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Brendan Fernandes

Talking NF NFT Weekend

By Jessica Mackin-Cipro

Artist Brendan Fernandes merges dance, visual arts, and political protest. He's exhibited everywhere from the Guggenheim to the Getty. And now he's taking on the world of NFTs.

Fernandes is also no stranger to the East End, particularly Sound View Greenport, where he has participated in the past as part of the hotel's Kulture Collective programming, most recently spotlighted in the fireside conversations this past summer. And now he will be one of the renowned artists to host NF NFT Weekend in March.

Fernandes was born in Kenya and moved to Canada when he was nine years old. As a contemporary artist, he specializes in installation and visual art and also serves as a faculty member at Northwestern University, where he teaches art theory and practice. His projects address race, migration, queer culture, protest, and forms of collective movement. He now splits time between New York and Chicago.

He trained professionally as a ballet dancer, but tore his hamstring during his senior year in college, and went on to train as a visual artist, now merging the two art forms to create his work.

Some of his most recent work includes "Together We Are," a commission by the Walker Hotel in Greenwich Village and Visual AIDS, and "A Solo Until We Can Dance Again," a commission for Portals. Both explore the repercussions of the Covid-19 pandemic. His work was also featured in the 2019 Biennial at the Whitney Museum.

With NFT obsession thriving, for many, the concept can be foreign. In an effort to make NFT education more accessible and collaborative, the NF NFT weekend will include roundtable discussions, exhibitions, and creative workshops.

The events will be held March 25 to 27, and the community is invited to delve into the NFT space. An out-of-the-box itinerary is built for beginners and experts alike, and the three-day event intends to serve as a supportive space for open exchange, free-flowing ideas, and endless — yet digestible — information.

"As a dance maker, as a performance maker, it's complicated to make these kinds of works because it's live, its ephemeral. So for me, thinking about an NFT is a way to support the practice in different way. An NFT can live on. It's a way to possibly sell the work, so that performance can be purchased in a way that's never been done before. It creates archive, it creates revenue, it creates legacy," said Fernandes.

The event is the latest extension of Sound View's Kulture Collective platform at the hotel — which is part of Eagle Point Hotel Partners, founded by hotelier Erik Warner. The platform aims to foster togetherness and community through curating shared experiences rooted in culture

and creativity — the NFT Weekend is all about providing the tools and interactions to guide guests to learn about NFTs in a tangible and non-intimidating way, all while granting one-of-a-kind access to experts and leaders in the market.

Participants will include Melissa Zhao Jones, Brian Gorman, Jonathan Weiskopf, Jonathan Rosen, and others.

Ahead of the events, Fernandes plans to record dancers to create an NFT that will be dropped the Friday night of NF NFT weekend. He emphasizes the idea that NFTs allow the dancers to be paid continually, as the NFT lives on and is traded. Unlike live work, it's not a one-time performance. "It's an ongoing process of support and giving," he points out. He cites community and mutual support in the crypto space as a major factor for becoming involved.

And speaking of support and giving, Fernandes plans to give 10 percent of his NFTs to Moving Forward: The Dancer Fund, which was created as a support fund for emerging dancers. His NFT series "Souvenir" dropped recently and will also be on display during the weekend at Sound View.

The "Souvenir" NFTs go back to the artist's work from 2010 where he began investigating ideas of authenticity "through the dissemination of Western notions of an exotic Africa through the symbolic economy of African masks." The new work is focused on the mask as an object, still in flux, that lives within a cryptographic and digital space — reinventing the mask to become a new object in the metaverse.

For Fernandes, when it comes to NFTs, it's about working within the same themes, but finding a different way to create. "NFT just supports the work in a different way," he said.

The NFT weekend will go beyond classic informative panels to also incorporate hands-on creative workshops and activities made to inspire curiosity and creativity — from a Polar Bear plunge and NFT cocktail-making class to art, poetry, and karaoke sessions.

The event will dive into important conversations and need-to-know information in the space, such as the equal access of this new marketplace as well as the medium itself and the basic principles of a blockchain world.

Fernandes acknowledges that it's an all-new concept for many, including himself. "It's an educational weekend... I'm trying to constantly understand and also educate at the same time," he said.

"It's a new way of making, a new way of being creative, a new way of understanding that's also connected to economy — an economy that's not an economy that we know — like cryptocurrency. It all exists in this space that's not really there," he continued. "It's interesting to think about in relation to the world we're living in right now through the pandemic,



Photo by Kevin Penczak



Photo by Read McKendree

where we're connecting through screens and we're connecting through virtual spaces. We're all in the real world but then there are these moments like, 'Oh wait. I'm not there. You're not there.' It's like this new way of making, but also within that we are connecting to each other and still doing the things we want to do."

Coming up, Fernandes is working on a new project with eight NFTs

that can be sold individually but will "live together and dance together in the metaverse," he noted. He also has a project for MASS MoCA coming up, along with other projects in Scandinavia.

As for the East End, he said, "Sound View has always been such a place for respite — to recharge, to refocus. They're always so generous to me to bring me back. It's a magic

place... I think the water is so important and powerful."

Having experienced it at different times, he notes that whether it's fall, summer, or the dead of winter, "It's a place to be quiet and still. As a person who makes movement and dance, being still is really important... That space really allows for creativity."

Visit nf-nft.com.

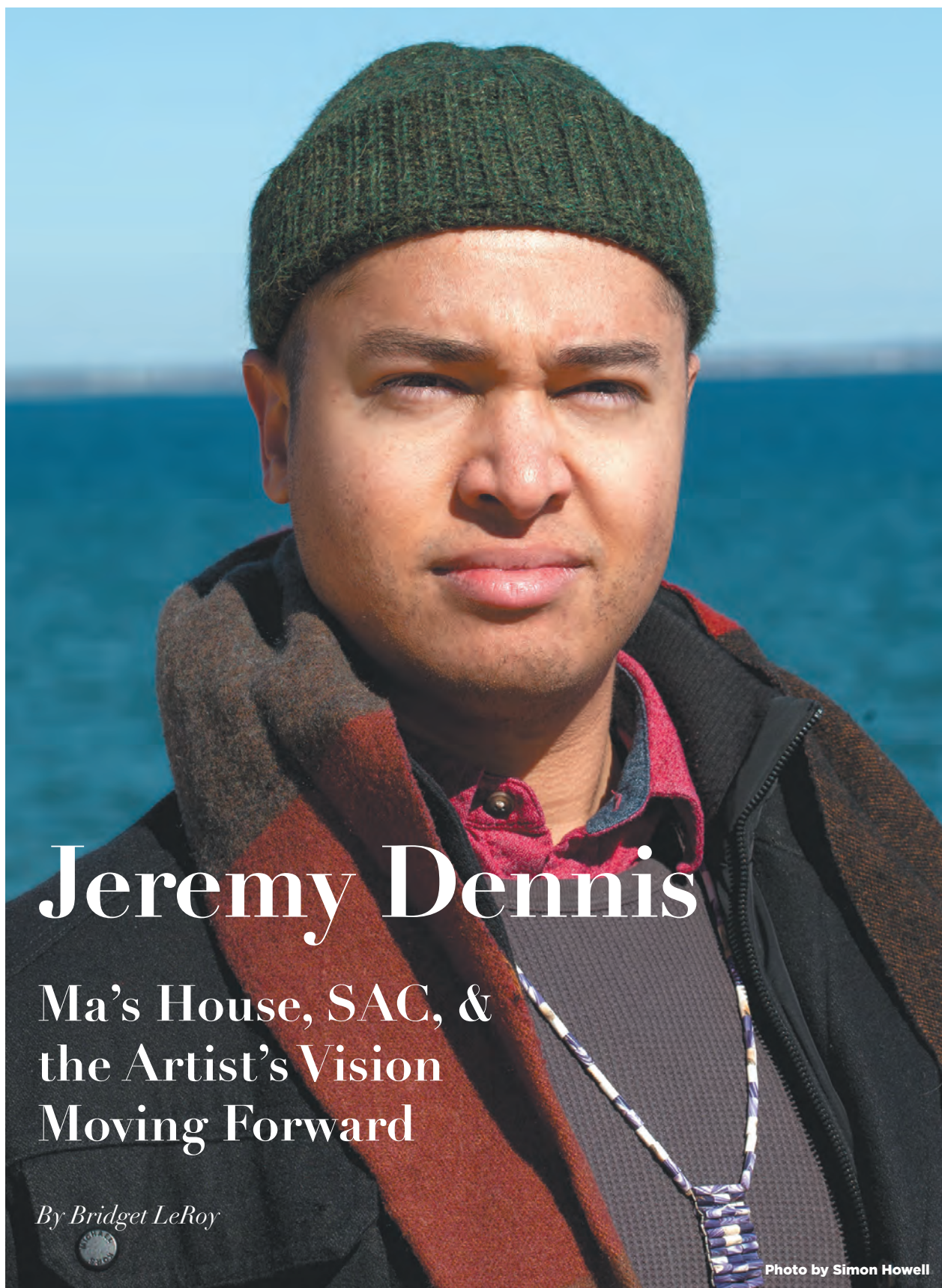
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Jeremy Dennis

Ma's House, SAC, & the Artist's Vision Moving Forward

By Bridget LeRoy

Photo by Simon Howell

Jeremy Dennis is a busy man in the Hamptons art world. Between his work as the founder of Ma's House, a cultural hub located on Shinnecock Nation lands celebrating BIPOC artists in different mediums; his current show "Outcropping: Indigenous Art Now" at the Southampton Arts Center; the recently-launched artist-in-residence program at Ma's; and his personal work as a professional photographer, he found time to catch up with James Lane Post for an interview.

Ma's House has been years in the planning and making, and now that it is open stands as perhaps the only place in the United States that offers Indigenous artists a residency program.

So now Ma's House is a reality, a going concern. How have you had to amend your original vision of the place — what was left behind, what has taken on more importance — since the original idea?

The original motivation of turning Ma's House into a public space and museum came out of my grandmother Loretta "Ma" Silva's vision of dedicating the house to family and Shinnecock history — followed by the enormous generosity of over 400 individuals who contributed toward the much-needed renovation and saving of the house.

I think the community aspect of the project has become the most important element since we started. Celebrating artists of color and the act of coming together are needed more than ever.

I am confident that our original vision is being maintained as the project develops, but one thing we were excited about since the beginning is being a welcoming destination for Shinnecock tribal members to stop by and participate in the arts as a viewer or as creators. Covid had made this project possible but it has also gone on for much longer than any of us anticipated.

Tell me about the artist-in-residence program. Who is there now, who do you have coming up, how do you choose, and what sort of balance do you want to integrate?

Since August 2021, we have hosted six artists of color practicing a wide array of creative practices. For the most part, our resident artists visited Ma's House or researched the space before applying and had a sense of what the space can offer regarding studio space. We generally invite artists of color from any medium who are committed or established artists. Some of the artists we have invited were self-taught, others teach at the college level and have their own academic practice.

We decided, for the winter months, we will slow down the residency program for continued renovations

and occasionally open the program for very local-to-the-area artists based on the weather. This February, we have actually invited my mother, Denise Silva-Dennis, to be a formal artist-in-resident at Ma's House to highlight her career as an artist, provide space for new works, and have open studios to celebrate her new work with our local community.

Moving forward, how do you see the original mission changing and/or growing?

One beautiful growth of Ma's House has been the partnerships with local non-profit organizations. We are excited to continue our public programs working with the Parrish Art Museum along with Guild Hall for our GATHER series, and plan to work with Bridgehampton Historical Society, Southampton Arts Center, among other local institutions.

Do you have associations with other similar places with other Indigenous cultures?

I would say it is the first artist-in-residency program on an Indian Reservation that I know of. Many other Tribal Nations have family preservation centers, communal buildings, and art centers but none really dedicated to that type of artistic and cultural exchange.

We hope to offer space and exchange with distant institutions to bring in Indigenous artists for cross-cultural exchange. I think Ma's House is filling a void of educational opportunities and creating new connections.

What do you think is the biggest surprise to people about Ma's House?

The biggest misconception we are trying to disrupt at Ma's House is the common narrative that there are no longer Indigenous people in Southampton. Some believe there are no Native people in Long Island, New York State, or any east of the Mississippi. I am excited to not only break this false narrative but to work with other Shinnecock tribal members as artists to represent ourselves.

Hindsight is 20/20. Is there anything you would have done differently?

Since June 2020, primarily my father and I have worked to restore Ma's House to a livable and workable state to live in and comfortably invite others. The house had been vacant for about four years without temperature control, exposed to the elements, and had raccoons living in the ceilings and walls. There had been structural concerns even when I was growing up in the house.

I think looking back — we made great improvements to the structure itself but I always think of ways we

could have done things differently — but one day we might be able to afford a structural engineer to review the entire structure. We invested so much into restoring the house and have so many memories (and memories to come), so maintaining the house is the biggest concern I think about.

What do you see for Ma's House five years down the road?

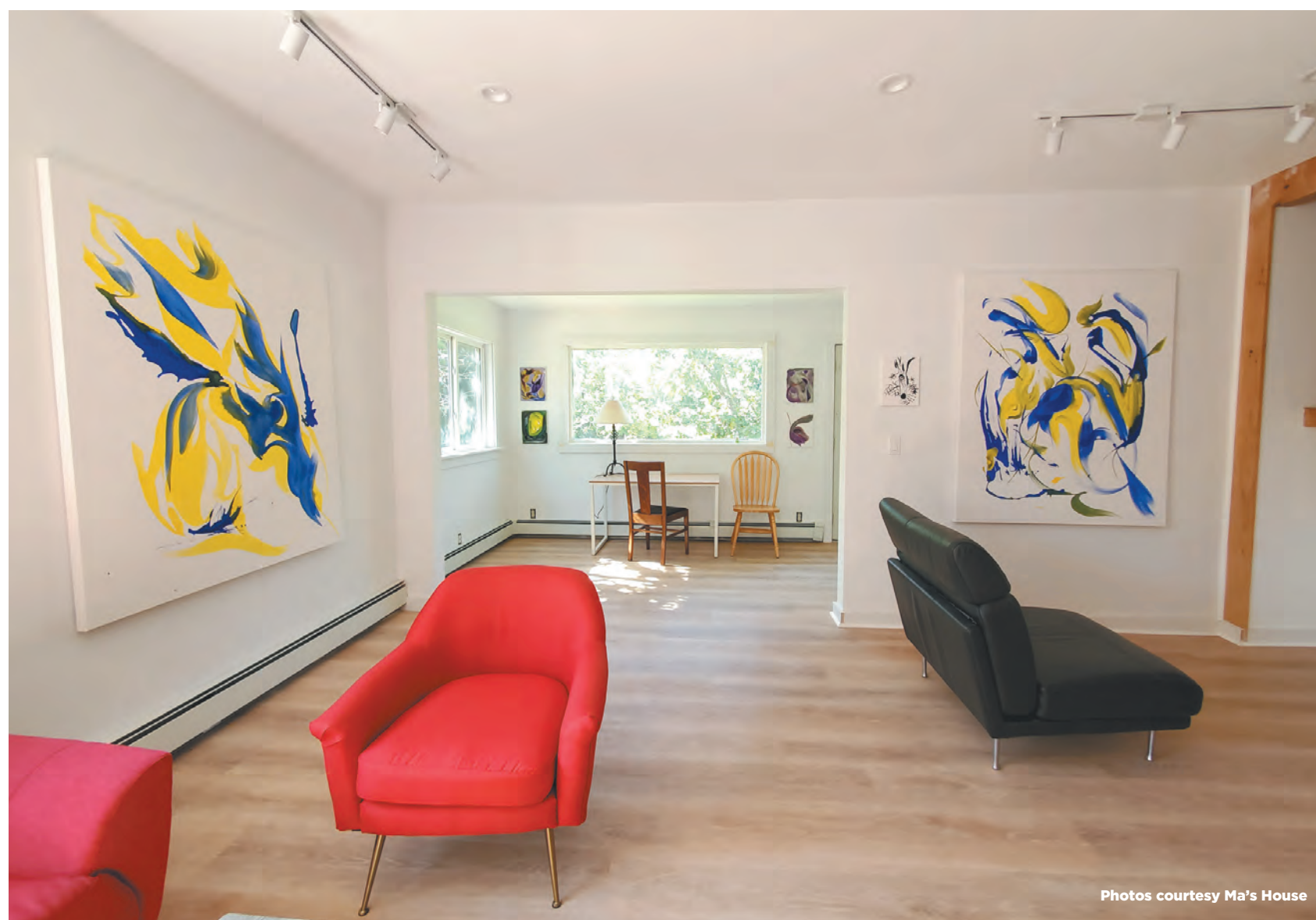
One of the greatest joys of attending artist residencies is meeting and interacting with other artists for the first time during your residency period. At the moment, we can only host one artist with the limited capacity of the house, but we hope before five years, we will have small single-room studios and living spaces on the property to host a handful of artists or teams. We have already received many artist applications from couples, parents, and teams, and hope we are able to accommodate everyone who wants to participate in this way.

We are also building an already respectable collection of art from previous residents that are for sale on our website. We hope to continue collecting, revisiting the works with group exhibitions, and selling work to benefit artists long after their stay at Ma's House.

What can visitors at the Southampton Arts Center expect with "Outcropping"?

The all-Indigenous artist show I am curating at the SAC is a wonderful experience to learn more about arts administration and curation while working with the staff at Southampton Art Center. I am excited to curate more Indigenous art shows and artists of color at Ma's House, along with continuing to work with local venues to celebrate these artists.

For more information, visit these websites: mashouse.studio, jeremynative.com, and southamptonartscenter.org.



Photos courtesy Ma's House



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Candace Bushnell

Is There Still Sex In The City?

By Karen Amster-Young

Right before Thanksgiving, I spoke with Candace Bushnell, best-selling author, journalist, and television producer. I had just seen her new, one-woman show, “Is There Still Sex in the City?” in previews.

As most know, she wrote a column for The New York Observer that was adapted into the bestselling “Sex and the City” anthology. The book was the basis for the HBO series “Sex and the City” and two movies.

Bushnell worked tirelessly bringing her show to life at the Daryl Roth Theater in Manhattan. It had its final performance on Sunday, December 19, after Bushnell tested positive for Covid-19. But, according to its website, fans should stay tuned for an “Is There Still Sex in the City?” tour.

The show — written by Bushnell and directed by Lorin Latarro — follows her life and career over the decades. Based on the book of the same name, she “shares her remarkable philosophy through stories of fashion, literature, sex, and New York City while pouring cosmos in Manolos. Sometimes your most fabulous character is yourself.”

For this interview, I focused on her show. Here is just a part of our conversation.

Why were you compelled, after all these years, to bring your personal story to a live audience? What was the driving force?

This show is a culmination of my work of many years. Since 1996, I have been talking with audiences in many formats, including lectures about my experiences as a writer and a woman — and never could put it together in a way that I truly wanted. I finally found an opportunity to do that with this show. I also knew I had a major message to share about

life, work, relationships, and just being a woman and wanted to take all my stories and share them onstage; but it wasn't until now that it all came together and I had a chance to share my life, all its complications, victories, and challenges.

Why do you think so many women really relate to your stories, your life?

For me, it's all about doing the best work you can do, being authentic — not shaping the material for the audience but rather being true to my own voice, feeling what I feel and then, only then, hoping the audience connects with the material. That is how I always work.

The truth is, so many women go through the same stages, children, work, and figuring out who we are. We all are navigating similar things. Was that a major goal for you in sharing your life story?

Yes, I think there is something for everyone in the show depending on where they are in life. I wanted to share my stories to demonstrate that we all may make choices, but we must keep going and roll with all the punches that inevitably come along the way.

Tell me about how female friendships have been central in your life and your work. It clearly is a major theme in the show.

The importance of female friendships can't be overstated for women. All the things we struggle with and try to deal with in life means you need a village and friendships are a critical part of that village.

If you get divorced at age 50, like I did, you may need to reconnect with



Candace Bushnell.
Photo by Josh Lehrer

the friends you had when you were single or go out there and meet new people. Your oldest and best friends though are consistent and should be there regardless of marital status. The power of these friendships in my life have been so important in facing life's challenges and celebrating its successes.

I know you have nothing to do with HBO Max's “And Just Like That,” the next chapter of “Sex and the City.” How do you feel about the reboot?

I think it's great it's coming back and showing different ages and stages of the characters' lives.

During the show you brilliantly demonstrated changing society, culture, and perceptions from the 1970s to the present — including even throwing out hair scrunchies to the audience as a nod to the

'80s! I especially loved that part. What is the underlying message that comes along with these seemingly innocuous hair accessories? What do they symbolize for you?

I think the scrunchie represents the freedom to not have to worry about our hair so much! I wear them every night, even now. That's what I use to keep my hair in place.

Looking in the rear-view mirror and ahead, what do you truly hope is the one thing this show achieves?

I hope audiences and especially women realize you must always find a way forward and be true to yourself, stand up for yourself, and remember to embrace every chapter of life.

Do you still drink Cosmos?

Yes. And Earl Grey tea!

If there is one wish you have for your show, what is it?

I hope women are inspired to keep going and thrive regardless of the challenges that come their way. There are always new things to happen, we should dig deep, cherish our old friends, and remember, there is still sex in the city — even if it means redefining what this means at different ages and figuring out what makes it all come together. It's symbolic for so many things that are sexy. Sex is metaphorical in the title — always has been — so many things can be sexy.

“Is There Sex in the City?” was published in 2019 and takes place in New York City and a fictional place called “The Village” based on the Hamptons, where Candace has spent many months over the years writing books, TV pilots and plays, biking, cooking, and taking walks on the beach, and, of course, rolling with the punches with all her girlfriends.

James Lane

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Editor's Letter

In this issue of James Lane Post we are proud to feature an array of subjects — from businesses to community members making an impact. For our lead story we interview Brendan Fernandes who will be hosting NF NFT Weekend in March. We also feature interviews with artist and founder of Ma's House Jeremy Dennis, “Sex and The City” writer Candace Bushnell, Ed Krug of Hmptns CBD, artist Chelsea Browne, journalist Julie Walker, “SCREAM: The Musical” director Sam Pezzullo, artist Eva Iooss, Honest Man's beverage director Chimene MacNaughton, RGNY's winemaker Lilia Pérez, and more.

Our Real Estate & Design section highlights LUMBER+Salt founders John Mazur and Brooke Cantone, as well as rock star brokers Dana Trotter and Mary Anne Fusco.



For our travel section — because who doesn't enjoy travel at this time of year? — we feature a Miami jaunt, a weekend at Gurney's Newport, and items for the perfect après ski selected by Zachary Weiss.

Enjoy the read. We wish you wonderful winter season.

Jessica Mackin-Cipro
Editor-in-Chief, James Lane Post



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Renaissance Man

Ed Krug Is High On The Future Of CBD

By Lilly McCuddy

Ed Krug is giving a tour of his CBD product line at an East Hampton health store.

Like a proud father, he explains the benefits of each lotion, cream, tincture, or oil. The real estate developer and co-chair of the Peconic Land Trust is also explaining the growing interest in alternative pain management — something that became particularly important to him after a bone marrow cancer diagnosis two years ago.

That helped spur the company, hmptns, that he and business partner Tom Eslinger launched on the East End. Hmptns names its products after favorite Hamptons haunts. So there's an Accabonac Harbor full spectrum lotion, a Ditch Plains gel, a Bluff Road cream, Butter Lane tincture ... you get the idea.

Are all your products named by WAZE?

Ed Krug: (Laughs) We're really about the Hamptons. We decided to base this brand about hemp from the Hamptons. We actually buy our hemp from Dave Falkowski [of Open Minded Organics in Bridgehampton].

Our theme here is that it has to be "farm first" — that's growing food, outdoors, in sunlight. We're not about industrial hemp growing in greenhouses. You get a purer product when it's naturally grown. Hemp is actually a very bio-absorbent plant, so if there are toxins in the soil it's going to absorb them.

What about the years of pesticides used out here?

The chemicals used for potato farming 40 years ago are slightly overstated. Many fields out here have been converted to organic soil, it just takes a certain amount of time. The residue of "sins from the past" is actually minimal by now.

And the farmers here are hemp friendly?

Yes. One of the things that appealed to us was using a farmer out here like Dave and focusing on smaller, family-owned farms. I've been involved in preservation out here for a long time on the board of the Peconic Land Trust and that's one of our traditions. To preserve the agriculture of the East End. And Bridgehampton loam is considered one of the four or five most productive agricultural soils in the country.

Well, I think that's common knowledge. (Laughs) No, actually, I didn't know that.

It's really rich. So it's a nice benefit to work with farmers out here. It gives them another crop to grow.

How did the idea for hmptns get hatched?

Tom and I have been East Hampton friends since he and his partner came here five or six years ago. Tom got turned on to CBD by a cool brand in the U.K. that his agency was working with on their launch of

a premium CBD product line. Tom was the Global Chief Creative Officer for Burson-Marsteller. He was also at Saatchi, so he's a very creative, smart guy.

He discovered that not only could CBD help him stay focused during the work day, but also that oils and tinctures didn't need to be branded like a head shop.

I was diagnosed with bone marrow cancer two years ago. And nothing was concentrated enough. You had to keep reapplying. The topicals were better because the tinctures or drops I tried tasted like bong water.

The Hamptons were clearly a prime market for this kind of artisanal, small-batch CBD from hemp grown organically in our area's amazing Bridgehampton loam. So, ironically enough, while he was driving me into the city for a chemotherapy appointment, he asked me if I wanted to jump in to this business he envisioned. My response was an enthusiastic "Hell, yes! This is the only thing that's working for me. Oxycontin does absolutely nothing. So yeah, by all means, let's explore this."

It was the only thing that had helped my back pain from the bone marrow cancer and I had been won over. Plus, he knew I was chair of the Peconic Land Trust board and was interested in supporting local farmers. A collaboration was born on that ride into the city.

What makes your topicals stand out?

We felt that while there were some very pleasant lotions and creams containing CBD on the market, they just didn't seem strong enough to do the trick. Less the case for tinctures, but definitely for topicals.

I was suffering from a lot of lower back pain from the cancer as well as lumbar stenosis and needed something concentrated. Most topicals were in the 100 mg to 500 mg range when we started 18 months ago. We talked to surfers, tennis players, horseback riders, and golfers who wanted strong, fast relief from aches and pains, and we en-



Ed Krug. Photo by John Haubrich.

listed the help of physical therapy therapists who needed something effective to use professionally on their clients.

Working with that input and our formulators, we came up with first, an absorbent moisturizing lotion for keyboard hands and facial use; second, a gel for targeted muscle pain; and third, a cream for massaging chronic problem areas. No bad stuff in any of them, all natural, and they range from 2000 mg to 4500 mg, so exponentially stronger!

Why is there so much CBD 'noise' out there? So much confusion?

It goes back to 1970 when the government made it a controlled substance. They classified all hemp together as marijuana. That started the confusion and it was unfair. And if you go back to the 1930s people who were growing lumber didn't want hemp grown as a crop. People like the Hearsts had huge timber holdings.

You're available in the Hamptons, so where to next?

The products are also sold through our website. We have some outlets in the city and in California, which is amazing because California is

kind of the home of CBD, but the Hamptons are working into that market because of our topicals. Ours are just much stronger.

Okay, so here we are today. Standing in a Second Nature store. What's most popular?

Our topicals are our best sellers. We have a cream, we have a lotion and a gel. Our sports gel is named after Ditch Plains, because we have a lot of aging surfers out here, right? Jocks in their 50s and 60s and older who are still out there like they're in their 30s.

And things like Icy Hot in the drugstore don't do that?

They have lots of really bad things in them like acetone. Really bad stuff. I mean bad is a judgment call but basically, yes. We have things like Daikon radish oils, arnica, aloe. Admittedly we have things like emulsifiers but you need that to hold a lotion together.

So expanding the health brand, how do you two become the 'male Gwyneth Paltrows'?

(Laughs) Well, that's what we'd like to become. We'll be 'Goop-ier.' But

right now we are really focused on CBD. Getting the right mix for this market and then working it from there.

You and another partner, Joe Blatz, rehab houses, now you and Tom have this hemp company, and you also oversee land preservation. How does it all fit together?

There are a lot of people growing hemp out there. It's up to the farmers to decide if it's economically feasible for them. Thirteen thousand acres out here have been saved from being developed. We try not to be anti-development at the Land Trust, but it's important to preserve valuable productive farmland.

Are you wearing any hemp now?

No, but I have a hemp yoga mat. Does that count? I just used it this morning.

Hmptns offers a complete line of CBD products. They are small-batch, independent farmer grown, and produced in Upstate New York and Bridgehampton. The majority of their products are 100% certified organic. Visit hmptns.co for more info.



Ed Krug & Tom Eslinger.

Chelsea Browne

Artist Rides A Fractal Wave For CMEE And Demystifies NFTs Along The Way

By Nicole Teitler



Sag Harbor resident Chelsea Browne is an artist-in-residence at the Children's Museum of the East End in Bridgehampton, where she's enveloped in numerous projects — window installations, workshops, volunteer work. But perhaps her most impactful work yet will be the one the world will never touch.

Browne is using her newest NFT art creation to help bring awareness to CMEE.

The acronym NFT (which stands for non-fungible token) elicits confusion for many, across the generations — what it is, how it works, and why it even exists. Chelsea aims to bring new understanding to this terminology.

As far as aligning with the Bridgehampton kids' museum, "I absolutely love the institution's friendly, hard-working caring staff. They are very community focused and care about children deeply," Browne said.

The NFT created for CMEE is physically made up of a series of 6" x 6" 3-D iridescent glow-in-the-dark shadow boxes made of hand-cut origami paper that will interact with one another based on how the light hits them, a "fractal wave pattern" that creates a unique viewpoint.

In order to transform the physical piece into a digital one, Browne collaborates with larger organizations that take her work and create its NFT counterpart. The work with CMEE will be sold for approximately \$5,000, and she will donate 100 percent of the profits to the organization. The physical piece will be for sale through NJP Gallery in East Hampton.

Browne explained, "NFT art will influence how value is transferred and seen. The Hamptons is incredibly rich in natural beauty and I hope NFTs align to support the protection and appreciation of the landscape and communities within it."

NFT art is where a physical object resides in a virtual world. And the digital landscape has quickly become a new medium for fine art.

If it sounds like something out of "The Matrix" or "Black Mirror" that's because, well, it sort of is.

Put simply, NFTs can't be copied. Each piece is a one-of-a-kind digital asset. Which means purchasing an NFT provides a buyer full ownership.

Much like physical art, digital NFT artwork holds as much value as society places on it. Prices are determined by personal value, interest, and estimated return on investment, which varies piece by piece. In essence, it's a boom or bust asset, all depending on what value is assigned to it.

An ever-evolving artist, Browne was first introduced to virtual creations in high school with a class entirely dedicated to Photoshop. While others excelled in their digital abilities, Browne discovered her artistry was best left to the physical realm. However, her interest never waned. Rather than take a backseat to this newly introduced art form, Browne focused on how she could plan physical pieces that would later be digitized. She then created her first NFT in 2021, a collaboration project exhibited at Art Basel in Miami.

"It was exciting to be involved in a new art form and share the stage with other creatives," Browne said. It's through a network of friendships

and collaborations that she is able to "build unique items that would not be possible without each component." It's an intersection of natural elements with artificial interfaces, where the experimental and experiential come to life.

"Being in physical spaces that bring about clear mindsets and emotional wellbeing matter tremendously," she said, "and technology ideally should be used to help humans live better lives in the physical world as well as mental, social, and spiritual."

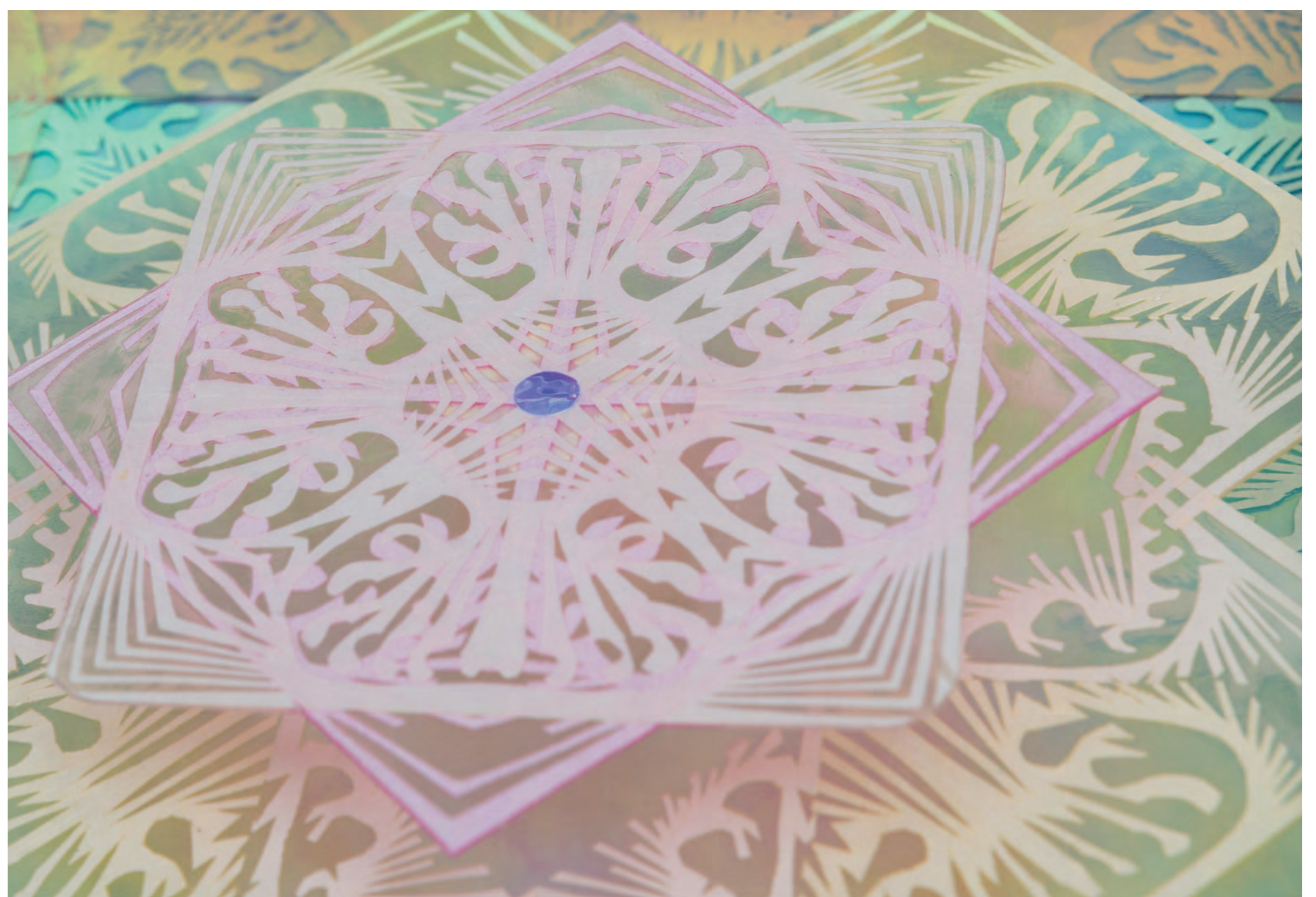
NFTs are here to stay, but what that means exactly has yet to be determined. Will it replace physical art? Will it propel the art world forward? Browne aims to take us one step closer to figuring that out.

Chelsea Browne's artwork is on exhibit at Waterfall Mansion and Gallery in Manhattan as well as NJP Gallery in East Hampton. Her website is chelseahrynickybrowne.com.

The Children's Museum of the East End can be found online at cmee.org.



Photos courtesy Chelsea Browne



Walker Talks

Journalist Julie Walker Spends a Lifetime Lifting Her Voice

By Bridget LeRoy

You may not know her, but you probably know her voice. Julie Walker has spent years in journalism, both on and off camera, and in the Hamptons started her career at LTV and WBEA “Beach” Radio. She’s worked for AP Radio and 1010 WINS, along with other news media, like NY1. And has spent years, both on and off the field, with the Artists Writers Annual Softball Game.

Used to putting the spotlight on others, most true journo — including the multiple award-winner Walker — are hesitant to talk about themselves. It feels, well, weird. But the longtime Sag Harbor resident and past president of the New York Association of Black Journalists took time out of her busy schedule to answer some questions.

How did you first become interested in pursuing a path in media and journalism?

I fell in love with journalism as a kid growing up with parents that read the newspaper and watched the news on TV, but it wasn’t until I got to Wellesley College that I began to think of it as a possible career.

Wellesley did not have any journalism classes but believe it or not, the Massachusetts Institute of Technology did, and we were able to take classes at MIT. So that’s what I did. The course was “Politics, TV, and the News.” The professor was a magazine writer in New York who flew in once a week to teach the class and left quite an impression on me.

From there, I went on to work for the school newspaper and the school radio station as a DJ. Unfortunately, Wellesley did not have journalism

classes, as I said, so there were few opportunities to move forward. I also became discouraged after a Wellesley alum gave me what I now consider bad advice, so I’m always conscientious now because I don’t think anyone should ever be discouraged from trying to reach their goals.

Was there a particular story or writer/radio journalist that you looked up to or who mentored you?

I did not have a mentor per se. Instead, I had and still have close friends and colleagues who helped and encouraged me along the way and still do. I ended up interning for ABC News in Paris (maybe a little like that Netflix show “Emily in Paris”; only my French was better). That was my first job in journalism, which cemented the career in my mind. When I moved back to the U.S. after about two-and-a-half years, I ended up in Sag Harbor working for LTV and WBEA “Beach” Radio (and bartending on the side). It was longtime Sag Harbor/Noyac resident Peter Jennings who helped convince me to move back to New York City to look for work.

What do you still feel was or is your “biggest” story?

People often ask about my biggest story; I don’t know if I can pick just one. I was talking about this the other day and for so many of us in New York, we thought that September 11 was the biggest story of our lifetime. Then Covid happened. I know people who died from both and it touched me personally and professionally.

I can also say Sandy Hook, which I covered, along with so many big protests, plus countless other stories that I recall that many have never

heard of, that were big for me in different ways.

Have you been recognized in the field?

Yes. I’ve won two National Association of Black Journalists Salute to Excellence Awards for my radio reporting, and a Magazine Publisher’s Association online award for my “Newsweek on Air” show with David Alpern, another Sag Harbor person.

There was a Journalism Excellence Award for Deadline Reporting for Superstorm Sandy team coverage, more for spot news coverage for September 11 and New Yorker of the Week segments at NY1 news . . . this is off an old resume. *[Editor’s note: There were more. A lot more. But we have space limitations here.]*

How do you differentiate between written and spoken news?

When I write for radio, I write for the ear. I write so that people can hear what I’m saying but can also see a picture of what I’m saying. It has to be conversational.

One of my print colleagues gave me what I consider the ultimate compliment, he said, “Your writing has such a nice natural flow to it.” I think that’s what it needs for radio more than anything else. I would say we can’t just write the way we speak for print. Also, the best print reporters to me are great wordsmiths and that is a real talent and takes a lot of work if it does not come naturally.

What do you love about what you do, and how do you see journalism changing?

I ask questions. I let truth, my curiosity and compassion guide me. I love asking



Julie Walker at South Etna Gallery in Montauk. Photo courtesy Julie Walker

questions, I love learning, and I love imparting that knowledge to other people. In part I guess that’s why I became a journalist. As you know, our role has changed so much. I still consider myself a true journalist. But the public doesn’t understand the difference between a reporter and someone who writes editorials or someone who hosts a news program. And that has caused issues in our profession. But life is not perfect so you deal with it the best way you can, and you try to explain to people the difference, and what you do that makes your reporting different than just an opinion.

You are a past president of the NYABJ — can you tell me a little about its mission and your role there?

I was really proud to serve two terms as New York Association of Black Journalists President. The organization’s mission is to encourage and support the achievement of Black media professionals, both current and upcoming and further accurate coverage of the African Diaspora. One of NYABJ’s signature programs is the student journalism workshop, which contin-

ued online through Covid.

And the Deadline Club — you are on the board. What is your mission there?

I am just as proud to now serve on the board of The Deadline Club, which is the New York chapter of the Society of Professional Journalists. The organization advocates for freedom of the press and fosters career development through its awards, scholarships, workshops, talks and social networking. In addition, we just started a summer high school program.

Tell me about your connection to the East End?

My aunt bought a house in Azures. So I always went out to Sag Harbor as a child. I remember when the streets were dirt, I guess that’s dating me. I spent my summers in Sag Harbor just like in the book “Sag Harbor” by Colson Whitehead, and my winters in Brooklyn.

During high school and college summers, I was a pool lifeguard at Baron’s Cove and worked at a restaurant at night. For some reason, I feel like all of us kids had

two jobs, or was it just me? I didn’t have to have two jobs; I feel like I just did it because everybody else did it.

I spent many years sailing in Sag Harbor with the Breakwater Yacht Club, which I’ve been supporting since we were a trailer on a piece of property in Sag Harbor and I’m pretty proud of the work we do with young women, getting them out on the water. Also I learned to paddle board in Sag Harbor. Actually my neighbor taught me, a wonderful woman who actually owns the Rams Head Inn now. I don’t know if you’ve noticed the theme that I’m all about girl power. (Laughs.)

Then as I mentioned before, as an adult, I moved back to Sag Harbor after Paris and tried to make a living as a journalist. I got involved with the Artists Writers softball games when it was at Mashashimuet Park (and now no longer play but help with the annual charity game).

It was also the first time I spent a winter out there and I loved it. It wasn’t as busy as the winters are now, but it was great. I feel like I have a lot of connection to the East End. I mean, it’s where I’m happiest.

Recipe

Potato-Crusted Halibut Fillet With Moro Orange Vinaigrette

By DOPO La Spiaggia’s Chef Richard Dwyer

INGREDIENTS

2 6 oz halibut fillets
1 russet potato, peeled and grated
1/2 c olive oil
1/3 c blood orange puree
1/4 c red wine vinegar
2 Tbsp honey
1 Tbsp dijon mustard
Salt and pepper to taste

DIRECTIONS

Combine all ingredients but the halibut fillets in a blender until emulsified. In a sauté pan heat 1 tsp olive oil. Season the halibut and cover one side with grated potato. Place the fish in the pan, potato side down, and cook until golden brown. Flip over the fish and cook until firm. Drizzle the vinaigrette over the fish and serve.



SCREAM: The Musical

Has This Local Director Lost His Mind?

By Jessica Mackin-Cipro



Stills from the trailer courtesy Made Out East.

Or is it all part of the plan? You may have scrolled upon a trailer on Instagram for “SCREAM: The Musical” shot in Sag Harbor. Perhaps you wondered, “Is this real or is it a parody?” And you wouldn’t be wrong, the goal of the project is to truly blur the line between what is real and what is staged.

“SCREAM: The Musical” is a comedy driven feature length mockumentary film that follows eccentric producer, Sam Pezzullo, as he attempts to produce a musical version of his favorite movie, “Scream,” at Bay Street Theater. The trailer begins with Pezzullo questioning if Gale Weathers gets killed or if she’s the killer in “Scream 5.” It’s what keeps him up at night.

The trailer showcases a series of hilarious and outrageous challenges along the way. From Pezzullo catching Covid, to hiding the lack of ticket sales, to possible plagiarism, the trailer documents the director’s mad journey to make this musical. James Lane Post even makes an appearance as he reads something, presumably about the musical, and then throws the paper across the room in a fit. The trailer shows protestors claiming the production is “thoroughly beneath this theater,” as well as all of Pezzul-

lo’s heated moments with his actors. The film is a unique hybrid documentary/mockumentary, fully improvised, and features all local East End actors and establishments. The team has launched a crowdfunding campaign on Seed & Spark to turn the project into a full-length film, and they have already reached 50 percent of the fundraising goal.

“I’ll never forget the first movie that made me want to make movies. It was ‘Scream’ in 1996. Wes Craven. It was genius,” said Pezzullo in a video for Seed & Spark. “It changed my life, and it changed the trajectory of my career at a very early age.”

The project started as a spec video by Made Out East — a creative agency and production company run by Pezzullo and Anon Omis — that the team did for Paramount to promote the new “Scream” movie. And from there the idea snowballed.

The trailer went live in January and received an incredible response, prompting the team to go all in on the idea of making it a feature length parody film. Pezzullo will direct, produce, and star alongside many other talented local actors.

“It’s ‘Waiting for Guffman’ meets ‘Scream’ meets ‘Dear Evan Hansen,’” he said. “Is that not the best elevator pitch you’ve ever heard in your life?”

The film will be shot in cinema verité style, often using a single camera to capture the scenes, which include multiple actors. The plan is to give it an “authentic fly-on-the-wall feel.”

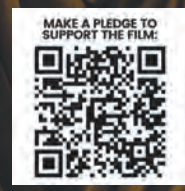
“Growing up I wanted to be an actor and we also wanted to use this project as a way to showcase my abilities,” said Pezzullo. “One of the pie-in-the-sky dreams is that the directors of the new ‘Scream’ will see this and offer me a role in the next ‘Scream’ film!”

The film is a “full circle project.” Pezzullo has directed many viral marketing campaigns for well-known horror films.

“This project is the culmination of everything I’ve ever wanted to do or be. It’s ‘Scream’ inspiring me to make a movie,” he said.

Pezzullo also oversees the programming of Tribeca X, which is a special section of the Tribeca Film Festival that recognizes branded storytelling. He has plans to submit the film once completed if they can secure organic product placement permission from brands. Pezzullo was also a producer at a viral marketing agency called Thinkmodo, where he has created branded promotions that have earned more than 3 billion views.

“We feel that we are more than half way there and would love to take this



project all the way to completion and major film festivals,” said Pezzullo.

The fundraising campaign will support the performers, allow the team to rent studio space to film interviews, stage costly scenes, hire an editor to assist with post production,

license music and sound effects, pay for marketing and public relations, submit to film festivals, and more. The goal is to raise \$30,000.

For more info, visit madeouteast.com.

James Lane Post Holiday Gathering At DOPO La Spiaggia



James Lane Post hosted a holiday gathering at DOPO La Spiaggia on Friday, December 17. Here are a few of the photos shot on Ilford black & white film.

Chimene MacNaughton

A Talk With Honest Man's Beverage Director

By Jessica Mackin-Cipro



Photo courtesy Honest Man Hospitality.

Honest Man Hospitality has added a new beverage director to its team, Chimene MacNaughton. She began as the sommelier at Nick & Toni's last year and was recently promoted to the beverage director position, curating the beverage programs at all properties — Nick & Toni's, Coche Comedor, Rowdy Hall, Townline BBQ, and La Fondita.

MacNaughton has lived year-round on the East End since a chance summer visit in 2005 extended itself to meet the November start of American Sommelier's Advanced Viticulture and Vinification course, which she passed at the top of her class in April 2006. Stints at Della Femina, Fresno, The 1770 House, and as a private chef for households in both Sun Valley and East Hampton were the backdrop for her seven year foray into sommelier-led retail.

MacNaughton opened Wainscott Main Wine & Spirits — the East End's first sommelier-managed fine wine and spirits shop, and the home of her beloved all-levels wine workshops.

She lives in Sag Harbor's Mount Misery with her photographer husband Craig, and their two NGA racing Greyhounds, Casey Bones and Boaz. We caught up with her to learn more.

Tell us a little about your background.

I'm definitely what's known as a career "hospitalian." In my twenties, in San Francisco's heyday of celebrity chefs and farm-to-table, I began my apprenticeship in all things fine wine.

In 2000, I followed dear friends (a husband/wife chef team) to open our dream together — place restaurant in North America's first ski town — Sun Valley, ID. We were in a Relais et Château Inn, and it was a crash course in the realities of restaurant ownership — the razor-thin margins, the gouge-y landlord, the staffing challenges we face in any seasonal luxury market.

I arrived in East Hampton summer 2005, I had a summer cooking contract with a three-generation family out in Louse Point. I would set up my cutting board so that if I simply looked up, Gardiner's Island was shining away in front of me, every day ... that kitchen island facing the bay sounds to me like so many other first summer stories I've heard through the years, all these only-Out East hooks that keep us all here, but truthfully it's a major reason I am still here. I lived in Springs for all of my years before my husband Craig and I married in 2011, and

that same incredible light on the beautiful bay has a powerful hold on me, yet. I cooked privately for a year-round family for many years, as well as stints working the floor at Della Femina, Fresno, and The 1770 House. In January of 2014, I opened Wainscott Main Wine & Spirits, the East End's first sommelier-led retail shop.

What inspired you to become a sommelier?

Back in the '90s and especially on the west coast, the restaurant world wasn't thick with somms the way Manhattan was pre-Covid. People like Rajat Parr and Shelley Lindgren were my peers, they came up in restaurants the same way I did ... earning our way through the ranks until eventually we were full time dinner waiters (this at a time when lunch shifts at Boulevard — still Zagat's #1 in SF — could net you a home loan and a mortgage!) And then promoted equally rapidly through the management ranks.

At that time, there was Larry Stone, MS at Rubicon, and that was the only presence the Court of Masters had, pretty much. Raj trained under Larry, and Shelley was a long-time Captain at Hubert Keller's neighborhood French icon Fleur de Lys. I worked first for Richard Coraine, then GM at Hawthorne Lane — now Danny Meyer's COO at Union Square Hospitality Group.

Becoming a sommelier came as a natural part of the style of service being offered in the top fine dining experiences back then — for those of us with a penchant for wine and a brain that maybe needed more challenge than the typical, predictable day-to-day guest-facing service role of even the fanciest restaurant. Waiters didn't all become somms, but for those of us who slotted into that track, moving toward Wine Director and beyond, it was a very natural progression, and we were supported by our chefs and management colleagues.

The romance and drama of the sommelier certification process is a relatively new phenomenon, whereas most of us "old school" sommeliers (on both coasts) came up in more of a classic apprentice-journeyman model and feel a sort of parental pride for the way the role has taken flight in the last decade plus.

You've curated the beverage program for Nick & Toni's, Coche Comedor, Rowdy Hall, Townline BBQ and La Fondita. What can guests expect?

Stepping into fully fledged programs like NT's and Rowdy, with both BBQ and Coche having already

established their requisite specialties (whiskey and agave, respectively) makes for a full plate plus seconds when I let myself daydream about the coming season and beyond. It's a balancing act of maintaining everything we've built as a group and continuing to innovate and invite discovery. The deep cellar at Nick & Toni's with its bottle-aged trophies and treasures, alongside the liquid value proposition that is Rowdy Hall.

Guests can expect all the restaurants to keep shining out their unique "personalities" as I aim to honor their rich histories and culture through their assortments. We are working on better focus in the individual cocktail programs — I like there to be some dynamism there — for things to move and evolve seasonally. An eye toward industry trends (only the delicious ones!) and hopefully way more fun in the specialty cocktail lists throughout. Longtime and loyal guests can look forward to some tailoring and improvements to glassware throughout the group, new Oaxacan discoveries on the back bar at Coche, the hardest-to-get whiskies offered at Townline. And for locals who've been missing wine-based events, and the all-levels workshops I've led in past — I'm on it! #WineWednesdays are in the hopper. Stay tuned.

What brought you to Honest Man Hospitality?

After my tenure in retail came to a close in spring of 2020, HM's Director of Operations Christy Cober and Nick & Toni's GM Laurie Tomasino called me in to talk about some roles they were thinking about for HM's flagship as New York began to reopen from the first Covid-19 shutdown. From there, Christy and I continued talking, we met with her partners to broaden the conversation, and she and I really began the work of shaping this new role of group-wide Beverage Director in earnest. In the interim, I came aboard in a consulting capacity, taking over the programs at Nick and Toni's summer of 2020, as well as pitching in managing Coche Comedor while we recruited and hired a new GM there.

By taking our time to design and craft this director position, the partners and I feel that we're all gathered 'round the same drafting table, and I've never been more enthused and encouraged as we begin to sketch the bright future of guest experience together.

What are a few of your personal favorite cocktails at each of the restaurants?

I love "La Medicina Latina" at NT's, it's a simple stunner that I

discovered when home in LA back in 2009: Mezcal plus Tequila with house-made pineapple syrup and fresh grated ginger. The counterpoint to this might be the "Smoke & Embers" at Coche, another skillfully balanced Mezcal-rita complete with Oaxacan worm salt on the rim.

At Townline BBQ, I love what Ryan Brown is doing with whiskies from the Sazerac portfolio — he always has a Weller's whiskey in play — the "Winter on the Cape" was a fantastic interplay of wheated whiskey and cranberry; precisely underpinned by a homemade spiced syrup. At Rowdy Hall, I know there's always a classic Negroni to draw me in, but it's awfully hard to argue with a perfectly poured Guinness from the cleanest taps in Suffolk County.

You opened Wainscott Main Wine & Spirits on Montauk Highway. Tell us about that.

I answered an ad! Looking back on that time in late 2013, it's pretty clear that my partners and I were meant to be. I was coming off of a long stint cooking for a nationally recognized interior designer, so that aesthetic very much informed my planning for the space — everything from the layout, to the flow, to the all-white interior, and the pine and birch custom shelving, to the logo and branding. It was a total labor of love and I am so, so proud of what WM means to the community now.

I really pushed in with my suppliers on the often arbitrary and always unfair idea that certain wines and spirits were somehow dedicated to restaurants only — leaving the retail consumer shut out of the most sought-after and collectible wines, for example. We weren't unique in this pushback to "get" these hard-fought allocations, rather part of a movement as more and more somms crossed over to retail, but these relationships with producers the world over inform Wainscott's assortment to this day, and smart collectors know there they'll find all the tippy-top names in Burgundy, Rhône, Napa, Piemonte, and on and on.

For seven years, right up to March 11, 2020, we provided #WineWednesday workshops — certification-level classes to the East End. Winemakers, Master Sommeliers, importers, wine educators all came to the tasting tables to share their joy with our loyal students.

What are a few of your favorite local wine or spirit companies that stand out to you?

I'm obsessed with the spirit of discovery and innovation at Channing

Daughters. Christopher Tracy's way of thinking about his beloved terroir is novel and individualistic without being unmarketably esoteric. He and I have always mind-melded on the simple theory that wine should be delicious — first, last, always! I also love what the McCall family is doing on the North Fork — did you know that there's 11 acres planted to pinot noir up there in Cutchogue? Yeah. News to me too, but I seem to find the Burgundy-obsessed wherever I roam, and Russ McCall is definitely that.

I'm super-stoked that we have a world-class distillery right in our backyard now — Sagaponack Farm Distillery is doing wonderfully spirited things for the East End ... the Foster family is generations old, and siblings Dean and Marilee are well known in our local food community (the best potato chips!).

We love to weave their products into our assortments — an aquavit, and the newly released aged rye are standouts alongside their well-established potato and cucumber vodkas. We're impatiently awaiting an over-proofed vodka — the key to Nick & Toni's beloved house-made Limoncello recipe.

What do you love most about the East End?

From San Francisco, to Sun Valley, and now to this fantastic place ... each offers this heavenly, heart-stopping cant of pristine light.

I'm married to a photographer, so we're here to "live in beauty," as abstract as that may sound on the page ... It's very much become Craig's stomping grounds. His backdrops — the ocean at Beach Lane, the bay at Maidstone Park, the many and myriad trails and vistas in between — they belong to him and our dogs in a way that keeps whispering to me that we are home.

What got me here is a story I've heard so many tell now that I'm here nearly 20 years ... my version of "I came here for one summer and I'm still here!" But I stay because my husband makes this home.

Like many women who've built a career in hospitality management, I've sometimes found it impossible to have all of life's "spinning plates" humming along in unison, but this stellar opportunity with Honest Man in this singular place we struggle to call home feels like just that to me. I'm so grateful to be that right person at the right time for my group — a feeling that may come only once in a career — and I'm so excited for what we are going to build together.



Photos by brooklyn EAST photography

RGNY Vineyard

Talking Wine With Winemaker Lilia Pérez

By Jessica Mackin-Cipro

Try your hand at winemaking at home with RGNY's new wine blending kits. RGNY, located in Riverhead, is a female-led winery in the space that was formerly Martha Clara Vineyard. It's now owned by the Rivero González family of renowned Mexican winemakers, who plan to foster the family legacy by continuing to create sustainable wines on the North Fork.

With RGNY's Scielo NY Blending Kit, wine aficionados can live out their winemaking dreams by creating their own unique red blend using RGNY's Merlot, Cabernet Franc, Cabernet Sauvignon, and Petit Verdot. The kit also comes complete with beakers and glasses for blending, as well as curated video guides featuring RGNY's winemaker, Lilia

Pérez, to help guide through the activity.

Each blending kit comes equipped with wine and tools for two people. It includes one Bottle of 2018 Scielo Tinto, which is Lilia's red blend, as an example of what a blend could taste like. The rest of the kit includes an RGNY branded 100ML beaker for measuring, four 375ml bottles of wine for blending and tasting, two RGNY rocking glasses, two activity placemats and booklets, an RGNY corkscrew, and two RGNY pens. We caught up with Pérez to learn more.

Tell us a little about your background.

I was born in Sacramento, California, and lived there till the age of 2. My parents, both Mexican,

were studying at UC Davis at the time. But I'm proudly Mexican — I was raised in Mexico City and lived there most of my life. Apart from wine, I have other passions, like eating, dancing, traveling, and spending time with my little one, family, and friends.

I've lived in Portugal and France too, which gave me so much time to learn different cultures, speak many languages and appreciate all this world has to offer — to always continue to learn, take adventures, and discover all things I'm passionate about!

What inspired you to become a winemaker?

My love for wine happened naturally as we always drank wine at home. But I decided to dedicate my professional career to wine when studying for my Hotel Management degree where I had optional subjects related to wine. I never missed a class. I was so passionate and always looked forward to learning more about what was inside the bottle.

Tell us about RGNY's Scielo NY Blending Kit? Where did the idea come from?

Part of RGNY's mission is to share and spread wine culture. A "blending session" is an activity where people get to experiment with one of the most

fun steps of winemaking — tasting and analyzing different wines and putting them together in a blend with different percentages to make it into a better final wine. We started offering in-person blending sessions before the pandemic started, but once the lockdown was announced we needed to get creative to keep spreading our mission, this is when we thought, "well if people can't come in, why not bring this fun activity to their houses?" We all wanted some activities to entertain us while being at home, so we created the Blending Kit.

The kit is educational, while also fun. In your mind, what is the most important takeaway from the activity?

The most beautiful takeaway of this activity is the experience — the experience of using all our senses and connecting to what's in the glass and sharing these thoughts with our loved ones or just enjoying ourselves. You learn something while you enjoy the moment, learning something doesn't need to be serious.

Which wine varietals produced on the North Fork do you favor?

Sauvignon Blanc and Cabernet Franc are my two picks. I think wines from these grapes can show the essence of the North Fork — wines that are light, easy to drink,

bright, and very aromatic.

Aside from the wine, what do you love most about the North Fork?

Its sunrises and sunsets, they're completely different and special every day.

Talk a little about the RGNY branding and style. The bottle design is beautiful and definitely stands out.

Our branding shows the quality and authenticity of everything we do. We take care of every single detail to make the whole RGNY experience truly unique. Our label designs are inspired by the wine aromas and flavors.

What's next for you and RGNY? Do you have anything coming up that you'd like to talk about?

More experimental wines! Sauvignon Blanc fermented and aged in an amphora vessel as well as an orange wine, spontaneously fermented in an amphora too with Gewurztraminer grapes. Both wines are still aging in the amphoras at the moment. Very small production, and all handcrafted!

The Scielo NY Blending Kit retails for \$90. For more information, visit rgnywine.com.

Eva Iooss

A Talk With The Botanical Artist

By Jessica Mackin-Cipro

Artist Eva Iooss grew up surrounded by rolling dunes and tulip fields in North Holland. She moved to the United States in 1972 and studied botanical painting at the New York Botanical Gardens, as well as in England with renowned botanical painter Anne Marie Evans. Today, Iooss lives in Montauk where she continues to create and be inspired by her garden.

On her website you can find a collection of artwork created over the years, available as archival pigment print reproductions of original hand-painted watercolors, all with museum quality framing.

Her collection depicts stunning images of botanicals, fruits and vegetables, birds, and animals. We caught up with the artist to learn more.

Tell us a little about yourself and your background.

I was born and raised in North Holland on the outskirts of a small seaside town. I grew up playing in the dunes, always surrounded by nature. My parents loved to garden. We travelled to France, Italy, or Spain on vacations and they would dig up unknown plants and see if they would grow in our garden in Holland. So over the years, I did the same! I pulled out a few *Helianthus* along a road in Montauk 30 years ago, and now have a huge field that keeps on spreading.

Growing up close to all those tulip fields left an imprint on me. My great grandparents owned tulip fields. Flowers, botanicals, gardening, and painting are in my blood. It brings me full circle with who I am and connects me to my roots. My dad painted as a hobby.

I came to the U.S in 1972. I met my husband, Walter Iooss, a sports photographer in New York; we married in 1975, have two sons, Christian and Bjorn, two daughters-in-laws, and two grandchildren.

Tell us about your watercolor prints.

My son and I picked out 30 artworks and had them scanned and printed by Griffin Editions, a premier printing facility in New York. It was a complex and costly process; I had to keep it at thirty pieces for now. I am thrilled with how the prints turned out. They are available on my website.

What about Montauk inspires you and your artwork?

I love Montauk and the Montauk community. I take hikes every day; there are many preserved lands, trails, and beaches. Montauk gives me quiet — we live hidden away. I love my studio space, listen to my playlists and collage, paint, and let my mind wander a bit.

The light is beautiful, especially the low winter light is a constant show for me. We are surrounded by water on all sides. It is a unique, beautiful, an inspiring place to live!

You studied botanical painting at the New York Botanical Gardens. Talk a little about that experience.

I will never forget the day I walked into the school at the Bronx Botanical Garden. My heart skipped a beat! I knew I was going to take every course they offered in botanical drawing and painting. What a wonderful place. I was very fortunate to have a renowned and wonderful visiting teacher from London's Key Gardens, Anne Marie Evans. It is with her I did my two-year independent certificate of study. I spent weeks at her manor house outside of London drawing and painting from 9 to 5 with students from all over the world, under her watchful eye.

Where can we find your prints?

Right now, my prints are only available on my website evaiooss.com.



Photos courtesy evaiooss.com



World Logic Day

James Lane Post Moderates Two Panels During Logictry's Forum For The United Nations



Logictry, a notable SaaS tech firm in Austin, was selected as one of three official representatives for the United States to hold virtual sessions for the United Nations' World Logic Day on January 14. Logictry is launching the first-ever social platform built for logic to allow subject matter experts and logicians to build no-code logic apps that lead to better decision making.

World Logic Day is hosted by the UN, The International Council for Philosophy and Humanistic Studies (CIPSH), and The United Nations Educational, Scientific and Cultural Organization (UNESCO) annually to help demonstrate the importance of logic in helping advance the UN Sustainable Development Goals

(SDGs) and World Peace.

The goal is to create a more peaceful world through the use of logic. The company, along with NOVA Impact, hosted a series of panels for the day featuring leading entrepreneurs, impact investors, philanthropists, venture capitalists, logicians, advocates, country/state representatives, and various award-winning community leaders from around the world.

The conversations included Climate Innovation Through Logic; Gender Equality, Entrepreneurship, & Women Advancing; Forbes Next 1,000 Panels; Quality Education & Logical Innovation; Crypto as a Peaceful Revolution, and more.

James Lane Post co-publisher Christine Prydatko hosted a panel on "The

Role of Women in Logic — Media & Fashion," featuring Shannon Bland, owner at the Scout Guide; Lori Sussle Bonanni, founder of *elssus*, LLC; Syama Meagher, CEO of Scaling Retail; and Jag Gill, founder & CEO of Sundar, Inc. (a techstars company).

James Lane Post co-publisher and editor Jessica Mackin-Cipro — filling in for Jaclynn Brennan, Forbes 2021 Next 1000 Member and co-founder of Fyli — moderated the Forbes Next 1000 panel "Gender Equity, Building Logic Communities, & the Advancement of Women," featuring Andra Liemandt, founder and CEO of The Kindness Campaign; Nike Anani, co-founder of African Family Firms; and Janice Omadeke, CEO and founder of the Mentor Method.

Logictry's CEO and CLO, Chris Fronda, stated, "We are excited about our partnership with the UN, UN SDSN, UN SDSN Youth, NOVA Impact, the CIPSH, & UNESCO in celebrating this day that is so important in encouraging dialogue and understanding between people from all over the world."

The United Nations Sustainable Development Solutions Network (UN SDSN) launched in 2012 under the direction of the United Nations' Secretary General to mobilize global scientific and technological expertise in promoting practical solutions for sustainable development. This initiative included the implementation of the Sustainable Development Goals (SDGs) and the Paris Climate Agreement. SDSN

works closely with United Nations agencies, multilateral financing institutions, the private sector, and civil society.

"The NOVA Impact Leadership Team and community is honored to have been chosen to participate in this special day and to lead alongside Logictry in maximizing the UN's logic initiatives. We are passionate about providing tangible solutions to some of the world's most pressing challenges and know that World Logic Day is a great supporter of these initiatives and the UN's SDGs," said Chelsea Toler and Olivia Dell, the co-founders of NOVA Impact, in a joint statement.

To view all of the panels, visit logictry.com.



Kiss & Tell

By Heather Buchanan

The Faith, Hope, & Love Fight Club

Ugghh Love. She just stood there with her humidity defying hair and that beatific look on her face smiling at the priest who seemed under her spell. I mean who gets a gluten free body of Christ at communion brought only for her.

Faith stepped forward in her stiletto heels but seemed a bit rocky like when she mixes Xanax with her skinny margaritas and almost took out one of the altar boys. I had done my best to impress, but the YouTube make up tutorial for smoky eyes over thirty had gone wrong and I looked more prepared to dive into someone's trash than be blessed by God. But I mean you have to try if you are named Hope.

We all stood on the altar posing and looking at the priest expectantly. "And now these three remain: faith, hope and love. But the greatest of these is..." There was a pause as his eyes looked over us and then to the heavens, "Love."

"I have had it!" said Faith, "Every... single... time it's Love. Hope, come on. We are so out of here." Love looked forlorn as she trotted after us, "Faith, Hope, please. It's not my fault. There must be some way we can work this out."

"Look," said Faith, "If we are going to compete, we are going to have to level the playing field."

I usually trust Faith because you know... I have faith in her. But I should have known when I saw the sign in the ladies' locker room that said,

"Sometimes you have to knock someone's mother **** teeth out," that this was whole new territory. We heard Love arguing with the manager her engagement ring would never fit in the boxing glove.

I caught the eye of a pregnant lady sitting on the bench squeezing into her Lululemons and she said, "I have had a horrendous week. Joe has been working late. My youngest is snorting organic cheerios out of her nose on Tik Tok and my areolas are the size of small islands in the Seychelles. I want to KILL someone." She slammed the locker door, "I'm Mary by the way." Love coming in reached towards her belly, "Oh look another beautiful soul coming into the world," and preggio hip checked her into the wall.

You may not know this but boxing rings are decidedly difficult to get into gracefully, especially with no usable opposable thumbs. Our instructor whose nose had been broken more times than men have said, "You don't look fat in it," set us up for sparring, me with Faith, and Love with Mary. "Um sir," I said, having not so much faith in Faith, "We are really more peaceful Pilates people."

Love piped up, "I am not hitting the pregnant lady." The apparent East Hampton Fight Club president took the preparatory stance, her gloves raised, "HIT THE PREGNANT LADY!" then decked an unsuspecting Love with a left hook. I ran to Love's side to help her up but Faith just looked down at her box-

ing gloves and said, "I am so bringing these next time I go to King Kullen to buy toilet paper."

"Right, it's always about you Faith," said Love getting up. "Everyone embraces you whether good things happen or bad but only believe in me when their pheromones are raging or their dog dies." Love turned to me, "And despite Covid, climate change and the Jets last season people still have Hope."

"Well maybe that means the Jets will get better draft picks this time," I said cheerily. "My season tickets sucked," said big belly clipping me with her uppercut.

As the scene devolved into a strangely satisfying "Mean Girls" meets "Pirandello" play, I started to think why on earth were we set up to be in competition? I mean it's not "The Bachelor" for goodness' sake. Couldn't the three of us be more like Sister Wives?

As we left the ring to towel off and ask if anyone had any Arnica, Mary looked at us thoughtfully, "Your footwork needs work, but in the end, you probably shouldn't be fighting. You need each other." She put her hand gently on her belly, "After all, Hope is the fuel that keeps Faith alive in our quest to find Love."

As she tossed her boxing gloves aside, she added smiling, "But you know what else we need in this world? A good dose of righteous female rage." We responded in unison, "Amen."

kissandtellbb@gmail.com

Wine & Dine

North Fork Wines At The Cottage In Hampton Bays



The Cottage in Hampton Bays will host a Wine & Dine dinner event on Friday, March 4, from 5 to 9 PM. The event is hosted by Dayna

Corlito and features North Fork Wines. The complimentary wines will be paired to a menu prepared by Executive Chef Karl McDermott.

The cost is \$50 for the three course prix fixe. The Cottage is located in The Hamlet Green. Call 631-440-2240 for reservations.

EHF Awards Grants



Julie Ratner, Edna Kapenhas, MD, Anne Tschida Gomberg, Laura Borghardt, MS, MBA, CMD, and Kevin Unruh, M.Ed., RT (R), (MR), (CT). Photo by Amanda Mullin for Stony Brook Southampton Hospital

The Ellen Hermanson Foundation has awarded \$378,000 in grants for its fiscal year ending December 31, 2021. Recipients include Stony Brook Southampton Hospital, The Bridgehampton Child Care and Recreational Center, OLA (Organización Latino-

Americana) of Eastern Long Island, The Retreat, and the Shinnecock Health Center.

The foundation ensures access to state-of-the-art breast health care and empowers people affected by cancer.

Administered in partnership with the Southampton

Hospital Foundation and Phillips Family Cancer Center, the grants benefit the Ellen Hermanson Breast Center at Stony Brook Southampton Hospital and Ellen's Well, a program that provides psychosocial support to breast and gynecological cancer patients.



Photo by Gus Black

"I want to always be growing and moving forward as an artist," said rising artist Lizzy McAlpine, whose album "five seconds flat" is set for release on April 8.

Born outside Philadelphia, McAlpine gained recognition when she shared her music on Soundcloud and YouTube. In 2020, she released her debut album, "Give Me A Minute." Today she has over 100 million

streams to date and recently performed on "The Ellen DeGeneres Show" and "Jimmy Kimmel Live!"

The artist has recently debuted her new single "all my ghosts" alongside an accompanying video, which is directed by Gus Black. The video, written by McAlpine, is her latest visual entry. It will all culminate in a short film incorporating her previous videos for "erase me" and "doomsday."

"I got to put all of my pas-

sions into one project," she said. "I haven't really done anything like this before, and I want to make acting a large part of my career in the future. So, this feels like a jumping-off point."

With the forthcoming album, McAlpine takes "five seconds flat" in a bold new direction — her evocative lyrics creating a story about heartbreak, as she steps into her own as an artist.

"It's basically about seeing patterns in relationships: getting your heart broken and then, because of that, breaking someone else's heart," she said.

The album also includes contributions from Grammy-Award winners FINNEAS and Jacob Collier as well as Ben Kessler and Laura Elliot.

"They have their own sounds and then combining them with what I'm

doing on this album just fits so perfectly," she said.

McAlpine is also set for an extensive North American tour with dodie. The shows kick off in February and include performances at New York's Kings Theatre on February 24, as well as dates at Nashville's Ryman Auditorium, Chicago's Riviera Theater, Philadelphia's The Fillmore, and Los Angeles' The Theatre at Ace Hotel.

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