

James Lane

— POST —

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Kate Burton p. 4

Photo by Sofya Belbouari

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Techspressionism

Digital & Beyond
At Southampton
Arts Center,
Curated By
Colin
Goldberg



Renata Janiszewska's "The Imperial Heir."

Techspressionism is defined by Urban Dictionary as an artistic approach in which technology is utilized as a means to express emotional experience — a 21st century artistic and social movement. Presenting innovative works in a broad range of styles, Southampton Arts Center's new exhibition, "TECHSPRESSIONISM — Digital & Beyond," will reflect the expressive potential of electronic media. Curated by Colin Goldberg, the exhibition includes the works of more than 90 artists working with technology from more than 20 countries around the world. "TECHSPRESSIONISM — Digital & Beyond" is presented by Douglas Elliman Real Estate, along with media partner James Lane Post. The show opens on Thursday, April 21.

"Even if you don't yet understand how they work, you've most certainly heard the term NFT," shared SAC executive director Tom Dunn. "We know what cryptocurrency is, have heard of the metaverse, and now, the blockchain. It's all based on technology, which really, is not new to the art world. 'TECHSPRESSIONISM' will give us greater insight into how these artists use technology as a means of creative expression, whether it be works created with 3D printers, animation, or other digital mediums."

Coined by Goldberg in 2011, the term techspressionism is a contrast to traditional terms like "digital art" and "new medium art," which only address the medium and not the message. For artists working with technology, this new term offers creatives an opportunity to frame their work within a wider art-historical context, building off of the expressionist traditions of the past.

"I believe that the computer, and

technology in general, are not separate from humankind, but are a natural extension of us," Goldberg explained. "Technology is a continuum which is as old as humanity, not a novelty or fad, and the computer is just one of a long string of tools which have enabled human expression, including the typewriter, the camera, the printing press, the pen, the pencil, and paint. Critic Helen Harrison's suggestion to redefine techspressionism as an 'approach' rather than a 'style' has been critical in its development as

a movement. This transformed techspressionism from a technological aesthetic into a philosophical methodology that artists around the world have been able to identify with."

Techspressionism's senior advisor Helen Harrison, who also serves as the director of the Pollock-Krasner House and Study Center, shared, "The search for effective means of visualizing subjective, intangible content goes back to the early 20th century expressionists. Jackson Pollock and his generation took it to new

levels of abstraction. The techspressionists in this exhibition are carrying it forward, using innovative tools and techniques to communicate their personal visions."

The exhibition includes the works of more than 90 artists working with technology from more than 20 countries around the world including Afghanistan, Australia, Belgium, Brazil, Canada, Canary Islands, Czech Republic, France, Germany, Hong Kong, India, Iran, Italy, Netherlands, Peru, Puerto Rico, Russia, Taiwan,

Turkey, Uganda, Ukraine and the United States.

Artists include Victor Acevedo, Malavika Mandal Andrew, Suzanne Anker, Guillermo Arismendi, Sue Beyer, Mary Boochever, Michaël Borrás AKA Systaime, Peter Borges, Bernard Bousquet, Davonte Bradley, Janis Brandenburg Lee, Tor Burwell, Adelfino Corino, Lee Day, Diana de Avila, Dubwoman aka Giovanna Sun, Cynthia DiDonato, Roz Dimon, Negin Ehtesabian, Tomaz Favilla, Brandon Gellis, Darcy Gerberg, Frank Gillette, Colin Goldberg, Holly Gordon, Carter Hodgkin, Clive Holden, Susan Huang, Carol Hunt, Ikatch, Hayede Jamshidi, Renata Janiszewska, Dana Jones, Sherry Karver, Lucie Králíková, Tikoi Kuitenbrouwer, Karen LaFleur, Le Chat Noir, Seungjin Lee, Francene Levinson, Patrick Lichty, Verneda Lights, Gregory Little, LoVid, Chalda Maloff, Diane Marsella, Randi Matsushevitz, Melt-downlove, Sean Mick, Paul D. Miller aka DJ Spooky, Steve Miller, Tommy Mintz, Moonth, Sahar Moussavi, Lee Musgrave, Joseph Nechvatal, N3t4, Roy Nicholson, Philippe Ormières, Michael Paulukonis, Mark Pechlivanos, Ply300, Frederic Pons, Dalton Portella, Michael Pierre Price, Prince Magnolia x St Rivera, Elio Ramos-Colón, Michael Rees, Felix Rothschild, Cynthia Beth Rubin, Alessio Sanna, SCARLETMOTIFF, Reese Schroeder, Lee Schnaiberg, Christine Sciulli, ScoJo, Skywaterr, Nina Sobell, Sarah Song and Andy Wau-man, Nesrin Söylemez, Anne Spalter, Deann Stein Hasinoff, Mary Ann Strandell, Jan Swinburne, Stephanie Sydney, Andy Thomas, Tintin23X, Oz Van Rosen, Dan Welden, Nina Yankowitz, and John Zieman.

Complementing and surrounding the exhibition will be virtual and in-person talks, tours, films, workshops, and more.

Learn more at southamptonartscenter.org/techspressionism.

"I believe that the computer, and technology in general, are not separate from humankind, but are a natural extension of us."

— Colin Goldberg



Michael Pierre Price, "From The Light And Flow Of No-Mind."

From Wonderland To Shondaland

Kate Burton Stays Center Stage On Finding Your Path & Making Your Choices

By Bridget LeRoy

There's only been one other time in four decades of writing where I've inserted myself into the narrative of an article (even writing "myself" makes every journalistic bone in my—"my!"—body shudder). But to not describe my lifelong friendship with actress Kate Burton would be disingenuous.

Kate and I go way, way back. Our families were always close (like, renting-summer-homes-together close) and we traveled in the same orbit of New York showbiz families. We both attended the United Nations school in New York, although I graduated from a different high school. We both attended Brown University. I didn't graduate from there at all.

Kate's famous father, Richard Burton, was outside of that Upper West Side galaxy — in my world he was a shiny comet who would make an appearance every few years or so. I had a sleepover with Kate at London's Dorchester Hotel with Richard and his wife, Susan, the night before he was the commentator on the Royal Wedding, the marriage of Prince Charles and Diana Spencer, to millions of TV viewers worldwide. To my recollection, that previous night featured astonishing amounts of spirited libations, and tobacco, and attempting to learn songs in Welsh from the elder Burton. I was dutifully impressed at his ability to be "on" the next morning, as I nursed a wicked 18-year-old's hangover.

In the center of the galaxy, at least mine, was Kate's mother, Sybil Christopher, the beloved East End icon who co-founded the Bay Street Theater with Emma Walton Hamilton and Stephen Hamilton (my stepsister and brother-in-law). How close was my relationship with Sybil? At 10 years old, in my very best cursive, I entered the name "Sybil Christopher" into my passport as next of kin, to the surprise of, well, everyone related to me.

So that's what it was like. Here is my caveat. This is not an interview with Kate Burton — one of only six actors ever to be nominated as Best Actress and Best Supporting Actress

in the same year at the Tonys; who starred in a filmed version of her Broadway stint as "Alice in Wonderland," performing with her dad as the White Knight and doing a soft shoe with Donald O'Connor as the Mock Turtle; TV's Dr. Ellis Grey of "Grey's Anatomy," VP Sally Langston on "Scandal," and right now appearing on two binge-worthy shows — "Inventing Anna" and "The Dropout."

Nope. This is an interview with the good friend who was there hours after my stepfather, Tony Walton, died last month, with her heavenly husband, Michael Ritchie (who just retired from running Center Theatre Group in LA), all of us gathered around my mother, all of us crying and laughing and reminiscing, when I peered around my mom's shoulder and said in a low voice, "Hey — can I interview you for my next issue?"

So, low-hanging fruit, Kate. But what a delicious juicy bite!

Growing up as you did, with such a show business pedigree, it may come as a surprise that acting was not your first ambition. You were drawn to Russian literature and history, graduating from Brown with a degree in Russian Studies/European History. Explain yourself.

I know, and yet here we are (laughs). When I went to the United Nations International School, I took Russian as a third language. I also had an English teacher who said, "Oh, we're going to read some Russian literature," and for some reason we didn't read Tolstoy or Dostoyevsky. Instead, we read "My Childhood" by Maxim Gorky. I have a visceral memory of reading that book. I was only 12 or 13, and it had such an effect on me. And "Nicholas and Alexandra" by Robert K. Massie was on my parents' nightstand, and I read that too. So there was this confluence of language and literature and history that made me feel like I found my calling in a weird way.

And growing up in a theater fam-

ily, as you know, does not necessarily mean you're going to follow that path. In fact, I didn't want to.

So what changed?

The year before I graduated Brown, I went to Middlebury College in Vermont for Russian studies. By the way, I don't speak Russian fluently, but I can speak enough to fool people —

— you can order food at the Russian Tea Room —

— I can order caviar. And vodka. And soup. And bread. (Pause.) And ice cream. So I went to Russian school in the summer and was ready to apply to graduate school for Slavic Studies. I went to look at UC Berkeley and stayed with a friend from Brown, Nancy Carlin. Her mother, Joy Carlin, was one of the founders of ACT [American Conservatory Theater] in San Francisco, and Nancy was spending that summer studying theater at ACT. So I visited Berkeley for grad school — it's funny, because I was a B student at Brown.

I was a dropout! At least you graduated.

Honestly, my father went to six months of college on an Army short course, and my mother didn't finish high school. And by the way, two of the best-read people you would ever meet in your life. So I visited ACT summer acting school and I was like, "Oh my goodness. I may need to give this a try." So my very famous father said, "This is the worst thing I've ever heard." (Laughs.) And I said, "Look, I'll apply to drama school, and if I don't get in, that's my answer."

I had a teacher at Brown, Tom Gleason, who said, "This is your gift, and you're squashing it down because of your family." And the truth is, it wasn't my family, it was me. I'm just a regular gal, I didn't know if I wanted to live this persnickety life. But as it turns out, I got into Yale. Forty years later, here we are. I graduated Yale drama school 40 years ago.

Did your early interest in Russian and Slavic studies help with your

portrayals of characters from classic works, like Chekhov and Ibsen?

Ibsen. (Kate makes a face.) I mean, I portrayed Hedda Gabler. However, my love of Russian completely led me in all my Chekhov work, without a doubt. That's the playwright, with the possible exception of Shakespeare, that I've worked on the most, in my life as an actor. And I've directed three Chekhov plays, I've been in a film version of "Uncle Vanya" called "August" with Tony Hopkins.

Our readers will probably best know you for your work on "Inventing Anna," "Scandal," and "Grey's Anatomy." How did your earlier classical work resonate in these roles?

I feel incredibly lucky, incredibly blessed, because I've gotten to play really interesting older female characters in the three shows you just mentioned, all created by Shonda Rhimes, who loves theater actors, and often hires theater actors.

Ideally, in the life of an actor, when you get an opportunity to play roles like that on television or in film, it's great if you've had theatrical training, and you've played Hedda Gabler and all the great Chekhovian ladies. In fact, I was performing as Ranevskaya in "The Cherry Orchard" when I found out that Shonda was killing off my character of Ellis Grey on "Grey's Anatomy" after three years and two Emmy nominations. I was like, "Really?" And I remember her saying, "The story of Ellis Grey is not over." (Laughs.)

Having said that, I am still on the show, sort of wandering around in a doctor's coat — I stand in doorways and go, "Hello, Meredith." (We both dissolve into laughter.)

"Inventing Anna" was so strange, we were making it during Covid, and we were huddled in doorways with masks on until the moment the cameras started rolling, plus there was a sense of secrecy about the filming as well, but we somehow pulled it

off. To be honest, we — they — had no idea how this was going to be received, and so the fact that it's been received the way it has is just so thrilling.

Also, working with Julia Garner, who played Anna, was wonderful. She's so good. And so young. (Laughs.) Believe it or not, I went to college with her dad. I remember him.

Well, you have had a certain tenacity to get to these more mature roles. I mean, you've been working for a long time, and not every job is always a big success, right?

I'm blessed to have always been able to say, you know, "I'm a working actor." New York theater and "Law & Order" for the first 14 years. (Laughs.)

So Jane Kaczmarek, Frances McDormand, Kate Burton, all in the same class at Yale. All of us graduate, I go right to theater, Jane goes right to TV, and Frances has a really hard time for a few years. I remember her first theater job was in Trinidad. And then one day she's standing there with a little doily on her head, smoking a cigarette — she was working at Richoux of London in New York — and she said, "Yeah, I don't know, there's this movie, these guys, these brothers, they're making a movie and I'm in it." And of course, it's the Coen brothers. And the rest is history.

It was right when the three of us hit our late 30s — it was 39, actually — all of us are around the same age, Frances gets the Oscar for " Fargo," Jane decides to go into one last audition before she gives up, and it's the mom on "Malcolm in the Middle," seven Emmy nominations, and Kate Burton does "Hedda Gabler."

And you got two Tony nominations in that same year.

Yes, because I also did "The Elephant Man" with Billy Crudup and Rupert Graves.

But what is great about that story,



Photo by Sofia Belkova



about the three of us, was that we'd had like 15 or 16 years of working here and there, and then these pinnacle moments happen in our 40s.

In my mid-40s, I remember thinking, "Well, I guess that was it. It was great while it lasted," and then one day I auditioned for a medical show called "Surgeons." I waited for so long to go in, and when I went in they said, "It's just a meeting," and I said, "You know what? I might as well read," because I had basically memorized the lines while I was waiting, and I got the part, I did the pilot, and then I never expected to hear from these people again.

But "Surgeons" became "Grey's Anatomy," and, 18 years later here we are. I was 46 when I played Ellis Grey, and now I'm 64, and I still play her.

So, "Scandal." With a Shonda Rhimes table read, you do not see the script until you turn to the first page with everyone else. And you know, Sally Langston, the crazy, Bible-thumping, homophobic Vice President I got to play? I would literally gasp when I saw my lines, and Shonda would just sit there and slowly nod her head. And we laughed our heads off. Working with Shonda, it's the gift that keeps on giving.

Tell me a little about your mom, Sybil.

Well, when she and my father split up, when I was still very little, she came to New York and opened a discotheque — you know, like mothers do? It was called Arthur and there was a house band and the lead singer for that band became my beloved stepdad, Jordan Christopher. And when I was at Brown, the club was closed by then, they moved to LA, and she was a literary agent at ICM for a few years. This is a woman who didn't finish high school. And then in her early 60s, she moves out to the East End, to Sagaponack and starts Bay Street with Emma and Steve. It's like she recreated herself every decade. And I so admire that. I'm actually, now in my 60s, a professor at USC, with the first steady paycheck I've ever had in my life. And it's so much like mom, to recreate myself.

And while mom was at Bay Street, with Emma and Steve, I appeared in six shows there. "Inspecting Carol," that was so much fun, and "Pippin," and a version of "Hedda Gabler" co-produced with Williamstown Theatre Festival, where my husband Mike had just become the artistic director. So

both my mom and my husband were artistic directors at the same time, isn't that funny? But it was thrilling to start "Hedda Gabler" at Bay Street, then Williamstown, then Huntington, and then bring it to Broadway. But it started at Bay Street.

Any advice for young actresses? Or your 16-year-old self? What would you say to her?

You know that John Lennon thing, life happens while you're busy making other plans? That's really true, but there is an element of choice. And I think I constantly struggle with that. You know, you can actually choose. And because I've chosen this nutty life, as an actor, the only choice we really have is to say "no." The answer is almost 97 percent, "Yes. YES! Yes, I'll do it for that money" — Alec Baldwin talks about certain movies he did for 40 bucks and all the donuts he could eat — and yes, we do it for love.

But it's hard to say no, as an actor and as a woman. And a woman of my generation, the next generation after Hillary, those women who broke the ceiling for us. It's hard to say no.

You may think you don't have choices, but you do. The thing is to get to the point where you can take a deep breath and say, "What do I want to do? What do I really want to do?" (Sighs.) It's tough though. But so worth it.

"I would literally gasp when I saw my lines, and Shonda would just sit there and slowly nod her head. And we laughed our heads off. Working with Shonda, it's the gift that keeps on giving."
— *Kate Burton*





Photos by Joelle Wiggins

Jonathan Glynn

The Abstract Paintings

By Jessica Mackin-Cipro

Artist Jonathan Glynn has worked in both figurative art, and in recent years, abstract expressionism. “The Abstract Paintings Of Jonathan Glynn” will open at Colm Rowan Fine Art in East Hampton on Saturday, April 23, from 5 to 7 PM and will run through May 22. The artist started his career in art after receiving a BFA from Tufts University and an MFA from Cranbrook Academy of Art. He has since been a represented artist for over four decades.

Glynn is also well known on the East End for his work with Wing Over Haiti, which he founded in 2010 after the devastating earthquake hit the region. As a pilot with a small aircraft he began flying in and out of Haiti delivering medical supplies, food, and aid. Today the foundation has grown to run two school facilities with over 300 students. Wings Over Haiti also feeds the students two meals each day

and provides medical attention.

Fifty percent of the proceeds from the sale of paintings in the upcoming show will go to benefit the foundation. We caught up with Glynn to learn more.

Can you describe your work as an artist and your artistic process?

I try to make original paintings that are inspired by abstract expressionism, including the overall rhythmic application of paint and the resulting layering of paint. I think some of [Jackson] Pollock's work with color were clear inspiration for my overall working method. However, I am trying to build paintings over time that have more depth and emotion and color as an evolution of those more established ideas combining my ideas with the continuing evolution of Abstract Expressionism.

Instead of having decorative abstract

painting, I look at it, and if it is too decorative or has too much familiar content, I am always going to look for a way to change that. I want the painting, each painting, to give me an experience. I know it is from me and my hand, and from my own breath and my own movement, but I look to get out of myself when I paint. I always know that there is a certain violence, a certain inner violence in me that just doesn't want to make a pretty picture for its own sake.

The aesthetic is not methodical. It doesn't look like anything. In fact, I work hard to try not to have a didactic sense of the painting before I even start. If anything, it's more of a rapport. And it takes a lot of energy. Sometimes, it will take me all day. When I start, it could take a short period of time, but most likely it takes longer because I have to wait and look and see what it means and how I can change it.

Let's talk about Wings over Haiti. Tell us about the work you do and what inspired you to start this foundation?

I had my pilot's license and I was flying to Florida when I realized that jets of volunteers could not get into Haiti after the 2010 earthquake so I flew directly to Haiti to procure surgical size medical supplies and anesthesia for outreach clinics that were doing amputations without the aforementioned medical supplies. This brought some national attention to what I was doing and because of it I started an organization that now

builds schools in Haiti. We have two schools with over 300 children that hopefully will be going on to college.

You have a solo exhibit coming up at Colm Rowan Fine Art Gallery in East Hampton. Tell us a little about the show and what viewers can expect.

It is my hope that the viewers will take away a sense of joy, surprise and a thoughtful intensity from these paintings. These paintings and surfaces are meant to be touched, not only on the surface by hand but also from the perspective of the viewer's experience from the heart. The interpretation of these abstract paintings are really up to the viewer and with a full scan of the content of the painting one should find many layers and many surprises as the paintings have evolved over time in that process.

What's next for Wings over Haiti and for you as an artist?

We are having our annual Benefit for Wings over Haiti at the airport again this year on July 16. Fifty percent of the proceeds of any sales of my show opening on April 23 will be a tax-deductible contribution to Wings Over Haiti. With this in mind, Colm Rowan's generosity and hard work cannot be underestimated. I've never worked with a gallery owner who is as insightful, empathetic, encouraging, generous, and articulate, as Colm.

In terms of what's next for my work, my work is a constant evolution from one painting to the next that both surprises me and hopefully the viewer with refreshing ideas. That will continue to inspire me and hopefully the viewer.



James Lane

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Editor's Letter

Welcome to our Spring issue. We've made it one step closer to beach days on the East End, and we hope to take in all that our region has to offer during this wonderful season. Our cover story this issue is Kate Burton, interviewed by Bridget LeRoy. We are also excited to highlight the opening of “TECHSPRESSIONISM” at Southampton Arts Center. We are thrilled to be a media partner.

The team at James Lane Post hopes that you enjoy our dedicated sections for travel, style, real estate & design, and dining. Featured on the cover of our Real Estate & Design is Cindy Scholz on how she is championing women in real estate. Our Style Section highlights Carrie Berk, an influencer with a massive platform that she is using to promote anti-bullying and body positivity. For travel, we've spotlighted a variety of locations such as Austin, Texas, Egypt, and more locally, the Rockaway Hotel + Spa. Our dining section features a variety of East End dining articles on R.AIRE in Hampton Bays, Main Prospect in Southampton, and Dimon Estate in Jamesport, as well as a feature on the organization Chefs for Impact, which is promoting food sustainability.

Our goal, as always, is to represent all aspects of the East End in an authentic way, highlighting a mix of local business, non profits, and those giving back and promoting positivity in the place we call home and beyond.

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

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Jasper Johns applying liquid tusche to lithography plate for *Periscope* (1978) at Gemini G.E.L., Los Angeles. © 1978 Sidney B. Felsen

Jasper Johns

An Art of Changes At Parrish

The Parrish Art Museum presents “An Art of Changes: Jasper Johns Prints, 1960–2018,” a comprehensive survey of the artist’s six-decade practice in printmaking, highlighting his experiments with familiar, abstract, and personal imagery that play with memory and visual perception in endlessly original ways.

On view April 24 to July 10, the exhibition includes some 70 works

in intaglio, lithography, woodcut, linoleum cut, screen printing, and lead relief — all drawn from the Walker Art Center’s comprehensive collection of the artist’s prints. “An Art of Changes” continues the recognition of Johns’s 90th birthday, as well as his stature today as one of the 20th century’s greatest American artists.

“We are thrilled to present this exhibition at the Parrish,” said Alicia G. Longwell, Ph.D., Lewis B. and Dorothy Cullman Chief Curator, Art and

Education. “Johns’s innovations in printmaking — a major focus of his work for decades — are unrivaled. ‘An Art of Changes’ presents an in-depth investigation into his unique processes and the evolution of recurring themes throughout his career.”

When Johns’s paintings of flags and targets debuted in 1958, they brought him instant acclaim and established him as a critical link between Abstract Expressionism and Pop Art. In the ensuing 60 years, Johns has continued to astonish viewers with the beauty and complexity of his paintings, drawings, sculpture, and prints.

Organized in four thematic sections, “An Art of Changes” follows Johns through the years as he revises and recycles key motifs over time, including the American flag, numerals, and the English alphabet, which he describes as “things the mind already knows.”

Some works explore artists’ tools, materials, and techniques. Others delve into signature aspects of Johns’s distinctive mark-making, includ-



“Flags I,” 1973, Screenprint on paper. A gift of Judy and Kenneth Dayton, 1988

ing flagstones and hatch marks; later pieces teem with autobiographical imagery. To underscore Johns’s fascination with the changes that occur when an image is reworked in another medium, the prints will be

augmented by a small selection of paintings and sculptures.

“An Art of Changes: Jasper Johns Prints, 1960–2018” is organized by the Walker Art Center, Minneapolis. Visit parrishart.org.

Ben Vereen

Tony Award-Winner Hosts Bay Street Master Class

Bay Street Theater & Sag Harbor Center for the Arts presents an eight-part online Master Class in Acting led by Tony Award-winner Ben Vereen. Classes will meet Mondays from 7 to 10 PM starting April 25 through June 13 via Zoom.

Vereen not only brings his talent as an actor and entertainer, but his knowledge of taking the content and bringing it into another dimension of interpretation. Within each three-hour class, he will work with students on either a portion of a song or a monologue of their choice, breaking down the form and language, before circling back with an individual sense of style and self-confidence. Following each person’s performance, Ben will lead a question-and-answer session that involves the students.

Vereen’s first love and passion is and always will be the stage. “The theater was my first training ground. It taught me discipline, dedication, and appreciation of hard work and values that will

stay with me for a lifetime. The stage sharpens the creative instrument and encourages you to go deeper inside and try new things,” he said.

Vereen recently wrapped the Chuck Lorre series “B Positive” on CBS, and earlier this spring, completed multiple episodes of “The Good Fight,” playing Frederick Douglass. Among his many credits he also co-starred with Richard Gere in “Time Out Of Mind,” Chris Rock in “Top Five,” and was featured as Dr. Scott in the re-imagined “The Rocky Horror Picture Show” for 20th Century Fox.

This is an exclusive opportunity to work with the Tony Award-winning master, who will guide students through the craft of dramatic acting and musical theater.

Registration is open to teens ages 13 and up and adults, and is \$300 for all eight sessions or \$600 for high schools and colleges registering up to 10 students. Drop-in rates are available for \$50 per day. For more information, visit baystreet.org.



Photo courtesy Bay Street Theater



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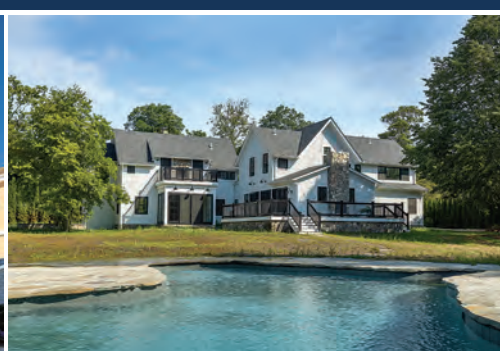
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Bryan Ludwig

Co-Founder of NuView, Art Collector & Philanthropist

By Jessica Mackin-Cipro

Bryan Ludwig is Chief Strategy Officer and Co-Founder of NuView Health — a company that specializes in intensivist telemedicine. An intensivist is a board certified physician who specializes in the care of critically ill patients, one most often in the intensive care unit. The company's platform provides hospital integration, access to doctors, and physician support.

Ludwig currently lives between Palm Beach, New York City, and the Hamptons. We caught up with him to talk about his work as a healthcare innovator as well as his art collection, work as philanthropist, and love for the East End.

Tell us a little about your background.

I grew up in Wellington, Florida. My parents, who are originally from Canada, had moved to Florida from Minnesota where my father had been doing post-graduate training. The family in Canada, on both sides, date back to the late 1800s with each generation making an impact in various industries, professions, and parliament. My education coupled with my family's encouragement towards leadership and pursuing innovation in the areas about which I am passionate led me to a career in healthcare. Prior to NuView Health, I was an Assistant Portfolio Manager and Healthcare Credit Analyst. During this time, I worked with a financial firm focused on investing in the high yield, senior secured, corporate bank loan market. This work experience afforded me with the opportunity to develop my financial and structural understanding of the healthcare landscape in anticipation of launching my own company.

What inspired you to start NuView Health?

From day one, my plan was to start

and build a company. So the question really was when and how. My family has a history in healthcare services going back several generations resulting in a deep knowledge base. My brother, for example, is a partner at a healthcare investment bank in New York City. Believing that giving back to the community is paramount; I was able to build a company that helps the communities in which I am a part. Social entrepreneurship became a passion.

Along with my father, we noticed a need to bring the academic level of medical care that one finds in major metropolitan areas to community hospitals. Focused in ICUs, we bring an evidence-based approach to care that is protocol driven and proven to improve care, lower mortality, reduce cost, and drive revenue. We leverage our virtual medicine platform to bring a physician to multiple places at once. This creates a win-win-win for the patient, physician, and hospital.

NuView Health works with hospitals and physicians. Tell us more about the concept and the focus on intensivist telemedicine.

We felt it important to align the interests of all the stakeholders — patient, physician and hospital/healthcare system. When you standardize care with proven, best practice approaches you can lower mortality (20 percent to 8 percent in many of our programs), lower complication rates and essentially get people better, faster. It's a rare instance where operational and managerial efficiencies align with better patient outcomes. Layer in technology (specifically telemedicine), you have the ability to do this in scale. The country has a significant shortage of physicians; hospitals simply are unable to hire enough Critical Care Physicians (Intensivists). NuView Health TeleICU



Photo by Madison McGraw/BFA

programming allows the same level of care/outcomes to be provided as our on-site programs with published studies to support.

Talk a little about your love of art. What types of art do you like to collect? You're a supporter of the Parrish Art Museum?

Collecting has been ever present in my family. Whether it's via amazing finds during our travels or specific period pieces, it's a fun passion that brings tremendous joy. I feel art and one's collection illustrates that person's/couple's/family's story. Ever since studying AP Art History during prep school at St. Andrews, I knew this would be an integral part of my life. Originally being exposed to the Old Masters in school and family trips, I always loved the Renaissance masters and appreciative of the way the Medici family led the charge of this era. Jan van Eyck and

the abundance of iconography that goes with illustrating the story was always a highlight. Fast forward, I've learned much about post modern and contemporary artists and even more recently have been involved with emerging artists through some of the museums that I support. I love Alex Katz and Alexander Calder and some relatively younger artists like ThankYouX, Kevin Hees, and Didem Yagci.

Tell us about some of the charities you support. Why is it important for you to give back?

I had a mentor in my early twenties that would ask interviewees and/or young adults, what are the three most important attributes in a person. The trick answer is character, character, character. So I've always had a steadfast belief in getting involved; supporting organizations about which I am passionate in the communities of which I am a part. Specific to the art world, I serve

on a number of committees including the Executive Committee of the Museum of Arts and Design, MAD Luminaries; Contemporaries Circle of Parrish Museum and the Young Friends Acquisition Committee (YFAC), and ArtBeat Host Committee of The Norton Museum of Art. I am also on the Host Committee of The Metropolitan Museum of Art Apollo Circle Benefit.

What do you love most about the East End?

The East End is one of my greatest happy places! Stress melts away the moment I begin to arrive and click in. For me, it's the perfect mix of chill, shoes off, family/friend time filled with great food and weather plus as much social fun mixed in with art and music as you want. Hitting up the Parrish, or a number of the smaller museums and now countless galleries could take a month. A day at the beach or on a boat can't be beat.

The Church

'Empire Of Water'

The Church in Sag Harbor presents its spring exhibition "Empire of Water," which opened on March 27. Given the effects of climate change, the global need for clean water, and the specific issues on the East End, the topic of water is timely and important.

The show includes 47 artworks by 44 artists in a variety of mediums including painting, photography, sculpture, and digital work.

"The theme of water is depicted as a natural element, a scientific subject, an issue of social justice, a historical factor, an ecological question, an aesthetic tradition, a metaphor, and a simple necessity for the existence of life on Earth," read a statement for the exhibit. "From the plentiful resources it provided to Native Americans before first contact to the area's maritime history — which in-

cludes colonization and slavery — in addition to the area's long-standing tradition of agriculture and the current economic importance of the ocean and beaches as the motor of the region's tourism industry, fresh and salt waters have defined the historic communities on the East End of Long Island since their inception."

The exhibition brings together established and emerging artists in the area with artists from across the globe. Their artworks represent and use the theme of water in a myriad of ways. Artists like Doug Aitken, Linda K. Alpern, Reneke Dijkstra, and Sally Mann address its place in leisure. Daniel Beltra, Scott Bluedorn, Edward Burtynsky, Liza Lou, and Andy Warhol find beauty, horror, and humor in the realities of pollution. Tonico Lemos Aud, Cappy Amundsen, Paton Miller, and Duke Riley reflect



Jeremy Dennis, "I Could Stand Here All Night," 2021. Courtesy Jeremy Dennis

on the traditions of those who live by the sea. John Alexander, Ross Bleckner, Jim Campbell, Vija Celmins, Thornton Dial, April Gornik, Lauren Harris, Roy Lichtenstein, Robert Longo, Clifford Ross, and Hiroshi Sugimoto create compelling images of waterscapes.

Eric Fischl, cofounder of The Church, said of the exhibition, "Wa-

ter, water everywhere is what you will see when you visit 'Empire of Water.' We've pulled together 44 artists who have found a wide range of creative and surprising ways to express aspects of our complex relationship to this liquid which covers most of the earth's surface and dominates so much of our history of exploration, commerce, conquest, and survival.

This magical and mundane substance has occupied the creative and spiritual imagination since man began to make images and sounds. It is our hope that the audience, so familiar with this subject, will find works of art that surprise, impress, provoke, and amuse them in utterly new ways."

The show will be on view through May 30.



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Kiss & Tell

By Heather Buchanan

As Long As The Love Shall Last

Let's face facts about marriage. "Til death us do part" makes a liar out of half of us before God or your dog groomer who got ordained online to marry you including both of your schnauzers in tuxes. In truth, our commitment to our dogs is more in keeping with that vow. If only there was a respectful way to euthanize a relationship that had run its course

with each deaf and blind to the other where we gently cross the divorce rainbow bridge and move on to Mr. or Miss Poopsie II.

Love does not come with an expiration date like milk or nitrate free meats. And as anyone who has had food poisoning knows, there is a danger to push past that marker. But is there only satisfaction in love which lasts forever? Some love

stories may be a grand novel while others only a haiku, but a carefully crafted haiku can be extremely satisfying. I do draw the brevity line at a hashtag #relationshipgoals although sometimes #dick does tell the whole story.

There is nothing more enthralling than a rich relationship which spans a lifetime, with twists and turns ending in a couple's deeper under-

standing of the other and devotion to mutual goals. But sometimes love may only be a chapter. It may be titled "The summer of 2014" or "Opposites attract ... until the rent is due," or "She saw me as the man I always wanted to be but couldn't."

Still other flames may burn bright but burn out. Brief however does not exclude depth or memorability of experience. (This is not to be confused with images in film or television of the newly acquainted couple who are banging in a rest room which is more appropriately seen as an EMT training video of back strain than great passion.) Sometimes a love life can be composed of transformative relationships which make us feel alive and understood and embraced. It may not be a soul mate but a soul moment, a cer-

tain person in a certain place in time which transcends the corporeal world.

A magical snowy night in Aspen being ridden home on a bike. An old-school romantic who gently moved to the streetside and smiled when I knew exactly what that gentlemanly gesture meant. A sports star who discussed the classics in the bath. The cute guy at the lodge who consented to a fifteen-minute committed relationship so I had someone to kiss at midnight. The Brit who brought me back to life and into my body when I had all but given up on love. Simply and beautifully being present.

The past and the future stab love in the jugular. Disappointments and expectations are dangerous on both ends of the time continuum. Clean slates are hard to come by as we know from every Real House

Wives Reunion. Yet present loves shouldn't pay for the sins of the past loves as they may surprise and delight you. And if you take responsibility for your own happiness and expectations then your loving partner can only add to it.

For marriage maybe we should look to pagans. The ceremony for marriage or "handfasting" as they call it, includes the vow, "As long as the love shall last." Is it possible that we (and Skippy who ran off after the squirrel with the wedding bands tied to his tux collar) would feel more comfortable with that promise? If the pressure of forever was lifted? That our love story is not about the word count (spaces included) but the choice of words?

It doesn't seem too much to ask so we can once again say "I do" without calling for a hose because our pants are on fire.

Bay Street For Ukraine



Bay Street Theater & Sag Harbor Center for the Arts presents a Concert For Ukraine, a humanitarian relief concert celebrating the music, arts, and culture of Ukraine, on Friday, April 22, at 8 PM.

The concert will be hosted by Dr. Taras Filenko, a Ukrainian pianist, historian, ethnomusicologist, and a noted scholar of Ukrainian music, who will present a lecture and performance examining Ukrainian national identity through a musical lens.

The concert is presented in collaboration between Southampton Town Supervisor Jay Schneiderman and Bay Street Theater.

All proceeds from the concert will go to support the International Rescue Committee, which has launched an emergency appeal to help support displaced families with critical aid and work directly with local partners to bolster the crisis response of people who have already been active in the community and are experts on the local context.

Tickets are available with a minimum \$20 donation, though guests are asked to give what they can, and can be purchased through the Box Office by calling 631-725-9500 or visiting baystreet.org.

Mind Offline Easter



At Mind Offline in Sag Harbor, enjoy an imaginative, eco-friendly, theatrical Easter celebration on Saturday, April 16, from 10 AM to 2 PM. Join the characters of Alice in Wonderland, played by acclaimed local actors, Kate Mueth and Josh Gladstone, for a day of fun and wonderment in the Mind Offline garden.

At 10 AM the day starts with an egg hunt, led by Mueth, as the Queen of Hearts. At 11 AM, it's a Mad Hatter Tea Party with edible flower cookies, macaroons and more with Gladstone. At noon, meet the Giant Angora bunnies and a photo opp with the Easter Bunny, David Gribin. From 1 to 2 PM enjoy crafts and activities with Browder's Birds' Holly Browder and trade in your papier-mâché egg finds for goodies and prizes.

Tickets include access to all and are only necessary for participating children. To register, visit mindoffline.co.

Spring Warm Up

The Ellen Hermanson Foundation presents a Spring Warm Up Dance Party to kick off the 27th annual Ellen's Run on Saturday, April 30, from 6:30 to 10 PM at Bridgehampton Community House. The event will celebrate Ellen's Run Icons Claudia Nelly Gonzales and Julianne Moseley, as well as Ellen's Run's number one fundraising team for 2020 and 2021, The Shocking Pinks. The event will feature a live and silent auction, drinks, dancing, tastings, and more. Proceeds support the foundation's mission to ensure access to breast health care and empower people with cancer on the East End. Individual tickets are \$125.

CMEE City Fete

The Children's Museum of the East End will present its City Fete Fundraiser at City Winery in Manhattan on Thursday, April 28, from 6:30 to 9:30 PM. This festive cocktail event features entertainment, music, light bites, and a chance to gather with supporters of CMEE. Proceeds from the evening will go toward critical services for East End families including the museum's bi-weekly food pantry, the ESL and literacy programming, and to ensure all families have access the Museum. Comics from SoulJoel's Comedy Club & Lounge will perform. Individual tickets are \$500.

Earth Day

In celebration of Earth Day on Friday, April 22, the Parrish Art Museum presents a panel discussion exploring the relationship between water quality, cultural practices, and environmental activism on the East End. Danielle Hopson-Begun, of the Shinnecock Kelp Farmers, marine scientist Gaelin Rosenwaks, and artist Kathleen J Graves are the panelists who will bring perspectives from the visual arts, Indigenous environmental restoration, and marine biology research. The talk, which begins at 6 PM and includes an audience Q&A, is moderated by Senior Curator of ArtsReach and Special Projects Corinne Emi.

In Process

The Watermill Center will host the second of its 2022 In Process series with an intimate look into the work of American sculptor Brian Block, Greek interdisciplinary artist Maria Louizou, and Polish choreographer Ola Maciejewska, on Friday, April 22, at 5:30 PM.

In Process @ The Watermill Center is an ongoing series of studio visits and open rehearsals that invites audiences of all ages and backgrounds to gain insight into how artists from across the globe develop new work. Attendees are invited to visit the studio of each artist for a presentation of the work they are developing during their residency at The Center, followed by a brief Q&A.

Lecturer Series

The Bridgehampton Museum presents the premiere of its Distinguished Lecturer Series beginning this April. This bimonthly series will present informal talks with noted authors, historians, and poets about their work and process. The discussions will take place on alternating Thursdays in the archive building.

Esteemed speakers will include journalist CNN political commentator John Avlon, journalist and author Amanda Fairbanks, historian and cultural author Tom Clavin. Shinnecock historian and cultural advisor Shane Weeks, farmer and poets Scott and Meegan Chaskey, among others.

Rites Of Spring



LongHouse Reserve will open on Saturday, April 30, with its annual Rites of Spring celebration. The garden will be blooming with spring flowers – nearly a million daffodils plus cherry trees, tulips, and magnolias, and many new works of art to find throughout the garden.

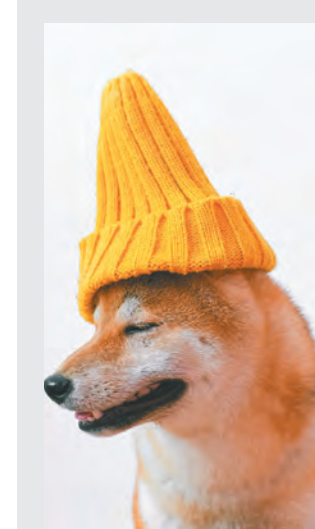
New art in the garden includes special commissioned installations. Carrie Reborra Barratt, Director of LongHouse Reserve, said "LongHouse Reserve enters its 31st season with a vibrant program of art, design, music, dance, and horticulture, a tribute to our founder's legacy of living with art in all its forms. Our season celebrates Land, Place, and Spirit, the coordinates at LongHouse that flow from the garden, the outdoor galleries, and the sanctuary created for peaceful contemplation and mindful gathering."

This season commissioned installations from The Ladd Brothers and Cheng Tsung Feng are joined by new art in the garden by Bjorn Amelan, Niki de Saint Phalle, Alexander Polzin, Byung-Hoon Choi, Moko Fukuyama, and Maren Hassinger.

"Right Here, Right Now," the Ladd Brothers' first-ever outdoor sculpture, a woven, cedar-shingled portal, will be introduced on opening day. The artists, Steven and William Ladd, will be on hand to talk with visitors about their piece and their belief in the extraordinary capacities of every human being and the awesome power of community.

Egg Hunt

The Southampton Inn presents its 2022 Easter Egg Hunt on Sunday, April 17, at 10 AM, on the South Lawn. Guests are invited to join for an a la carte holiday brunch in Claude's restaurant before or after the festivities from 7 AM to 3 PM. Meet in the library for the egg hunt.



Pet Photo Contest

The second annual James Lane Post Pet Photo Contest, in partnership with the Animal Rescue Fund of the Hamptons, will be held again this month.

Categories include Most Photogenic, Cutest Outfit, ARF Rescue, Dynamic Duo, and Pet & Owner Look-A-Like.

Here's how to enter:

- Follow both @jameslanepost and @ARFhamptons on Instagram
- Post a photo of your pet, and be sure to tag both @JamesLanePost and @ARFhamptons
- In the body of the post, include the name of your pet and the category you're submitting to

The deadline to submit is April 28. Winners will be announced on April 30, celebrating National Adopt A Shelter Pet Day. Gift baskets will be sent to each of the winners and the grand prize winner will be featured in the next issue of James Lane Post.

Jeff LeBlanc

Jeff LeBlanc will return to the Westhampton Beach Performing Arts Center on Saturday, April 30, at 8 PM, for his third headlining appearance at the venue. The Center Moriches native has toured the country with artists including Boz Scaggs, Chaka Kahn, and Tori Kelly.



The Clubhouse Hamp- tons in East Hampton hosted Love Bites, an annual tasting event to benefit Katy's Courage on Saturday, March 12.

The event featured unlimited tastings from top chefs, beer, wine, specialty drinks, and



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for-profit organization honoring Katy Stewart, an inspirational 12-year-old girl who died from a rare form of pediatric liver cancer. The organization is dedicated to supporting education, children's bereavement support, and pediatric cancer research.



Chef Matt Chappelle.



Sara O'Brien, Virginia Kasselakis, Phoebe Kasselakis, Sabrina McManus, Violet McManus.



Guild Hall recently held its annual Academy of the Arts Dinner on Monday, March 14, at Cipriani 42nd Street, honoring Board Chairman Marty Cohen and Michele Cohen in recognition of their long-standing commitment and generosity to Guild Hall. The event also recognized the newest induct-

ees to the Academy, including Barry Bergdoll, Renee Cox, Cornelius Eady, Bran Ferren, RoseLee Goldberg, Rashid Johnson, Erik Larson, Robert Longo, Julianne Moore, Questlove, Ugo Rondinone, Frank Wimberley, and Lucy Winton. The event exceeded fundraising goals, setting a new record in recent history for the

Academy Dinner. As guests settled into dinner, they were treated to a surprise performance by Beat Boxer Chris Celiz and B-Boy Anthony Vito Rodriguez of The Missing Element, presented in collaboration with Works & Process at the Guggenheim. This served as a preview to a performance the company will



Marty and Michele Cohen. Photo by Jared Siskin/PMC



Eric Fischl and April Gornik. Photo by Patrick McMullan/PMC



Jeremy Dennis and Brianna Hernandez. Photo by Jared Siskin/PMC

present as part of Guild Hall's summer program. Executive Director Andrea Grover welcomed guests and then passed the mic to host, Trustee and Academy President, Eric Fischl. During his speech, Fischl notably took a moment to acknowledge the crisis in Ukraine, as well as the recent passing of Academy Member

and past honoree, Tony Walton. After the main course, the program continued with Bran Ferren followed by Alice Aycock speaking about the honorees, and the reveal of a sculpture by Aycock, Little Twister, gifted to Marty and Michele Cohen, who took the stage to speak. The guests were

then treated to another performance by musicians of the New York Philharmonic, including Rebecca Young on Viola, Yulia Ziskel on Violin, and Patrick Jee on Cello. Rebecca Young delighted the audience with a surprise encore featuring an original Guild Hall tribute sing-along song, which served as the perfect finale.



On Thursday, March 3, a "Stand with Ukraine" rally was held at the Hook Mill in East Hampton. Photo by Richard Lewin



On Sunday, February 13, Bay Street Theater invited guests to Buckskill Winter Club in East Hampton for the second annual "Broadway Skating Party." Special guest host Broadway and Television's Kyle Barisich joined everyone on the rink, and skated to a custom playlist of Broadway Musical favorites, past and present. Above, Kyle Barisich, Albert Bianchini, Salli-Jo Borden, and Ivy Winick. Photo by Richard Lewin



Kathryn Markel Fine Arts Gallery in Bridgehampton held an opening for "Spring Training 2022," an exhibit to support the 74th Annual East Hampton Artists & Writers Charity Softball Game. The Artists team exhibited and sold their works to benefit The Eleanor Whitmore Early Childhood Center, Phoenix House Academy, The Retreat, and East End Hospice. The game will be played in Herrick Park on August 20. Above, Leif and Alice Hope. Photo by Richard Lewin



At Marders in Bridgehampton on Saturday, February 26, Don and Theresa Lanham, Jane Gill, and Marcia Lynn of Evelyn Alexander Wildlife Rescue Center invited guests to meet three special owl rescues at Birds of Prey. Above, Andrei Steyn, Mia Frohlich, Fairleigh Stewart, Caly Stewart, and Marcia Lynn. Photo by Richard Lewin



On Friday, February 25, in collaboration with Hamptons Jazz Fest Winter Series, the Parrish Art Museum in Water Mill presented a live, in-person concert with jazz virtuoso Greg Lewis, a veteran of the New York music scene regarded as a master of the Hammond B3 organ. Photo by Tom Kochie



The 60th Montauk Friends of Erin St. Patrick's Day Parade was held on Sunday, March 27. The Parade wound its way from Montauk Firehouse through Montauk Village. Local fire departments, police, pipe bands, school officials, volunteer organizations, businesses and others marched to celebrate the day. This year's Grand Marshal was Marilyn Behan. Photo by Richard Lewin



Partners Irwin Simon, Andrea Anthony, Fred Terry, and Paul DeAngelis celebrated the spring season with friends and family at Lobster Roll aka LUNCH Southampton on Friday, April 1. Above, Andrea Anthony, Charlee, Carl Anthony. Photo by Rob Rich/SocietyAllure.com



The work of more than 1,000 young artists from Eastern Long Island schools is on view in the Parrish Art Museum's annual Student Exhibition through April 24. Above, Cecilia Lockel, Grade 11, Miller Place High School. Photo by Tom Kochie

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THE DEADLINE TO SUBMIT IS APRIL 28.

Winners will be announced on April 30, celebrating National Adopt A Shelter Pet Day. Gift baskets will be sent to each of the winners and the grand prize winner will be featured in the next issue of James Lane Post.

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