

He was a political reporter for the *Wall Street Journal* before founding Jeff Lincoln Interiors. Now, with the recent launch of Collective, a 2,500-square foot gallery inside a former

## power play



power station in Southampton, New York, Jeff Lincoln is a bona fide modern-day Renaissance man. His intent for the airy, industrial space goes beyond selling the modern art and mid-century and contemporary furniture it exhibits: "It's a serious intellectual endeavor," he says. "The shows are meant to educate." Here's more.

### What was the tipping point to opening the gallery?

I'm entrepreneurial by nature, which is partly why I became a designer in the first place. Plus I'd been seeing an increasing connection between art and collectible de-

like something similar in Manhattan would be, allowed me to do it.

### What's a dream exhibit to host?

It's up right now. "American Icons" has art by Richard Prince, Christopher Wool, and Alice Neel paired with objects by the likes of David Wiseman and Jeff Zimmerman. There's also a pair of vintage Steelcase chairs.

### How does your workday breakdown?

I'd say 60 percent interiors, 40 percent gallery. This morning I was in Connecticut working on a Stanford White house, and now I'm at the gallery. It's really all one thing—they work in tandem.

### What's a favorite piece in your home?

In my apartment, either my Amy Sillman gouaches or a vintage Poul Kjaerholm PK61 coffee table. At my beach house, it's definitely my Laird Hamilton stand-up paddleboard.

### Anything sell yet?

Donna Karan bought a small bronze by Rogan Gregory.

### What show is next?

"Americans in Paris in the '50's," featuring paintings by Norman Bleuhm and Sam Francis, abstract artists I feel are not as recognized as they should be.

### Journalism and design—any overlap?

Yes! Both must have a narrative, a through line. They can't just be gobble-dyook. There needs to be rationale for each thing that's included, whether it's a sentence or a sofa. ➤



sign, and felt a need to show how they relate. Then this space became available: cavernous, raw, totally inspiring.

### Why the Hamptons?

It was happenstance. I had my idea, and this cool space, which isn't prohibitively expensive

*Clockwise from top left: Jeff Lincoln with pieces by the Haas brothers. The gallery, a 19th-century former power station in Southampton, New York. Jeff Zimmerman objets in handblown glass. 1970's Steelcase chairs flank a 1963 Billy AI Bengston oil, polymer, and lacquer on Masonite. A 1962 enamel on canvas by Paul Feeley.*

