

# VOGUE

APR

FASHION'S  
NEW  
WAVE

**HEAVENLY BODIES**  
HOW TO TRAIN  
LIKE AN OLYMPIAN

**BORN TO RUN**  
THE FASTEST  
FAMILY ON EARTH

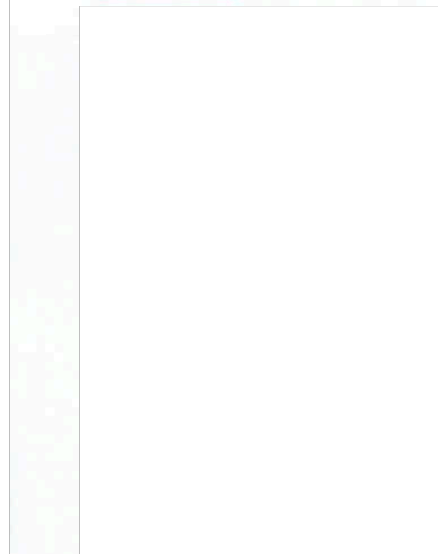
**THE FIRM**  
A CELLULITE  
BREAKTHROUGH?

**PLUS:**  
THE SEASON'S  
ESSENTIAL  
ACCESSORY:  
A ROBOT

It's Rihanna's  
World

FROM MUSICIAN TO  
MOVIE STAR TO MOGUL, IS THERE  
ANYTHING SHE CAN'T DO?





## Body OF Work

Tom Wesselmann loved Matisse most of all, but, determined to go his own way, created splashy, adlike takes on traditional subjects that made him a reluctant star of the Pop Art movement. Yet while Warhol and Lichtenstein have had their due, an upcoming survey of Wesselmann's paintings at Mitchell-Innes & Nash will be the first of its kind in New York since the artist's death in 2004. "The hope is to reintroduce his work to a new generation," says Lucy Mitchell-Innes—and, she adds, to pave the way for a major museum retrospective. The show focuses on large-scale, mixed-media still lifes and figure paintings from the 1960s on, including two from the Cincinnati-born artist's famous Great American Nude series. Wesselmann often incorporated postcards and magazine pages in his work, as well as functional objects—a phone that really rang, a clock that really ticked. Eventually he'd make his "paintings" more fully 3-D with molded plastic and laser-cut metal. No matter the medium, he maintained a keen interest in color, and in the female form.—KATE GUADAGNINO