



Clockwise from left: Anselm Kiefer, "Aperiat Terra et Germinet Salvatorem" (2006, oil, acrylic, emulsion, shellac and metal on canvas), 181 inches by 271 1/2 inches; Peter Marino, "Detail of Bark Box Bronze Sculptural Box" (blackened and gilded bronze), 32 inches by 50.4 inches by 20 inches; Peter Marino at the opening of his show.

# FOR the **LOVE** of ART

Architect Peter Marino brings his museumworthy personal art collection to the Hamptons. —Sahar Khan

**W**hen Peter Marino takes on a project, he usually does the full refit, from architecture to interior design. That includes choosing art; to date, Marino has commissioned some 300 site-specific artworks for his projects. Take, for example, the sexually charged stained-glass window of human X-rays he commissioned from Belgian artist Wim Delvoye for a San Francisco residence, or the 36-foot-long glass beads sculpted by Jean-Michel Othoniel that hang at the London Chanel flagship. Over an illustrious career, Marino has turned art into a cornerstone of his designs.

It comes as no surprise, then, that Marino has an extensive art collection of his own, started in 1978 and grown to include thousands of pieces. "I truly believe that living with paintings and sculpture is the best way to appreciate their real aesthetic value," Marino says. "I always try to run through this idea of intimacy with art by seeing it at all different times of the day."

This month, the part-time Southampton resident shares this wealth of beauty he's curated over 40 years in *Counterpoint: Selections from the Peter Marino Collection* at the Southampton Arts Center. The show includes nearly 100 pieces represented by 23 artists, including Georg Baselitz, Richard Prince, Damien Hirst and friend and client Andy Warhol (a watercolor Warhol gave Marino in exchange for work on his Manhattan town house makes

its public debut). Warhol would take Marino to flea markets, which is how his collection began. "I started collecting American ceramics and cookie jars because of him," Marino says. "We would go to a certain flea market on 27th Street, and I had zero money at the time; I would buy cookie jars for \$2 and green American pottery, Rookwood and things, for \$5. The first contemporary piece I ever bought were two Polaroids by Lucas Samaras I saw at Pace Gallery. ... I remember the trauma of writing my first check to an art gallery."

It's safe to say the pleasure Marino derives from his collection is priceless.

*Counterpoint* displays ancient, modern and contemporary art, painted, sculpted and photographed. "We Reeled in Drunkenly from Outer Space," a multihued abstract sculpture by British artist Glenn Brown, is just figurative enough to evoke a joyously inebriated astronaut, while a first century Roman marble relief with theater masks mirrors Marino's own sense of drama evident in his trademark black leather biker uniform. A large-scale gloomy sky landscape by German painter Anselm Kiefer rejuvenated by bright blooms in the foreground might be reminiscent of Marino too, whose bad boy persona belies a happy disposition. Perhaps art isn't so much in the eye of the beholder—it's in the soul. Marino, it seems, agrees. "The collection together is conceived like a statement or exploration about my various interactions with art," he says. "Art that I collect I think reveals a lot about me." *Through Sept. 23, 25 Jobs Lane, Southampton, southamptonartscenter.org*

