nearly-naked man covered in

paint enacting a gymnastic dance routine, and a couple gazing longingly into each other's eyes inside a giant papier-mâché apple.

There was a particular emphasis on sound installation this year, which ranged from large animal heads that bark "hello" and "hi" in a guttural register to a humming, labyrinthian work of stones best experienced alone.

It's these moments in the woods that makes the event so special and bizarre, as it's suddenly easy to strike up a conversation with the person next to you while watching a man sing into a microphone emblazoned with a neon penis. It's also rare to attend a party with so many opportunities for intense and reflective individual experiences.



The forest path eventually led to a wooden stage upon which Sierra "Rosie" Casady of CocoRosie, an operatic duo of "freak folk" sisters, was performing.

"Every so often Bob [Wilson] comes along and rearranges the whole [performance]," said Casady, who was orbited by several dancers in long white gowns. "We've been working for the last two days collaborating on costumes, stage blocking, and even some of the music. He just gets involved in everything."

In 2013, Casady worked with Wilson in a Berliner Ensemble production of Peter Pan that featured original music by CocoRosie.

Following the performances, guests paused to consider silent auction highlights from David Gamble, Annie Leibovitz, James Clar, and Marina Abramović. The stone-filled courtyard nearby was swarmed with boldface names like Simon de Pury, Brooke Shields, Rufus Wainwright, Nicole Miller, John Varvatos, Christophe de Menil, Bob Colacello, Daniel Arsham, and Pussy Riot member Nadya Tolokonnikova.

"It's not a big deal for me," Tolokonnikova said of how she feels being approached by photographers and reporters. "He's actually the first person who has asked me," she said, pointing to a party photographer who snapped her picture as we chatted. "I recently changed my hair...I used to be blonde, so maybe that's it."

"The Hamptons isn't exactly known for its emphasis on social commentary," said a nearby reporter.

We were all a bit surprised to see Tolokonnikova, as the air-kissing gala circuit doesn't exactly seem like her scene, but then again, this isn't your average gala. "For me, art is provocation," she said. "Art should provoke you to think and it should react in some way, some unusual way."

Thanks to Wilson, it's getting just a little weirder and more wild each year, and that's a step in the right direction.





July 19, 2015

By Sarah Cascone

Impressions: 395,154

8 of the Hippest Summer Art Parties to Crash with Friends

1. The Watermill Center's 22nd Annual Summer Benefit and Auction, Water Mill, New York



If there's one event that gets the art world glitterati to spring for a helicopter ride to Long Island's East End, it's the Watermill Center's reliably spectacular annual gala. Those lucky enough to slot this shindig into their social calendar will be treated to dramatic art installations and performances, not to mention a beautiful outdoor dinner party dinner on the center's bucolic eight-acre grounds. The baroque-sounding theme, "Circus of Stillness...the power over wild beasts," features a new installation by Daniel Arsham, and a performance by Sweden's Cirkus Cirkör.

The 22nd Annual Watermill Summer Benefit & Auction will take place at the Water Mill Center, New York, on July 25, 2015 from 6 p.m.–midnight. Tickets start at \$500.

June 19, 2015

By Sarah Cascone

Impressions: 395,154

8 of the Hippest Summer Art Parties to Crash with Friends



1. The Watermill Center's 22nd Annual Summer Benefit and Auction, Water Mill, New York

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The 22nd Annual Watermill Summer Benefit & Auction will take place at the Water Mill Center, New York, on July 25, 2015 from 6 p.m.–midnight. Tickets start at \$500.

2. Storm King Art Center's Summer Solstice Celebration, New Windsor, New York

At its 2014 fall gala, the Storm King festivities were all about Alexander Calder; this year, Lynda Benglis takes center stage with a celebration of her exhibition "Water Sources." Lucky attendees will get to tour the sculpture park from the comfort of a tram, enjoy farm-to-table cuisine from New York City's Back Forty and Garrison's Fresh Company, and take in a musical performance by Dispatch's Pete Francis over dessert and dancing under the stars.

The Summer Solstice Celebration will take place at Storm King Art Center, New Windsor, New York, on June 20, 2015, starting at 5 p.m. Tickets start at \$500.

3. The Metropolitan Museum of Art's Young Members Party, New York

Perhaps the most attainable event on the list, the Met's Young Members Party is still a rare chance for young art lovers to indulge in cocktails and hors d'oeuvres at one of the most iconic art museums in the world. Attendees can take in private viewings of "Sargent: Portraits of Artists and Friends" and "The Roof Garden Commission: Pierre Huyghe." Dancing is encouraged, with DJ iDEATH (better known as Andrew VanWyngarden of MGMT) spinning the tunes. As per the museum, "attire is summer chic."

The Young Members Party will take place at the Metropolitan Museum of Art, New York, on July 9 from 7:30 p.m.–11 p.m. Tickets start at \$135, but are for museum members between 21 and 35 only.

4. The Parrish Art Museum's Midsummer Party, Water Mill, New York

Though Water Mill might have slightly more cachet, the Parrish insists its annual dinner and dance party is the undisputed "highlight of the Hamptons summer social season." Housed in a long, barn-like Herzog & de Meuron–designed building, the Parrish is set among amid a sprawling field of wild flowers. The party is held outside on the terrace beneath the eaves of the barn, and will involve cocktails, dinner, and a late-night dance party.

The Midsummer Party will take place at the Parrish Art Museum in Water Mill, New York, July 11, 2015, beginning at 6:30 p.m. Dinner tickets start at \$1,500.

5. David Zwirner gallery's Philip Glass & Tim Fain Benefit Concert for Nepal in New York

This event has some major cultural cred: it's a fundraiser for House with Heart, a home for abandoned children in recently-earthquake-ravaged Nepal. The evening features a concert by famed contemporary composer Phillip Glass, held inside Richard Serra's current Zwirner exhibition, "Equal." The show comprises stacks of 40-ton forged-steel cubes, and is sure to be a spectacular setting for Glass's minimalist music.

The Philip Glass & Tim Fain Benefit Concert for Nepal will take place at David Zwirner, New York, June 27, 2015 from 5 p.m.–7 p.m. Tickets start at \$300.

6. The Minneapolis Museum of Arts's 100 Years Gala Celebration and Summer Party

Minnesota is pulling out all the stops this summer (including bringing in an authentic Leonardo codex) in honor of the MIA's 100th anniversary with a two night extravaganza. The celebrations kick off with an already-sold-out open bar dance party DJed by Chromeo and held under a tent erected for the occasion outside the museum's entrance. The following night, things turn classy with a black tie gala affair offering guests the chance to explore the galleries and relax with a seated dinner.

The Summer Party and 100 Years Gala Celebration will take place at the Minneapolis Museum of Arts, June 26, 2015 from 8 p.m.–midnight and June 27, 2015, beginning at 6 p.m. Ticket prices for the Gala available on request, but the party is already sold out.

7. Fiorucci Art Trust's Volcano Extravaganza 2015, Stromboli

If you could get to the remote Sicilian island of Stromboli this summer, you probably could get into this ten-day festival celebration from Nicoletta Fiorucci's Fiorucci Art Trust—but that's a big if. Events will include a "Cosmic Disco dance party under the stars" with DJ Daniele Baldelli and artworks and performances by Kembra Pfahler, Kenneth Anger, Brian Butler, Raphael Hefti, and others. The whole shebang dramatically timed to kick off in concert with the New Moon and conclude at the height of the Delta Aquarids meteor shower, with Stromboli's active volcano serving as a dramatic setting.

Volcano Extravaganza 2015 takes place in Stromboli, Italy from July 17–27, 2015.

8. Guild Hall's Summer Gala, East Hampton, New York

Yes, anyone who's anyone in the art world is going to be spending a lot of time out east on Long Island this summer, but that doesn't mean we would turn down an invitation to yet another fabulous evening away from the sticky city. Guild Hall will be welcoming guests for an exclusive VIP preview of "Roy Lichtenstein: Between Sea and Sky" before shuttling them over to a private home nearby, where cocktail hour and a seated dinner will be held outside in a tent. On the event website, the institution promises "a truly a unique Hamptons experience!"

The Summer Gala takes place at Guild Hall, East Hampton, New York, on August 7, 5 p.m.–7 p.m. Tickets start at \$1,200.

May 23, 2015

By Sarah Cascone

Impressions: 395,154

See 10 Lavish Summer Art Events in Exotic Places Around the World

Local art scenes in cities like London and New York have the reputation for going dark in the summer, as the moneyed elite take off for the beach, the countryside, and far-flung destinations like Ibiza and the French Riviera (see Sylvester Stallone Tames Massive Crowd at French Riviera Show Opening). But in recent years some of those vacation spots have developed thriving summer art scenes of their own. As you're creating your summer itinerary of global art happenings (or simply dreaming about it), here are our top picks for the destinations you don't want to miss.

1. "New Works by Takashi Murakami," Ibiza

Blum & Poe is going on the road to present a show of new works by Takashi Murakami (see Takashi Murakami Enters His Skull Period). The exhibition, which will include paintings, sculptures, and film screenings, will take place in four unique spaces on the luscious Spanish island of Ibiza: Art Projects Ibiza, a 3,000 square foot exhibition space, Lune Rouge Ibiza, home of the personal art collection of Cirque du Soleil CEO Guy Laliberte (pictured above), the Ibiza Gran Hotel, the island's only five-star hotel, and HEART Ibiza, a new restaurant and performance space.

"New Works by Takashi Murakami" will be on display in four Ibiza locations from June 24–September 26, 2015.

2. Art Basel, Basel

Despite the smaller space (relative to other fairs these days), the original iteration of the international super-fair is in many ways still more interesting than its Miami and Hong Kong descendants. From the roster of blue-chip galleries to invite-only events like ArtBinder's annual dinner in the Black Forest, it's an art world haven that hasn't yet been totally tainted by an influx of celebrities and corporate branding the way its sister fair in Miami has.

Art Basel will take place in Basel, Switzerland from June 18–21, 2015.



3. The Watermill Center's 22nd Annual Summer Benefit and Auction, Watermill, New York

The Watermill Center's annual gala is one of the most spectacular evenings on the New York social calendar, featuring over-the-top installations, performances, and decor, as well as a seated dinner in the middle of the center's lush, eight-acre site near Southampton (see An Ethereal Evening of Performance at the Watermill Center). This year's theme is "Circus of Stillness...the power over wild beasts." We don't know what it means, but it's sure to be both fabulous and fabulously well-attended.

The 22nd Annual Watermill Summer Benefit & Auction will take place at the Watermill Center, New York on July 25, 2015 from 6 p.m.–midnight. Tickets start at \$500.

4. Rirkrit Tiravanija's "Tomorrow is the Question?" Garage Museum of Contemporary Art, Moscow

The Garage Museum's new Rem Koolhaas-designed location will be christened by Thai artist Rirkrit Tiravanija's "Tomorrow is the Question?" (see Dasha Zhukova to Debut Moscow's Rem Koolhaas-Designed Garage Museum June 12). The show, Tiravanija's first solo outing in Russia, will feature a variety of participatory activities meant to dissolve

the boundaries between art and the audience. And, given Garage founder Dasha Zhukova's penchant for parties, we're assuming there will also be a pretty wild opening night shindig.

Rirkrit Tiravanija, "Tomorrow is the Question?" will be on display at the Garage Museum of Contemporary Art in Moscow, Russia from June 12–August 23, 2015.

5. "Paul Chan: Hippias Minor," DESTE Foundation Projectspace Slaughterhouse, Hydra

Established by collector Dakis Joannou, on the chic Greek island of Hydra, the DESTE Foundation Projectspace Slaughterhouse hosts a site-specific installation by a contemporary artist each summer. This year, the space will showcase a two-part exhibition by 2014 Hugo Boss prize winner Paul Chan (see Paul Chan Wins Hugo Boss Prize). The first part is comprised of three large, outdoor works inspired by Plato's Hippias Minor ("on lying")—one of Plato's earlier works which shows Socrates in dialogue with a sophist over whether it's better to do wrong willingly or ignorantly—while the second part is the publication of Hippias Minor or The Art of Cunning, a new translation of the dialogue by translator Sarah Ruden. The book is co-published by the DESTE Foundation and Chan's acclaimed press, Badlands Unlimited. Joannou also holds an annual yacht party on the island, attended by a slew of celebrities, collectors, and power-dealers (see Dakis Joannou's Annual Fete Draws Boldface Names to Greece). Needless to say, the big-name bash is invite only.

"Paul Chan: Hippias Minor" will be on display at the DESTE Foundation Projectspace Slaughterhouse in Hydra, Greece from June 14–August 30, 2015.

6. Silencio x Maison de l'Aiguebrun, Bonnieux

David Lynch's storied members-only club Silencio is opening a summer pop-up location at the 19th century mansion Maison de l'Aiguebrun, in the town of Bonnieux in the Luberon region in the South of France. The property once belonged to film director Agnes Varda and is now owned by her daughter, Rosalie Varda-Demy. The quarters, which are available for rent by club members, include 15 guest rooms, a restaurant, and a roster of concerts, DJ sets, and outdoor film screenings. In July, Varda herself will team up with JR to produce a film installation on the property.

Silencio x Maison de l'Aiguebrun takes place at Maison de l'Aiguebrun in Bonnieux, France from May 14–September 20, 2015. Members only.

7. Art-O-Rama, Marseille

If you somehow manage to score a stay at Maison de l'Aiguebrun, you might as well pop over to Art-O-Rama, Marseille's contemporary art fair. Started in 2007, Art-O-Rama is the only art fair in the South of France, and it encourages exhibitors to think of their booths like curated exhibitions. Participating galleries are selected based on an idea for a site-specific project housed inside an artist-designed display module rather than a traditional booth. With a small roster of galleries from Paris, Seoul, Brussels, and elsewhere, the intimate fair is sure to be a departure from the traditional sprawl.

Art-O-Rama takes place at La Cartonnerie in Marseille, France from August 28–30, 2015.

8. Fiorucci Art Trust's Volcano Extravaganza 2015, Stromboli

Nicoletta Fiorucci's Fiorucci Art Trust is throwing a ten-day festival celebration that will begin with the New Moon and end during the peak of the Delta Aquarids meteor shower. The extravaganza is curated by director Milovan Farronato, and will feature artworks and performances by Kembra Pfahler, Kenneth Anger, Brian Butler, Raphael Hefti, and others. The Vinyl Factory will present a music program, including a "Cosmic Disco dance party under the stars" with DJ Daniele Baldelli. Photographer Giovanni Silva will document the festival, with further film and literature collaborations to be announced.

Volcano Extravaganza 2015 takes place in Stromboli, Italy from July 17–27, 2015.

9. Damián Ortega's "Casino" at HangarBicocca, Milan

Damián Ortega's first Italian solo show will boast an assortment of sculptures, installations, performances, and films, including his acclaimed Beetle Trilogy, which features a dismantled Volkswagen Beetle hanging from the rafters. The

artist is known for his use of quotidian and recycled materials, and for "deconstructed" readymades. The exhibition's opening night will include a performance of Moby Dick, a tug-of-war between man and machine in which Ortega attempts to control the movements of a car through a series of ropes and pulleys.

Damián Ortega's "Casino" will be on display at HangarBicocca in Milan, Italy from June 5–September 8, 2015, with an opening celebration on June 4 at 7 p.m.

10. Phil Collins's Cinema Sayara at the Riwaq Biennale, Ramallah

Phil Collins (the artist, not the singer) is bringing his 2010 project "Auto Kino"—featuring classic films, cars, and an unapologetic nostalgia for the 1950s—to the fifth annual Riwaq Biennale, which takes place in Ramallah (see Phil Collins Wants You to Make Babies at His Rooftop Drive-In Movies). Collins got help curating the film program from filmmakers, members of the Ramallah Islamic Club, and Hugo Boss Prize winner Emily Jacir.

Cinema Sayara will be on display at the Riwaq Biennale in Ramallah, West Bank from May 19–June 16, 2015.

BIZBASH

EVENT PLANNING NEWS, IDEAS & RESOURCES

August 6, 2015

By Jim Shi

Impressions: 83,350

How the Watermill Refreshed Its 22-Year-Old Benefit

To fully utilize its grounds and introduce new elements, the Watermill Center changed the layout of its annual fundraiser.



On July 25, Mother Nature offered a temporary respite from the month's oppressive heat in time for the Watermill Center's benefit, one of the East End's top social events of the summer. Now in its 22nd year, the always-sold-out soiree, which this year raised more than \$1.9 million for the arts center's year-round residency and education programs, offered a few twists and turns for guests—the least of which was how best to dress for the “Circus of Stillness: the Power Over Wild Beasts” theme, a reference to the poet Ezra Pound.

As with any massive undertaking, let alone one that involves 24 art installations and an audience of 1,300 guests, it took a village. Helping oversee production and execution of the concept and design set forth by founder Robert Wilson was an intimate team that included event director Elise Herget; event manager Erin Wainwright; installation curator Noah Khoshbin; production supervisor Charlie Otte; and technical director Daniel Von Behr.

As the attendees, which included Christophe de Menil, Nicole Miller, Rufus Wainwright, Brooke Shields, John Varvatos, Pussy Riot's Nadezhda Tolokonnikova, and Public School designers Dao-Yi Chow and Maxwell Osborne, arrived, they were motioned not to pass through the entrance that had been used for nearly the past two decades. Rather, they were guided to a new pathway directly adjacent, where an entirely different experience awaited them.

Once past Mette Sterre's “Pink Eye Cray Cray (once it pops it will stop)” installation featuring human figures adorned in balls and balloons, guests walked, single file, through a narrow canopy of bamboo trees past Ann Mirjam Vaikla's “Silencium” installation, which boasted masked figures wielding sledgehammers against monoliths. Once they emerged, a phalanx of servers with Casamigo tequila cocktails greeted them at a grand set of spacious steps. From there, it was an onward march past the Africa House and into the woods, where, in every corner, lay another grandiose form of artistic expression: everything from Cleon Peterson's 10-foot-tall red wooden “Marchers” that loomed large at the event's entrance and exit and Oree Holban's “The Wholesome Performer in the Woods” band to Jokubas Nosovas's “Canvas Dance” that featured the artist vogueing as human paintbrush-cum-break-dancer and an original performance by Sierra Casady of the band CocoRosie.

If guests felt a bit turned around with this year's carnival-like program, that was precisely the intention of organizers. “Bob [Wilson] gave a lot of thought to the path this year ... the course was completely flipped over and turned around on itself as the usual flow of traffic went in a complete opposite direction,” said Bill Wagner, the center's managing director, of the decision to fully utilize the center's new acreage, acquired three years ago. “One of the challenges was

how to figure out where the end point was and where the exit would be so that people could stream out into the tent area in the most balanced and comfortable way.”

In the past, the center’s courtyard, which housed the silent auction and cocktail party, were the first things guests saw when they entered through the main building’s rock-festooned walkway. This year, that area was the last stop on the voyage through the 8.5-acre grounds chock full of site-specific installations and live performances.

“This year we tried to implement some nice and unique new changes in part due to the fact that we had planted and designed out beautiful garden beds on that side of the property that were full of color and texture,” said Wagner. “Bob wanted to enter through that entrance to see the newly designed garden bed and, also, the way the trails meandered, it was a more efficient way to get guests into the woods. The other approach required going through a more challenging entrance with rock bed.”

This year’s change in format also allowed first-time caterer Great Performances to introduce new elements. While in past years, cocktails were served on the guided walk through the woods surrounding the premises, allowing guests to enjoy the art pieces with drinks in the hand, this year, according to Shaun Roberts, event director at Great Performances, the decision was made to only pass drinks during initial arrivals and serve passed foods once the installations opened up to the main courtyard. The reasoning was one part practical—the narrow pathways didn’t lend themselves to servers lining them—and two parts artistic—it simply wouldn’t look good to have trays with drinks dotting an artistic landscape.

Instead, well-staffed bars (Great Performances bussed in approximately 130 servers) were complemented by a new, and food-heavy, courtyard—a “Summer’s Savory Bazaar”—that, for the first time, allowed guests to help themselves to foods that fit in the palm of the hand as hors d’oeuvres were also passed. “We wanted to provide more food options for those just attending cocktails,” said Roberts, whose team started setting up on the day prior. “We chose the tartines, for example, to be an open-face food that exposed the beauty of the ingredients. Our emphasis was on showcasing the really great seasonal top-quality produce available.”

Rolls-Royce Motor Cars returned as a corporate sponsor of the fund-raiser and this time the luxury British automaker showcased its “Inspired by Fashion” edition Wraith coupe alongside a model in repose. Event sponsor and fine jewelry brand Plukka even opened a pop-up boutique in nearby Southampton with a portion of proceeds benefiting the center.

For dinner, Great Performances looked to avoid creating a gimmicky menu. “We didn’t play into the event theme whatsoever,” Roberts noted. Instead, the decision was made to serve a “substantial, but not heavy” meal and let the vibrant hues of the fresh produce serve as a visual contrast to the otherwise neutral and subdued dinner tables. That translated to a grilled peach with poached lobster starter followed by a grilled broiled New York strip steak served with sweet corn, squash, and salsa verde. And as a way to refresh guests in the summer heat, desserts consisted of blood-orange sorbet cones, cucumber lime and pineapple ginger frozen fruit pops, chocolate pretzel caramel tartlets, and miniature ice cream cookie sandwiches.

As with years past, dinner also held additional artistic offerings. Collaborative installations by the contemporary circus ensemble Cirkus Cirkör featured a trip of short, rope-infused vignettes—the theme of which was evident in the simplistic centerpieces of balls of rope—in between the meal proceedings, capped off by a live auction with Simon de Pury as M.C.

July 27, 2015

By Ann Binlot

Impressions: 48,136,118

Pussy Riot's Nadezhda Tolokonnikova: 'You Have To Speak As Loud As Possible'



Russian feminist rock group Pussy Riot made waves three years ago when they were arrested for hooliganism for staging a performance that vocalized their opposition to Russian president Vladimir Putin at Moscow's Cathedral of Christ the Savior. Last Saturday Pussy Riot member Nadezhda Tolokonnikova attended the 22nd Annual Watermill Center Summer Benefit & Auction for Robert Wilson's arts organization in the Hamptons. The funds from the benefit supports the Watermill Center's year-round Residency Program, International Summer Program, as well as educational initiatives. I spoke to Tolokonnikova about the Hamptons, her thoughts on oligarchs in the art world, and how to fight for freedom of speech.

When did you get to New York?

Just yesterday.

What do you think of the Hamptons so far?

It's my first time here. I was jogging a lot today, and it was by the ocean, so I like this part. I saw an installation here, but I obviously, as a political artist, I want to see social awareness in these works, but some of them, for example, when artists came with some heavy stuff on his neck, I think it's good work. Did you see it? He's just walking with...because I believe that art should be heavy and uneasy for a man who decided to be an artist, and it's a good comment on this subject.

Where are you staying?

Just in our friends house here.

Who are your favorite political artists?

Santiago Sierra. Because he constantly comments on problems which you cannot see from the first step in capitalism, but if you want to go deeply, you can see these problems, and he just raises awareness about all these problems, and makes them available to see for everyone. It's good.

Why do you think it's so important to be connected to the art world?

It's just one of the languages you can use. You can be a journalist, and a politician — you can be an artist, and it depends on your history, your personal story, your parents, and your school, and your type of character.

What do you think about all the oligarchs investing interest in the art world?

Sometimes it's good, for example, we have this center of contemporary art [The Garage Museum of Contemporary Art] in Russia, which was founded by Dasha Zhukova, who is the wife of Roman Abramovich, one of Russia's biggest oligarchs, so and some people don't like the center just because they have censorship, but for example, they will never invite Pussy Riot to speak, and so people ask me if I think it's good or not, but I believe that it's very important, because even if they cannot invite Pussy Riot, they can teach about other political artists, for example they had lectures about

Santiago Sierra, and after that, young people who came to this lecture can understand more, and can discover themselves, political art in Russia.

How does the one percent in Russia compare to the one percent in the United States?

It's not one percent in Russia. (Her husband, Pyotr Verzilov, interjects: it's 0.001 percent), because it's friends of Putin, whether if they came to support with him, or to continue adversity with him, or work at U.S.S.R./KGB, so you have three steps of how to be this .0001 percent in Russia.

How can you change that?

It's better to ask the author of Capitalism in the 21st Century if you are talking about this place, but obviously...

How can you get freedom of speech?

How can we get it? We just take it. As anarchists says, 'You don't have to ask for your rights, you just take it', so if you need free speech, you have to speak as loud as possible, and in places where you are not allowed to speak.

July 27, 2015

By Hollis Johnson

Impressions: 34,685,255

15 photos from the most unusual-looking society party in the Hamptons

Hamptons parties are famously lavish, but the annual Watermill Center Benefit marks the peak of the East End's social season.

A playground for the museum's summer talent (mostly performance artists) and high-profile guests alike, the event is the passion project of Watermill Center artistic director Robert Wilson.

With fantastical installations and performance vignets at every turn of a maze-like forest, ArtNet writer Cait Munro, who was in attendance this year, dubbed it "the Burning Man of the gala scene".

Keep scrolling to see what guests like Jay McInerney and Rufus Wainwright saw as they made their way through the arty forest.

The Watermill Center spans eight-and-a-half acres of meticulously designed grounds.



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109 likes 11w

watermillcenter Join us tomorrow at The Watermill Center for a tour of our grounds, building, and collection. | Saturday May 9 at 2pm | Tickets available / more info on our website (www.watermillcenter.org)

#Hamptons #tour #NewYork #art #summer
#support #discover #inspire #weekend
#beautiful

fstallone 🍷👊

toddwilliamson7 Love it. []

hasnahamza Hola

♡ Add a comment... ⋮

Guests arrived and first explored the outdoor performance art and installations, which range from beautiful...



 connowasthere
The Watermill Cent... [FOLLOW](#)

19 likes 3d

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...to quirky.



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watermillcenter A sneak preview of Mette Sterre's installation "Pink Eye Cray Cray". More to come at the #WMCbenefit (link in bio)
#WMCauction #performanceart
#performance #freakshowchicshow
#installation #circusofstillness #showtime
leksicon @mandioking
leksicon @annaprose the show following the one we saw

 Add a comment... 

This year's theme was "Circus of Stillness... the power over wild beasts."



cordsformusic
The Watermill Cent...

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34 likes

4d

cordsformusic More from last night's @watermillcenter summer gala with the @watermillbyrds @bob__wilson #watermillcenter #watermill #contemporaryart #cordsformusic #nofilter #dinnertime

watermillcenter #WMCauction #WMCbenefit #freakshowchicshow #circusofstillness

♡ Add a comment...



This fish is hardly a wild beast, but its wearer stood very still.



rkobane

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33 likes

3d

rkobane From The Watermill Center Gala this weekend in Watermill, NY. #teambfa #bfa #watermillcenter #art #kobanephoto #hamptons #artists #becauseart #fish

♡ Add a comment...



Performance is a big part of the gala. Founder Robert Wilson is one of the foremost avant-garde theater artists.



 **artobserved**
The Watermill Cent... [FOLLOW](#)

798 likes 4d

artobserved Last night's #WatermillCenter benefit #CircusofStillness 'Silencium' by #AnnMirjamVaikla @WatermillCenter #RobertWilson

[lauraglitc](#) @noblestuart

 Add a comment... 

The setting is magical — especially the wooded area.



 **artsy**
The Watermill Cent... [FOLLOW](#)

1,481 likes 4d

artsy Emerging art and performance lovers flocked to @watermillcenter tonight for an evening of amazing performances throughout their property at the #WMCbenefit. #WMCauction #circusofstillness #freakshowchicshow #WatermillCenter

[catken](#) @marywinstonrichardson

[artist_bback](#) beautiful

[watermillcenter](#) Thank you @artsy for coming out this evening!

[brittywyles](#) @charcoalsoul

[kuannyc](#) The best summer event! ❤️❤️

[minecraft_giftcodes](#) Want to get a Minecraft Gift Codes & Prepaid Pin's for free? You can generate unlimited gift codes just click the link on my Bio right now!

 Add a comment... 

This tree performer was one of the most Instagrammed pieces of the night.



samanthayanks
The Watermill ...

FOLLOWING

83 likes

4d

samanthayanks 🦄That man up there! The magic of the @watermillcenter gala. 🦄

dianafrank Hey!! Missed you!!!

rosannascotto Missed you

samanthayanks How did we miss each other @rosannascotto @dianafrank

dianafrank Don't know!!! 🙄
@samanthayanks

♡ Add a comment...



Power couple Tatiana (a former AOL executive) and Campion Platt brought their kids.



tatianaplatt
The Watermill Cent...

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29 likes

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tatianaplatt Kids and #performance #art #paint at the @WatermillCenter Benefit #exposethemyoung #circusofstillness #freakshowchicshow #WMCgala

♡ Add a comment...



Wilson's team created a wide variety of pieces, from traditional installations...



 **goodmans**
The Watermill Cent... [FOLLOW](#)

329 likes 4d

goodmans All about art. @watermillcenter
#circusofstillness

 Add a comment... 

...to characters like this.



 **watermillcenter**
The Watermill Cent... [FOLLOW](#)

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watermillcenter About last night... The 22nd Annual Watermill Center Summer Benefit & Auction | July 25, 2015. #circusofstillness #WMCauction #freakshowchicshow #WMCbenefit #showtime #lastnight #circus #performance #performanceart © Julian Mommert

restival.global How wonderful x
cormags @akanorm @newyorksunshine
newyorksunshine @cormags @akanorm
lets go!!

 Add a comment... 

The event is attended by a who's-who of wealthy patrons of the arts.



 lagracieuse
The Watermill Cent... [FOLLOW](#)

1,659 likes 4d

lagracieuse Last night at @watermillcenter. Performance art in the woods at sunset was such an amazing experience. Glad I was able to share it with these guys. #circusofstillness (thanks @joellelevinas for the snap! 😊)

[view all 31 comments](#)

charissa_fay So cute 🤗

lucyfernandez So good 🤗

jmcgregan This is so cute! Also, @fransquishco is right. @markatthemuseum looking 🤩🤩🤩

ingriddharmawan ❤️❤️❤️

dearaujo Nice!

villedear So creative! I love it!

levi_higgs 🤩🤩🤩 amazing!!

itsmichaelchan 🤩

brianpaulson I can't load this pic for some reason but based on everyone else's comments my comment should be "..."

 [Add a comment...](#)

With tickets ranging from \$650 to \$50,000, it's quite the expensive soirée. But don't worry, it's tax deductible.



 watermillcenter [FOLLOW](#)

142 likes 3d

watermillcenter Thank you again to all of those who joined us at The 22nd Annual Watermill Center Benefit & Auction last night. It was a truly a mysteriously beautiful evening, and we are very thankful for your support! Be sure to join us Sunday, August 9, for Discover Watermill Day. #WMCauction #freakshowchicshow #discoverWMday #circusofstillness #WMCbenefit #showtime © Kristian Kruuser

joe_egan_art And discover watermill day is? Or is that only available to the rich?

artlove_germany Great:-)

jonoringer Great show!

 [Add a comment...](#)

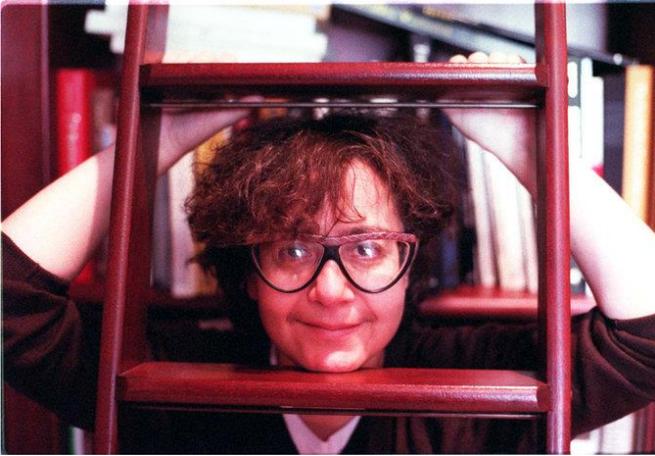
The New York Times

July 28, 2015

By Jacob Bernstein

Impressions: 22,019,318

Remembering Ingrid Sischy



At the Watermill Center benefit Saturday night, a circus theme prevailed, with greeters whose heads were hidden by balloons and a nymph in a metallic dress, pretending to be asleep amid the trees.

But the topic of conversation for many centered on a person who wasn't there: Ingrid Sischy, the well-known editor and writer, who died Friday at the age of 63 after a long, on-again-off again struggle with cancer.

Ms. Sischy's illness had been a closely guarded secret, known of by only a handful of her closest friends, and that made the

whole thing even more upsetting in a way.

"That's why I was shocked when I heard the news," said Simon de Pury, who presided over an auction after dinner. "I had no idea."

In fact, Bob Colacello, a special correspondent for *Vanity Fair*, had seen Ms. Sischy but a few weeks before, at a dinner for Graydon Carter. Ms. Sischy had been there with her spouse, Sandra Brant, wearing her signature saucerlike glasses, one of her crisp white shirts and a pair of slacks. Although she had edited *Interview* magazine for roughly two decades and had written many articles about fashion and art for *The New Yorker* and *Vanity Fair*, almost no one ever saw her in a dress.

"Ingrid was in fine form," Mr. Colacello recalled, describing the dinner for Mr. Carter. "She was her brilliant acerbic self. Sandy seemed happy. Dinner started at 7:30, and it was 12:15 when Graydon said, 'I'm going to bed.'"

Of course, there had been signs something was amiss. Everyone realizes that now. Her hair in recent years looked a little strange. She had been losing weight.

Still, Mr. Colacello did not put two and two together.

"Five years ago, she and Julian Schnabel started this diet together," he said. "All protein and no carbs. Julian dropped out after a couple of months and Ingrid continued with it. It became a way of life for her. And I left thinking, 'Ingrid's been carrying this diet too far.'"

"Everyone is devastated," said the power publicist Peggy Siegal, who had also seen Ms. Sischy recently at a small dinner held at Calvin Klein's home in Southampton, N.Y.



There, a group including the artist Nate Lowman and Rolling Stone's co-founder Jane Wenner retired to a screening room for a private viewing of "Amy," the Amy Winehouse documentary.

As usual, Ms. Sischy knew all about the subject, having met Ms. Winehouse early on in her career.

"She had a very creative mind, and she was always on the cutting edge of everything new," Ms. Siegal said. "She was very perceptive about who was a real talent and who wasn't."

"I used to see her at parties and I was terrified of her," said Ms. Siegal's tablemate, the writer Jay McInerney. "She would look at me and I would think she was judging me and hating me. I was so scared of her. And then finally, about 10 years ago, we were seated next to each other at a dinner and she turned out to be delightful and incredibly smart. We weren't close friends, but I would always seek her out because she knew everything and everyone. She was amazing."

That Ms. Sischy succeeded to the degree she did was always something of a surprise.

She took over Interview after the death of its co-founder Andy Warhol, at a time when it was less than clear that anyone would have the magnetism to sustain the magazine.

"She was the only one that could have done it," Brooke Shields said. "She wasn't a sycophant or a wannabe."

And then, because it became a big success, Ms. Sischy emerged as a power broker of the first order — a modern-day Gertrude Stein who popped up at art openings in Chelsea, movie screenings in Cannes and gala benefits the world over.

Her close friends included the photographer Bruce Weber; the designers Miuccia Prada, Donna Karan, Diane von Furstenberg and Calvin Klein; the actress Nicole Kidman; the director Baz Luhrmann; and the Hollywood agent Bryan Lourd, who described Ms. Sischy as a kind of unofficial talent scout.

"She was often the first person I knew to say, 'You have to meet, you have to know,' " Mr. Lourd said. "She loved artists."

In the last years of his life, Gianni Versace became a collector of artwork by Pablo Picasso, thanks to an introduction Ms. Sischy arranged between the designer and the gallerist Arne Glimcher. Madonna's first interview upon giving birth to her daughter Lourdes was with Ms. Sischy in Vanity Fair. So was John Galliano's after being fired from his job at Christian Dior.

"In a way," Mr. Colacello said, "she was like a more bohemian version of Anna Wintour."

"She was just one of those people you immediately connected with," said Robert Wilson, the evening's host. "Or at least, I did. She had this way of understanding artists and madness. And she knew irony."

July 27, 2015

By Amanda L Gordon

Impressions: 21,201,677

Hamptons Scene: Paulson, Fuhrman at Watermill Where Artists Bark



John Paulson wore his shirt untucked. Scott Bommer and Joe DiMenna sported blue button-downs and blazers, Bommer's with gold buttons. So the least preppy, most fashionable money manager at the Watermill Center Saturday night was Glenn Fuhrman in a black-and-white checked Etro suit.

"You look like a celebrity," exclaimed Stephanie Roach, director of the FLAG Art Foundation, founded by Fuhrman to exhibit and loan contemporary art.

Fuhrman would later run into Brooke Shields. Paulson had minutes earlier said hello to LuAnn de Lesseps of "Real Housewives of New York." For now, Roach asked to see the jacket's lining. Fuhrman flashed the label's signature colorful design before buttoning up and saying that was for him to enjoy.

No problem. This party, at avant-garde theater artist Robert Wilson's artistic compound in Water Mill, had plenty of color -- from Bob Jain's orange sweater, to the greeters in shiny green and pink costumes, to Lithuanian break dancer Jokubas Nosovas coating himself in four paint colors. Even the concrete facade of the main building was brightened with a repeating print of orange and red popsicles in the shape of hands and cassette tapes.

As for colorful moments, there was a man in a tree, a silver lady, and Sierra Casady of the band CocoRosie hypnotically singing, as well as Alexander Soros hanging out with designer Maxwell Osborne and models Rainey Forkner and Taylor Kraemer. But there was no repeat of Lady Gaga and Marina Abramovic drifting by a naked woman in a coffin, as seen during 2013's benefit.

Fewer Shocks

"It's very mellow this year," Fuhrman said. "Not as much shock value."

It wasn't just the art that was kinder and gentler. Pathways were redirected so guests didn't have to walk across a floor of stones. During dinner, auctioneer Simon de Pury said he'd been asked "not to mention a single name" as he coaxed bids. He did his best to accommodate the request. "I know you're all phenomenally wealthy, phenomenally generous and phenomenally discreet," he said to butter them up.

Maybe the party had adjusted to an increasingly wholesome Hamptons lifestyle. The artists at the Watermill Center cook and garden together. For many guests, their families, farm stands and the water come first: before Fuhrman put on that Etro suit, he'd taken his daughter out to waterski and visit a farm with pigs.

So why go out? Because risqué or not, this event is always fun and never boring as it raises money (more than \$1.9 million on Saturday), allowing artists from all over the world to make work and learn from each other.

Standing in the middle of the tent in a crisp white button-down and blazer, Wilson thanked guests and barked like a dog. The artists barked back.

July 24, 2015

By Amanda L Gordon

Impressions: 21,201,677

Hamptons Scene: The Peace and Bedlam of the Artist-Thrown Party



Hosting more than a thousand guests in the Hamptons can be a headache, a joy, a task to delegate, or a meticulously planned artistic endeavor. The Watermill Center benefit on Saturday falls into the latter category.

For the event, avant-garde theater artist Robert Wilson turns several acres in Water Mill, comprising his East End home and year-round artistic compound, into a stage.

Knowing his work “Einstein on the Beach,” the opera he made with Philip Glass, his mostly silent “Deafman Glance,” or even having

attended the event before doesn’t prepare one for the experience.

On a walk-through the other day, Wilson directed the most minute detail, like whether two potted ferns or two potted trees should block a dirt path to foot traffic. He also picked out which clips of Estonian composer Arvo Part will play in a new flower garden. He’d spent the morning determining the placement of more than a thousand plants there, and now various artists were working with shovels.

“We’re the U.S. Army, the Watermillians,” Wilson declared. In the next hour or so, he observed, mused and directed about a dozen artists.

“45 minutes? No, 25,” he said to a dancer who remained stoic. With another, he worried over assembling the piece quickly, as the location of the installation would need to stay clear for the catering trucks until a few hours before guests arrived.

Mysterious Spectacles

The benefit, whose co-chairmen this year include Richard Perry, Paul Hilal, Phil Hilal, and Sanford Ehrenkranz, supports artist residencies and education programs at the Watermill Center. During cocktail hour, guests roam the property to encounter performances and sculpture made for the event. Each year the party has a theme -- this year it’s “Circus of Stillness” -- but don’t take that as a way of making sense of it all.

“If you figure it out, let me know,” Wilson said, a smile breaking across his often inscrutable face.

Wilson is not the only artist with a compound and a benefit in the Hamptons. For years, his party has followed the one textile artist Jack Lenor Larsen hosts at his home and gardens, LongHouse Reserve in East Hampton.

That event is much more chill. Meaning, last Saturday, there were plenty of parts of the garden where a guest could find himself all alone with a few rabbits hopping around. There was some spectacle that felt extraneous: one musician played a funky instrument by making motions around her bust; another group nestled in a set of sculptures, got up, and went into the pool for some synchronized swimming.

The best part was encountering Larsen himself sitting on a stool in front of his home, greeting guests. He wore a splendid green and blue fabric he said was inspired by the costumes of the Korean gentry. Wilson almost always wears a black T-shirt.

NEW YORK POST

**Page
Six**

July 26, 2015

By Page Six Team

Impressions: 2,449,407

Cuban artist couldn't attend star-studded Hamptons benefit



Actioneer Simon de Pury arrived in the Hamptons fresh from St-Tropez and Leo DiCaprio's \$40 million fund-raiser, for the annual Watermill Center summer benefit.

There were 125 lots donated from the likes of Marina Abramović and Annie Leibovitz, but the center's guru Robert Wilson said that one artist, Tania Bruguera, couldn't attend because she cannot leave her native Cuba.

"I couldn't get her a visa," he lamented.

Bruguera was detained in 2014 for trying to stage a performance art piece in Havana's Revolution Square, and her passport's been confiscated.

The auction included a video of her work.

Guests included Brooke Shields, Roger Waters and Bob Colacello. The gala raised \$1.9 million.

NEW YORK OBSERVER

July 29, 2015

By Robert Wilson

Impressions: 2,069,694

Robert Wilson, Legend of Performance Art, on Its Past and Future



Robert Wilson pioneered performance art and experimental theatre in the '60s and '70s; he is known internationally today as the director and creator of a series of hallucinatory, elegant artworks and theatrical works, among them *Einstein on the Beach*. Having just premiered works in Berlin, Moscow, Tallinn and Spoleto, the artist last weekend returned to his school/residency/laboratory for performance, Southampton's Watermill Center. Alongside 140 artists from around the world, he hosted the 22nd annual Watermill Center Benefit on July 25, probably the art world's most highly anticipated and elaborate summer event.

Here, his thoughts on performance art:

Today, performance art has gone above ground, and it is being recognized as an art form. Most of the major museums in Europe and the United States are showing performance art the way we see painting, sculpture and film. Marina Abramovic' and other artists have showed their work at the Museum of Modern Art to crowds of thousands. It is suddenly mainstream.

It wasn't always. When I came to New York in the early '60s from Waco, Texas, I had never seen theater. I had never been to art galleries or museums because there were none (near Waco). One night, a friend of mine took me to Judson Church, to watch Yvonne Rainer rehearse. She moved to one side of the room and picked up a piece of paper. She then moved to the other side of the room and picked up another piece of paper. There were some people tumbling on a mattress. I was mesmerized.

She was utilizing objects in a completely abstract and non-narrative way. Was it dance? One did not know. It was not a dance, not a moving sculpture. It was a something else. It was a work.

I began to see modern dance, the works of Martha Graham, George Balanchine, of Merce Cunningham and John Cage. These works of abstract ballet fascinated me. They were formal yet free, architecture in motion. I saw the works of Robert Rauschenberg, Lucinda Childs, Meredith Monk. I heard the music of Philip Glass and watched the films and performances of Jack Smith.



My only exposure to performance as a child had been peripheral—but it was formative. When I was a child, I stuttered when I spoke. My parents had sent me to therapists, people in Chicago, St. Louis, all over, to try to correct the problem. A woman named Byrd Hoffman was teaching ballet to my sister. She was a dance instructor in her 70s.

She heard me stutter, and she told me, "You should take more time to speak. You should speak slowly." She said one word over a long

period of time. She said go home and try it. I did. Within six weeks, I had overcome the stuttering.

In 1968, I started a performance group called the Byrd Hoffman School of Byrds, named in tribute to her. It brought people together from various cultural, social and economic backgrounds: artists, people from the street, factory workers, doctors, pre-school children, people with very little formal education, people with university degrees. It was an underground movement in lower Manhattan. Together, we congregated and supported each other. We were the public and the audience. Because the major theatres were too expensive to rent, we performed in alleys, streets, rooftops, art galleries, churches, and the lofts in which we lived. I began to make performances in my loft at 147 Spring Street. It was a real downtown community.

What was exciting about the work of the early '60s that happened in found spaces—on the street, in art galleries, alleyways—was that it will never happen again. It is not meant to be repeated. And we will live with our memory.

At about this time, I began to assist an occupational therapist that worked with hyperactive and brain-damaged children in Brooklyn. She believed in a close relationship between mental and physical activity. We devised a series of exercises emulating the first movements of infants. With these exercises, children who had difficulty learning began to improve. I



could understand the children, because I had been there. Many children are traumatized because our education is so rigid. If you really listen to a kid, he will tell you what he is able to do.

That really led into everything I am doing now, both in theatrical performance and at The Watermill Center. My work is something that happened not as a result of formal education, but by living life. You learn to walk by walking. And you also learn to walk by falling down.

In the early '90s, I used all of my savings to purchase an abandoned telecommunications laboratory on Long Island, in Water Mill. I wanted to create a center where artists could collaborate, learn and grow together. I wanted to provide a space for a community of artists once again. Over many summers, alongside artists and friends, we constructed The Watermill Center, a laboratory for performance.



Over the years, the Center has hosted artists and thinkers of all kinds. In everything we do, from the year-round residencies to our summer program for emerging artists, our purpose is to bring people of all kinds to the same table for a moment. We always ask, "What is it?" not say what something is. For if we know what we are doing, there is no reason to do it. We should always do what no one else is doing.

Watermill has grown from one table of friends to many tables. This year, we hosted 140 artists from over 30 nations, who created original works on-site, on view for only one night. Our annual benefit is a celebration of the power of the instant: communal, collaborative, fleeting. Every year it is different. This year's benefit was called "Circus of Stillness: The Power Over Wild Beasts." It united the worlds of music, theatre, design, architecture, fashion and society: a gesture into space. Lincoln Kirstein, co-founder of the New York City Ballet, said in the late '50s, "Modern dance will have no tradition." For me, the interesting thing about performance art is that it will have no tradition, in the sense that the pieces are made for the moment. They are not made to last, the way, say, a play of

Shakespeare, Moliere, or Tennessee Williams is. They are events of our time, like a shooting star.

NEW YORK OBSERVER

July 24, 2015

By Ryan Steadman

Impressions: 2,069,694

The Art World's Summer Bacchanalia: A Photo History of Robert Wilson's Watermill Gala



It's that time of year again.

Tomorrow (July 25) marks the 22nd Annual Watermill Center Benefit, located in lavish Southampton, Long Island.

Founded in 1992 by theater and visual artist Robert Wilson, Watermill is again bringing the worlds of theater, art, fashion, design, and abundant wealth together for this must-see annual fundraiser.

Participating artists from Watermill's Summer Program will once again scatter a dazzling array of installations and

performances throughout the eight and a half acres of grounds during the event, and each year they seem to top the previous one in terms of grandiosity, exuberance and sheer wackiness.

Tickets are still available and the funds raised will support The Watermill Center's year round Artist Residency Programs, which provide young and emerging artists with an opportunity to create their stage-based events in a unique and supportive environment.

Newsday

July 27, 2015

By Elisa Distefano

Impressions: 1,852,042

Jennifer Lopez celebrates her birthday with her own greatest hits and more Hamptons buzz

Jennifer Lopez celebrates her birthday around the Hamptons

There was big birthday buzz in the Hamptons this weekend as JLo made her way around town -- kicking off her 46th birthday festivities with family and friends with a flowered cake Friday night at Beautique in Southampton.

On Saturday, she showed up to 1 OAK in a show stopping black Bao Tranchi dress shortly after midnight hand-in-hand with Casper Smart and headed to a back table near the DJ booth. Jen danced as Mel DeBarge played her greatest hits and even grabbed the mic. She was joined by French Montana, Fat Joe, Thalia, and other VIP guests Natasha Bedingfield, Olivia Culpo and Charlie Walk.

Big names spotted at weekend benefits

More than 1,200 guests including Roger Waters, Fern Mallis, Brooke Shields, Nicole Miller, John Varvatos and Rufus Wainwright made their way through a canopy of bamboo trees, touring over 8.5 acres at The Byrd Hoffman **Water Mill Foundation's Circus of Stillness** Saturday night.

The celeb-filled event celebrated the arts and raised money for the nonprofit foundation, which operates The Watermill Center, which aims to provide support for emerging artists.

In East Hampton, Gayle King, co-anchor of CBS' "This Morning," and editor-at-large of "O, The Oprah Magazine," attended All Star Code's Annual Summer Benefit. The invite-only event took place at the home of All Star Code co-chair Loida Nicolas Lewis and benefit the organization's mission of helping men of color advance in the technology industry. Lewis' daughter, Christina Lewis Halpern, is the organization's founder.

Miss USA Olivia Jordana, Troy Carter, Chris Collins, "Real Housewives of New York" star Kristen Taekman and her husband, Josh, also attended.



July 23, 2015

By Staff

Impressions: 951,154

Watermill Center benefit and auction

One of the Hamptons most anticipated summer soirees is The Watermill Center's Benefit and Auction.



On Saturday, July 25, artists, performers, fashion designers and socialites are expected at the event which raises money for The Center's year-round artist residency and education programs.

STYLE.COM

August 2, 2015

By Staff

Impressions: 406,984

The Weekend Catch-Up: Dita Von Teese's Take on Beauty, Fall's Best Shopping, and More

Midsummer may be known as a slow news season, but things are hardly sluggish in the fashion world. Catch up on all the latest with 10 of our biggest stories from the past week.

The Ultimate Fall Shopping Guide

As you head to the stores in the coming weeks, be sure to brush up on all the Fall trends. Our slideshow will guide you through the latest looks, from the bohemians to the goths, and show you the best takes on each trend.

The Best Accessories

Let's not forget that some of the high points of the Fall 2015 season were accessories, not clothes. Here are 15 that we'll be rushing out to buy at the first opportunity.

The Watermill Benefit Strikes Again

Robert Wilson's Watermill Benefit, one of the most eccentric and anticipated parties of the year, took place this week. As usual, a fashionable crowd wandered through the woods, drinking cocktails and enjoying performance art.

Shop Like an Insider

We've been waiting for months, and the time has come: The Fall 2015 collections are hitting the stores. With so much to choose from, how will you know what to buy? To give you a bit of guidance, we asked 16 fashion influencers about the clothes they are looking forward to splurging on.

Dita's Beauty Tips

Dita Von Teese, normal? Never. The burlesque star spoke to Style.com's Amber Kallor about her impeccable posture, the development of her style, and what she learned from porn stars.

Kerr's Crystals

Miranda Kerr is a gem aficionado in many ways. She's been using crystals for healing since she was a child, then she became the face of Swarovski, and now she is a designer for the Austrian crystal company. Kerr spoke to Janelle Okwodu about how she landed her new job, the process of designing jewelry, and much more.

The Fight for Sustainability Continues

The CFDA/Lexus Eco-Fashion Challenge was already a major force pushing for sustainable fashion, but the program is about to become bigger and better than ever. The renamed CFDA + Lexus Fashion* Initiative will involve a 17-month

virtual residency program, at the end of which three of the 10 competitors will walk away with a total of \$250,000 in prizes.

Wang Leaves Balenciaga

News broke this week that Alexander Wang and Balenciaga are parting ways. Although Wang's tenure at the house was relatively brief, he created a notable body of work for it. See all 173 runway looks he designed for the label [here](#).

The Birkin and Beyond

Jane Birkin's tiff with Hermès over the name of the Birkin got us thinking about other bags named for real women. It turns out the trend has a long history. Let us take you through the stories of various iconic bags and their chic namesakes.

New Angels on the Block

Transformers, Pearl Harbor, Armageddon...the new Body by Victoria commercial? Yes, all are directed by Michael Bay. A new video takes you behind the scenes of the latter, where the new Angels showed up.

STYLE.COM

July 27, 2015

By Todd Plummer

Impressions: 406,984

The Hamptons' Annual Watermill Benefit Lives Up to Its Offbeat Rep, and Then Some



The East End art crowd, a handful of party circuit regulars, and even a few fashion folk gathered in the Long Island woods on Saturday night for an annual Hamptons ritual: the Summer Benefit for Robert Wilson's Watermill Center. Fern Mallis, Brooke Shields, and Public School designers Dao-Yi Chow and Maxwell Osborne were all in the crowd. "I've been working in Europe for a few months and my flight landed at 3 a.m. this morning," art consultant Stacy Engman said. "I've come to this party for six years in a row and was not about to miss one now!"

The offbeat benefit fosters devotion in more than a few annual attendees. While Wilson shuffles the performance art pieces every year, the concept is the same: Cocktails are served on a guided walk through the woods surrounding the premises, where guests explore a dozen or so performance art pieces at their leisure. This year's offerings? The theme was "Circus of Stillness...The Power Over Wild Beasts," so naturally there were four handsome young men asleep in beds; a woman wrapped in tinfoil standing under a deluge of rainfall; and one man covered in paint rolling around on a white canvas.

"I mean, we are standing in the forest, staring at a guy with a fish tied to his back," began Daniel Arsham, an alum of the Center's residency program for young artists. "Robert is really the only person who can galvanize so many people for a party like this. For me, he is one of the foremost theatrical minds of our time. To be around that, in a place as beautiful as this, is truly amazing."

Cultivating a devoted crop of supporters is paying off—the evening raised just shy of \$2 million.

Psst...did you hear? This fall, all of the fashion, trend, and beauty coverage you love—plus so much more—will move to a new home at Voguerunway.com. Click here for your front-row seat to all things style, and get the latest news sent straight to your inbox!

ARCHITECTURAL DIGEST

July 28, 2015

By Jacqueline Terrebonne

Impressions: 305,963

WATERMILL CENTER HOSTS ITS 22ND ANNUAL GALA



At the Watermill Center’s annual gala, held on Saturday, July 25, the woods of eastern Long Island were once again alive with magical happenings. This year’s theme, “Circus of Stillness: The Power over Wild Beasts,” was inspired by Sweden’s Cirkus Cirkör, which performed at the event, and iterated in more than two dozen site-specific installations by the center’s artists-in-residence.

Attendees began the festivities by strolling past a series of artworks and performance pieces on the center’s wooded site. At the end of the procession, the partygoers—a mix of design-, fashion-, art-, and music-world luminaries that included Brooke Shields, Campion Platt, Roger Ferris,

Rufus Wainwright, and Roger Waters—joined Watermill director Robert Wilson for cocktails and a chance to admire items from the upcoming auction as the sun set in glorious pinks over the trees.

At dinner, guests were entranced by Cirkus Cirkör, which performed aerial feats that somehow combined gymnastics, a tightrope, and a violin. Equally invigorating was the spirited live auction led by Simon de Pury. In keeping with the “wild beasts” theme, the partygoers danced late into the evening.



May 21, 2015

By T. Michelle Murphy

Impressions: 297,690

Can't-miss summer events in the Hamptons

There are some things that are uniquely Hamptons. Be there this summer.

Besides the beaches and boats and pools and parties, there's plenty more to do in the Hamptons — even refreshingly affordable daytime activities for the day-trippers. Hamptons season begins on Memorial Day weekend, with many seasonal spots reopening for the year on the unofficial start of summer.

At Gurney's Montauk Resort & Seawater Spa, this weekend will be the grand opening of its Regent Cocktail Club, so expect an all-out party DJed by Mike Nouveau, Franco V, Dexter Love and Doug Grayson beginning at 3 p.m. Over at party headquarters 1 OAK Southampton, arguably the Hamptons' most stylish nightlife venue, kick off a summer of A-list performances (past guests have included Busta Rhymes, 2 Chainz and Lil Jon) with Sunday's show by Jus Ske and a special appearance by Fetty Wap, who's already got one of the songs of the summer with "Trap Queen."

The **Watermill Summer Benefit**, at 6 p.m. on July 25, is the ultimate hot ticket. Art, music, theater, fashion, food and drinks blend for this incredible night of one-of-a-kind installations and performances throughout the eight-acre grounds (39 Watermill Towd Road). Sure, the cheapest ticket might be \$500, but it all goes toward supporting young artists within the Watermill Center's Artist Residency program. This year's theme is "Circus of Stillness: The Power of Wild Beasts."

Eat your way through three events comprising Dan's Taste of Summer, showcasing the best of the East End. At Bridgehampton on June 17 is GrillHampton, a grill-off pitting eight NYC chefs against eight Hamptons chefs. The next day is Taste of Two Forks — no competition here, just the best food, wine and products from the North and South forks. Dan's Harvest East End closes the foodie fest on Aug. 22 at McCall Vineyard and Ranch, focused on the wineries and restaurants of the North Fork and benefiting local agriculture. DansTasteOfSummer.com

The Hamptons' biggest LGBT party of the season, the Hamptons Tea Dance, takes place from 4 to 8 p.m. on July 18 at Nova's Ark Project in Southampton (60 Millstone Rd.) Spend a festive afternoon in the park with dancing, refreshments and live music in a family-friendly atmosphere. (Read: you at the cocktail bar, kids in a special play area — it's a win-win.) The park is known for its stunning outdoor sculptures, so don't forget your camera. Proceeds benefit the Pride Agenda, a civil advocacy group for LGBT New Yorkers and their families.

Throughout the season, the Mulford Farm Museum hosts various events to find new treasures to remember your summer by, including the East Hampton Antiques Show on July 18-19. Hunt for artifacts, textiles, jewelry, artwork, lawn ornaments and furniture from more than 50 local dealers. Early buying starts at 9 a.m. for \$20, but entry throughout the day is \$10. If you're feeling fancy, join the special opening-night party with cocktails and light bites on July 17, from 6 to 8:30, with tickets starting at \$150 to benefit the museum and the town's historic structures.

Every year, the Clamshell Foundation hosts the East Hampton Sand Castle Contest on Atlantic Avenue Beach in Amagansett to benefit various charities. This year's event is on Aug. 1, starting at 9 a.m.; by 4 p.m., expect larger-than-life creations by teams of up to six people, from kids to pros vying at a level that always turns out breathtaking sand

sculptures. You can register up until the morning of for a fee of \$10, but strolling along to see the works in progress and the finished is completely free.

Attending horse shows and polo matches is one of the top non-beach activities in the Hamptons, so make time for the 40th anniversary of the Hampton Classic, which takes place Aug. 23-30. As the first stop for the FEI East Coast World Cup, this is where it all kicks off for many jumping competitors and the stakes are high. Perfect for people-watching (especially of the famous variety) at the Grand Prix on Closing Day, this event signifies the last weeks of summer for Hamptons regulars, so expect an excess of last hurrahs. Entering the Hampton Classic Showgrounds (240 Snake Hollow Road) is a very reasonable \$10 per person or \$20 per car; Grand Prix tickets (an additional \$25-\$35) go on sale June 1.



July 23, 2015

By Elisa Distefano

Impressions: 262,764

Hot in the Hamptons: Super Saturday, J.Lo's birthday bash and more this weekend

Take in some art

The worlds of art, theater, design, performance, and philanthropy come together at The Water Mill Center's 22nd Annual Summer Benefit on Saturday night. This year's theme is "Circus of Stillness... the power over wild beasts." There will be installations and performances throughout The Center's 8.5-acre grounds.

What: The Water Mill Center's 22nd Annual Summer Benefit

When: Saturday, July 25, 6 p.m.

Where: The Water Mill Center, Water Mill

GUEST *of a* GUEST

August 5, 2015

By Janine Silver

Impressions: 232,459

THE WATERMILL CENTER HOSTS 22ND ANNUAL SUMMER BENEFIT & AUCTION





July 12, 2015

By Leigh Nordstrom

Impressions: 194,472

Hamptons Happening, Parrish Art Museum Events Draw Lisa Perry, Eric Fischl

The social set out east had their calendars busy Saturday night. In Water Mill, NY, the Parrish Art Museum was throwing its annual Midsummer Party at its gleaming venue off Montauk Highway.

Lisa Perry, Nicole Miller, Eric Fischl and Robert Wilson, whose own benefit for the **Watermill Center** is coming up in late July, were flitting about the museum taking in works by Tara Donovan and Chuck Close, whose retrospective is ending on July 26.

"I love the Chuck Close portraits. They really sort of get under the skin," said English artist Malcolm Morley, whose own work hangs in the museum's collection. Close himself, on the other hand, was nowhere to be found.

It was the museum's third year in the new space designed by Herzog & de Meuron, and Donovan, anyway, approved.

"One of the most unique things is there really is no artificial lighting. And my work is really affected by shifting light and patterns as the viewer walks around the work, so it's a really nice pairing," she said.

Meanwhile, Bridgehampton played host to a more charitable cause: the 11th annual, St. John-sponsored Hamptons Happening to benefit the Samuel Waxman Cancer Research Foundation.

Between bidding on auction items such as a signed Michael Jordan jersey and a chartered yacht, guests made the rounds at tables featuring meals by chefs from New York's Le Cirque and The Lion.

"We always do a big gala, but we felt that a lot of people we know are in the Hamptons in the summertime and this would be a great opportunity to cultivate the area," said event cofounder Marion Waxman.

With Bobby Zarin as one of the honorees — the financier Marc Leder was the other — the ladies of reality TV were out in force — Zarin's wife, Jill, and Kelly Bensimon, of "The Real Housewives of New York City" fame, plus Dina Lohan, mother of Lindsay.

Perched at her own table, Ruth Finley, a member of the evening's committee, looked out of place.

WWD

July 29, 2015

By Steve Eichner

Impressions: 194,472

Eichner's Eye: Super Saturday Weekend



WWD's veteran party photographer Steve Eichner has made it out to Long Island's East End a time or two before, often squeezing in a quick surf between covering the latest Hamptons bashes. Here, he shares his perspective from his latest trek.

The Watermill Center Summer Benefit, Water Mill, N.Y.

6:05 p.m. Oh, hello! I'm greeted at the entrance by some sort of pink SpongeBob-Squarepants-meets-Gumby creature.

6:15 p.m. This is f—king awesome! An insane death-metal band is playing violently loud inside a tiny house. This is my favorite event.

6:23 p.m. Someone's singing into a neon penis. Now that's art.

6:37 p.m. These are some lazy artists. I notice at least three performance art pieces where the people appear to be either passed out, drugged out or sleeping.

7:01 p.m. "What are we farming tonight, Jamee?" I ask Jamee Gregory, dressed in overalls and a bandana.

7:43 p.m. "Have you been surfing much?" Monique Péan asks me. "Not as much as I'd like to," I reply, pointing to my gut.

8:23 p.m. I get my shot. Sierra from CocoRosie and Nadya from Pussy Riot: two real pieces...of work.

WWD

July 26, 2015

By Leigh Nordstrom

Impressions: 194,472

Hamptonites Party With a Mission



On Saturday night, Rufus Wainwright was in Water Mill, N.Y., considering the plight of those who summer out east.

He was at Robert Wilson's annual benefit for the Watermill Center and all around the singer were New Yorkers who traveled long and far from their respective corners of Long Island to be there. He had journeyed from Montauk, others trekked from Fire Island — and in fact, a smaller few would return, for the annual Pines Party.

"Definitely during the summer, Long Island becomes the world. We become world travelers," Wainwright said, always flitting between this and

that benefit or party or, as is increasingly the case lately, political fundraiser. This past weekend, as it happened, was a particularly busy one around these parts — from a "Mission: Impossible – Rogue Nation" screening Friday night to the annual scrum at the Super Saturday sale and, finally, Water Mill.

Alec Baldwin hosted the screening alongside his wife Hilaria, in East Hampton, and the film drew the summering crowd of Rudy Giuliani, Howard Stern, Christie Brinkley, Dan Abrams, Gayle King, Gregg Bello and Matt Lauer, who brought along his son.

"I love when they have screenings in the summer in the Hamptons, because I don't go to the movies otherwise. And I love going to the movies," said Brinkley, who was the last to walk the red carpet after some afternoon gardening held her up.

Abrams was one of many who have followed the franchise closely. "They've somehow managed to never have a total dud. To be on 'Mission: Impossible' number five, and to never have had a dud, to me that's a win," he said.

King shared his dedication. "I've seen every 'Mission: Impossible' movie," she said. "I love Tom Cruise."

For Bello, who planned to spend the rest of the weekend playing tennis with Baldwin, it was all about the location. "It's the prettiest place in the world," he said of East Hampton.

After the action subsided, the audience spilled across the street to the Blue Parrot for summertime-requisite sangria and guacamole beneath string lights.

The next morning, Baldwin and King were again on the red carpet, this time at Super Saturday. The annual Water Mill luxe garage sale thrown by Kelly Ripa and Donna Karan had shoppers scoring Ralph Lauren, DKNY, Theory, Kiehl's and

countless other brands at heavily slashed prices, all for ovarian cancer research.

“I do anything I can to support the women’s health field,” said Rebecca Minkoff, balancing her little one on her hip as she walked the red carpet.

Rachel Zoe, who was enjoying the last of the Hamptons before heading back to L.A. to finish work on her spring collection, joined Minkoff in her sincerity. “I come every year. Ovarian cancer is sadly very close to me, and it’s a silent killer. Now I host the one in L.A.,” she said.

The ever-jolly Dennis Basso gushed about his summer thus far. “Dijon, France, for wine tasting and cooking classes, Ibiza with friends, and I wrapped it up with Nicky Hilton’s wedding; I designed the bridesmaids’ gowns and Paris’ as well,” he said.

Then there was the evening hour. For those who are regulars of this scene, Wilson’s fundraiser is a consistent source of entertainment, an outlier amid a sea of beige. Performance artists, residents of the center, fill out the estate every year trying to live up to the promise of whatever Wilson’s theme happens to be that summer. This year, he called his annual carnival, appropriately, “Circus of Stillness: The Power Over Wild Beasts,” a reference to the poet Ezra Pound.

“Some of the works throughout my career deal with stillness and the power of stillness. Sometimes when you’re very still you’re more aware of movement than when you move a lot,” he said mystically.

In practice, that meant a noise band performing in a small room; a voguing break-dancer painting with his entire body, and an original performance from Sierra Casady of the band CocoRosie.

“I brought some songs and [Wilson] rearranged them,” she said. “How [Wilson] works is he’s in the moment and he does whatever he wants. Somehow, he regresses in age every year. At this moment, he’s, like, seven years old and he’s doing whatever he wants. You can’t contain his imagination.”

Nicole Miller, Jay McInerney, Fern Mallis and other Hamptonites made the rounds, but there were also a few surprising faces among the crowd, like the designers Dao-Yi Chow and Maxwell Osborne, who would actually be making the long voyage back to Montauk the following day for a dinner they were cohosting at The Surf Lodge with the artist Daniel Arsham.

“It’s pretty awesome any time you can carve out this much time in the middle of the Hamptons and you have body painting and talking polar bears, it’s a win-win,” Chow said, referring to two pieces in the production.

More incongruous was Nadya Tolokonnikova, the activist who ran afoul of the Russian government with her protest group Pussy Riot. It was, naturally, her first time out east and she’d already come up with a few ideas to shake things up.

“If I was one of these artists, I would do something with social things in it,” she said. “For example, have homeless people join our party.” Now, that, would give the Hamptons something new to talk about.

BLOUINARTINFO

July 28, 2015

By Noelle Bodick

Impressions: 107,023

Met Draws Record-Breaking Crowds, Arnold Lehman Heads to Phillips, and More

— **Met Draws Record-Breaking Crowds:** The Metropolitan Museum of Art saw 6.3 million visitors last year, the most since it began to track its attendance statistics more than 40 years ago. The museum points to the influx of foreign visitors, its new seven-day-a-week schedule, and recent blockbuster shows, like “China: Through the Looking Glass.” The latter has raked in more than 350,000 visitors so far and that’s hardly a unique effect. Some 20 shows last year brought more than 100,000 visitors each. Director Thomas P. Campbell said this record relays “the ongoing enthusiasm for the Met’s exhibitions, collections, and programs,” which will expand to its new outpost in the Whitney’s former Breuer building come next March.

— **Brooklyn Museum’s Arnold Lehman Heads to Phillips:** Arnold Lehman, the outgoing director of the Brooklyn Museum, will join Phillips auction house as a senior adviser to the company after retiring from the museum in August. “With the art market developing in South America and Asia, there is an interest in looking at how Phillips can be more engaged in other parts of the world,” he said. Meanwhile, Karen Brooks Hopkins, who left her role directing the Brooklyn Academy of Music in June, will take up a one-year post as the Andrew W. Mellon Foundation’s first senior resident also in September.

— **Oakland Developers Sue Over Public Art Obligations:** In Oakland, the Building Industry Association of the Bay Area claims that a law mandating that commercial developers help pay for public art breaches both constitutional property and free-speech rights. The commercial developers lodged the complaint after being mandated to allocate 1 percent of construction costs to public art projects. “Commissioning more public art might be a laudable goal, but the responsibility to fund it should rest with city government and taxpayers as a whole, not with builders and the home buyers and renters who will have to pay more,” attorney Tony Francois of the Pacific Legal Foundation said. “Oakland is committing a broad-brush violation of the Constitution by treating builders, as well as home purchasers and renters, as ATMs to fund the City Council’s wish list for public art projects.”

— **Biennale “Mosque” Files Claims to Reopen:** The commissioner of Christoph Büchel’s mosque in Venice has filed a claim with a court in Venice in hopes to reopen the project, which was shut down by the city just two weeks after it opened. The Icelandic Art Center in Reykjavik, which commissioned the work and is filing the claim, also seeks €360,000 compensation from the city. Authorities originally closed the project, housed in the church of Santa Maria della Misericordia, because it violated safety regulations, exceeding number of occupants allowed in the space. The case is scheduled for review on July 29, and a verdict will be announced few days after.

— **Shigeo Kubota Dies at 77:** Shigeo Kubota, who pioneered the genre of video sculptures with her then-future husband Nam June Paik, has died at 77. “In video, time flows frame by frame,” she said in an interview in 2009. “If I combine it with a still object, the resulting space will be like a museum, like a pantheon. If it is brought to a public space, it can heal people’s minds — even, say, at a busy airport. It contains many possibilities.”

— **David Walsh Acquires a Richard Wilson:** Australian collector (and professional gambler) David Walsh has acquired Richard Wilson’s “20:50” for his Museum of Old and New Art in Tasmania. The oil installation is currently owned by Saatchi Gallery in London. “I have paid a deposit on ‘20:50,’ but it is contemplated that it might go on a bit of a world tour before ‘delivery,’ in a couple of years. What I will do with it then remains steadfastly unresolved,” Walsh said.

—Ai Weiwei says he has been granted a travel visa to Germany.

—The **Watermill Center** benefit raked in \$1.9 million this weekend.

—New York’s Rizzoli Bookstore — noted for its art, architecture, and design selection — opened its new 5,000-square-foot space near the corner of 26th Street and Broadway



July 27, 2015

By Laura Euler

Impressions: 95,531

Circus of Stillness at the Watermill Center



The annual summer benefit for the Watermill Center is definitely one of the highlights of the summer social calendar. And this year was no exception, helped in no small part by Saturday's gorgeous weather. This year's theme was "Circus of Stillness...the power over wild beasts." As always, there were celebrities (Nicole

Miller, Brooke Shields, Nadezhda Tolokonnikova of Pussy Riot, John Varvatos, Rufus Wainwright, Roger Waters), a live auction, and of course, six acres of live performance art installations designed to intrigue, provoke, delight, and just plain baffle.

ARTNEWS

July 27, 2015

By Katherine McMahon

Impressions: 75,653

FROM A GIANT WHITE BEAR TO A DEAD FISH: A LOOK AROUND THE WATERMILL BENEFIT



This year's Watermill Center Benefit, titled "Circus of Stillness: The Power over Wild Beasts," offered performance art and installations from 24 artists around the institution's wooden campus and a wide mix of celebrity guests such as Rufus Wainwright, Brooke Shields, and Roger Waters. The band Barr Shea Dahl jammed in a tiny cottage as artist Brian O'Mahoney brooded on a nearby bench. Khesrau Behroz was a vision in aluminum foil as artificial rain fell and the sun started to go down. Luke Smithers showed impressive concentration while staring at a white wall with a dead fish hanging around his neck back. Sierra Casady of CocoRosie delivered an energetic performance and dance with the help of backing performers and dancers as

attendees bid on items in the silent auction. Robert Wilson, Watermill's leader, chatted with Bill Cunningham, who despite a knee injury was actively photographing the scene. Below, a look around the benefit.

June 21, 2015

By Mike Scutari

Impressions: 62,596

Announcing The Inga Maren Otto Fellowship to Support an Artist-in-Residence

In a recent post about the Mike Kelly Foundation's interest in funding experimental LA-based artists, we alluded to an invented class of funders known as "Anais Nin" philanthropists. These are funders that are committed to truly experimental, boundary-pushing work.

We're happy to report that just a few days after that post was published, we bring yet more encouraging news for experimental artists everywhere.

The Watermill Center, an interdisciplinary laboratory for the arts and humanities based in Water Mill, NY, announced the establishment of the Inga Maren Otto Fellowship to support an artist in the "development of innovative art forms." Established with a \$320,000, four-year grant from philanthropist Inga Maren Otto, the fellowship supports one artist's participation in the Watermill Center's year-round residency program each year for the next four years. The fellowship's inaugural artist takes up residence at the Watermill Center in 2016.

Before we take a closer look at the fellowship, let's first examine the fellowship's namesake, Ms. Otto, the third wife of German entrepreneur Werner Otto (1909-2011). Her relationship with the Watermill Center began when she and founder/Artistic Director Robert Wilson met at the Berlin Film Festival's premiere of *Absolute Wilson*, a documentary about Wilson directed by Mrs. Otto's daughter, Katharina Otto-Bernstein, in 2006. In the nearly 10 years that followed, her contributions have helped to support the Watermill Center's workshops and programming, as well as notable artists such as Shirin Neshat, William Pope.L, and Julian Crouch.

"Maren Otto has been a devoted supporter of The Watermill Center and our mission to support extraordinary emerging artists from across the globe over the last ten years," Wilson noted. "Her support in establishing the Inga Maren Otto Fellowship helps to ensure that some of the most brilliant young artists are afforded the time and space to collaborate and create works that critically investigate, challenge, and extend the existing norms of the visual and performance arts."

To that end, the four-year grant will enable one fellow per year to participate center's residency program, where, in addition to creating and developing their own experimental work, they will have the opportunity to share their creative processes with the community through open rehearsals, workshops, and artist talks.

The Watermill Center Residency Program began in 2006, when the center officially opened as a year-round facility. Over the course of the program, up to twenty collectives or individual artists take up residence at the center to create collaborative works. By June 2015, the center will have hosted over 100 residency groups.

July 26, 2015

By Staff

Impressions: 46,763

Watermill Center Hosts Annual Summer Benefit



The Byrd Hoffman Water Mill Foundation hosted its 22nd annual summer benefit and auction, "Circus of Stillness...the power over wild beasts," at The Watermill Center on Saturday evening.

Dan's Papers

July 28, 2015

By Jared Siskin

Impressions: 40,265

22ND ANNUAL WATERMILL CENTER SUMMER BENEFIT



The theme for the 22nd annual Watermill Center Summer Benefit & Auction on Saturday, July 25, 2015, was "Circus of Stillness... the power over wild beasts."

Dan's Papers

July 5, 2015

By Ally Lashley

Impressions: 40,265

Art Will Have No Boundaries at Watermill Center's 22nd Annual Benefit July 25



Provocative and alluring art spread across The Watermill Center's 8-acre site will be turning heads in July at the center's 22nd annual benefit and auction.

Titled "Circus of Stillness...the power over wild beasts" much is left up to the imagination of what this exhibition will offer art-wise, but art-lovers and connoisseurs are preparing for one-of-a-kind and over-the-top experiences in the worlds of art, theater, fashion and design.

The benefit this year will honor philanthropist and longtime Watermill Center supporter Inga Maren Otto. Proceeds from the benefit plus online and live auctions, helmed by Simon de Pury, support the center's year-round artist residency program.

Special performances by The Watermill Center's include forthcoming resident artist Cirkus Cirkör, a new work designed for the event by celebrated artist Daniel Arsham, and over two dozen site-specific installations by international artists who are participating in The Watermill Center's 2015 International Summer Program.



Based on the benefits star studded guest-list and outrageous exhibitions in previous years, it is expected 2015 will not stray from the usual sightings.

With 2014's benefit featuring exhibitions from a rubber band man, covered completely head-to-toe in thousands of rubber bands, to a flower-crowned opera singer in the ground, naked and painted, singing in perfect harmony with the nature around her, this year's artists have a lot to live up to.

The funds raised will support The Watermill Center's year round artist residency programs, providing a unique environment for young and emerging artists to explore and develop new work.

The benefit will be held Saturday, July 25, from 6 p.m. to midnight. Cocktails will be served starting at 6 p.m. then dinner, the art auction and party will begin at 8 p.m.

BLACKBOOK

July 28, 2015

By Hillary Latos

Impressions: 40,200

Public School, Rufus Wainwright, John Varvatos and More Come Out to Celebrate Watermill Center Summer Benefit



One of the cultural highlights in the whirlwind of summer soirees in the Hamptons is the Watermill Center Summer Benefit & Auction, curated by the artistic maverick Robert Wilson. Over 1200 guests from the art, social, fashion, design and entertainment worlds came out to the highly anticipated event, including artist Daniel Arsham, Public School designers Dao-Yi Chow and Maxwell Osborne, Rufus Wainwright, Brooke Shields, John Varvatos and Nicole Miller. The event raised over \$1.9 million to support the year-round artist residency program.

As this can be a jaded lot to impress, there are always visually stunning surprises hidden amongst the vast forested grounds filled with curiosities. This year the theme was Circus of Stillness...the power over wild beasts, which featured a rousing performance by Sierra “Rosie” Casady of CocoRosie, a collaborative installation by forthcoming resident artists Cirkus Cirkör, a cloud sculpture by Arsham, “music” from the sonic noise group Barrsheadalh, and over 20 site-specific installations by artists participating in the 2015 Residency Program – ranging from the surreal to simply ironic kitsch that stretches one’s imagination.

THE EAST HAMPTON STAR

SHINES FOR ALL

July 9, 2015

By Jennifer Landes

Impressions: 36,341

LongHouse Auction Online

LongHouse Reserve's "On Gossamer Wings" benefit will be held on July 18, but the art auction tied to it is already online at the Paddle8 website.

This year's auction features unusual and exceptional works by Ross Bleckner, Kiki Smith, Cindy Sherman, Richard Meier, Christo, Donald Lipski, Takashi Soga, Ross Watts, Jack Youngerman, and many more.

Of particular note are two sculptures offered in a miniaturized form of the installations currently on the LongHouse property. They are Ms. Smith's "Woman with Sheep" and Mr. Soga's "The Sea of the Ear-Ring-M14."

Although the size of Ms. Smith's bronze reclining female figure is small, 41/2 by 20 by 9 inches, it would require someone accustomed to weight-lifting to pick it up with one hand. The sheep, even smaller, is also quite hefty. The estimate is \$40,000 and the opening bid is \$20,000. Mr. Soga's brass and lead work, which is 41/2 by 111/2 by 8 inches, replicates a much more colossal kinetic piece, on view in the garden, of a tall rectangular block holding up a giant cantilevered ring. Its starting bid is \$1,250 on an estimate of \$2,500.

The Cindy Sherman photograph "Untitled (Smithsonian)," dated 1975/2004, is a gelatin silver print that looks similarly inspired to her "Untitled Film Stills" but is also quite separate from it. The earlier series relied on settings and props as much as her dressing up in the character of some non-specific archetype. This is instead an extreme close-up of her face, decked out in 1920s-style makeup, Garbo-style. It has an estimate of \$7,500 and an opening bid of \$5,000.

Mr. Watts's "mantra (o): roundabout" is a painstakingly handwritten series stating, merely, "round and round" over and over, using the text to provide not just the compositional shape but also the shading and shadowing that gives the circle a target or labyrinthine appearance. The estimate is \$5,250, and the starting bid is \$2,600.

The lithograph by Christo, "Wrapped Automobile (Project for 1950 Studebaker Champion Series 9G Coupe)" from this year, includes real cloth and thread collage. It is numbered 49 out of 50 artist's proofs from an edition of 200. Its estimate is \$6,500.

Larry Rivers, Claes Oldenberg, and James Rosenquist are represented with lithographs. Ceramic artists in the auction include Uko Morita and Jun Kaneko. Garden furniture is offered, as well as lines of musical composition by Nico Muhly.

Donald Lipski is represented by a wall sculpture of books, steel, and plastic. Robert Wilson, whose own **Watermill Center** party happens the following weekend, has given LongHouse two original charcoal and pencil drawings, each with an estimate of \$3,250.

Other East End artists are well represented, among them Hope Sandrow, Lucy Winton, Steve Miller, Stephanie Brody Lederman, Ned Smyth, Bastienne Schmidt, Phillippe Cheng, Ralph Gibson, April Gornik, Eric Dever, Grant Haffner, Robert Harms, Scott Bluedorn, Mary Ellen Bartley, and Alice Aycock.

The auction was still being added to last week, and more lots may be included as the benefit nears. Online bidding will close at 11 p.m. on the night of the benefit.

THE EAST HAMPTON STAR

May 21, 2015

By Mark Segal

Impressions: 36,341

The Hamptons Busy Benefit Season

The season is full of opportunities to socialize and help out good causes

It's time to get out the calendars and save the dates for the South Fork's annual round of summer benefits. Beginning with Planned Parenthood on Sunday and finishing up with the Box Art Auction for East End Hospice at a yet to be determined date in September, the season is full of opportunities to socialize and help out good causes. The following is by no means an exhaustive list of some of the larger events taking place this year; events will also be listed in The Star's weekly benefits calendar as they draw nearer and all organizations have more information on their websites.

For home design and garden lovers, next weekend will have two delights. The Animal Rescue Fund Designer Showhouse and Sale will showcase several prominent designers and the donated treasures available at the organization's thrift store. A preview cocktail party will be held on May 30 with tickets available at \$250 and \$150. All sales from the designers' rooms will also benefit ARF. And the Southampton Historical Museum will have a house tour next weekend (a related article appears in the Habitat section of the paper).

The East End's museums and art centers try to avoid scheduling conflicts for their annual fund-raising events, but there are only so many Saturdays between Memorial Day and Labor Day. Both the Parrish Art Museum in Water Mill and Bay Street Theater in Sag Harbor will celebrate on July 11, but in years past there have been enough philanthropic partygoers for both events to sell out.

The Parrish will follow its usual format with cocktails at 6:30 p.m., dinner at 7:30, and an after-party at 10. Some 600 people will enjoy dinner by Olivier Cheng Catering on the museum's outdoor terrace before repairing to the theater to dance to Coleman Music. Dinner tickets start at \$1,500.

Bay Street's event will take place under a tent on Long Wharf and in the theater itself where, from 6 to 7:30, awards will be given to former Representative Tim Bishop and Joe Pintauro, the playwright, and a premiere concert reading of the first act of the stage adaptation of "The Prince of Egypt" will be presented. Cocktails in the tent will follow at 7:30, with dinner set for 8. Tickets start at \$425.

LongHouse Reserve in East Hampton will take flight On Gossamer Wings, as its party is titled, on July 18, and diaphanous attire will be appropriate. Kiki Smith, whose bronze sculptures are on view, will be honored. After cocktails and dinner, guests can join the "silent disco and dance party," which involves the use of headphones in order not to disturb neighbors. An auction will be available at Paddle 8 in early July. Tickets start at \$1,000.

The **Watermill Center's benefit and auction**, somewhat cryptically titled Circus of Stillness . . . The Power Over Wild Beasts, will happen on July 25, with cocktails from 6 to 8 and dinner to follow. As usual, installations and performances by the center's artists-in-residence will take place throughout the more than eight-acre property. Cocktail party tickets are \$500, \$650 after May 31. The entire evening can be enjoyed for \$1,250 and up.

Last but not least among the local arts centers will be Guild Hall, whose party, scheduled for Aug. 7 — a Friday — will celebrate its exhibition "Roy Lichtenstein: Between Sea and Sky." A preview of the show will take place from 5 to 7.

Cocktails, dinner, music, dancing, and a live art auction will happen from 8 to 11 at a private house. Cocktails-only tickets are \$500; dinner tickets start at \$1,200.

Benefits for charitable organizations span the summer, with the fund-raiser for Planned Parenthood Hudson Peconic kicking off the season Sunday from 5 to 7 p.m. at the estate of Adam Sender in Noyac. Tickets start at \$150, for those 35 and under. Individual tickets for non-millennials are \$300 and up.

The Retreat's party, billed as a Roaring '20s Summer Soiree, will take place June 20 from 6:30 to 10:30 p.m. at the Ross School lower campus field house on Butter Lane in Bridgehampton. The flapper look will be fitting for women, and men in top hats or homburgs will pass muster.

Art for Life, another Roaring '20s-themed benefit, will happen July 18. The celebration of Rush Philanthropic's 20th anniversary at Fairview Farms in Bridgehampton will start with cocktails at 6, followed by dinner and the program at 7. Soledad O'Brien will host, and Dave Chappelle will be feted. Individual tickets start at \$1,500.

The Ovarian Cancer Research Fund will again benefit from Super Saturday on July 25. The designer shopping extravaganza will take place from noon to 6 p.m. at Nova's Ark Project in Bridgehampton. Tickets are \$2,500 for the event, which will be hosted by Donna Karan and Kelly Ripa.

The Hamptons Paddle and Party for the Pink is a two-part benefit for the Breast Cancer Research Foundation set for Aug. 1. Those up for paddling can register in advance at hamptonspaddleforpink.org for \$100. The race will begin at Havens Beach in Sag Harbor at 8 a.m. Anybody with enough energy left to party can do so at 6:30 p.m. at a private house. Tickets are \$1,000 and up.

The Parrish Art Museum, ARF, and Guild Hall have garden programs lined up as fund-raisers as well. Landscape Pleasures consists of a symposium that will take place the morning of June 13, from 9 to noon at the Parrish, and a self-guided tour of gardens that will be open from 10 a.m. to 3 p.m. on June 14. Tickets for both events are \$225, \$175 for museum members. For \$350, a cocktail party at a private house on Saturday at 6 becomes part of the package.

ARF's self-guided garden tour, which costs \$85, will take place June 20 from 11 a.m. to 5 p.m. A cocktail party at 5 can be added for another \$90.

Guild Hall's Garden as Art tour will happen on Aug. 22. Titled Garden to Table, this year's tour will focus on edible gardens and include estates committed to sustainable harvests of organic produce. In the morning, a panel discussion at Guild Hall moderated by Brian Halweil, editor of Edible East End, will include farmers and landscape designers. The self-guided tour will take place from noon to 5. There will also be an optional cocktail party at a private residence from 6 to 8 on Aug. 21.

Speaking of farm-to-table, there will be three food-related benefits this summer. On June 28, Estia's Little Kitchen in Sag Harbor will host a party for Spring Seedlings and Project Most, which is committed to sustaining the edible gardens and greenhouses at the Springs School and John M. Marshall Elementary School. Cocktails and hors d'oeuvres from local purveyors, restaurants, and wineries will be served in the restaurant's garden from 5 to 8 p.m. There will also be an art auction of works that will be on exhibition at the restaurant. The cost is \$150.

Wolffer Estate Vineyard in Sagaponack will host the James Beard Foundation's Chefs and Champagne benefit on July 25. A V.I.P. reception will take place from 5 to 6 p.m., the main event from 6 to 8:30, and a V.I.P. after-party from 8:30 to 10. General admission, which is \$275, \$200 for foundation members, includes tastings, a silent auction, and gift bag. Premium admission is \$375, and tables for 10, which include everything, go for \$4,000.

Peconic Land Trust's Through Farms and Fields benefit will take place on Aug. 2 at McCall Vineyard and Ranch in Cutchogue. Most details were not available at press time, but ticket prices range from \$250 up.

Three prominent local organizations, Southampton Hospital, the East Hampton Library, and ARF round out the calendar. The hospital's summer party will enliven an air-conditioned tent at the corner of Wickapogue and Old Town Road on Aug. 1. Cocktails will begin at 6:30 p.m., and dinner and dancing will follow. The news anchor Chuck Scarborough will host. Tickets, which must be purchased in advance, are \$500.

Authors Night will return to the East Hampton Library on Aug. 8. The cocktail reception and book signing, which always includes an impressive roster of writers, will take place at Gardiner Farm, 36 James Lane, from 5 to 7:30 p.m. Dinner parties at private houses, with authors in attendance, will begin at 8. Tickets range in price from \$250 for the reception and signing to \$2,500 for the entire event.

ARF's Bow Wow Meow ball is the last of the big parties. It will happen at the adoption center in Wainscott on Aug. 15 and will include cocktails at 6:30, dinner at 7:30, and dancing. Ticket prices start at \$500.

And these are only some of the many fund-raising fetes that will keep weekends lively from now through September.



July 28, 2015

By Lee Fryd

Impressions: 24,046

22nd Annual Watermill Center Summer Benefit And Auction Raises Over \$1.9 Million



Robert Wilson dissected and reconfigured the theatrical experience as cubism once did for the picture frame, prompting Eugène Ionesco to call Wilson's wordless and word-sparse tomes, the "silence that speaks." The Watermill Center, which Wilson founded, titled this year's gala "Circus of Stillness... the power over wild beasts." Hamptons.com asked the Artistic Director to expound on the theme.

"Years ago, I made a work called 'A Letter to Queen Victoria,'" Wilson told us. "It was the first play of mine that had spoken text, because all of my early work was silent: visual text, no spoken text. Opening night, much to my surprise, sitting to my left was Ezra Pound. A few days before, in the "Daily American," which was a paper in English that was published in Europe, there was a photograph of Ezra Pound and the caption under it was something he had said when he was in prison in Pisa: 'The stillness is the power over wild beasts.' That's always been a thread through all my work, dealing with the movement that's in stillness. So, this is circling back to something that's in my roots."

In that spirit, The Byrd Hoffman Water Mill Foundation's Annual Summer Benefit & Auction at The Watermill Center, is known for a phantasmagoria of arresting tableau's that punctuate wooden trails and focal points of the 8.5 acre center. They are by the artists at their International Summer Program and those more renown. More than 1,200 people traversed the bamboo entry, dotted with Cleon Peterson's 10 foot red graphic figures, to see performances by Sierra "Rosie" Casady of CocoRosie, a collaborative installation by forthcoming resident artists Cirkus Cirkör, a sculpture by Daniel Arsham, and works by Cleon Peterson, Basco Vazko, Gary Garay, and Radamés 'Juni' Figueroa, among others.



Simon de Pury auctioned donated works, which included Marina Abramović, Uta Barth, Annie Leibovitz, María Magdalena Campos-Pons, and Ursula von Rydingsvard.

Among the guests at Saturday night's event were artist Daniel Arsham; writer Bob Colacello; producer and arts patron Christophe de Menil; philanthropist Diana DiMenna; Bill T. Jones and Bjorn G. Amelan of the Bill T. Jones/Arnie Zane Dance Company; designer and fashion pioneer Fern Mallis; designer Nicole Miller; actress Brooke Shields; Public School designers Dao-Yi Chow and Maxwell Osborne; curator Anastasiya Siro; philanthropist Barbara Slifka; performer Nadezhda Tolokonnikova of Pussy Riot; designer John Varvatos; singer/songwriter Rufus Wainwright; and musician Roger Waters.

Benefit Co-Chairs included Lindsey and Ian Adelman; Shaikha Paula Al-Sabah; Sonja Bebber and Martin Brand; Giancarla and Luciano Berti; Lisa and Sanford Ehrenkranz; Wendy and Roger Ferris; Laura and Michael Fisch; Anke and Jürgen Friedrich; Barbara Goldsmith; Claude Grunitzky; Josefin and Paul Hilal; Phil Hilal; Maja Hoffmann; Carola and Bob Jain; Calvin Klein; Bonnie Comley and Stewart F. Lane; Dorothy Lichtenstein; Eugenio Lopez; Honorable and Mrs. Earle I. Mack; Anne Hearst McInerney; Joanne Ooi; Inga Maren Otto; Katharina Otto-Bernstein and Nathan Bernstein; Lisa and Richard Perry; Tatiana and Campion Platt; Alexander Soros; Susan Shin; Barbara Slifka; and Christine Wächter-Campbell and William I. Campbell.

Honorary Chairs for the event included Marina Abramović; Jane Adams; Pedro Almodóvar; Laurie Anderson; Mikhail Baryshnikov; Iman and David Bowie; Steve Buscemi; Lucinda Childs; Alba and Francesco Clemente; Chuck Close; Bob Colacello; Alan Cumming; Willem Dafoe; Christophe de Menil; Marianne Faithfull; Renée Fleming; Frank Gehry; Philip Glass; Jenny Holzer; Isabelle Huppert; Anjelica Huston; Bianca Jagger; Jim Jarmusch; Lang Lang; Annie Leibovitz; Kylie Minogue; Isaac Mizrahi; Jessye Norman; Charles Renfro; Tim Robbins; Sir Salman Rushdie; Sharon Stone; and Rufus Wainwright and Jörn Weisbrodt.



July 20, 2015

By Nicole Barylski

Impressions: 24,046

Circus Of Stillness... The Power Over Wild Beasts To Honor Inga Maren Otto



"The Watermill Center is a catalyst for change," noted William Wagner, Managing Director of The Watermill Center. "Its mission to support emerging artists, fosters creativity and helps us to express our values and to build bridges between cultures—creating a vibrant arts community in Water Mill that extends far beyond greater Long Island to New York and international communities alike."

On Saturday, July 25th, The Byrd Hoffman Water Mill Foundation will commemorate its 22nd Annual Summer Benefit & Auction:

Circus of Stillness... the power over wild beasts. The one-of-a-kind evening will bring together over 1,000 supports from the worlds of art, performance, theater, fashion, design, and society. Past attendees include Lady Gaga, Winona Ryder, Hugh Jackman, Alan Cumming, Nicole Miller, Nanette Lepore, and Lisa Perry.

"I envisioned The Watermill Center as a haven for young and emerging artists, a laboratory for performance—recalling Lewis Carroll's stories of Alice and Marcel Proust's epic *In Search of Lost Time*—offering an alternative to the traditional work space, an alternative to the fast pace of everyday life, different from any reality they have ever known," said Robert Wilson, Founder/Artistic Director of The Watermill Center.



Circus of Stillness... the power over wild beasts will honor philanthropist Inga Maren Otto. The evening will showcase new works created by over 125 artists from 27 countries, who were picked to participate in the five-week International Summer Program. Guests will also be treated to a new installation by celebrated artist Daniel Arsham, as well as experience adaptations from *Knitting Peace*, a work performed at the Nobel Prize Award Ceremony by renowned Swedish troupe Cirkus Cirkör.

"I hope that everyone will join us for The 22nd Annual Watermill Summer Benefit & Auction to help foster this global community of change-makers and to honor those who make this day possible," shared Wagner.

Circus of Stillness... the power over wild beasts kicks off with cocktails, a silent auction and guests touring installations and performances throughout the Center's eight-and-a-half acre grounds at 6 p.m. A seated dinner, live auction, and performances by Cirkus Cirkör will follow at 8 p.m. The evening concludes with a post-event party and dancing from 10 to 12 p.m.

Tickets begin at \$650.

LE BLOGUE | *BY Nicole Miller*

July 30, 2015

By Nicole Miller

Impressions: 16,194

Art Scene: Watermill Center Benefit



Over the weekend I attended the Watermill Center Benefit & Auction in the Hamptons.

All around the 5 acres of land there was incredible live performances and art for everyone to enjoy.

Follow the link for snapshots via Instagram of the magical evening...

HAMPTONS

July 24, 2015

By Jeffrey Slonim

Impressions: 16,041

Architect Roger Ferris on the Underground Library at the Watermill Center



The avant-garde East End architect Roger Ferris has designed everything from a funky Sagaponack beach bungalow to the acclaimed Clubhouse at the Bridge. Now he's reaching new depths with an innovative underground library at the Watermill Center, which celebrates its annual gala this weekend.

Seated in the Clubhouse of the Bridge, the glass-fronted epicenter of the 350-acre golf course in Bridgehampton, architect Roger Ferris looks like a younger Jack Nicholson. He's wearing mirrored sunglasses, lightly distressed jeans, and his silvery hair is pushed back. Coincidentally, he sounds a little like Nicholson, too. From here, the highest point on Long Island, 280-degree watery vistas offer views of a few

neighboring islands, Noyack Bay, Peconic Bay, and Sag Harbor. "You can see out to the Sound on clear days—literally to Rhode Island," says Ferris, whose house is the only residence on the property.

Considered one of the swiftly rising stars of architecture on the East End, Ferris is here to discuss his ambitious plan to build a new underground addition at Watermill Center, a collaboration with noted artist and avant-garde theater guru Robert Wilson, who founded the center. The Bridge is an appropriate venue to discuss the new project—after all, it was here that their collaboration began. "Wilson asked if he could do a production at The Bridge, using the clubhouse as a backdrop," says Ferris. "Dancers walked around the walls of the front circle with hoses around their legs, turning it into a weeping wall as they slowly ascended. I became enamored of him and his work, and I've been collaborating on projects with him at Watermill Center ever since."

The admiration clearly goes both ways. "I am attracted to Roger's work because of its attention to detail, its simplicity, and beauty of light," says Wilson. "I work with young designers and architects who are participants in our international summer program. There is a genuine dialogue between the young artists and Roger's office in making architectural decisions."

Indeed, Ferris received input for the design from Wilson as well as some of the artists currently living on the site. It will feature a vast subterranean "library of inspiration" with a performance space and sound studio as well as additional artists-in-residence housing. "We find the notion of an underground space evocative," says Ferris, who is on the board of directors at the Watermill Center. "Wilson reaches deep with all the artifacts and the contemporary art. And it seemed appropriate [to go underground] rather than adding another building to the campus that is above-grade."

The underground site will have 20-foot-high ceilings, according to Ferris, and will be visible at two points above ground. "Being familiar with the landscape [at Watermill Center], it's hard to justify adding another building [at ground level]," says Ferris. "On top of the structure will be what is there today—a plinth where the artists will continue to create their tentlike studios every summer. The plinth is a kind of mediating threshold; the idea is to preserve that. During the galas,

Bob creates this processional through the woods [to observe installations and performance art by artists-in-residence], and we also want to preserve that.”

In addition, the underground space—which will double the Watermill Center’s current square footage— will house the cultural center’s collection, which includes more than 6,000 works dating from 5000 BC to the present. “It’s like a library, an open storage,” says Ferris. “Objects can be taken out, held in one’s hand, and placed in study groups and other locations in the building, whether it is in someone’s bedroom, dining room, conference room, or a rehearsal room. As we create new work, we can see what has happened in the past. It offers something unique for Long Island in that the collection stems from cultures from all over the world.”

Art has heavily influenced the architect’s career: Besides designing numerous spaces for prestigious collectors, Ferris also has worked on structures that many would consider works of art. “I restored the Wiley House, a Philip Johnson residence in New Canaan [Connecticut] that was built in the early ’50s, and then we [converted the barn to a private art gallery] and created outbuildings—a pool house and garage—for the foremost collector of British art in America,” says Ferris. “I’m doing a townhouse right now for one of the top art-collecting families in the world. I’m designing homes for people who live with their art, and that’s very different from designing a museum. It’s about scale and visual terminuses. It’s not just having a big wall; there is a dialogue there.”

Until the Watermill Center library opens, Ferris’ clubhouse at The Bridge, one of the most cutting-edge contemporary clubhouses in the country, is perhaps his most acclaimed East End design. “I had done a project for Robert Rubin [principal owner of The Bridge] when he was a partner at a significant trading firm, and we began discussing what The Bridge could be, that we weren’t going to beat the great historicism of The Shinnecock, The National, or Maidstone, and that we should simply embrace contemporary architecture,” says Ferris, who is presently drafting plans for a residence for Rubin adjoining the golf course in a new development of Rubin’s creation. “The organization of the roof forms is referential to the historical use of the land,” says Ferris. “This was one of America’s premier road-racing courses in the ’50s, ’60s, and on into the ’70s; leading enthusiasts competed here.”

“The Watermill Center library offers something unique for Long Island in that the collection stems from cultures from all over the world.”—Roger Ferris

Racing also influenced the design of the building. “The [roof] blades that contain the various spaces in the back of the clubhouse are [meant to recall] a turbine wheel in a racing engine,” says Ferris. “I found a broken [turbo charger] when I first went to the site, some bits and pieces in what had been the pits of the racecourse, and I used that in the shape of the building.”

Watermill Center, The Bridge, and the many architecturally advanced East End homes Ferris has designed are perfectly in line with Roger Ferris + Partners’ hip, global oeuvre. The firm was recently the sole American company asked to submit plans for a Zurich Insurance world headquarters competition. His entry was an homage to the classic original structure reinterpreted through a filter of modernism.

His refresh of the Morgan Stanley headquarters, originally designed by Skidmore, Owings & Merrill in the ’60s, is monumental and profound, resembling the simple, dreamy, classically influenced façades in de Chirico canvases. Ferris restored the original structure while creating a vast new building with an unexpectedly curvilinear ceiling in the courtyard of the old.

Here in the Hamptons, Ferris adapted Judge Abraham Topping Rose’s circa-1842 Greek Revival home in Bridgehampton for the Topping Rose House restaurant, inn, and spa. His light touch and historical references were key to getting the town of Southampton to approve the project. “We found the oldest photograph available with the help of the historical society and restored the structure to what it had been originally,” says Ferris. “As the porches deteriorated, they ripped them off. As parts of the cornices rotted, instead of restoring or renovating them, they eliminated them.”

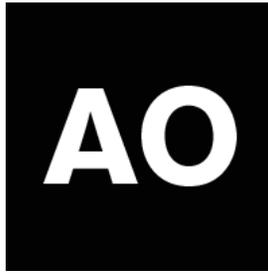
“I’m designing homes for people who live with their art, and it’s not just having a big wall; there is a dialogue there.” — Roger Ferris

The greatest challenge was adding the contemporary elements and having them occupy the same site as the beloved historical structure. “The hotel rooms are all glass but they are behind a louvered façade,” says Ferris. “That gesture is a reference to the shutters on the old house, which could be closed to create privacy. We basically took that shutter and re-proportioned it on a much larger scale. That was one of the strongest referential gestures we made, and it was critical. It was a very sensitive site; people were very concerned about adding to the original structure in a contemporary way.”

Demonstrating the breadth of Ferris’ work is another residence he designed on Town Line Road in Sagaponack. Dubbed the “Surf Shack,” it reinterprets the suburban American dream for a major art-collecting client. “The idea was to build a minimal 1,500-square-foot surf shack and then create an aboveground pool, made of pink Corian that begins as a kind of sculptural object,” says Ferris. “It’s a lap pool—more a vessel than an in-ground pool—and there is also an Airstream trailer. It’s an ode to the Middle America ideal of a house, a vinyl pool, and a house trailer, but elevating that idea.”

Less tongue-in-cheek is Ferris’ iconic Bay House, with vistas of Noyack Bay, consisting of two rectangles, one smaller and on its end, that are connected by a bridge. When it went on the market recently, it caused a bidding war before selling for \$2 million above the asking price. “It’s meant to be a kind of glass house—as transparent as possible,” says Ferris. “But you still want a sense of enclosure, so we created a latticework or louvered second floor.” From the ground, the louvers block any view of the second floor. Says Ferris, “This creates a sense of privacy. But when you’re upstairs, looking out, you have unobstructed views.”

Although Ferris is prolific, no one project of his exactly resembles another. Surprisingly, except for a clean hand and an inventive eye, he has no signature style. “I strive not to repeat myself,” he says. “I prefer to let myself be subsumed by a client and a program at the site. I strive to reinvent the wheel every time.”



ART OBSERVED

July 30, 2015

By Staff

Impressions: 6,285

Watermill Summer Benefit, July 25th, 2015



The 22nd Edition of the Watermill Center's Annual Summer Benefit took place this past weekend, honoring long-time Watermill supporter and philanthropist Inga Maren Otto. This year, the gala's theme was "Circus of Stillness... power over wild beasts". Hosted by Robert Wilson, it brought together works of art and performance from some 25 countries, with over one thousand attendees. The evening raised a total of over \$1.9 million dollars towards Watermill Center's Artist Residency Program, International Summer Program, and other educational events for its artists.

While passing through the woods and center grounds, attendees were offered cocktails and invited to view the works by artists including Cleon Peterson, Gary Garay, and Radamés 'Juni' Figueroa. In one work, men lay under a watermelon patterned blanket, while nearby a woman in tin foil watched, flanked by an over-sized polar bear sculpture, along with a spirited live performance by Sierra "Rosie" Casady of CocoRosie.

The evening also saw an auction event with a number of works on sale from a number of prominent artists to benefit the center mission. Highlights of this year's auction include artworks by Annie Leibovitz, Marian Abramovic, Uta Barth, and Bing Wright.

July 27, 2015
By Staff
Impressions: 5,407

The 22nd Annual Watermill Center Summer Benefit & Auction

Saturday Evening's Event, Circus of Stillness... the power over wild beasts,
Raises Over \$1.9 Million to Support
The Watermill Center's Year-Round Residency and Education Programs



On Saturday, July 25, The Byrd Hoffman Water Mill Foundation hosted Circus of Stillness...the power over wild beasts, the 22nd Annual Summer Benefit & Auction at The Watermill Center, raising over \$1.9 million to support The Center's year-round Residency Program, International Summer Program, and educational initiatives that provide artists with a unique opportunity to develop their work. Artistic Director Robert Wilson hosted the evening.

Over 1,200 distinguished guests from the worlds of art, performance, theater, fashion, design, and society came together for the visually stunning event which honored Inga Maren Otto, international philanthropist and long-time supporter of The Watermill Center. The evening featured rousing performances by Sierra "Rosie" Casady of CocoRosie, a collaborative installation by forthcoming resident artists Cirkus Cirkör, a wood sculpture by celebrated artist Daniel Arsham, and over two dozen site-specific installations by artists participating in the 2015 International Summer Program featured alongside the works of renowned visual artists, Cleon Peterson, Basco Vazko, Gary Garay, and Radamés 'Juni' Figueroa, among others. Additional highlights included the silent and live auctions hosted by veteran auctioneer Simon de Pury which featured over 125 lots donated by world-renowned and emerging artists, such as: Marina Abramović, Uta Barth, Annie Leibovitz, María Magdalena Campos-Pons, and Ursula von Rydingsvard.



Among the guests at Saturday night's event were: artist, Daniel Arsham; writer, Bob Colacello; producer, arts patron, Christophe de Menil; philanthropist, Diana DiMenna; Bill T. Jones and Bjorn G. Amelan of the Bill T. Jones/Arnie Zane Dance Company; designer, fashion pioneer, Fern Mallis; designer, Nicole Miller; actress, Brooke Shields; Public School designers Dao-Yi Chow and Maxwell Osborne; curator, Anastasiya Siro; philanthropist, Barbara Slifka; performer, Nadezhda Tolokonnikova of Pussy Riot; designer, John Varvatos; singer/songwriter, Rufus Wainwright; and musician, Roger Waters.

Benefit Co-Chairs included: Lindsey and Ian Adelman; Shaikha Paula Al-Sabah; Sonja Bebber and Martin Brand; Giancarla and Luciano Berti; Lisa and Sanford Ehrenkranz; Wendy and Roger

Ferris; Laura and Michael Fisch; Anke and Jürgen Friedrich; Barbara Goldsmith; Claude Grunitzky; Josefin and Paul Hilal; Phil Hilal; Maja Hoffmann; Carola and Bob Jain; Calvin Klein; Bonnie Comley and Stewart F. Lane; Dorothy Lichtenstein; Eugenio Lopez; Honorable and Mrs. Earle I. Mack; Anne Hearst McInerney; Joanne Ooi; Inga Maren Otto; Katharina Otto-Bernstein and Nathan Bernstein; Lisa and Richard Perry; Tatiana and Campion Platt; Alexander Soros; Susan Shin; Barbara Slifka; and Christine Wächter-Campbell and William I. Campbell.

Honorary Chairs for the event included: Marina Abramović; Jane Adams; Pedro Almodóvar; Laurie Anderson; Mikhail Baryshnikov; Iman and David Bowie; Steve Buscemi; Lucinda Childs; Alba and Francesco Clemente; Chuck Close; Bob Colacello; Alan Cumming; Willem Dafoe; Christophe de Menil; Marianne Faithfull; Renée Fleming; Frank Gehry; Philip Glass; Jenny Holzer; Isabelle Huppert; Anjelica Huston; Bianca Jagger; Jim Jarmusch; Lang Lang; Annie Leibovitz; Kylie Minogue; Isaac Mizrahi; Jessye Norman; Charles Renfro; Tim Robbins; Sir Salman Rushdie; Sharon Stone; and Rufus Wainwright and Jörn Weisbrodt.

Guests entered the event through a narrow canopy of bamboo trees and were immediately greeted by Los Angeles based artist Cleon Peterson's highly graphic red wooden figures which stood over 10 feet tall and loomed large at the event's entrance and exit. Throughout cocktail hour, guests toured the over 8.5 acres of grounds to experience more than 20 additional site-specific installations and performances interspersed amongst outdoor sculptures and artifacts, including two newly constructed murals—92 ft and 64 ft in size—by acclaimed Chilean graffiti artist Basco Vazko. Sierra "Rosie" Casady, half of the musical duo CocoRosie, performed a rousing set with her band, including new songs from the forthcoming album Heartache City. Keeping with the collaborative spirit of The Center, Sierra was joined on stage by artists participating in the International Summer Program who danced and recited poetry. Guests also experienced a musical intervention by sonic noise group Barrsheadalh—featuring guitarist Brandon Seabrook, bassist Tim Dahl, and drummer Kevin Shea.

Additional installation highlights included artist Gary Garay's dramatic transformation of The Watermill Center's western façade with over 1,000 images pasted along the building's exterior, and celebrated Puerto Rican artist, Radamés "Juni" Figueroa's series of self-portraits on canvas which were draped over sleeping performers in the woods.

Dinner hour featured breathtaking collaborative installations by members of contemporary circus ensemble, Cirkus Cirkör including selections from Knitting Peace—a work that was performed at the Nobel Prize Ceremony in Oslo in 2012. Members of the ensemble were outfitted in jewelry by Plukka for the evening. The live auction was conducted by veteran auctioneer Simon de Pury, and together with the silent auction—both powered by Artsy—featured over 125 works donated by established and emerging artists including: Tania Bruguera, Arthur Carter, Tseng Kwong Chi, Antony Gormley, María Magdalena Campos-Pons, Marina Abramović, Uta Barth, Annie Leibovitz, and Ursula von Rydingsvard. After dinner, guests enjoyed dessert and dancing to music spun by DJ Flaxo in the silent auction tent.

Live Auction Highlights

- Tania Bruguera, Tatlin's Whisper #6 (Havana Version), 2009, video
- Cuba! – a 5-6 day tour of Havana originated as one lot, but sold as two separate lots
- Robert Wilson's own Bessie Smith Breakfast Chair—a wood with white lacquer piece originally designed for: Cosmopolitan Greetings (1988)

Silent Auction Highlights

- Larissa Lockshin, Untitled (Checkered Past), 2015 - soft pastel and oil on satin with wood frame
- Jesse Greenberg, Push Fat 4, 2015 - resin and pigment
- James Clar, Nemo, 2012 - LED lights, filter and wire

Sponsors and supporters of the 22nd Annual Summer Benefit & Auction included: Lead Sponsor Plukka, Rolls-Royce Motor Cars NA, LLC, and Theory.

July 28, 2015
By Sean Zanni
Impressions: 3,277

**NEW KDHAMPTONS STYLEFILE: THE FABULOUS FASHION OF THE WATERMILL CENTER
SUMMER BENEFIT**

On Saturday, July 25, The Byrd Hoffman Water Mill Foundation hosted Circus of Stillness...the power over wild beasts, the 22nd Annual Summer Benefit & Auction at The Watermill Center, raising over \$1.9 million to support The Center's year-round Residency Program, International Summer Program, and educational initiatives that provide artists with a unique opportunity to develop their work. Artistic Director Robert Wilson hosted the evening filled with incredible performances and fantastic fashion.



July 23, 2015

By Staff

Impressions: 3,277

DON'T MISS THE ANNUAL WATERMILL SUMMER BENEFIT & AUCTION JULY 25TH!



The Watermill Center will once again bring together the worlds of theater, art, fashion, design, and society for The 22nd Annual Watermill Center Summer Benefit. Watermill International Summer Program Participants come from over 25 countries to create installations and performances throughout the eight and a half acres of grounds during the event. The funds raised will support The Watermill Center's year round Artist Residency Programs, providing a unique environment for young and emerging artists to explore and develop new work. This is always THE party of the summer in the Hamptons. Don't miss it!

Cocktail Tickets: \$650 [\$600 tax deductible]

buyer can enjoy the cocktail hours between 6 – 8 pm
purchase here

Donor Tickets: \$1,500 [\$1,350 tax deductible] buyer can enjoy the full evening and will be credited as donor in the evening's program

Patron Table for 10: \$15,000 [\$13,500 tax deductible]
buyer will be credited as patron in the evening's program

Benefactor Table for 10: \$25,000 [\$23,500 tax deductible]
buyer will be credited as benefactor in the evening's program

Distinguished Benefactor Table for 10: \$50,000 [\$48,500 tax deductible]
buyer will be credited as distinguished benefactor in the evening program and will receive one page of advertising in the auction catalog

July 23, 2015
By Kelli Delaney
Impressions: 3,277

TEN TOP TABLE TALK TIPS BY HAMPTONS ETIQUETTE EXPERT MYKA MEIER

“As Hamptons dinners and poolside cocktail parties fill your calendar, you’ll most likely be introduced to many new faces,” shares etiquette expert, Myka Meier, who was taught by a former member of the Queen’s palace, and now owns a NYC based etiquette company Beaumontetiquette.com. “So what topics should you never talk about, and which will make you the subject of everyone’s affection? Below is my easy guide of appropriate conversation topics...and those you should avoid.” Myka will be teaching the do’s & don’ts of proper etiquette in East Hampton for the summer, and sharing a summer series of tips with KDHamptons readers.

MYKA’S TOP TEN TABLE TALK TIPS:

1. DO compliment someone in initial conversation “That is the most stunning dress!” it opens conversation and creates likeability...but never ask where it’s from – you might as well ask how much it was (eek!).
2. DON’T talk about illness. When someone casually asks “How are you?” it is more a greeting, and not meant to inquire about your latest ailments.
3. DO talk about your plans for the weekend. “So which fireworks are you going to watch? I’ll be at the Southampton Fresh Air Home’s American Picnic by Grucci”.
4. DON’T talk about money – it’s just quite simply tacky.
5. DO talk about upcoming fundraisers and spread the word “Everyone is going to the St. Judes Hope in the Hamptons event on the 11th” – I hope you’ll be joining? Everyone loves a charitable socialite.
6. DON’T make the first question you ask someone “so what do you do?” it is seen as opportunistic.
7. DO keep things positive. Avoid any tragedy or solemn events, and instead focus on exciting moments that you may have in common “I’m so looking forward to the Summer Benefit at the **Watermill Center**. What events do you have coming up?”
8. DON’T talk about controversial topics (i.e. religious or political) unless you know you’re on the same page as another person.
9. DO find out who you know in common. “So how do you know the birthday boy?” Try to ask open ended questions where possible to start conversation.
10. DON’T gossip. The Hamptons are 2 degrees of separation...and it’s just not nice.

July 27, 2015
By Staff
Impressions: 2,977

WATERMILL CENTER SUMMER GALA 2015 – CIRCUS OF STILLNESS – JULY 25, NEW YORK



On the evening of July 25th, The Byrd Hoffman Water Mill Foundation hosted, Circus of Stillness... the power over wild beasts. This was the 22nd Annual Summer Benefit & Auction held at The Watermill Center. The event was yet another success for the foundation, raising over \$1.9 million to support The Center's year-round educational initiatives and programs that support groups of talented, artists in fashion, music, theater, and more.

The exotic and fantastical night gathered over 1,200 distinguished guests, including actress, Brooke Shields – who was also featured on the cover of The Untitled Magazine's The Legendary Issue 7, designer Nicole Miller, fashion pioneer Fern Mallis, singer/songwriter Rufus Wainwright, performer Nadezhda Tolokonnikova of Pussy Riot, designer John Varvatos, The Untitled Magazine's Editor in Chief, Indira Cesarine and many more. The night also featured a long list of rousing performances including Sierra "Rosie" Casady of CocoRosie, a cloud sculpture by Daniel Arkham, and over two dozen site-specific installations by artists who participated in The Center's 2015 International Summer Program.

The night began as guests entered through a narrow canopy of bamboo trees, which then drew them into artist Cleon Peterson's, graphic, red wooden figures that tower over 10 feet tall. As the night progressed, the guests toured the 8.5 acres grounds, enjoying the array of outdoor sculptures, artifacts, murals, and cocktail hour. The acclaimed graffiti artist, Basco Vazko's newly constructed murals were some of the work featured on the grounds.

Dinner hour rang and it was yet another breathtaking moment during the event. The hour featured a mesmerizing and collaborative installation by members of the contemporary circus ensemble, Cirkus Cirkör, including a selection from Knitting Peace.

The night, sponsored by Plukka, Rolls-Royce and Theory, carried on with more and more enchanting art work and performances. An additional highlight of the night, was the silent and live auction, hosted by the Simon de Pury. The auctions featured over 125 lots donated by emerging artists. After dinner, guests enjoyed dessert and dancing to music spun by DJ Flaxo. There was surely never a dull moment at this year's summer benefit.

Benefit Co-Chairs included: Lindsey and Ian Adelman; Shaikha Paula Al-Sabah; Sonja Bebber and Martin Brand; Giancarla and Luciano Berti; Lisa and Sanford Ehrenkranz; Wendy and Roger Ferris; Laura and Michael Fisch; Anke and Jürgen Friedrich; Barbara Goldsmith; Claude Grunitzky; Josefin and Paul Hilal; Phil Hilal; Maja Hoffmann; Carola and Bob Jain; Calvin Klein; Bonnie Comley and Stewart F. Lane; Dorothy Lichtenstein; Eugenio Lopez; Honorable and Mrs. Earle I. Mack; Anne Hearst McInerney; Joanne Ooi; Inga Maren Otto; Katharina Otto-Bernstein and Nathan Bernstein; Lisa and Richard Perry; Tatiana and Champion Platt; Alexander Soros; Susan Shin; Barbara Slifka; and Christine Wächter-Campbell and William I. Campbell.

THE INDEPENDENT

NOW, FOR THE NORTH FORK, THE *Traveler Watchman* TRUTH WITHOUT FEAR. SINCE 1826

East Hampton · Southampton · Riverhead · Southold · Shelter Island

July 22, 2015

By Jessica Mackin

Impressions: 2,371

Sweet Charities

The Watermill Center

The Byrd Hoffman Water Mill Foundation celebrates its 22nd Annual Summer Benefit & Auction—a one-of-a-kind evening bringing together over 1000 guests from the worlds of art, performance, theater, fashion, design, and society—at The Watermill Center on Saturday. This year's event, entitled *Circus of Stillness . . . the power over wild beasts*, features new works created by more than 125 artists from 27 countries who were selected to participate in the five-week International Summer Program.

A limited number of tickets for the cocktail hour and dinner are still available. For ticket information and pricing, or for information about sponsorship opportunities contact benefit@watermillcenter.org.

July 27, 2015

By Kimberly Fisher

Impressions: 2,354

Annual Watermill Center Summer Benefit & Auction Raises \$1.9 Million



On Saturday, July 25, The Byrd Hoffman Water Mill Foundation hosted Circus of Stillness...the power over wild beasts, the 22nd Annual Summer Benefit & Auction at The Watermill Center, raising over \$1.9 million to support The Center's year-round Residency Program, International Summer Program, and educational initiatives that provide artists with a unique opportunity to develop their work. Artistic Director Robert Wilson hosted the evening.

Over 1,200 distinguished guests from the worlds of art, performance, theater, fashion, design, and society came together for the visually stunning event which honored Inga Maren Otto, international philanthropist and long-time supporter of The Watermill Center.

The evening featured rousing performances by Sierra "Rosie" Casady of CocoRosie, a collaborative installation by forthcoming resident artists Cirkus Cirkör, a could sculpture by celebrated artist Daniel Arsham, and over two dozen site-specific installations by artists participating in the 2015 International Summer Program featured alongside the works of renowned visual artists, Cleon Peterson, Basco Vazko, Gary Garay, and Radamés 'Juni' Figueroa, among others.

Additional highlights included the silent and live auctions hosted by veteran auctioneer Simon de Pury which featured over 125 lots donated by world-renowned and emerging artists, such as: Marina Abramović, Uta Barth, Annie Leibovitz, María Magdalena Campos-Pons, and Ursula von Rydingsvard.



July 1, 2015
By Staff
Impressions: 2,119

Benefit season is now in full swing out in the Hamptons! The month of July is seen as the height of some of the best East End parties. Besides having a good time, each of the benefits listed support worthy causes based here in the Hamptons. Art galas that are not to be missed include benefits for Parrish Art Museum, Bay Street Theatre, LongHouse Reserve, Rush Philanthropic Arts Foundation, and Watermill Center. Here is our list of upcoming benefits for the month of July:

July 25 (Saturday)

“The 22nd Annual Watermill Summer Benefit and Auction” takes place on Saturday, July 25 from 6 p.m. to midnight at the Watermill Center in Water Mill, NY.

The Watermill Center will once again bring together the worlds of theater, art, fashion, design, and society for their Summer Benefit. Watermill International Summer Program Participants come from over 25 countries to create installations and performances throughout the eight and a half acres of grounds during the event. The Benefit will support The Watermill Center's year round Artist Residency Programs.

Cocktail tickets are \$500, Contributor tickets are \$1,250, Donor tickets are \$1,500, a Patron Table for 10 is \$15,000, a Benefactor Table for 10 is \$25,000, and a Distinguished Benefactor Table for 10 is \$50,000. For more information or to purchase tickets, please contact Erin Wainwright:
+1 212 253 7484 x10 or benefit@watermillcenter.org.

The Watermill Center is located at 39 Watermill Towd Road, Water Mill, NY 11976. For more information, visit www.watermillcenter.org/benefit.

July 29, 2015

By Staff

Impressions: 485

6.29.15 US Nonprofit News



The Watermill Center, an interdisciplinary laboratory for the arts and humanities, has established the Inga Maren Otto Fellowship to support an artist in the development of innovative art forms. Established with a \$320K four-year grant from philanthropist Inga Maren Otto—well known for her support of the arts and culture throughout the United States and Germany—the fellowship will support one artist’s participation in The Watermill Center’s year-round residency program each year for the next four years. The fellowship’s inaugural artist will take up residence at The Watermill Center in 2016.

THE STEWARDSHIP REPORT

CONNECTING GOODNESS

July 28, 2015

By Sara Herbert-Galloway

Impressions: 316

Watermill Center Benefit 'Circus of Stillness... Power Over Wild Beasts'



One of my favorite events of the summer is the much anticipated Watermill Center Summer Benefit. This year marked the 22nd year and was named 'Circus of Stillness... the power over wild beasts' and raised over \$1.9 Million to support The Watermill Center's year round residency and education programs.

Our evening's host and founder of the Watermill Center was Robert Wilson dubbed by the media as America's or the World's foremost avant-garde theatre artist, stage director and playwright. I believe that Robert Wilson is a visionary who goes above and beyond to create what most people can only imagine and make it a reality. In fact, in many instances, the reality of his creations stretches beyond my imagination. He is a true artist with a distinct vision setting him in a league of his own. A visit to the Watermill Center is a surreal experience.



Over 1,200 guests from around the world attended the event on Saturday, July 25th. The distinguished guests — from the worlds of art, performance, theater, fashion, and design — came together to honor Inga Maren Otto, international philanthropist and long-time supporter of The Watermill Center.

We were greeted by a performance artist wearing small pink balloons and one large balloon that represented his or her head. Imagine 1,200 guests walking single file on thick wood chips through a narrow pathway of tall bamboo trees lit by tiki

torches to the sound of distant drums.

After climbing up stairs we were met by more performance artists and waiters dressed in traditional black pants and white shirts serving a multitude of beverages....the caterer was none other than Great Performances Caterers, how fitting!

I decided to wear my new Victor De Souza skirt that will be amongst the fashion designs he launches in his new line this September, feeling that it would be fashionable and just edgy enough for this avant-garde event. Victor de Souza has designed pieces for Lady Gaga and Robert Wilson has worked on her artistic productions, so Victor de Souza's fashions were a perfect choice for the evening.

I walked in with Victor de Souza and Daniela Zahradnikova who also wore Victor's fashions. When we reached the top of the stairs, we saw fashion icon and creator of New York City's Fashion Week, Fern Mallis next to Cleon Peterson's red wood figure that stood over ten feet tall.

As we walked through the 8.5 acres of land we were escorted along a path of surrealistic hypnotic visual entertainment. There was a rock band performing in a small hut, all wearing red with their faces painted, a performance artist dressed in tubes, an artist doing a balancing act, artists sleeping on beds in the woods draped with canvas covers painted by Radames "Juni" Figueroa's.

Guests cooled off near a performance artist dressed in silver standing in 'rain' pouring down from the trees as she stood in complete stillness with the palms of her hands outstretched to the sky. We walked through white neon lights that formed a narrow tunnel as we exited the darkness of the trees in the woods into a sunlit field with a drone flying above us, only to be led back into the forest to view an artist dancing and performing yoga on a canvas covered in paint.

Sierra "Rosie" Casady, half of the musical duo Coco Rosie, performed with her band, another artist wearing horns hung from tall a tree with white swathing all around him and sticks below him as if to represent an animal being sacrificed, a beautiful lady slept on a bed of stone with what appeared to be a metal pendulum hanging over her. Words cannot describe the dreamlike state of the creativity of the artists from the Watermill Center.

We exited the woods into a courtyard with a large tent ready for dinner guests and another one that housed the evenings amazing art auction.



The evening featured performances by Sierra "Rosie" Casady of CocoRosie, a collaborative installation by resident artists Cirkus Cirkör, a cloud sculpture by celebrated artist Daniel Arsham, and over two dozen site-specific installations by artists participating in the 2015 International Summer Program featured alongside the works of renowned visual artists, Cleon Peterson, Basco Vazko, Gary Garay, and Radamés 'Juni' Figueroa, among others.

Additional highlights included the silent and live auctions hosted by veteran auctioneer Simon de Pury which featured over 125 lots donated by world-renowned and emerging artists, such as: Marina Abramović, Uta Barth, Annie Leibovitz, María Magdalena Campos-Pons, and Ursula von Rydingsvard.

Among the guests at Saturday night's event were: artist, Daniel Arsham; writer, Bob Colacello; producer, arts patron, Christophe de Menil; philanthropist, Diana DiMenna; Bill T. Jones and Bjorn G. Amelan of the Bill T. Jones/Arnie Zane Dance Company; designer, fashion pioneer, Fern Mallis; designer, Nicole Miller; actress, Brooke Shields; Public School designers Dao-Yi Chow and Maxwell Osborne; curator, Anastasiya Siro; philanthropist, Barbara Slifka; performer, Nadezhda Tolokonnikova of Pussy Riot; designer, John Varvatos; singer/songwriter, Rufus Wainwright; and musician, Roger Waters.

Benefit Co-Chairs included: Lindsey and Ian Adelman; Shaikha Paula Al-Sabah; Sonja Bebber and Martin Brand; Giancarla and Luciano Berti; Lisa and Sanford Ehrenkranz; Wendy and Roger Ferris; Laura and Michael Fisch; Anke and Jürgen Friedrich; Barbara Goldsmith; Claude Grunitzky; Josefin and Paul Hilal; Phil Hilal; Maja Hoffmann; Carola and Bob Jain; Calvin Klein; Bonnie Comley and Stewart F. Lane; Dorothy Lichtenstein; Eugenio Lopez; Honorable and Mrs. Earle I. Mack; Anne Hearst McInerney; Joanne Ooi; Inga Maren Otto; Katharina Otto-Bernstein and Nathan Bernstein; Lisa and Richard Perry; Tatiana and Campion Platt; Alexander Soros; Susan Shin; Barbara Slifka; and Christine Wächter-Campbell and William I. Campbell.

The Watermill Center is a place for young and emerging artists to work, learn, create, and grow with each other, Watermill integrates performing arts practice with resources from the humanities, research from the sciences, and inspiration from the visual arts.

Watermill is unique within the global landscape of experimental theatrical performance, and regularly convenes the brightest minds from all disciplines to do, in Wilson's words, "what no one else is doing." True to form, Circus of Stillness was an event that no one else has ever done, the entire evening was an original work of art, from start to finish.



August 4, 2015

By Mo

Impressions: N/A

Watermill Center Summer Benefit & Auction Raises \$1.9 Million



On Saturday, July 25, The Byrd Hoffman Water Mill Foundation hosted Circus of Stillness, the power over wild beasts, the 22nd Annual Summer Benefit & Auction at The Watermill Center, raising over \$1.9 million to support The Center's year-round Residency Program, International Summer Program, and educational initiatives that provide artists with a unique opportunity to develop their work. Artistic Director Robert Wilson hosted the evening.

Over 1,200 distinguished guests from the worlds of art, performance, theater, fashion, design, and society came together for the visually stunning event which honored Inga Maren Otto, international philanthropist and long-time supporter of The

Watermill Center.

The evening featured rousing performances by Sierra "Rosie" Casady of CocoRosie, a collaborative installation by forthcoming resident artists Cirkus Cirkör, a could sculpture by celebrated artist Daniel Arsham, and over two dozen site-specific installations by artists participating in the 2015 International Summer Program featured alongside the works of renowned visual artists, Cleon Peterson, Basco Vazko, Gary Garay, and Radamés 'Juni' Figueroa, among others.

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July 31, 2015
By Dawn Watson
Impressions: N/A

Watermill Center: Circus of Stillness photos

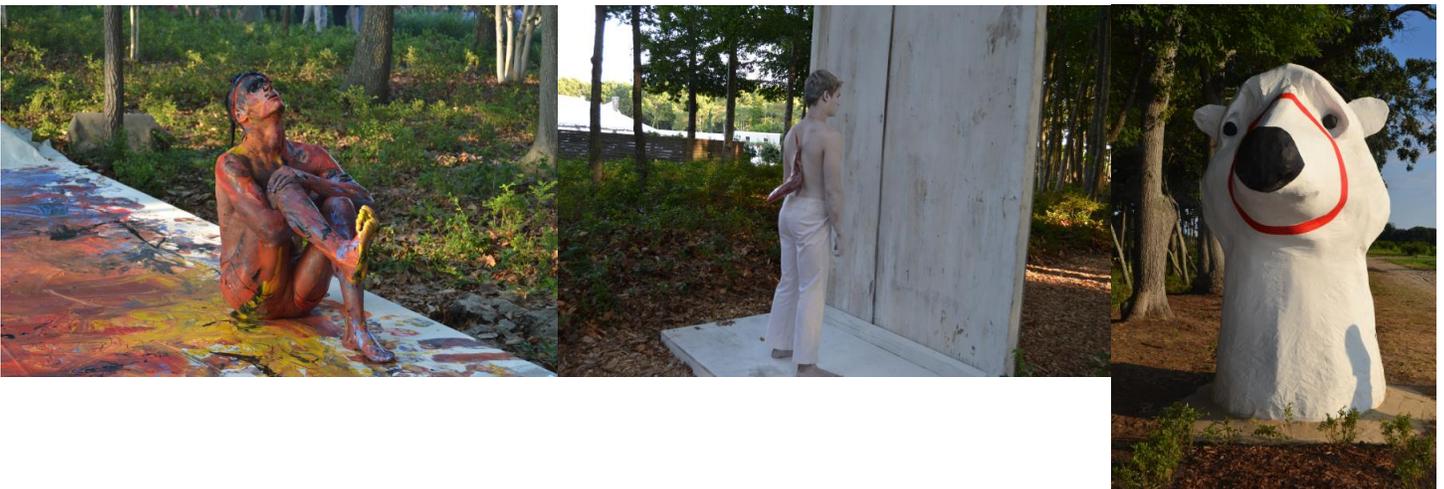


On Saturday, July 25, The Byrd Hoffman Water Mill Foundation hosted Circus of Stillness...the power over wild beasts, the 22nd Annual Summer Benefit & Auction at The Watermill Center, raising over \$1.9 million to support The Center's year-round Residency Program, International Summer Program, and educational initiatives that provide artists with a unique opportunity to develop their work. Artistic Director Robert Wilson hosted the evening.

Over 1,200 distinguished guests—including Daniel Arsham, Bob Colacello, Bill T. Jones and Bjorn G. Amelan, Fern Mallis, Nicole Miller, Brooke Shields, Barbara Slifka, Nadezhda Tolokonnikova of Pussy Riot, John Varvatos, Rufus Wainwright and Roger Waters—came together for the event, which honored Inga Maren Otto, international philanthropist and long-time supporter of The Watermill Center. The evening featured rousing performances by Sierra “Rosie” Casady of CocoRosie, a collaborative installation by forthcoming resident artists Cirkus Cirkör, a cloud sculpture by celebrated artist Daniel Arsham, and over two dozen site-specific installations by artists participating in the 2015 International Summer Program featured alongside the works of renowned visual artists, Cleon Peterson, Basco Vazko, Gary Garay, and

Radamés ‘Juni’ Figueroa, among others. Additional highlights included the silent and live auctions hosted by veteran auctioneer Simon de Pury which featured over 125 lots donated by world-renowned and emerging artists, such as: Marina Abramović, Uta Barth, Annie Leibovitz, María Magdalena Campos-Pons, and Ursula von Rydingsvard.

Here are a few photos from the night, taken by me and with a little help from Mike Dempsey.



THE KNOCKTURNAL

July 29, 2015

By Holly Russo

Impressions: N/A

The Watermill Foundation's Annual Auction Raises Over \$1.9 Million



On Saturday, July 25, The Byrd Hoffman Watermill Foundation raised over \$1.9 million in its Circus of Stillness... the power over wild beasts Annual Summer Benefit and Auction at the Watermill Center.

All funds will go to support The Center's year-round Residency Program, International Summer Program, and Educational Initiatives that provide artists with the tools to further develop their artwork.

Artistic Director Robert Wilson hosted the event which welcomed over 1,200 distinguished guests. The event honored Inga Maren Otto who has been an international philanthropist and long-time supporter of The Watermill Center. The event hosted performances by Sierra "Rosie" Casady of CocoRosie, a collaborative art installation by future resident artists Cirkus Cirkör, a sculpture by acclaimed artist Daniel Arsham, and over two dozen site-specific artworks by the 2015 International Summer Program artists alongside works of renowned artists Cleo Peterson, Basco Vazko, Gary Garay, and Radamés 'Juni' Figueroa. In addition to the plethora of works on view, silent and live auctions hosted by veteran auctioneer Simon de Pury gave the audience the opportunity to purchase artwork by renowned and emerging artists such as: Marina Abramovic, Uta Barth, Annie Leibovitz, María Magdalena Compos-Pons, and Ursula von Rydingsvard. Among the guests of The Watermill's event were Daniel Arsham, Brooke Shields, Nicole Miller, Nadezhda Tolokonnikova of Pussy Riot, Rufus Wainwright, and Roger Waters.

HAMPTON DAZE

July 28, 2015

By Staff

Impressions: N/A

SweetCharity: Circus of Stillness...the power over wild beasts At The Watermill Center



On Saturday The Byrd Hoffman Water Mill Foundation hosted Circus of Stillness...the power over wild beasts, the 22nd Annual Summer Benefit & Auction at The Watermill Center, raising over \$1.9 million to support The Center's year-round Residency Program, International Summer Program, and educational initiatives that provide artists with a unique opportunity to develop their work. Artistic Director Robert Wilson hosted the evening.

Over 1,200 distinguished guests from the worlds of art, performance, theater, fashion, design, and society came together for the visually stunning event which honored Inga Maren Otto, international philanthropist and long-time supporter of The Watermill Center. The evening featured rousing performances by Sierra "Rosie" Casady of CocoRosie, a collaborative installation by forthcoming resident artists Cirkus Cirkör, a cloud sculpture by celebrated artist Daniel Arsham, and over two dozen site-specific installations by artists participating in the 2015 International Summer Program featured alongside the works of renowned visual artists, Cleon Peterson, Basco Vazko, Gary Garay, and Radamés 'Juni' Figueroa, among others. Additional highlights included the silent and live auctions hosted by veteran auctioneer Simon de Pury which featured over 125 lots donated by world-renowned and emerging artists, such as: Marina Abramović, Uta Barth, Annie Leibovitz, María Magdalena Campos-Pons, and Ursula von Rydingsvard.

Among the guests at Saturday night's event were: artist, Daniel Arsham; writer, Bob Colacello; producer, arts patron, Christophe de Menil; philanthropist, Diana DiMenna; Bill T. Jones and Bjorn G. Amelan of the Bill T. Jones/Arnie Zane Dance Company; designer, fashion pioneer, Fern Mallis; designer, Nicole Miller; actress, Brooke Shields; Public School designers Dao-Yi Chow and Maxwell Osborne; curator, Anastasiya Siro; philanthropist, Barbara Slifka; performer, Nadezhda Tolokonnikova of Pussy Riot; designer, John Varvatos; singer/songwriter, Rufus Wainwright; and musician, Roger Waters.

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Honorary Chairs for the event included: Marina Abramović; Jane Adams; Pedro Almodóvar; Laurie Anderson; Mikhail Baryshnikov; Iman and David Bowie; Steve Buscemi; Lucinda Childs; Alba and Francesco Clemente; Chuck Close; Bob Colacello; Alan Cumming; Willem Dafoe; Christophe de Menil; Marianne Faithfull; Renée Fleming; Frank Gehry; Philip Glass; Jenny Holzer; Isabelle Huppert; Anjelica Huston; Bianca Jagger; Jim Jarmusch; Lang Lang; Annie Leibovitz; Kylie Minogue; Isaac Mizrahi; Jessye Norman; Charles Renfro; Tim Robbins; Sir Salman Rushdie; Sharon Stone; and Rufus Wainwright and Jörn Weisbrodt.

Guests entered the event through a narrow canopy of bamboo trees and were immediately greeted by Los Angeles based artist Cleon Peterson's highly graphic red wooden figures which stood over 10 feet tall and loomed large at the event's entrance and exit. Throughout cocktail hour, guests toured the over 8.5 acres of grounds to experience more than 20 additional site-specific installations and performances interspersed amongst outdoor sculptures and artifacts, including two newly constructed murals—92 ft and 64 ft in size—by acclaimed Chilean graffiti artist Basco Vazko. Sierra "Rosie" Casady, half of the musical duo CocoRosie, performed a rousing set with her band, including new songs from the forthcoming album Heartache City. Keeping with the collaborative spirit of The Center, Sierra was joined on stage by artists participating in the International Summer Program who danced and recited poetry. Guests also experienced a musical intervention by sonic noise group Barrsheadalh—featuring guitarist Brandon Seabrook, bassist Tim Dahl, and drummer Kevin Shea.



July 15, 2015
By HH Insider
Impressions: N/A

Best Hamptons Fundraisers 2015

There are a few magical moments when the Hamptons transform into a worthy wonderland – namely the best Hamptons fundraisers. These fantastic events not only raise money for various causes but create memorable evenings. Think of it as tax deductible decadence.

A few HipHamptons tips:

- Find out how you can get involved beyond writing a check.
- Ladies remember flats and wedges are your friends. Stilettos only work if you are aerating a lawn.
- Silent Auctions are goldmines of great items at discount prices.
- Bring your business card and winning smile (yes your mother was right) – personal and career connections abound at these events.



Sat. July 25 Watermill Center “Circus of Stillness”

Two words: super cool. Performance art, installations, theme dressed glitterati, it’s down the rabbit hole in a good way. Remember this laboratory for performance brings in the most exciting new artists in the world.

June 24, 2015

By Staff

Impressions: N/A

8 of the Hippest Summer Art Parties to Crash with Friends



The Watermill Center's 22nd Annual Summer Benefit and Auction, Water Mill, New York

If there's one event that gets the art world glitterati to spring for a helicopter ride to Long Island's East End, it's the Watermill Center's reliably spectacular annual gala. Those lucky enough to slot this shindig into their social calendar will be treated to dramatic art installations and performances, not to mention a beautiful outdoor dinner party dinner on the center's bucolic eight-acre grounds. The baroque-sounding theme, "Circus of Stillness...the power over wild beasts," features a new installation by Daniel Arsham, and a performance by Sweden's Cirkus

Cirkör. The 22nd Annual Watermill Summer Benefit & Auction will take place at the Water Mill Center, New York, on July 25, 2015 from 6 p.m.–midnight. Tickets start at \$500.

the Daily *frontrow*

June 18, 2015

By Staff

Impressions: N/A



Come enjoy the blending of theater, art, fashion, design, and society at the 22nd annual Watermill Summer Benefit and Auction. The event features performances by International Summer Program participants from over 25 countries. The funds raised support The Watermill Center's year round Artist Residency Programs.



June 17, 2015

By Staff

Impressions: N/A

The Watermill Center Announces the Inga Maren Otto Fellowship to Support an Artist-in-Residence



The Watermill Center, an interdisciplinary laboratory for the arts and humanities, today announced the establishment of the Inga Maren Otto Fellowship to support an artist in the development of innovative art forms. Established with a \$320K four-year grant from philanthropist Inga Maren Otto—well known for her support of the arts and culture throughout the United States and Germany—the fellowship will support one artist’s participation in The Watermill Center’s year-round residency program each year for the next four years. The fellowship’s inaugural artist will take up residence at The Watermill Center in 2016.

“Maren Otto has been a devoted supporter of The Watermill Center and our mission to support extraordinary emerging artists from across the globe over the last ten years,” said Founder and Artistic Director, Robert Wilson. “She is a true humanitarian—passionate about the arts, architecture and humanities—as evidenced by her support of the Parrish Art Museum and the Southampton Fresh Air Home. Her support in establishing the Inga Maren Otto Fellowship helps to ensure that some of the most brilliant young artists are afforded the time and space to collaborate and create works that critically investigate, challenge, and extend the existing norms of the visual and performance arts.”

Recipients of the Inga Maren Otto Fellowship participate in The Center’s Residency Program, where, in addition to creating and developing their own experimental work, artists have the opportunity to share their creative processes with the community through open rehearsals, workshops, and artist talks. The Watermill Center Residency Program began in 2006 when The Center officially opened as a year-round facility. Over the course of the program, up to twenty collectives or individual artists take up residence at The Center to create collaborative works. By June 2015, The Center will have hosted over 100 residency groups.

“I am thrilled to work in partnership with Bob Wilson and The Watermill Center to help provide gifted young artists with the crucial opportunity to deeply immerse themselves both in collaboration with other artists and within their own artistic processes,” said Mrs. Otto.

Mrs. Otto’s relationship with The Watermill Center began when she and Founder/Artistic Director, Robert Wilson met at the Berlin Film Festival’s premiere of *Absolute Wilson*—a documentary about Wilson directed by Mrs. Otto’s daughter, Katharina Otto-Bernstein, in 2006. In the nearly 10 years that followed, her generous contributions have helped to support The Watermill Center’s workshops and programming, as well as notable artists such as Shirin Neshat, William Pope L, and Julian Crouch.

Mrs. Otto will be honored by The Watermill Center at its 22nd Annual Summer Benefit & Auction on Saturday, July 25 for her long-time commitment and generous support of The Center and its mission to support extraordinary emerging artists, and to present compelling education and community outreach programs, lectures, seminars and screenings that

explore everything from the intersection of art and science to human rights and social justice for the surrounding community.



THE 22ND ANNUAL WATERMILL CENTER SUMMER BENEFIT & AUCTION

CIRCUS OF STILLNESS
aka games.com Wild Bunch
JULY 25, 2015

CALENDAR EVENT LISTINGS

NEW YORK OBSERVER

GUEST *of a* GUEST

AVERAGE SOCIALITE

DOWNTOWN

Newsday

HAMPTONS





THE 22ND ANNUAL WATERMILL CENTER SUMMER BENEFIT & AUCTION

CIRCUS OF STILLNESS
also known as Wild Nights
JULY 25, 2015

SELECT SOCIAL MEDIA HITS



Instagram



 **lagracieuse**
The Watermill Cent... [FOLLOW](#)

1,750 likes 1w

lagracieuse Last night at @watermillcenter. Performance art in the woods at sunset was such an amazing experience. Glad I was able to share it with these guys. #circusofstillness (thanks @joellelevinas for the snap! 📷)

[view all 33 comments](#)

jmcregan This is so cute! Also, @fransquishco is right. @markatthemuseum looking 🐼🐼🐼

ingriddharmawan ❤️❤️❤️

dearaujo Nice!

villedear So creative! I love ir!

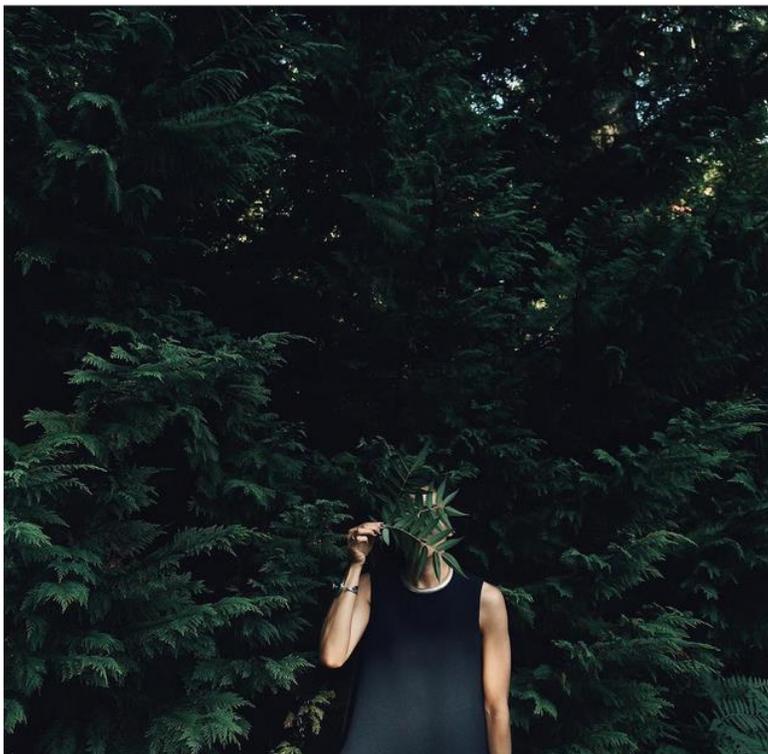
levi_higgs 🐼📷 amazing!!

itsmichaelchan 🐼

brianpaulson I can't load this pic for some reason but based on everyone else's comments my comment should be like umm hellur can I feed u sum dim sum cuz ur cute

cordformusic Great picture!

 [Add a comment...](#) ⋮



 **suealexleo**
The Watermill Cent... [FOLLOW](#)

1,415 likes 1w

suealexleo . hide and seek . /// last night at @watermillcenter benefit /// #WMCbenefit #WMCauction #watermillcenter #georgjensen

m_vet Super pic!

lagracieuse 🐼🐼🐼

fei_miniberry wow! 📷

pedrosamcastro ❤️📷

jessica_sly Really beautiful tones dear! 📷

huxsterized Lovely 📷

nicoleeboni 🐼🐼🐼

seoul_stateofmind Perfect 🐼🐼

jmcregan Gorgeous

littledrill Camouflage 📷

mattlouder 📷🐼

charls.charles Cool

vasili.s Great 🐼

watermillcenter Thanks for joining us at

 [Add a comment...](#) ⋮



Instagram



bespoke.realestate
The Watermill Cent... [FOLLOW](#)

116 likes 33m

bespoke.realestate Bespoke Real Estate is a proud sponsor of The Watermill Center, and would like to formally invite you join us for Discover Watermill Day! SUNDAY AUGUST 9TH, 2015 3:00 - 6:00 PM @watermillcenter #bespokerealestate #hamptons #watermill #art

♡ Add a comment... ○○○



artsy
The Watermill Cent... [FOLLOW](#)

1,394 likes 1w

artsy Spotted a woodland sprite at last night's performance art-filled @watermillcenter benefit. #WMCbenefit #WMCauction #circusofstillness #freakshowchicshow #WatermillCenter
chrishemerlein This is some true detective season one sh't right here @invictoriabrown
invictoriabrown 100% @chrishemerlein
bolsasdevalor @jfeitosa
konetsa @katepw I found the sculpture hidden in the Norfolk forest...
jyoungnyc @fredericferdinand
erinbethdonnelly @chrishemerlein I thought the same thing
mrkulakov @filipkulakov Corcosa!!!
dm_hz_fl @christinawenliu
christinawenliu @dm_hz_fl scurry Demmy!!
lamkat @meaowree @terrybarentsen

♡ Add a comment... ○○○



Twitter



W magazine @wmag · Jul 27

Things got weird at the @WatermillCenter gala in the Hamptons this weekend: wmag.cm/fG3vUL6



Amanda Gordon @AmandaGordon · Jul 24

A peek inside @watermillcenter gala tomorrow. bloom.bg/1CUAJy2 NO spoilers unless this garden counts



Bergdorf Men's Store @Goodmans · Jul 25

All about art. @watermillcenter #circusofstillness ift.tt/1lIiOwe



BOMB Magazine @BOMBmagazine · Jul 25

We're headed to @watermillcenter & predicting some excellent Instagrams tonight. instagram.com/bombmag



Twitter



Marshall Heyman @heymarshall · Jul 25

New best friend. #watermillcenter @ The Watermill Center
[instagram.com/p/5lUbzYHilm/](https://www.instagram.com/p/5lUbzYHilm/)



Rosanna Scotto @rosannascotto · Jul 25

Is a person in there? But that's just the beginning @watermillcenter
[instagram.com/p/5k9NFasMrE/](https://www.instagram.com/p/5k9NFasMrE/)

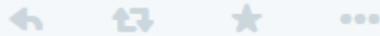


Iman Abdulmajid and 2 others follow



claudegrunitzky @claudegrunitzky · Jul 25

#Watermill tree line bob_wilson @watermillcenter @ The Watermill Center
[instagram.com/p/5k894hgjiR/](https://www.instagram.com/p/5k894hgjiR/)



Fern Mallis @FernMallis · Jul 25

With #maestro @bob__wilson @watermillcenter @ The Watermill Center
[instagram.com/p/5k89vhx8Tc/](https://www.instagram.com/p/5k89vhx8Tc/)



Luann de Lesseps @CountessLuann · Jul 25

Silent auction tonite @watermillcenter @Bob__Wilson benefit Art by my
#niece @NicoleNadeau #summer #Hamptons





Facebook



Blouin Artinfo ✓

August 8, 2014 · 🌐

Don't miss the chance to see the installations and performances of the 21st annual The [Watermill Center](#) Summer Benefit, "One Thousand Nights and One Night: Sleepless Nights of Sheherazade," that will be open to the public this Sunday, August 10:



[Watermill Center](#) Will Show Works From Its Summer Benefit to the Public This Sunday | In the Air:...

ART IN THE AIR - Art News & Gossip

BLOGS.ARTINFO.COM



Robert Wilson ✓ added 2 new photos — 😄

Like Page

feeling excited at The Watermill Center.

July 25 at 12:15pm · 🌐

Almost ready for tonight [#circusofstillness](#) [#watermillcenter](#) [#benefit](#)

