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MARC GLIMCHER AND FAIRFAX DORN, A PROMINENT art-world couple with two highly developed aesthetics, never imagined they would be the kind of people who would buy a spec house. But when plans to build their own summer home in the Hamptons fell through in 2017, they decided to check out a newly developed 11-bedroom property in Sagaponack, New York, that Dorn had seen online.

"I just fell in love with it," says Glimcher, president and CEO of Pace Gallery. Pace was founded 60 years ago by his father, Arne, who put it on the map by persuading the sculptor Louise Nevelson to take a chance on an unknown gallerist. Working alongside his father for decades, the younger Glimcher is now leading the powerhouse gallery into the future with his multidisciplinary vision and a statement-making new eight-story global headquarters that opened last fall in Manhattan's Chelsea neighborhood.

At the time the couple toured the Sagaponack property, Glimcher was consumed in the gallery's building project, and the spec house seemed appealingly easy and finished. "There were sheets on the bed," Glimcher recalls. "I was like, 'We don't have to do a thing!'"

His wife saw it differently. "It was very tastefully done but felt a little soulless to me," says Dorn, who grew up near Corpus Christi, Texas; in 2003 she cofounded the eccentric arts space Ballroom Marfa, which brings contemporary art, music, performance, and film to the small Texas town that Donald Judd first made art-world famous in the 1970s with his installations at a former army base. She agreed that the house suited them but told her husband, "I think we need to make some changes."

Thus began Dorn's "intervention on a spec house," as she



RIGHT: Jennifer Shorto's *Forbidden Fruit* wallcovering sheathes the dining room, where an 18th-century Swedish table from Galerie Half is surrounded by 1950s dining chairs by Jean Touret from Almond & Co. The vintage René Gabriel sideboard from Alt for Living is topped with vintage Maurizio Tempestini lamps from Wyeth. The pendants are by CB2, and the custom bookcase is painted in Vardo by Farrow & Ball.

A Yoshitomo Nara painting marks the entrance to the guest suite. In the hallway, the early-19th-century bench is African, the shiplap walls are painted in White Dove by Benjamin Moore, and the floors are white oak. **OPPOSITE, FROM TOP:** In the master bedroom, the bed linens are by Society Limonta and D. Porthault, the vintage rattan and bamboo stools are from Tstdibs, and the painting is by Sue Williams. A sitting area in the property's guest cottage is furnished with a pair of 1960s Carl Malmsten chairs in a Sandra Jordan alpaca, a Mathieu Matégot cocktail table, and a kilim by Woven; the artwork is by Nathaniel Mary Quinn. For details, see Resources.



are loosely linked by the rhythm of their curves, Dorn says.

A black chandelier by Fred Wilson and three of his paintings set the tone in the home's entry hall, while Julian Schnabel's huge canvas *Rose Painting (Near Van Gogh's Grave)* XXI dominates the den. Indeed, the home is filled with works by Pace artists, including Louise Nevelson, Lynda Benglis, and Yoshitomo Nara. But Dorn also made sure to hang works by artists she has long championed personally, including Nathaniel Mary Quinn, Rita Ackermann, Sue Williams, Loie Hollowell, and William Monk (the latter two are now represented by Pace).

For the couple, who had their first child together in 2018 in the midst of the Sagaponack project, the house is a place for the three of them and Glimcher's four older children from two earlier marriages to gather in the summer and on holidays. "Marc loves it when they're all here," Dorn says. "That was his inspiration for buying the house."

The couple has aimed to make it a retreat—"something that feels comfortable and not so precious," Dorn explains. Sometimes an intervention is exactly what's needed to turn a spec house into a family home. ■

