

# HAMPTONS



KAROLINA  
KURKOVA

AN ANGEL ON THE EAST END

EXCLUSIVE!  
ANDRE AGASSI  
TELLS HIS STORY

STUART PARR'S MODERN  
SHELTER ISLAND RETREAT

ABRIDGED GUIDE  
TO HAMPTON BAYS

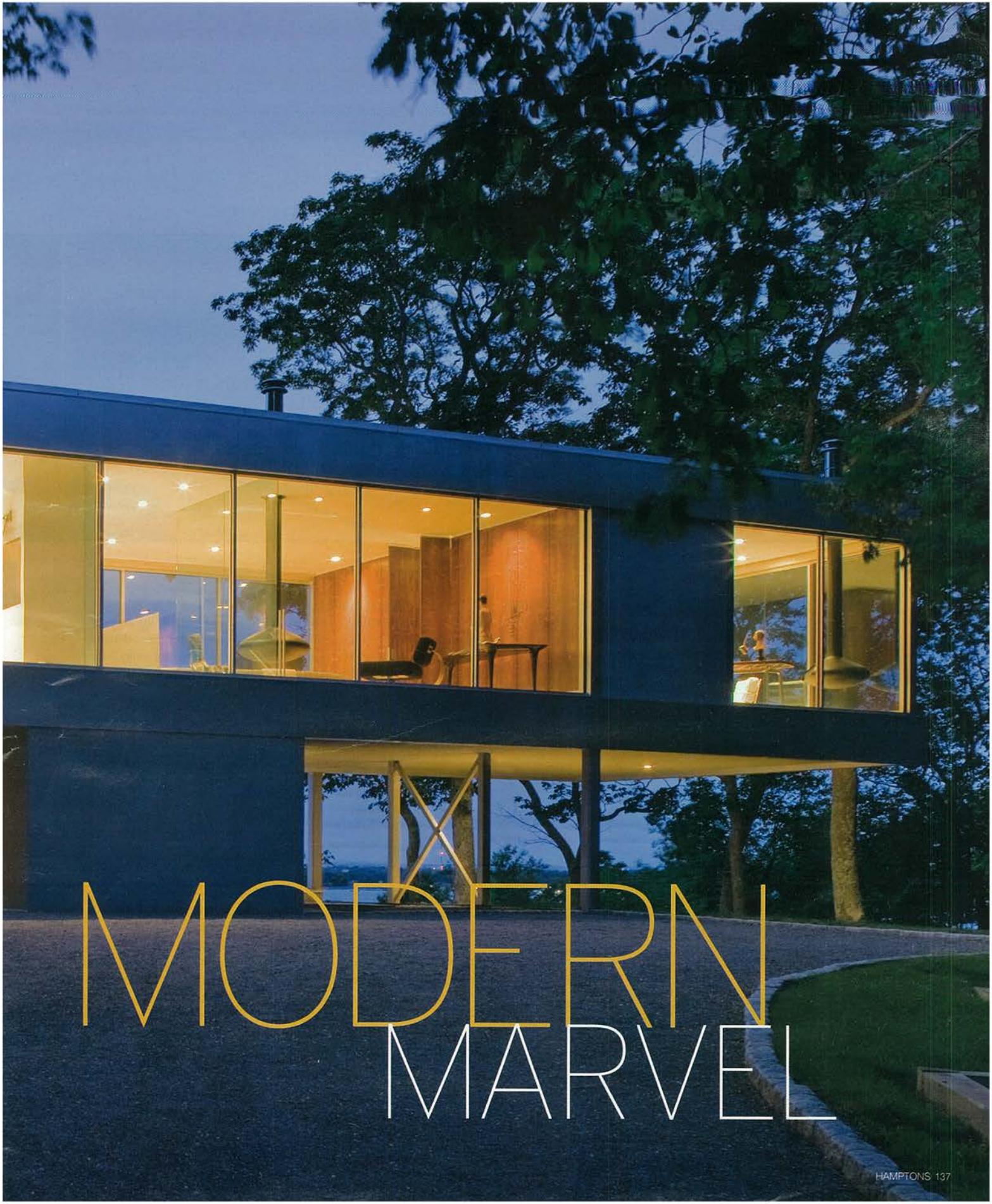


STUART PARR'S SHELTER ISLAND HOME,  
**CLEARHOUSE**, IS A MINIMALIST  
MASTERPIECE WITH SWEEPING VIEWS.

BY JEFFREY SLONIM PHOTOGRAPHS BY MICHAEL JOHNSON







# MODERN MARVEL



"I OWNED THE PROPERTY FOR EIGHT YEARS.  
I WALKED THERE, SLEPT THERE, AND WATCHED THE



YEARS AGO DURING MY FIRST VISIT to film producer Stuart Parr's Clearhouse, my GPS seemed confused by the starry darkness of Shelter Island. But then a modest structure rose up out of the chaos of budding greenery and scooped-out earth on a cliff above Sunset Beach.

As Parr's young daughter Harper slept in a bedroom behind a wall of book-matched Brazilian rosewood, he and I spoke about the eccentric 18 pages of notes he'd given his architect, Michael P. Johnson, detailing exactly what he wanted. "I owned the property for eight years," Parr said in hushed tones. "I walked there, slept there, and watched the sun there, formulating the vision."

His concept was a tree fort overlooking the pines, balanced on a central pillar with a staircase inside. While the glassed-in rectangular "box on a stick" was under construction, locals referred to the project as "the fish tank." Heavy steel support beams had to be ferried to Shelter Island at high tide. But the finished product boasts shimmering vistas of the Peconic Bay, the North Fork, and Connecticut beyond.

Clearhouse features some aluminum and lacquer pieces by 1930s design savant Warren McArthur, whose work he first encountered at New York's 26th Street Flea Market. Now Parr has the McArthur market cornered, having snapped up the designer's interiors for Hershey's headquarters in Hershey, Pennsylvania, and the Canfield Casino in Saratoga Springs, New York. Parr also traveled to Bariloche, Argentina, where he found a cache of furniture by Jean-Michel Frank (one of Anne Frank's distant cousins, who escaped Paris just before the Nazi occupation).

Parr—who in his spare time developed and coproduced the Oscar-winning film *8 Mile* and still comanages Eminem's film career—is, like his home, sturdily built. He grew up on the American River in Sacramento, California, where he practiced an illegal method of water-skiing: He'd tie a board to a tree with a long, tough rope, then ease into the water holding onto it. He'd let the strong current stretch the rope out to its max, then get up on the board and "surf" upriver. (Don't try this at home—a tangled rope could easily decapitate or drown you. Parr carried a knife in case he got caught and had to free himself.) "He can water-ski with one hand," said design guru Campion Platt. "And, when we were younger, he could do it barefoot."



SUN THERE, FORMULATING THE VISION." —STUART PARR



CLOCKWISE FROM TOP LEFT: The view from the table Marc Newson designed for Clearhouse from a single cut of African Sapele; the Newson table and chairs and a taxidermy bull from La Maison Deyrolle in Paris; Dutch kindergarten blocks with nine coats of pink lacquer; Clearhouse's kitchen, featuring a set of knives from G. Lorenzi in Milan; the view of the dining room from the outside; Stuart Parr at the helm of his Wally Tender.





On another visit to Clearhouse, I encountered Parr's elegant Texan gal pal, Allison Sarofim, who recently coproduced *Lake City* starring Sissy Spacek and Rebecca Romijn. In the kitchen a gourmet chef who'd apprenticed at Le Bernardin sliced vegetables with right-angle corners. A small, fiercely abstract work by Joan Mitchell hanging on the wall next to the kitchen was the lone splash of color.

Soon the other lunch guests started to arrive: Claudia Cohen (now late), Bob Colacello, and artist Martin Saars shuttled up the gravel drive in Cohen's four-door, chauffeur-driven Mercedes; Ken Friedman (co-owner of the Spotted Pig) and Dan Loeb (whose Modernist beach getaway in East Hampton was designed by Raphael Vignoli) also came by.

Over *sous vide* filet mignon, Colacello charmed us with anecdotes about

Bianca Jagger and Dominique de Menil. Our heady afternoon melted into Chardonnay and berries. We dined, nearly en plein air, at a table that Marc Newson—a designer who shows at Larry Gagosian Gallery and is managed by Parr—created for Clearhouse from an endless plank of West African sapele. "You can order cuts of antique wood like tuna on the Internet," said Parr. A gleaming triangular chair across the room is also a prototype by Newson.

The glass sidewalls of the main structure literally open to the mossy forest outside. In Parr's bedroom, only glass separates the homeowner from a Mount Olympus-style sunrise. A fox-fur throw drapes over a low bed (also by Newson), while fuzzy chartreuse egg cartons (Newson's version of sound bricks) cover the walls of a guest bed-





room built like a bunker into the hill below.

Next to the dining room table sits a white taxidermy bull from La Maison Deyrolle in Paris, which opened in 1831. By the stairs across the room stands a springy chair by Brasilia designer Oscar Niemeyer, which was plucked from the Communist headquarters in Montreal.

Outside, Parr's toys beckoned—a geared-up Kawasaki Mule that runs over the hills like a golf cart on steroids, and, docked at the base of the cliffs, a 40-foot Wally Tender that drives like a Rolls-Royce.

Parr's friend Robert Downey Jr. once explained on the phone to me why he'd turned down Parr's kind offer to hold his 2005 wedding to Susan Levin at dreamy Clearhouse. "It was just too beautiful," said Downey, a gentle aesthete. "And I knew we'd trash the place." **H**



FROM TOP: A view of the North Fork from the master bath; a black Niemeyer chair from the Communist headquarters in Montreal and a Nickel chair by Marc Newson allow guests a place to sit near the fireplace suspended from the ceiling, and the stairs leading down into the central column; a view down the hall on the home's below-ground level.

OPPOSITE PAGE: The highlight of Parr's bedroom is a Newson-designed bed covered in a fox fur throw with Loro Piana cashmere underside. Other accents include a circa-1930s chair by Warren McArthur, a Newson-designed desk, and taxidermy birds from La Maison Deyrolle in Paris.