

James Lane

— POST —

June 2022

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SHOSHANNA

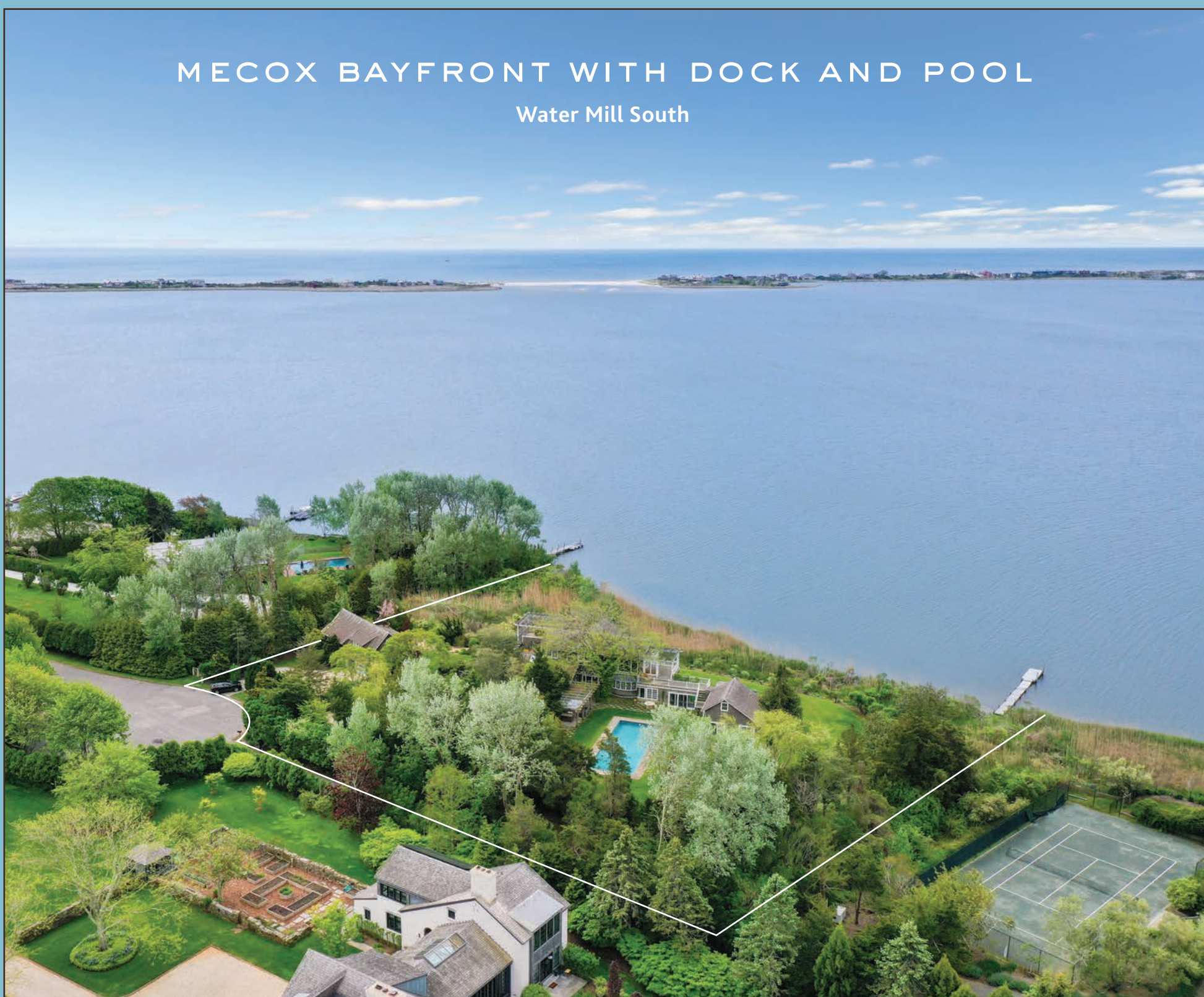
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Shoshanna

That Name, That Smile.
That Drive & Story.

By Ty Wenzel



Photos courtesy Shoshanna

It's been over 20 years since the entrepreneur launched her namesake womenswear collection, that we got to know Shoshanna Gruss as a designer. It was not just about the sheer gorgeousness of her design aesthetic, but that it fit real women, curves and all. And not just for the sake of fitting the shapes of many of us, but that it made all of us feel and look stunningly beautiful. It's not just us, but notables like Taylor Swift and Emma Stone, among others. So what does Shoshanna do for the 20th anniversary of her swimwear line? She launches the most nostalgic print of all — the cherry print. You may remember it as Charlotte York's bikini top on "Sex And The City." Today, it's currently all the rage on social media. While we can't believe that Shoshanna has a 20-year-old company, we're also really excited to know that a woman designing for other women in a way that is self-affirming and stunning on our real bodies is still a queen on Seventh Avenue. Ladies and gentlemen ... Shoshanna.

Shoshanna, we've been following you since you were a teenager. To see you blossom into such a successful fashion designer, women's rights champion, and philanthropist has been inspiring to watch. How do you see your life going and what is inspiring you of late?

I launched Shoshanna almost right after I graduated UCLA. I came home to New York City with the intention of taking an investment banking job. The closer I got to starting my job at the firm, the more and more I knew in my gut that that was not the direction for me. I had been kicking around the idea of starting a brand of clothing that was more inclusive of more women's body types ever since I worked in a high-end retail boutique in Los Angeles during my college years... once I graduated and was faced with that freedom and the prospect of doing a job that felt wrong, the desire and passion to start my line grew strong. So strong in fact, that there was no way I was going to not do it, and despite my parents' pleas to stay far away from the garment industry, I dove headfirst into it. It took me a year to get the line off the ground, and I shipped my first collection, Shoshanna, for resort, in 1998. It was three dress shapes, in three different colors, ways, and fabrication. Each dress came with a purse and a matching bloomer!

Your namesake fashion line, Shoshanna, is 22 years old and simply divine. Who or what are your inspirations in fashion?

Thank you SOOO much! I am most inspired by my surroundings, most especially growing up and coming out to the Hamptons my whole life. The beach and beauty of the East End is felt in all my collections! Whenever we are designing the line I think, we need walking-around-town dresses, beach clambakes, and cocktail-party dresses.

You are fully committed to sustainability regarding fashion. Can you tell us why you decided to make this major change and how you are integrating it into the collection?

I think that it has always been there for me. The idea of never overproducing, not filling the world with unnecessary products. We've always been committed to making the highest quality garments that are timeless and should remain in our closets forever. The more we learn about how each one of us and our carbon footprint has such an impact on our environment and the thought of not leaving this world a better place than we found it for my grandchildren is what drives me. Today I saw that Heinz Ketchup in trying out a bottle made from pulp wood, and it got me so excited! I love and support companies that are trying to be more sustainable. I am so worried about our children's future, and what they will have to deal with.

Your cherry print was released for the 20th anniversary, and it is all over social media — why do you think this sweet nostalgic print has tugged so many heartstrings and gone viral?

Yes! It is the 20th anniversary of our swim collection! We were the first swim collection to sell our tops and bottoms as separates, especially in department stores. It took a lot of convincing to get the stores to sell them that way, but it was the only way my concept worked! And we sold A-DDD in the top, and P-XL on bottom. No one else was doing that in the contemporary market at the time. It really struck a nerve with our customers. Now almost every contemporary brand sells as separates, but 20 years ago, everything was sold as a set. The launch

of the swim collection really put the Shoshanna Collection on the map. The Cherry print was everywhere that year. Celebrities in movies, on magazine covers! It was so much fun. The print is exciting, sweet, playful yet has tongue-in-cheek naughtiness to it. It was just a different feeling at the time. We thought since Y2K fashions are all the rage, and it was for sure the most iconic print, bringing it back 20 years later would not disappoint. It's been so much fun to see a totally new generation embrace it!

Can you tell us about your Spring/Summer '22 collection?

Spring 2022 is in bloom! Small and large-scale florals, airy eyelets, and delicate embroidery are mixed with a vibrant palette for a refreshing feel. Knitwear was a focus for this collection, offering comfortable, body-inclusive shapes in geometric patterns. Shoshanna Midnight continues with an ethereal feel; painterly florals are woven with lurex. The collection incorporates more cocktail silhouettes with statement details, thoughtfully designed to be worn to many occasions.

The Summer/Pre-Fall collection encompasses the new reality of dressing up: bright florals and vibrant eyelets in softer, flowing silhouettes for a refreshing feel. Fun tassel trims and colorful embroidery are hallmarks throughout. Pre-Fall offers an assortment of transitional solid knits. The evening pieces were designed with summer celebration in mind. Large-scale laces, coral sequins, and rich satins are paired with stand-out necklines.

You have three beautiful children! How were you able to deal with your workload, motherhood, homeschooling, and your philanthropic life during the pandemic? It must have been chaotic, no?

Thank you so much! Homeschooling was a nightmare for me. My twins were in first grade, at different schools, and I basically had to monitor the two of them the whole day. Signing in and out of Zooms all day long. My poor teenaged daughter was able to do it on her own schoolwork. Keeping a teenager away from her friends is just about the cruelest thing you can do. It was a tough time for everyone. It was a very tough time for all, but we had some beautiful moments, and we, like everyone, made the best of it. I just felt so bad

for all the children who missed out on milestone events. Big birthdays, graduations, so many things lost and missed... I do hope and believe that this generation will have a greater understanding of how lucky we are when things just go "OK." Ugh, just talking about it is stressing me out. So grateful that period is behind us.

You obviously have an artists' eye and are a collector of art. We love your involvement with CMEE and the "Sparkling Garden." Can you tell us a bit about it?

Yes, I worked with Chelsea Hrynick Browne on the project. Chelsea is a local artist in Sag Harbor whom I adore! I have some works of hers in my home. We helped supply her with materials for her latest project. So cool to see it finally come to fruition!

Philanthropy is a major part of your life. What are some of your favorite charities and boards that you are a part of and why? How can our readers become involved in them?

I have been involved with Society of Memorial Sloan Kettering Cancer Center for over 20 years. We do many beautiful events that support our initiatives that people are welcome to join. I am on the Board of the BlueCard which supports Holocaust survivors who live below the poverty level.

The East End has been a beloved place for you and you post on social media regularly about the region. What about it do you love so much?

I have spent almost every summer of my life out here. It's changed and evolved so much, as I have grown. Some things I really miss, and some things are welcome additions. Nothing is better out here to me than the beaches. I love the sand and saltwater. I love the bay beaches filled with sea-life and shells. My children and I spend hours surfing, exploring all the beaches, swimming in the water. Boating to our favorite restaurants. A friend of mine once called us "Aquafamily" and I really loved that.

What are some of your favorite spots that you frequent here?

So many amazing beaches! Some of my favorites: the bay beaches in

Napeague and a trip to the Clam Bar and then ice cream at Ralph's is all three of my children's perfect evening.

All day surf and hang at Wiborg beach with sandwiches from Goldberg's or salads and wraps from my favorite, Provisions in Sag Harbor. My favorite farm stand is Serene Green. Besides the best produce and flowers and cheeses, they have amazing fresh seafood and they even sell frozen dim sum from Nom Wah Tea Parlor, which was an amazing find during the pandemic. O by Kissaki and Tutto il Giorno are my favorite places for a dinner with girlfriends. My kids and I love to go to Sen and Blue Parrot. Fierro's has the best pizza.

I have been eating the USA sandwich at the Village Cheese Shoppe in Southampton since I had my first job in a boutique on Jobs Lane the summer of '91. The store was called A Wing and A Prayer.

I became a member of the Sag Harbor Cinema, and if you join you get to go to the secret bar on the roof, which is unexpectedly super fun. I don't get much time to shop, but when I do, it's Blue and Cream or Joey Wölffer!

I keep a large canvas bag in the trunk of my car all summer with towels and swimsuits for everyone. A change of clothes and sneakers and flip flops and tennis racquets and fishing nets and a small, empty igloo cooler at all times! Every single one of these items has come in more handy than you could ever realize. I have spent enough time in the Hamptons to know that you never know where the day is going to take you.

What are some exciting things coming up for you?

This season marked our 20th Anniversary of the Shoshanna Swim Collection. With that, we relaunched our Classic Cherries print in a women's bikini, rash guard, and little girl's bikini. The styles are certainly making a splash!

You are involved in so much that we wonder what do you do for fun when you're not working?

Honestly, my favorite thing to do is read... and wander the beach looking for shells. I love a little alone time, but it does not happen very often... one day.

Iris Has A Lot Less Free Time

(And Another Book Next Month)

By Bridget LeRoy

Two things about Iris Smyles that you need to know upfront.

One — if you “Amazon” her (think “Google”), and look under “Similar Authors,” you get nothing.

Zip. Bupkus. Donuts. So that should give you some idea of what a rare bird (possibly extinct, as you will see below) we’re dealing with here.

Two — Iris Smyles is the kind of writer who makes writers want to write.

Whether it’s her first novel, “Iris Has Free Time,” a sort of humorous quasi-bio with veins of poignant truth running through it (or is it the other way around?), or “Dating Tips for the Unemployed,” her second book, or any of her various essays published in all the best places (The New Yorker, Paris Review, blah blah blah), or the latest, “Droll Tales,” a series of intertwined essays due out in June, when you read Iris’s words — if you’re a writer — you want to drop everything and WRITE.

And when presented with the opportunity to interview this 2017 Thurber Prize for American Humor finalist, this Pied Piper of writers, the questions can’t be banal or platinous. No stroking and coaxing for Iris, no “where do you get your ideas?” or “how much is based on your real life?” nor would she want it that way. But even when batting absurdist curveball questions, Smyles’s pathos always shines through.

If you were an animal, what would you be and why?

The long-extinct, once-thought-mythical Dodo bird who, over many generations, forgot how to fly. At night I’d dream of soaring over land and sea, and by day, I’d tell the others, fruitlessly, of my idea. I’d sit by the shore alone and wonder, am I crazy to keep flapping?

What’s your death-row dinner?

I’d skip the dinner in order that I could refuse my captors. I’d refuse, and this way wrest control over the conditions of my last breath, asserting my humanity through my unreason, refusing food when I’m hungry, rather than submitting to being fed as would an animal. I’d choose to die hungry, full of appetite and life.

Otherwise waffles.

Your third book, “Droll Tales,” comes out next month. It’s been said that writing a book is like having a child. I have three children, and I don’t really like my third one all that much. How do you feel about your different books?

My first novel, “Iris Has Free Time,” is perhaps my most complex. The narrator’s voice is quite naïve which belies the maturity of subject matter — time, youth, the meaning of experience, identity, self-deception. The book progresses through an evolution of voice and perspective rather than through plot, which confuses many readers who expect

something more common. I’m afraid the book is often misunderstood. Further, that the novel has a young female narrator makes it easy to dismiss. When a man, Philip Roth say, writes about love and sex, critics are apt to say he is sounding the depths of our common humanity, but when a woman ventures into the same territory they’ll more likely call it “journaling” and slap a pink cover on it. I am very proud of that book and it means the world to me when, now and then, someone writes to me to say it reached them.

My second book, “Dating Tips for the Unemployed,” is written in short digestible essay-like stories, with intervening fake ads promising to fix your life with various invented products that can be purchased through the mail. Critics faun over Hemingway’s six-word novel: “For sale: Baby shoes. Never worn.” But I think I’ve done him one better: “Unlicensed chiropractor will cure your anxiety.” Of course, the trouble with calling a book “Dating Tips for the Unemployed,” is it dooms you forever to have to explain, “No, it’s not self help. The title is facetious.” After that people usually say, “I understand. So what are the tips?”

My third book, “Droll Tales,” is about love and other sorrows. The stories, on the surface very different, are all about loss. Loss of love, work, illusions, self, hope. That this book was born out of deep sadness, I think, accounts for its humor. I recently went through a rather severe depression. This thing, and then these things, happened — I was demolished. What’s the point of all of this pain, I wondered? Why go on? Is life, at its best, just a series of colds and then you die?

Depression is very different from sadness, I learned, and it terrified me. It’s like when a Looney Tunes character runs over a cliff, looks down, and only then, seeing there is no ground beneath him, begins to fall. That’s the descent — when you realize that everything you thought about life, everything that held you in place, doesn’t exist. A chasm opens beneath you and you see, with horror, that it’s always been there. You’ve been standing on air. When you come out of it, if you do, you’re never the same. There is underneath everything the fear that the ground might open up again. Recovery is learning to live with that fear.

After that description you might think it odd that I should call these tales droll. But have you ever found that when things can’t seem to get any worse, there is sometimes this moment when, strangely, you begin to laugh? It’s a rueful laugh, sure, but suddenly it’s all deeply funny. You read “Oedipus Rex” and discover it’s a comedy. And “The Book of Job” an absurdist romp. The stories in “Droll Tales” emphasize what Camus would call absurdity. In “Droll Tales,” despair is often where life begins. There — lost, grieving, and hopeless — is where we can be reborn.

While my previous books played a lot with autobiography, “Droll Tales,” which is much more fantastical, feels the most personal. I can only describe it this way: There is a recurring dream I had as a kid, where I’d try to go home and would come to my street, only it wasn’t my street.



Photo by Chris Stein

It looked like my street, the house looked like my house, and all the trees looked like our trees, but it was foreign. This book is kind of the mirror of that uncanny feeling. In “Droll Tales,” nothing is recognizable, yet all of it is familiar. The characters voyage to strange places and discover there the heart’s true home. Sometimes you need to break through all the stuff you think you know in order to find what’s really there.

You’ve said before that you always wanted to be a writer. Now that you are a writer, is there something else you’d rather be doing?

I often fantasize about accounting. When an accountant finishes a tax return, does he lay awake asking himself: But is it good? I like numbers and love that in math there is a provably right answer.

During the lockdown I found myself considering lots of potential life changes. I Googled becoming a carpenter’s apprentice but, finding there is a high incidence of limb loss, was scared away. I looked into shoveling elephant dung in Africa, but everyone wants to do that and most of those jobs require the worker to pay for the privilege. If I had it to do over again, I should have liked to go to Africa to help that woman who is composing an elephant dictionary, or else become an astrophysicist; I’m an avid reader of the latest science. I did look briefly into becoming a swabbie. I liked the idea of long days at sea spent scrubbing the decks, but then reconsidered as the mid-day sun would wreak havoc on my complexion and since I’m single, am concerned with how I look.

When I get my hair done, I want to do hair, and when I get blood drawn, to be a phlebotomist. I struggle with wanting to do everything, which can bring one dangerously close to doing nothing. So writing is in some ways a good compromise. I can pretend to do a lot more things than I actually have time to do.

Oh, and I’d also like to have a nightclub act like Carmen Miranda, but at an ice cream night club with a fine

jazz orchestra and a mirrored dance floor and velvet booths that I would own with a shady business partner named Herb called The DeLux. Black tie or you can’t come.

Word is that you divide your time between New York City and Greece, with occasional visits to the East End, among other places. What do you love and not love about each place?

NYC is the best place in the world to be lonely and my main reason for moving there at 18. My favorite hours in Manhattan are spent wandering alone amid the crowds. I also love going to the Metropolitan Opera and the diner, which is to say any diner, though I have my favorite.

The older I get the more I enjoy the East End, especially off-season. The grey skies, the moody beaches, the variety of landscape, the little villages with their little museums and libraries, the community events, and the community itself who have all welcomed me, the galleries, the used bookstores, the fantastic dark making it ideal for the observation of stars.

The small village in Greece where I have spent most summers growing up, I consider my true home. It is not the fancy place you see in postcards, but shabby, tinged with magic, and ours. By “ours” I mean all the family and friends who’ve grown up there with me and who keep going back. We shrug when people tell us about the marvelous islands featured in travel magazines, as if we don’t know about those, as if an infinity pool has anything to do with why we return.

“Droll Tales” vacillates wildly in style and form, from chapter to chapter. Did it all come out together, like a John Coltrane piece? Or was it pieced together over years? And if it was, which was the earliest piece and which was the last?

The earliest story, “Shelves,” was

written 20 years ago, but has been revised numerous times since. Many of the stories, similarly, were started a long time ago but have changed so much over the years, that it’s more accurate to describe them as having evolved. Comparing the final version with its earliest incarnation is a bit like comparing a human to man before he walked on land. A reader would not readily recognize them as having anything to do with one another.

I began “O Lost” 17 years ago, but it was the last to be completed. “Medusa’s Garden” is one of the more recent stories in both its conception and execution. In its amorality and ambiguity, it is very different from “Shelves,” which is a kind of modern fairy tale. “Shelves” is optimistic, as if life is a riddle that can be solved, whereas “Medusa’s Garden” grapples with paradox. I could not have written “Medusa’s Garden” six years ago. In order to write it I had to walk into the jaws of life, as Nietzsche would say — I don’t regret that, but I wouldn’t recommend it — and nearly didn’t make it out. In some ways this book feels like a map out of the abyss.

A few years ago, I printed out all of my stories to see what I’d been up to, and from that large collection pulled a few pieces that felt linked in a way I could not yet articulate. Trying to understand the undercurrent of those pieces was the beginning of conceiving this book. From there, with the idea for this book forming in my mind, I got ideas for other stories to accompany them and began writing toward that idea.

People often think there is a chicken/egg kind of thing to writing, like, do you start with an idea and then write it, or just start writing blindly and figure it out as you go? For me, it’s really both. There is a lot of blindness and experimentation, and then a lot of course correcting as I go. I’ll often start with a clear idea but then the work also reveals itself as I write it, and I’ve got to be open to what it’s telling me, and maybe, often, be willing to cross out everything I started with. I guess I’m describing life.

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Photo by Whitfield Benson

TRUNK SHOW II

Artwork by Graeme Black At Marders

By Jessica Mackin-Cipro

Marders will host “TRUNK SHOW II,” British trained fine artist Graeme Black’s first US show. In 2016, Graeme took a step back from fashion, having spent 30 years in creative director positions with brands such as Giorgio Armani and Salvatore

Ferragamo. With more time spent in North Yorkshire, he found inspiration in nature, which re-ignited his passion for painting. Today, Graeme’s artwork captures the texture and colors of bark, representing trees in real scale. The exhibition is a celebration of nature; a meditation on the magnificence of trees. “TRUNK SHOW II” will open on

June 10, where it will run for four to five weeks. We caught up with Black to learn more.

Tell us a little about yourself.

I grew up constantly drawing. I loved everything to do with fashion and made my little sister her first cotton skirt when I was nine years old! I enjoyed drawing and painting at art school in Edinburgh but was energized by the fashion department. With my degree in fashion and textiles completed, I headed to the bright lights of London to start my first job with John Galiano. After a stint at Zandra Rhodes, I left London for Milan, Italy where I began my Italian adventure in Bergamo before landing a position at Giorgio Armani Milano as a womenswear designer.

You’ve held Creative Director positions with Giorgio Armani and Salvatore Ferragamo. Tell us more about that and why you made the shift

to the art you’re creating now?

I enjoyed my time immensely in Italy. Fashion is a true creative industry there, and it was such a wonderful experience learning to create womenswear with the best craftsmanship and amazing fabrics. While I was working with Ferragamo, I decided to set up my own company with a showroom in Milan and a wholesale business including Saks, Nordstrom, Neiman Marcus, Harrods, and many international stores. While juggling that business, I also consulted for Hugo Boss in Germany. Lots of time was spent on planes!

One of the reasons the East Hampton exhibition is called TRUNK SHOW II is a reference to the many shows I did in the states for Saks. Around six years ago I began drawing and painting and was energized by the study of the landscape around me in Yorkshire. This coincided with my decision to travel less and buy a home in the countryside with my partner. My first renovation was the 18th-century cow barn, which

became my studio. I began to call myself an artist!

How did the time you spent in North Yorkshire inspire your painting? Talk about the magnificence of trees.

The house is situated in a blissful position between a lake and moorland surrounded by forests ... The daily walks with my dogs Harris and Lewis gave me a constant source of inspiration and time to contemplate my oil painting. I started observing the same trees throughout the changing seasons and dramatic weather systems. I had found my subject in these constantly changing natural sculptures!

Tell us about your artistic process and the materials you use.

I begin my creative process by drawing and photographing the bold trees around me. My oil paintings are not botanical, rather an impression of the textures and colors I observe translated into the layers of color placed on the raw canvas. I like the sculptural feel I can achieve by isolating the tree trunk while leaving the background unpainted.

How did your upcoming show at Marders come about? How were you connected?

My friend Arne Maynard (garden designer) has been collaborating with Charles Marder for many years and suggested I chat with Silas Marder about the possibility of showing in his gallery. As forests are our common interest, we thought it would be perfect to create a celebration of trees in the space! Hence the development of the 40-piece collection in oils reflecting our mutual respect for nature.

What about the East End inspires you as an artist?

Although I’ve never painted there, I’m fixated by the quality of light and beautiful ancient oak trees of East Hampton. I’m arriving with my sketchbook in hand and hopefully will record some memories for the next exhibition!

What can guests expect when they view your show? What do you hope they’ll take away from the experience?

I would like guests to be inspired to observe trees in a different light. I have rendered them in their actual size emphasizing color and texture but also playing with composition. I have hung the single canvases horizontally also to allow the viewer a different perspective. My paintings are a celebration of the different personalities that trees have and I’d like people to take a moment to enjoy them. Think of it as a tree feast!

James Lane

POST

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James Lane Post & ARF Pet Photo Contest Winner

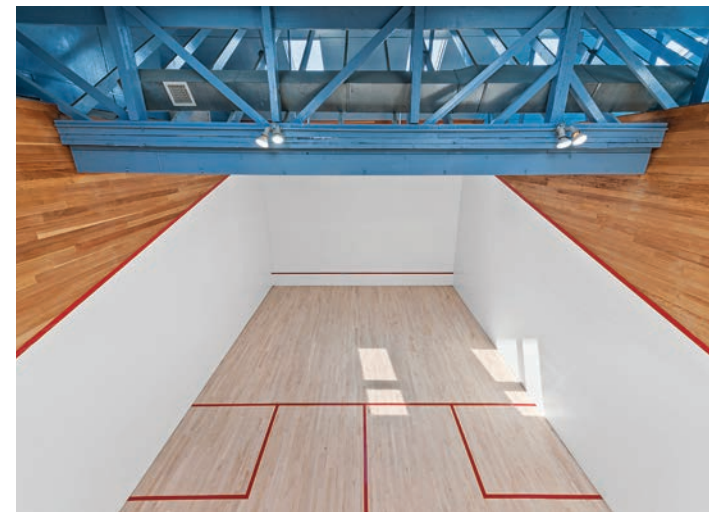


Dali, submitted by owner Greg Schmidt, was the winner of our 2022 pet photo contest. Visit our instagram page to see all of the winners.

Editor’s Note

Welcome to our June issue. We hope you enjoy reading the features on the following pages. From our entire team, we wish you a wonderful summer season enjoyed alongside friends and family. Cheers to summer!

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



2-Acre Compound in Historic Sagaponack

871 Sagaponack Main Street, Sagaponack | \$12,000,000

Located just over a half mile from the ocean is this meticulously maintained farmhouse along with four additional pre-existing, non-conforming outbuildings, offering boundless opportunity for the creative mind. The property, steeped in history, was previously owned by the Topping family and dates back to the 1920s. The recently renovated and fenced 2.5-story farmhouse offers 4 bedrooms, 2 full bathrooms and 1 half bathroom with approximately 3,700sf of living space.

The bucolic grounds feature a poured cement pool that is designed to stand the test of time and is surrounded by a spacious brick patio, outdoor shower and a pool shed. There is also a 756sf, 2-bedroom cottage with a full kitchen, bathroom and patio overlooking the lush grounds.

What makes this property truly exceptional is the unprecedented amount of customizable space, including an additional 865sf artist studio, a 3,200sf barn containing a recently renovated international squash court and gym, and another over 2,950sf barn that offers additional raw space with a large open loft area. These buildings all predate zoning and now offer nearly limitless potential. Impossible to replicate under current Sagaponack zoning rules and regulations, the property exudes a rustic charm reminiscent of the origins of Sagaponack and transports you back to a simpler time. Idyllically located south of the highway, moments to Sagg Main and Gibson Beach, this Sagaponack farm estate is truly one-of-a-kind. [elliman.com/H364966](https://www.elliman.com/H364966)



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Colin Goldberg

Curator Of Techspressionism

By Jessica Mackin-Cipro



Photo by Rob Rich/societyallure.com

Southampton Arts Center's exhibition, "TECHSPRESSIONISM — Digital & Beyond" opened on Thursday, April 21. The show reflects 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. The exhibit runs through July 23. We caught up with Goldberg to learn more.

Talk a little about your background and what brought you to this point.

I was born in the Bronx in 1971, and grew up in Southampton. My family moved to the area in the early 1970s when my father Arthur was hired as a Chemistry professor at Southampton College. My parents met while earning their PhD's in Chemistry at the University of Hawaii. My mother Kikuye was born in Honolulu to parents of Japanese ancestry. Her mother Kimiye was an accomplished practitioner and instructor of Shodo (Japanese calligraphy).

As a teenager in the 1980s, I created my first digital art and code-based animations on our family's home computer, a Commodore-64. Using a dialup modem, I got involved in the underground BBS (Bulletin Board System) scene, in which I was introduced to early hacker culture, known as the "demo scene." It was called this because of the elaborate audiovisual "demos" that "cracking crews" would create as intro sequences to pirated video games. Much of this culture was influenced by graffiti artists of the time, and has gone on to inform the NFT culture of today, in which many artists (and collectors) operate anonymously using "handles."

I graduated from Southampton High School as a member of the class of 1990. As an undergraduate Studio Art student at Binghamton University, I studied painting under Angelo Ippolito, a New York School Abstract Expressionist. He introduced me to abstraction and encouraged me to pursue my art career. In the summer of 1993 I did an internship through Southampton College as a studio assistant for Steve Miller, who later became one

of the founders of Techspressionism. I learned the art of silkscreen alongside another assistant of Steve's named Robert Bardin, who was formerly a printer for Andy Warhol.

I established my first studio in Williamsburg, Brooklyn following my graduation in 1994 and began freelancing in the multimedia industry, developing CD-ROMs at a small shop in the East Village. I remember the owner of the shop coming in one day, saying "there's a new way to distribute multimedia globally... it's called 'the World Wide Web'... we've got to get in on this thing." Being the youngest person in the shop, I was tasked with learning how to hand-code HTML. I went on to freelance at a number of advertising agencies and media companies, producing launch websites in the mid '90s for consumer brands such as Snapple and Popular Science.

While I was working within the online industry, I began exploring abstract digital art with my Meta-graph series of vector-based digital drawings, begun in 1999. My piece "Kneeling Icon" in "TECHSPRESSIONISM: Digital & Beyond" is one of the works from this series. The piece was drawn in 2004, and has been produced as a 6 x 8 foot digital monoprint for the exhibition. It has also been reborn into a 23-second animated NFT, which is viewable as an augmented reality component to the physical work in the show. When you view the physical piece on your mobile device with the free Artivive app, the work transforms into the animated NFT on the gallery wall. The physical work at SAC is being sold together with the 1/1 NFT to establish provenance for the collector.

Around 2005, I began experimenting with printing on painted surfaces. My other two works in the exhibition are paintings on linen that combine gestural knife-painting with acrylics and intricate wireframe forms printed directly onto the painted surfaces.

Shortly after this, I enrolled in the MFA Computer Art Program at Bowling Green State University in Ohio under a full scholarship. This is where I met Patrick Lichty, who was a colleague of mine in the program, and would go on to become one of

Techspressionism's founding artists. Our graduate advisor, Gregory Little, created seminal work in the area of Virtual Reality art after earning his MFA in Painting from Yale. He is also included in the exhibition at SAC. Shortly after enrolling, my digitally-overprinted painting "Pollock's Studio" was accepted into the permanent public collection of the Pollock-Krasner House and Study Center. In 2007, the year before I completed my MFA, I had my first solo gallery exhibition, entitled "Wireframes" at the Hudson Gallery in Sylvania, Ohio.

You coined the term "techspressionism" in 2011. Tell us a little more about that and the general concept of techspressionism.

Techspressionism was originally coined as the title of a 2011 solo exhibition of my work at 4 North Main Gallery in Southampton, which is now MM Fine Art. The catalog essay for this exhibition was written by Helen Harrison, Techspressionism's senior advisor and Director of the Pollock-Krasner House and Study Center in Springs.

Techspressionism was originally a term I used to describe my own work, as I never felt that terms such as "digital art" or "new media art" adequately described my work. I felt that I needed a term which addressed works which I considered to be primarily paintings and drawings that also incorporated the use of technology. Since I was influenced by the Abstract Expressionist painters' embrace of the gesture and subconscious (and unconscious) mark-making, "Techspressionism" seemed an appropriate moniker to describe my work.

I went on to have two more solo exhibitions based on the concept of Techspressionism; the first was a show at Glenn Horowitz Bookseller in East Hampton curated by Scott Blueborn in 2014. I drafted the first version of the Techspressionist Manifesto in conjunction with this exhibition. The manifesto and exhibition were covered in this WIRED article, which is the first reference in which Techspressionism was referred to as a movement.

In 2015, I did a month-long artist residency at The Studios of Key West, during which I had a solo exhibition called "Techspressionism: Works on Paper." This exhibition was featured on the the PBS show "Art Loft."

In 2020, I saw in a Google News search that a Southampton-based artist named Oz Van Rosen had used the term "Techspressionism" to describe her work in several news articles between 2017 and 2020. I reached out to her to see if she might be interested in formulating an artist group around the idea. On September 1, 2020, the first Techspressionist Salon was conducted on Zoom. It included myself, Van Rosen, Lichty, Miller, and Harrison.

In that session, we decided upon the definition of Techspressionism as "an artistic approach in which technology is utilized as a means to express emotional experience."

Since then, we have held bi-weekly Salons, which are moderated by artist Davonte Bradley, who goes by the artist name "Davo." It was Davo's idea to record these sessions and publish them to YouTube.

Shelter-Island based artist Roz Dimon developed an interview format based around the idea of artists interviewing artists. This was inspired in part by Warhol's Interview Magazine format.

The digital art pioneer Anne Spalter became involved in the project early on, drafting a text describing the movement and curating NFT Now, one of the internet's earliest curated NFT exhibitions. The show was a partnership between Techspressionism.com and Kunstmatrix, a 3D exhibition platform based in Germany. NFT Now was featured by Artnet as a Frieze Week Editor's Pick the week it opened.

Congratulations on a very successful opening. How do you feel about the final product?

I am very happy with the completed installation. I feel that Christine Sciulli's site-specific work "Intercepting Planes" adds an experiential component that makes the show unique,

providing a transcendental passageway between the two main exhibition spaces. I am also very pleased with the way that Michael Rees' large inflatable sculptures act as a central visual component to the main spaces.

I was also happy to be able to include works from artists, ranging from up-and-coming artists making a name for themselves in the NFT space such as Andy Thomas, Sue Beyer, Dubwoman, Tommy Mintz, Renata Janiszewska, and Skywater to notable contemporary artists who have been working with technology for decades such as Victor Acevedo, Suzanne Anker, Frank Gillette, Clive Holden, Patrick Lichty, Chalda Maloff, Paul D. Miller aka DJ Spooky, Steve Miller, Joseph Nechvatal, Michael Rees, Christine Sciulli, Nina Sobell, Anne Morgan Spalter, and Nina Yankowitz.

I think one of the most significant components of the show is the "global grid," which is a grid of 15 unique (1/1) digital prints on aluminum. The grid represents artists from 14 countries.

This show could not have happened without the expertise of master art installers Ward Ackerman, Kerry Sharkey-Miller, and Lisa Weston and the amazing team at SAC: Tom Dunn, Joe Diamond, Diana Torres, Norma Vargas, Tsewang Motch, Marlene Esposito, Nicole Hadix, Deborah Acquino and Nancy Miller for helping to make this happen, as well as Rachel Bosworth of RB Collaborative.

You talk about how the show's senior advisor Helen Harrison made the suggestion to redefine techspressionism as an 'approach' rather than a 'style.' Talk more about how this has been critical in its development as a movement.

I feel that Helen's suggestion at our first Salon to define techspressionism as an approach rather than a style has provided the potential for the term to encompass many of these trends within a larger context of art-historical nomenclature based around the digital age in which we live.

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Nancy Nagle Kelley and Bob DeLuca circa 1990. Photos courtesy Group For The East End

Group For The East End

50 Years Of Preservation

By Jessica Mackin-Cipro

Since 1972, Group for the East End has fought for the protection of the local environment through advocacy, conservation, and education. Their work has resulted in some of the most critical conservation victories for the East End. The Group will mark this milestone by hosting several nature outings and special events, including its 50th anniversary Swing into Summer benefit.

“Fifty years ago, Group for the East End’s founders understood that the protection of the area’s most significant natural resources would be the cornerstone of a sustainable future,” said Group for the East End president Bob DeLuca. “They also understood that unbridled development would destroy everything that made this place special to begin with, and that the work would not be easy.”

We caught up with DeLuca to learn more.

You’re celebrating the 50th Anniversary of Group for the East End. How does it feel?

When I think about the Group’s 50th anniversary, I feel deeply moved by the foresight of our founders, who understood both the natural wonder and inherent vulnerability of our precious East End.

Those early advocates for clean water, land preservation, and informed environmental decision-making, laid the groundwork for lasting and positive environmental change and their vision still drives virtually every conservation and community planning issue that defines our work today.

I also feel a sense of great personal obligation to keep the Group’s vision and mission on a steady and forward-leaning course, despite the rising tide of environmental challenges that face our future. I have always considered it an honor to represent the Group’s mission and the thousands of members who make our work possible, and even after 30 years at the helm, I remain humbled by every single person who stands with us and lends their support for a sustainable future.

The Group knew 50 years ago the importance of protecting the East End’s natural resources and encouraging land preservation. Talk more about the reasons for starting Group for the East End.

Fifty years ago, eastern Long Island was headed in very same direction as so many other communities that have since lost their history, identity, and environment to the impacts of suburban sprawl. Land use and zoning requirements were limited, highway expansion out to the East End was well underway, the region’s critical reliance on its natural environment for economic and public health was poorly understood, and the pressure for an unbridled development boom was unprecedented across the region.

Our founders saw what was coming, pressed hard for a different path for the region. In the face of expansive subdivision development and proposals for suburban shopping malls, the Group began to assemble a professional staff that was capable of both developing innovative land use and conservation solutions, as well as going toe-to-toe with developers whose projects could have easily reduced this very special place into to just anyplace. Pushing back effectively against determined development interests wasn’t easy or at times, very popular, but as the threats became more apparent, the public and many of our local elected leaders began to understand and embrace the concept of conservation planning, and things started to change. New requirements for lower density development, lot clearing restrictions, environmental review of development proposals, land preservation, wetlands protection, and improved water quality measures, all began to make progress. Today, these changes (and advancements made since) are some of the most important environmental achievements that have shaped the future of the East End for the better.

Talk about the start of the Community Preservation Fund in 1999. Did you expect it to have the impact it has,

raising over \$2 billion for land preservation?

Despite the environmental and community-planning progress that had been accomplished in the first 20 years of the Group’s existence, one of the most challenging issues facing the region was the continued loss of some of region’s most valuable undeveloped forests, shorelines, wetlands and farmlands. Even with improved development requirements, a number of the regions’ most fragile natural attributes remained at risk of overdevelopment simply because local governments could not raise money fast enough to participate competitively in the booming real estate market and secure critical parcels for needed preservation.

This simple and specific need became the driving force behind the development and authorization of the Community Preservation Fund (CPF) — a campaign which took the better part of a decade to achieve.

In my view, the success of the CPF lies largely in the broad-based community coalition that was assembled and sustained to advocate for all the layers of legislation and voter approval that were ultimately required to bring the program online, and to extend and expand the program through the years. With diverse representation from civic, environmental, business, local real estate and construction interests, this coalition was hard to beat and it ultimately made the work of elected officials that much easier as there was virtually no local opposition. Some outside development and real estate pushed back against the CPF, but could not overcome the unified support of local stakeholders, and ultimately the electorate that has overwhelmingly supported the program at the ballot box for years.

I don’t think any of us ever envisioned that the fund would raise as much as it has, however, we did recognize that escalating land values would need a substantial, stable and recurring source to compete with private interests for the region’s most valuable undeveloped lands. That has certainly proven to be the case, but the good news is that not only has the CPF been successful at preserving thousands of acres of undeveloped land and farmland, it has also been expanded to provide support for critically needed water quality protection projects as well. I don’t think there is any doubt that the CPF stands as one of the region’s greatest environmental success stories and we are so proud to have been engaged with so many community advocates in this transformative effort from the beginning.

Looking back, were there any pivotal moments or milestones in the fund’s history when

you realized what the scale of the preservation work would lead to?

As it happens, I do remember two specific milestones that still resonate with me when I think about the success of the CPF. The first was in 2015, when it was confirmed that the program had raised its first billion dollars — there was just something about the billion that made me pause and give thanks to all who had made this program possible and all those who have continued to vote for its extension and expansion through the years.

The second moment I remember was just a year ago or so, when it was confirmed that the Town of Southampton (which regularly generates the highest CPF proceeds of any East End Town) on its own, had raised \$1 billion. Given that the Town of Southampton generally represents about 50 percent of the overall annual fund proceeds, this number also told me that the rest of the East End towns had likely raised another \$1 billion since the program’s inception, which is just amazing. I also think that these two milestones offer us all a tangible sign of hope in what can often feel like some deeply troubling times, when it comes to confronting our shared environmental challenges.

Can you talk a little about bringing the osprey population back from the brink of local extinction and the work the foundation did to make this happen?

For many people, the osprey has been a symbol of Eastern Long Island’s region’s rich coastal history and longtime reliance on the sea. As many people know, though once flourishing in our coastal waters, our native fish hawk nearly became extinct locally as a result of its accumulation of toxic compounds found in persistent pesticides that were widely used decades ago.

In the early 1980s the plight of the osprey caught our attention and we committed to taking a few small actions to try and help the osprey

become reestablished after a long decline across the region. To that end, and now over three decades, the Group has installed and monitor dozens of nesting platforms that are designed to help the birds safely nest in a wide array of coastal wetlands, marshes, and beaches. For the better part of these past 30 years, the Group has also worked with staff and numerous volunteers to monitor the success of the nesting platforms that we installed, provide repairs as needed, identify new and natural nest locations, and expand our efforts to monitor the many nest platforms installed by others.

Our data has demonstrated a continuous and accelerating rise in our local population, due in substantial part to increased food supplies and the success of many years work to improve nesting opportunities and nesting success.

Today, the regional osprey population is fully recovered, and we now regularly monitor nearly 400 active nest sites (which annually produce some 600 chicks) across the region to determine annual occupancy, nest productivity, and to identify management needs for the future.

What’s next for Group for the East End?

In short, when I began my career on the East End in the 1980s, we were focused on how the largely undeveloped natural resources of this region could best be protected from the consequences of overdevelopment. Now, as we approach the end of the undeveloped land era, we must redouble our efforts to focus on how we can live most sustainably on the lands we have committed to development and preserve our unique quality of life in the face of rising sea levels and a substantial increase in our local population.

The challenges that lie ahead can only be met with a strong and unified public voice for environmental conservation, and we seek to magnify that voice on behalf of all those who care about the future of our region and on behalf of all those natural and living resources, which lack a physical voice to speak for themselves.



Group advocates against shore hardening in Southampton in 1998. Photos courtesy Group For The East End



Photo by Lovis Ostenrik

The Watermill Center

A Look At The Artists-In-Residence Programs

The Watermill Center has long been home to creativity and expression, awarding residencies and fellowships to artists from across the globe for decades. Artists who reside for a period of time at The Watermill Center are provided with space and freedom to develop their work. The communal environment encourages experimentation. This was the brainchild of avant-garde theater director and visionary Robert Wilson, who opened the facility in 1992. The space has continued to encourage artists ever since.

Each Artist-in-Residence receives exclusive access to The Center's expansive art collection, research library, theatrical archives, carefully curated facilities, and manicured grounds as tools in the creation of new and exciting work.

James Lane Post was invited to spend a day with the artists and team at The Watermill Center in April, viewing the works in progress and touring the expansive facility.

Throughout 2022, the venue will be home to 21 artists from France, Germany, Greece, Israel, Italy, Mexico, Norway, Spain, Taiwan, and Connecticut, Illinois, New York, Pennsylvania, and Texas — participating in The Center's Artist Residency Program, Inga Maren Otto Fellowship, and the new Nina von Maltzahn Fellowship.

During our visit, we received an intimate look at the work of American sculptor Brian Block, Greek interdisciplinary artist Maria Louizou, and Polish choreographer Ola Maciejewska, the day prior to each artist displaying during *In Process @ the Watermill Center*, an ongoing series of open rehearsals and studio visits that invites the community to gain insight into how artists from across the globe develop new work, while they are in the process of doing so.

Artist Brian Block spent his residency at The Center writing and researching "The Notes of F.C. Wott, File 12: Theories," creating a large-scale multi-panel work comprised of over 100 image and text panels.

"I was a summer intern in 2000," said Block, "and I have retained a love for The Watermill Center and its community ever since. It was a transformative summer in so many ways; not the least was creatively. The Center offered so many possibilities for creative extension — collaboration,

collecting, curating, contemplation, creation, architecture, gastronomy — all ways of expanding one's ways of living."

Block, who lives and works as a sculptor in New York City and Grafton, creates work that stems from original research into the language and ideology of selected "perceptual authorities."

"In my practice I'm involved a lot in consciousness and cognition and philosophy perception — and of course language — so in a general sense that started my approach to art which was really more from books than from studio," he said of his work. "The narrative largely exists in the viewer's head and that is something that interests me a lot. I picked this up from the minimalists and I was very inspired by the mental space that exists between some of the work and the viewers mind."

Greek sculptor and interdisciplinary artist Maria Louizou explored The Watermill Center's collection for Phonetic Costume during her residency. It was for a research-based project, which will develop into an audio-visual installation. Louizou creates large-scale sculptures, which provide the audience with space for interaction and expression, with vocal compositions that are inspired by traditional female vocal laments.

"After my experience as a summer resident at The Watermill Center in 2019, I felt the need to participate again," said Louizou. "I believe that there are still uncountable opportunities to explore, which only this particular community and environment can offer, one of which is to examine the permanent collection of The Watermill Center. I also think that The Center is the only place in which intensive work in nature generates new perceptions of making art."

Her work at The Watermill Center included soft sculpture using thick threads, a self-made weaving loom created out of found materials on the property, and wooden support construction — to create a large-scale costume in which she will enter and perform one of her vocal compositions.

"I'm creating individual places that I can put myself inside," she said. "During the creation of the form I am trying the vocals that I want to practice."

She describes how the materials create a safe space. "That's why I use



The Watermill Center's 2022 Artists-In-Residence.

this element now, this material, that makes you feel comfort. It's a second skin, with another form, another body, and you can perform and be the voice."

Polish dancer and choreographer Ola Maciejewska, who is based in France, was a recipient of the 2022 Baroness Nina von Maltzahn Fellowship for the Performing Arts at The Watermill Center. During her fellowship, she continued the development of "CYKLE," a serpentine dance meant for two dancers based on the work of Loie Fuller.

"It's so nice to be working among these objects. Usually we are confined in dance. It's more natural for me to work this way," she said. "I started working outdoors. In dance we say that there are no objects, but there are plenty of objects."

Fabric constructions, activated by bodies, act as a medium between the body and the world and as machines that produce a constant flow of movement. The images produced from these evocative constructions are confronted with the image of a specific body engaging in vocal practice.

"Our newest program, the Baroness Nina von Maltzahn Fellowship for the Performing Arts, allows us to invite artists like Ola, who might not have otherwise engaged with The Watermill Center," said Elka Rifkin, Director of The Watermill Center. "The Fellowship brings in emerging and established talents from across the globe, allowing the East End community to connect with artists at exciting moments in their career."

The next *In Process* will take place on Thursday, May 26, with current

artists-in-residence interdisciplinary performer Nile Harris, writer Helen Betya Rubinstein, composer Adam Lenz, and dancer Miki Orihara.

"The Watermill Center has become a creative home for me," shared Lenz. "I have been visiting the site for nearly a decade to collaborate with Bob and other artists, as well as to support the activities at The Center. Coming to The Watermill Center was the first time I felt like I was part of a community of artists. It is really meaningful to return this year to develop this project at a place that has been a major part of my creative development."

"This group of artists is exciting for us, as they are all intimately interacting with and drawing inspiration from The Center in unique ways," said Rifkin. "Each artist is exploring the facilities, The Watermill Collection, or our grounds as a space to experiment and reflect on their work. It's amazing to have artists on site who are so deeply engaged and inspired by the full breadth of resources available here at The Center, from our facilities and grounds to our collection and library. Their varied explorations and approaches offer new insights into The Watermill Center for visitors during *In Process*."

"The year ahead is an exciting moment for The Watermill Center," shared Managing Director Elise Herget. "2022 is the first time since February 2020 that we are back at full capacity, and we are using this opportunity to further expand our commitment to supporting our community of artists."

This year artists-in-residence also include visual artist Ville Anders-

son, multidisciplinary artist Kader Attia, musician Eli Berman, architect Marie de Testa, artist collective For Freedoms, interdisciplinary artist Joyce Ho, author Amanda Johnston, performance collective KOR'SIA, pianist Nicoletta Favari and percussionist Christopher Salvito of Passetartout Duo, performance scholar Matthew Randle-Bent, conceptual artist Hank Willis Thomas, multidisciplinary artist STUDIOTASSY, dancer and educator Ogemdi Ude, and choreographer Netta Yerushalmy.

The Watermill Center's residency partners include The Parrish Art Museum, which will present the work of For Freedoms and Hank Willis Thomas for its summer Platform series, and YoungArts: The National Foundation for the Advancement of Artists, which supports a residency at The Center each year for one YoungArts alumnus, this year awarded to Eli Berman, who will receive additional guidance and mentorship from Watermill's network of international artists.

"Our partnerships are one way we help support the artists during their stay at The Center, and the life of their work once they leave," said Herget. "Supporting our alumni is vital to our mission. Whether through offering them use of our non-profit status through our fiscal sponsorship program or by offering them week-long retreats for research and development, we're constantly seeking new ways to support our growing family of artists."

For more information on The Watermill Center, visit watermillcenter.org.

Katia Pryce

A Chat With Founder & CEO Of DanceBody

By Jessica Mackin-Cipro

We caught up with Katia Pryce, the founder and CEO of fitness favorite DanceBody to learn more about the technique and what inspired her to start the company, along with the new DanceBody Kids, coming this summer.

What inspired you to start DanceBody?

I was my first client, and I was looking for a workout that kept me feeling strong but still created those long, lean dancer lines I always had when I was professionally dancing. I also wanted to combine my “cardio and sculpt” time into one class. Lastly, I wanted to move like a dancer without the intimidation of a strict dance class. Oh yeah, and guaranteed results!

Your mission is to provide an engaging and effective workout by infusing functional training with the playfulness of dance. Talk us through a class and what the experience is like.

I equate a DanceBody class experience to eating a slice of chocolate cake that you realize was actually made out of vegetables. These classes are SO fun yet are incorporating the traditional strength training functional movement that everyone needs in their routine. You really have no idea how hard you're working until class is over, and you're covered in sweat. Your brain has to focus so hard on what's coming next, there's no time to disconnect or even look around. This class will force you to be present, connected, and leave your ego at the door.

What do you hope those taking DanceBody will get out of the experience?

My hope is that those coming to class will get a chance to move in a way they never would have otherwise, therefore producing new and exciting results. We are such creatures of habit, we just do the same thing over and over again. But when you challenge your body and mind to try something new, it's so, so worth it. I honestly feel like dancing is the fountain of youth, and it has a very real effect on everything — from your body to your psyche.

Also, reconnecting to the “in person” group class experience after a long couple of years, just feels so damn good. It fills us up more than we had ever realized. Those happy brain chemicals swarm, giving us that daily D.O.S.E - Dopamine, Oxytocin, Serotonin, and Endorphins.

Can you tell us a little about what you offer with DanceBody LIVE.

We offer between five to 15 daily LIVE classes streamed direct from our New York City studios — it feels like you're there! With that we also host a library of over 200 On Demand workouts ranging in length from 10 to 60 minutes. We launched our digital offerings back in 2016, and had relaunched right ahead of the pandemic in January 2020. We've always been tuned in to providing a high quality product to those living outside the New York City area. It also allows people to keep moving with us while they travel.

You're launching DanceBody Kids this summer in the Hamptons. How did you come up with the concept?

One thing I really realized during the pandemic was how many kids love jumping into their mom's workouts at home! The thing is, kids naturally gravitate towards dance and music, so it makes sense that the



Photo courtesy DanceBody

same great offering we give to their moms, we extend to the kids! Also, so many of our DanceBody trainers also teach kids dance on the side, it just couldn't be a more perfect pairing.

The classes enhance rhythm + coordination, build confidence, and allow kids to socialize with others. Talk a little about why this is so important.

I'm really passionate about getting our kids moving and connected at a young age — it truly enhances everything a child needs! Building a lifelong love of movement as a kid leads to their improved health overall.

Enhanced development in flexibility, range of motion, physical strength, and stamina can help kids with sports and other activities at school and beyond. It just sets them up really well to have fun while moving, since this is not a strict dance or gym class.

Aside from the physical benefits, when kids move creatively in a group they will realize that not everyone interprets music in the same way. This allows them to understand that their peers move differently but are not wrong in their individuality. This social awareness is really crucial as they grow up. What I love about the class is that it's for girls AND boys. So many of these types of classes are heavily targeted towards girls only, but in this class

both boys and girls are totally welcome!

What do you love most about the East End?

Coming from a small town, one of the things I love most about being out east is running into people I know! As small as New York City may seem at times, there's nothing like being out East and running into so many familiar faces. There's something really sweet about going from the big city to a small town for the summer. See you soon!

Join James Lane Post and Nikki on the Daily for a panel discussion and DanceBody class at Baker House 1650 on July 19. Visit jameslanepost.com.

JLP Snaps



CMEE City Fête

The Children's Museum of the East End held its City Fête Fundraiser at City Winery in Manhattan on Thursday, April 28. This festive cocktail event featured entertainment, music, light bites, and a chance to gather with supporters of CMEE. Comics from SoulJoel's Comedy Club & Lounge performed.

Proceeds from the evening went 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.

Sponsors included Patricia Tang Golumbic and Court Golumbic, Katrina and Kevin Dudley and Jessica and Michael Moro, CBRE, East End Taste, Hampton Pool Company, James Lane Post, Macrae Sky, and Scott's Protein Balls.

Photos by Rossa Cole



Mind Offline

Nicole Delma Creates A Space Away From Screens

Photo by Mikky DeTemple

Nicole Delma put down her cell phone and picked up her knitting needles to create something great, in the face of a global pandemic.

Mind Offline, a haven for creative souls, helps guide your inner artist (and your kid's inner artist) to unplug and connect with yourself — and make beautiful things.

"All kids are creative. When I was 12, I sort of abandoned piano and my creative self for computers — and a part of me was lost," said Delma, who credits "making beautiful things" with helping her stave off depression and anxiety. An activist and environmentalist who gathered over 750,000 signatures to petition Amazon to change their packaging to be more sustainable and who also in 2016 founded the Air, Land + Sea division of the Hamptons International Film Festival.

Delma says the producer part of our human nature originally kept us alive and able to thrive by compelling us to build tools and shelters, develop textiles, forage, till soil work with materials found in nature to make utilitarian devices.

"Our brains evolved and rewarded us with a deep satisfaction and sense of pride when we successfully made things." Any artist or craftsman will tell you about the contentment experienced as they look back at the results of their work. A sense of peace or happiness compels us to continue the creative process.

"Some people walk into the Mind Offline shop and fall in love with a hand knit sweater, a hand crafted pillow or a vintage dress, dyed with local vegetables. Many rediscover their inner artist." Delma said her clientele rekindle passions they'd put aside, and start making beautiful things, or find new things to make that make them feel deeply satisfied.

"It's wonderful to watch them open up, to see their joy at creating and also to know that when in the process they're peaceful and not responding to the onslaught of the digital world," she said.

From kits that you can turn into merino blankets and slouchy beanies and kits for botanical water colors, weaving and embroidery, to locally sourced candles and body scrubs, wood carved hearts, local wool and

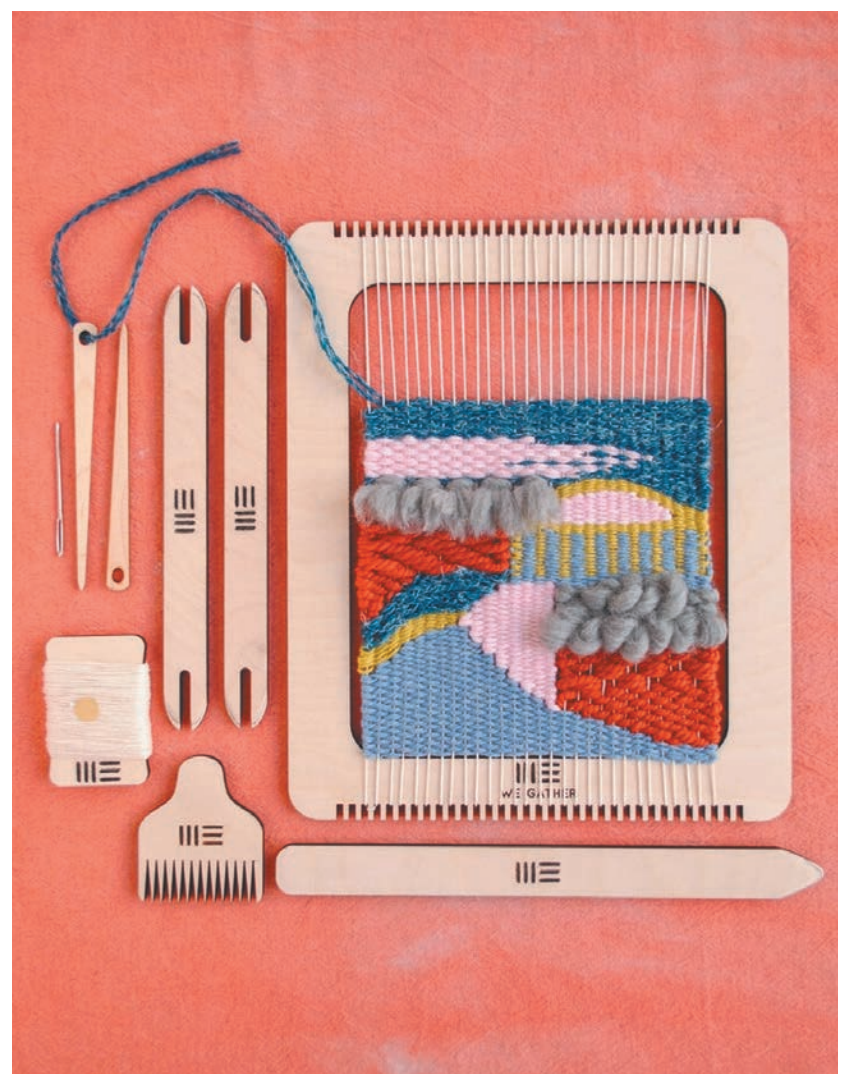
more, Delma is excited about the people who get started and just keep making more.

"It's all about creativity. We also have theater and performance classes and experiences with Josh Gladstone formerly of Guild Hall and his wife Kate Mueth who founded The Neo Political Cowgirls," she said.

Throughout the summer, Mind Offline offers a creative events for kids and families including ceramics, juggling, puppet shows, singing with local musicians, Goat on a Boat, break dancing, a Bubble Bonanza and more.

On June 4 at 5 PM, enjoy Mr. Pennygaff's Cirkus Sideshow Spectacular, a juggling workshop and performance with the Bindlestiff Family Cirkus. On Saturday, June 11, there are two shows for Jeff Boyer's "Big Bubble Bonanza!," a giant bubble comedy show. On June 18, a concert in the backyard with Telly will take place at 5 PM. On July 25 at 5 PM, Goat on a Boat Puppet Theater with Liz Joyce presents "Goldilocks & The Three Bears."

For a full schedule and more information, visit mindoffline.co.



Ellen Hermanson Spring Warm Up



Photos by Thomas Kochie

The Ellen Hermanson Foundation held a Spring Warm Up Dance Party to kick off the 27th annual Ellen's Run on Saturday, April 30, at Bridgehampton Community House.

The event celebrated 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 featured 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.



Kiss & Tell

By Heather Buchanan

First Comes Love

First comes love, then comes marriage, then comes baby in the baby carriage... and then there's real lie.

Scene: A bar where Jane Doe and John Doe (not related) are on a date.

Jane: Do you like animals?

John: Yes, big dog lover. I have a rescue named Scout. You?

Jane: Yes, a yorkie named Trixie.

John: Trixie doesn't have her own Instagram account, does she?

Jane: (laughing) No and rest assured she has never been carried in my purse.

John: It's a big responsibility having a dog, but worth it.

Jane: I know, I had to rearrange my schedule and even move to a new apartment that allows pets.

John: A real commitment, right.

Jane: So, commitment doesn't scare you?

John: Not if it's the right person at the right time where we have a shared vision.

Jane: And do you want kids?

John: Yes, I do.

Jane: Every time you have sex?

John: Excuse me?

Jane: Would you be prepared to father a child and support it every time you had sex?

John: No of course not.

Jane: Well, you're a numbers guy, right John? In finance? I'll give you the benefit of the doubt and assume you are good in bed and have sex say three times a week. That would be 156 times a year say over a course

of twelve years until you get married which is 1,872 and let's just say that you would ultimately want two kids which would leave 1,870 times it was not your intention to father a child.

John: Have you maybe had one too many skinny vanilla lattes today?

Jane: Just think about it, seriously.

John: Well, that's what birth control is for.

Jane: Exactly right but not infallible.

John: True.

Jane: So if I concede say one immaculate conception, that means a man is involved every time a woman gets pregnant.

John: Um, right.

Jane: So in this debate on overturning Roe V. Wade you do have skin in the game, literally. And there is no

more "don't blame me because the rabbit done died," because paternity tests are standard. You could be on the line to at least financially support the child for 18 years.

John: You know that happened to a friend of mine, the girl said she was on the pill but lied. She trapped him.

Jane: So was there like a supply chain problem with Trojans? They were totally out on the Upper East Side?

John: You know guys don't like the sensation. It's like eating a January tomato.

Jane: I get it but this is a lot more serious than a Burrata Salad.

John: I understand that but it's really a women's issue. The guy doesn't have a vote on what she chooses to do.

Jane: True it is her body, so can you imagine the nightmare if she didn't have a say in having a child either? I keep wondering has no one seen "The Handmaid's Tale"?

John: I am more of an "Ozark" guy myself.

Jane: Look I love men really... Well, most of them... Or at least on Fridays. And think about how far we have come in the past years on understanding consent in terms of how important it is for women to give consent for sex. But now I see all

these men saying women should not have to consent to giving birth, even after rape.

John: It does seem kind of weird to see a bunch of men who look like they haven't had sex since sideburns were in style making the decisions for women.

Jane: And I'm sure there are women that you care about, maybe even me if I can win over Scout. Don't you want us to be safe and sound? And in those 1,870 times you have sex do you want to put someone you care about at risk of emotional and financial distress, jail, or even death?

John: No, of course not.

Jane: And that when you are ready, in those two times you do choose, you are prepared and joyous to bring the miracle of a child into the world and be fully present to give it the best life possible?

John: You know my dad really wasn't around which was hard on us and made it hell on my mom. I want to be a great dad... When I choose.

Jane: So, will you stand with us? Lobby with us? March with us?

John: Yes, and I even think I know where from the other side I can get a bunch of "My Body My Choice" signs.

Gala Season Highlights

An Opportunity To Make A Difference

By Nicole Teitler

The summer season means many things to many people. However, one thing is certain — it's not summer in the Hamptons without the benefits, galas, and soirées. These events are more than opportunities to raise necessary funds (for many organizations, their summer benefit is the biggest fundraiser of the year, and thus the most crucial). It's an occasion to experience the heart and soul of each non-profit, a time to celebrate the good in the world. More than that, it's a chance to make a difference.

Here are some gala and benefit highlights for the summer season.

JUNE

Southampton Fresh Air Home will begin its 121st camp season for children with disabilities and host its 30th annual "Decorators-Designers-Dealers" Gala on June 4. The silent auction will feature furnishings, antiques, wines, and other luxury goods.

The Retreat's signature event, "All Against Abuse," has sold out. Fortunately, there are two other ways you can support this crucial organization that protects and provides care for victims of domestic violence. Take part in a free virtual gala on June 9 from 6 to 9 PM or take in their Red Carpet Movie Premier on June 19 at Sag Harbor Cinema at 10:30 AM.

The Evelyn Alexander Wildlife Rescue Center will host its 14th Annual Get Wild! benefit at Swans Crossing in Southampton Village on June 25 at 5 PM. This year's benefit will honor Bridget Fleming and Karen Johnston, DVM, and celebrate the center's continuous efforts to rehabilitate and successfully release animals back into the wild across Eastern Long Island. Guests will enjoy live music along with cocktails and light fare, and a silent auction. All guests are welcome to the cocktail party featuring appearances from some of the hawks and owls the Evelyn Alexander Wildlife Rescue Center has rehabilitated that are non-releasable and now reside at the Center.

That same evening is the Southampton Arts Center "A Garden Soirée" will begin at 6 PM — a perfect opportunity to support two causes on the same night.

The American Heart Association, the world's leading nonprofit organization dedicated to fighting heart disease and stroke, presents the AHA's 2022 return to the Hamptons scheduled for Wednesday, June 29, at the Wine Stand at Wölffer Estate.

JULY

One of the most anticipated events of Independence Day weekend returns on July 2 at 7 PM — Southampton Fresh Air Home's 35th annual "An American Picnic" with fireworks by Grucci. Hosted at 1030 Meadow Lane in Southampton, guests enjoy a carnival, picnic-style buffet, and fireworks show.

This summer Parrish Art Museum will host two separate events, a part one and part two of sorts, as part of its "Midsummer Dance and Dinner." On July 8 from 8 to 11 PM will be the dance portion followed by cocktails and dinner on July 9 at 6:30 PM.

Also on July 9 will be the 18th annual Hamptons Happening for Waxman Cancer Research, a top foodie event of the season. Held on the Bridgehampton Estate of Kenneth and Maria Fishel, guests will raise critical funds for collaborative cancer research while enjoying a night of delicious tastings from dozens of chefs, restaurants, and beverage companies. This year's honorees include Bess Freedman (CEO Brown Harris Stevens), Chef Julian Medina (chef and owner of Toloache, Tacuba, Coppelia, Kuxe, La Chula, and El Fish Shack), and Mark Melchiorre (executive managing director CIO and head of Brean Investment Group).

Through events like Hamptons Happening, SWCRF has invested more than \$100 million towards cancer research, supporting hundreds of investigators around the world, leading to breakthrough treatments and discoveries. This philosophy of collaboration has led to breakthrough discoveries.

A cause for paws, the Southampton Animal Shelter Foundation's 13th annual Unconditional Love Gala returns to Gin Lane on July 16 at 6 PM. The annual event has been the most important fundraiser for the shelter for over a decade. The fun-filled gala will feature cocktails and



Southampton Animal Shelter Gala. Photo by Rob Rich/societyallure.com

a seated dinner, as well as dancing. In addition, a live and silent auction will help raise much-needed funds for the animals. This year's Gala, chaired by Jean Shafiroff, will honor William Bratton, former New York City Police Commissioner, and Jonathan McCann, founding President of SASF.

"We are proud of our supporters and volunteers that show up year after year. They truly see the dedication and care we provide our rescues while they are in our lives on their way to their forever homes," Nicole A. Tumilowicz, director of marketing at the Southampton Animal Shelter Foundation, said. "We are also proud to be honoring Mr. William Bratton, former NYC Police Commissioner for his efforts in combatting animal abuse in the city."

LongHouse Reserve welcomes guests to ONWARD at their grounds on July 23 at 6 PM. "We now know, more than ever, the importance of art and gardens for all to enjoy," Joi Perle, executive director of LongHouse Reserve, said. "This year's summer benefit, ONWARD, picks up where last year's SAY YES benefit party left off. Our roster of artists who have art in the gardens this season will be on hand to engage with guests about their work and what it means to them to exhibit their work at LongHouse."

This year the Watermill Center will celebrate 30 years at its annual summer benefit, being held on July 30 at 6 PM. There will be performances, and installations by international artists including Tsubasa Kato, Liz Glynn, and Adam Parker Smith.

That same night at 5 PM Bridgehampton Child Care and Recreational Center hosts "Jazz Soul Celebration" at 750 Halsey Lane.

AUGUST

The Hamptons longest running fundraiser, the Stony Brook Southampton Hospital's 64th Annual Summer Party, will continue in its Gala in Your Garden format for one more year on Saturday, August 6. Guests purchas-

ing a table for ten guests will host at home, with everything they need for a dinner party delivered to their door. Elegant Affairs will provide a three-course meal, event sponsor Wölffer Estate Vineyards will be responsible for the wine selection, and floral décor will accompany the delivery. Tables at different price points will include customized menus, waiters, chefs, handmade cocktails, and more. All guests will be invited to come together on Zoom for a virtual toast. All proceeds from the event will support the Stony Brook Southampton Hospital's Emergency Department and the new East Hampton Emergency Department, due to open in 2023.

The South Fork Natural History Museum (SOFO) celebrates its 33rd annual gala "Conserving Our Planet: The Future Starts Now" on August 6, beginning at 6 PM at the museum.

"SOFO's goals are always to expand our mission with new ideas for outdoor experiences and advanced indoor programs. This focus allows us to continue in achieving our primary purpose as an organization, and that's to create the stewardship necessary to protect our natural environment," Frank Quevedo, SOFO's executive director, said. "This year we are so excited to welcome Special guest of Honor Sylvia Earle, founder of Mission Blue."

On August 6, ARF Hamptons welcomes guests to its virtual "Bow Wow Meow Ball" while the organization's Forever Home is currently under construction. "Our Forever Home

project will bring critical improvements to ARF's campus and ensure that ARF can continue to provide excellent and compassionate care for our animals for generations to come," explained Jamie Berger, Director of Marketing and Communications at ARF Hamptons.

On Saturday, August 13, the East Hampton Library will present its 18th Annual Authors Night fundraiser. Authors Night features 100 authors across all genres.

Celebrate the arts as Guild Hall will welcome guests to its annual gala on August 19 at Mulford Farm at 6 PM.

The Center for Therapeutic Riding of the East End (CTREE) will host guests on August 25 for its "Horses Changing Lives Benefit" at the Sebnack Golf Club.

The Prostate Cancer Foundation annual Gala in the Hamptons will take place at the Parrish Art Museum in Water Mill, on August 27. The summer benefit will support the Annual PCF Pro-Am Tennis Tournament while also commemorating the millions raised and accomplishments made by PCF over the last quarter-century. The extravagant dinner party will be followed by a special musical performance and other surprises.

The Ellen Hermanson Foundation presents its summer gala on August 27. The annual Ellen's Run run will be held on August 21.

More to come...

With reporting by Lillian Langtry & Jessica Mackin-Cipro



Get Wild! benefit. Photos by Rob Rich/societyallure.com



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