MAKING WAVES
Sag Harbor's Tracy Anderson Hits the Air

THE FUTURE IS FEMALE
FROM WELLNESS TO WORKOUTS—THE LEADING LADIES OF THE EAST END

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

Dius: The Dan Flavin Art Institute hosts Mary Heilmann: Painting Pictures, a collection of the contemporary artist’s paintings and ceramics that date from the 1980s, when she started visiting the Hamptons, to present-day works, including some never-seen-before paintings. Since 1999, Heilmann has made all of her work at a Bridgehampton studio. Her signature bright-hued freshness wrought from saturated colors long ago secured her work recurring honories of “happy” and “joyful.” Following the theme of gait, Heilmann has called The Simpsons her “big heroes” for its use of merry colors. Usually begun from an elaborate backstory, even her painting’s titles are cheekily colorful, like the self-explanatory “Surfing on Acid,” although pieces like “The First Verm,” a black and red claustrophobic close-up of a ventilator screen from 1972, hints at film noir. Heilmann considers art an interactive experience between viewer and artwork and amongst viewers themselves. To facilitate a dialogue during past exhibits, Heilmann has built chairs for visitors to, as she told friends.com, “sit down, stay longer and talk to each other.” Through May 27, 268, 23 Corwith Ave., Bridgehampton, duart.org

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