

EVENTS

MAISON GERARD DEBUTS MARINO DI TEANA  
SHOW IN MICHAEL BRUNO'S BACKYARD

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In an upcoming exhibit from **MAISON GERARD**, sculptural work from **Marino di Teana** will be on display in the gardens of the historic **Grosvenor Atterbury** Mansion in Southampton, New York, which is owned by **1STDIBS** and **ART DESIGN CARTA** founder **Michael Bruno**. The pieces, made of stainless and Corten steel, can be seen by appointment only, from July 22 to August 26.



*'Aube Marino,' by Marino di Teana*

The sculptor, says the gallery, “is known for his long, storied career, his monumental public commissions, and as one of the forerunners of architectural sculpture. A trained engineer and

architect, di Teana envisioned sculpture and architecture as one. He employed the use of industrial materials like steel, viewed his sculptures as complete structures (sound in scale and structural balance), and pioneered a theory of form, called 'tri-unity,' wherein a sculptor's arrangement of negative space played as important a role as his arrangement of physical mass."

Di Teana immigrated from Italy to Buenos Aires, Argentina, where he worked as a mason to pay for architecture classes, and then to Paris, where he was homeless, in order to fund his study of sculpture. (During that time, he slept in public gardens.) His popularity began to grow when, in 1962, one of his large-scale sculptures won first prize in a competition judged by **Ossip Zadkine, Serge Poliakoff** and **Alberto Giacometti**.



*Sculptor Marino di Teana*

He went on to produce works for public spaces throughout Europe. Di Teana received retrospectives at the **SAARLAND MUSEUM** in Saarbrücken, Germany, and at the **MUSÉE D'ART MODERNE** in Paris, as well as representing Argentina at the **VENICE BIENNALE** and France at the International Symposium of Arts and Sciences in Seoul. And he was appointed a member of the National Academy of Fine Arts and Architecture of Argentina, among other honors.



*'Saarbrücken,' by Marino di Teana*

This exhibit is the first of its kind stateside, particularly because of the scale of the objects being shown.

**Benoist F. Drut**, gallery principal of Maison Gerard, says of the exhibit: “Not only has his work never been available to an American audience in such a comprehensive exhibition, but, presented against the brilliant backdrop of an Atterbury home and its grounds, we can at last experience the breadth and scope of this incredible artist’s vision in a way the artist intended: in the open and on its own terms. We’re very pleased to have this opportunity to convey how relevant di Teana remains today.”