

James Lane

— POST —

August 2022

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DYLAN LAUREN

HONORED AT COCKTAILS & PAWPRINTS

p. 3

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Dylan Lauren

Honored by
NYC Second
Chance Rescue

By Jessica Mackin-Cipro



Photo courtesy, Dylan's Candy Bar

NYC Second Chance Rescue, New York City's largest volunteer based animal rescue, will present Cocktails and Pawprints honoring Bessy Gatto and Dylan Lauren at Baker House 1650 on Thursday, August 11.

Guests will enjoy an evening of rescue dogs, puppies, and kittens, live music by Garrett and Tamara, cocktails and hors d'oeuvres by Chef Peter Ambrose, specialty bar by Copper Dog Whiskey, wine by Bridgehampton Breeze, a pizza truck by North Sea Tavern, a rosé cart by Bodvar, and VIP gift bags curated by Thuyen Nguyen.

NYC Second Chance Rescue is a charitable organization offering a second chance to animals in need with a dedication to critically injured, abandoned, and neglected dogs and cats, healing and rehoming over 13,000 animals since 2009.

Dylan Lauren, founder and CEO of Dylan's Candy Bar, will be honored for her work with Dylan's Candy BarN Animal Foundation. She was inspired by her lifelong love of animals and avid desire to come to their aid. The foundation's mission is to help every animal find a home-sweet-home by hosting adoption events, highlighting the importance of spaying and neutering, supporting disaster relief efforts, and ending animal cruelty.

We caught up with Dylan to learn more.

Tell us about the Dylan's Candy BarN animal foundation. What inspired you to start doing this work?

Helping animals is my calling. Growing up with and being around animals made me

fall in love with them. Animals are family. I had two pet bunnies named Chocolate and Vanilla as a child, and now have a rescue dog named Jersey. Giving back or saving an animal gives you so much love in return. That's where I find my happiness. It's very fulfilling and rewarding to not only pursue Dylan's Candy Bar — and love selling candy and happiness by merging fashion, art, and pop culture with candy — but also to make my stores destinations that give back to animals in need.

Talk about the work you're doing with International Fund For Animal Welfare to support their Ukraine response.

Dylan's Candy BarN is proud to partner with IFAW through August, to support their Ukraine response — providing animals with safe shelter, food, medical assistance, reuniting pets with families, and being there when disaster strikes to protect animals everywhere. From June 1 to August 31, one hundred percent of donations to Dylan's Candy BarN will go directly to International Fund for Animal Welfare. Additionally, \$1 from each purchase of our charitable items will be donated to IFAW to support their response for animal aid in the Ukraine.

IFAW is committed to helping the people and animals impacted by the crisis in Ukraine for as long as they're needed. They've been working with animal shelters in Ukraine for years and are on the ground helping Ukrainian refugees keep and care for their pets. They're also facilitating animal rescue missions in Ukraine to translocate lions, tigers, and other animals to zoos in neighboring countries.

We'll also be partnering with NYC

Second Chance Rescue this fall to amplify and support the work that they're doing to reduce euthanasia rates and support an overburdened shelter system through education, community outreach, and compassionate care.

What are you looking forward to most at the upcoming Cocktails & Pawprints event?

I am looking forward to playing with all of the adorable animals who will be at the event — and who will be swiftly discovered and adopted there, I pray!

Your website (DylansCandyBar.com) states, "Success is only sweetened when you can give back." We love this! Can you talk a little more about the importance of animal rescue and why it's a cause close to your heart?

I've always wanted to help animals and really would love to find every animal a home-sweet-home and get them out of the shelters. If I could do that, I would be thrilled. One animal out leaves room for another one in. Our foundation seeks to change the stigma of rescue animals and encourage anyone who is looking for a pet to adopt from a shelter, rather than buy from a breeder or pet store.

Any exciting happenings at Dylan's Candy Bar's East Hampton location this summer that we should know about?

We are relaunching our candy in bulk bins for customers to pick and mix their favorites and have luxurious new gift

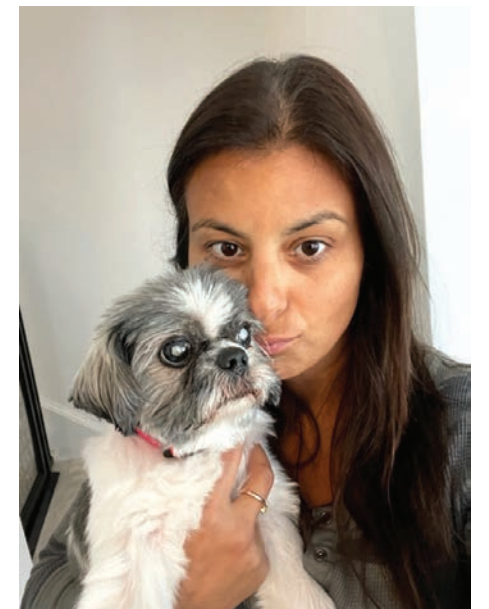
baskets for hostess gifts, celebrations, and barbecues. For those interested in giving back, we have a selection of items like our Farm Friends Tackle Box that support the Dylan's Candy BarN Animal Foundation to help every animal find a home-sweet-home.

We also have an ice cream parlor inside of our store location with outdoor seating, which features incredibly delicious flavors — Marshmallow Clouds is my favorite — and Twisted Treats that are blended mix-ins. S'mores is insanely yummy! Come visit us!

When you're on the East End, what do you enjoy most? What about the East End inspires you?

I love to tandem bike ride with my husband Paul and explore all the different towns along the way. My mind is able to quiet and get reinvigorated and inspired by the scenery, the beautiful beaches in Montauk, the farmlands in Bridge and Wainscott, the colorful boats along Sag Harbor, and the lush gardens in Amagansett. After our long adventure exercise, I love to enjoy a picnic on the beach at sunset with our twins, Kingsley Rainbow and Cooper Blue, and our rescue dog, Jersey.

The event, which is held from 6 to 9 PM, is hosted by Antonella Bertello, Lisa Blanco, Second Chance founder Jennifer Brooks, and Thuyen Nguyen. The host committee includes Georgina Bloomberg, Elizabeth Bowden, Kingsley Crawford, Jared Epstein, Alex Hamer, Avra Hart, Nathania Nisonson, Jessica Mackin-Cipro, Stephanie Matterna, Kate McEntee, Lauren Remington Platt, Carolina Rizk, Leesa Rowland, and Pamela Suskind. Visit nycsecondchancerescue.org/cocktails-and-pawprints for tickets.



Bessy Gatto

Honored at
Cocktails and
Pawprints

Bessy Gatto will be honored at Cocktails and Pawprints for her work saving senior pets. We caught up with the animal advocate to learn more.

Tell us a little about your work with NYC Second Chance Rescue.

I started following Second Chance a few years ago, when my friend adopted a senior dog from them. I think the work they do is very important, because they take on difficult cases, the ones maybe not every rescue would take. That's incredibly generous, and it's very heartbreaking work. They're out there in the trenches, and that's very honorable. Most people know the big names in rescue, but it's the little ones that we have to make sure we know about, and support.

What are you looking forward to most at the upcoming Cocktails & Pawprints event?

I always love seeing animal lovers and meeting new like-minded people! And, of course, all my friends from SCR. I'm so honored and touched by this event, and looking forward to spreading the word about the amazing work Second Chance Rescue does.

Can you talk a little more about the importance of animal rescue and why it's a cause close to your heart?

It's always hard to describe exactly why it's so important, it's just something you have to feel. There are so many abandoned and hurt animals and we are their only hope. Every little thing helps, whether its adoption, donating, or just educating people and sharing stories.

You rescue senior dogs and foster those who may not have much time left. Can you tell us more about this and the importance of advocating for senior animals?

It's easy for people to dismiss seniors, everyone always wants a perfect little puppy or they don't want to deal with having to say goodbye so soon. But these are the ones who truly need us. They have very little time left and it breaks my heart to know they will die alone or in a crowded shelter. My favorite dogs have been seniors that we have adopted.

When you're in the Hamptons, what do you enjoy most?

Definitely just getting away from life for a minute, the much slower pace. Can't beat the shopping, the restaurants, and beautiful views!

Zibby Owens

Forging Community Through A Shared Love of Literature

By Jill Carson

Zibby Owens's robust community of mothers and readers all started with a Google search for the best app for recording podcasts in her bedroom. Since the inception of her literary podcast "Moms Don't Have Time To Read Books" in 2018, the ambitious, New York-dwelling mother of four has assumed the titles of podcast host, author, publisher, and CEO. From her podcast episodes to her curated essay anthologies, Owens has created spaces for her listeners and readers to find each other and connect over their shared experiences of readership and motherhood.

Owens launched her inaugural podcast, "Moms Don't Have Time To Read Books," in April 2018. In each episode, Owens interviews an author. She has interviewed over 2,500 authors. The podcast has garnered Owens industry prestige, earning her the distinction of "New York's Most Powerful Book-fluencer" according to Vulture.

The podcast, along with Owens's background as an essayist with dozens of publications and outlets like *Seventeen*, *Good Morning America*, *Huffington Post*, *Medium*, and more, led Owens to compile and edit an anthology of essays written by over 60 podcast contributors in 2021. The anthology is titled "Moms Don't Have Time To: A Quarantine Anthology" and features essays inspired by activities moms don't have time to do. Owens went on to compile and edit a second anthology entitled "Mom's Don't Have Time To Have Kids." In 2021, Owens also launched a new podcast with Tracey Cox entitled "SexTok with Zibby and Tracey," which features conversations surrounding relationships and sexuality.

In 2022, Owens launched ZCast, a company to help creators launch their own podcasts, and Zibby Books, her very own publishing company. This year, Owens also ventured into the world of children's fiction writing, publishing the picture book "Princess Charming."

Owens's memoir, "Bookends: A Memoir of Love, Loss, and Literature," was released on July 1. The memoir chronicles her experiences with losing loved ones, falling in love, rediscovering her voice, and finding solace in books. Owens has signings coming up at the Bridgehampton Library and East Hampton Library's Authors Night.

We caught up with Owens to discuss the origin of her brand, her multitude of inspired projects, and the distinct experience of being a mom creator.

The brand you've built around being a mom and a reader all started with your podcast "Moms Don't Have

Time To Read Books." Why did you choose the medium of a podcast over a blog or a social media account to launch your brand?

It was actually the advice of a new friend of mine at the time, Sarah Mlynowski, who's a bestselling middle grade author. I pitched her this idea I had about a book called "Moms Don't Have Time To Read Books," a collection of parenting essays. She said, "No, I don't think that's a good idea, but let me think about what you should do." Two days later, I was leaving school while Sarah was walking in and she called out to me over the crowd, "you should start a podcast!" I was like, "a WHAT?" I went home that morning and tried to find the podcast app on my phone to start researching podcasts since I had never listened to one. I was like, okay, I guess I can use the title "Moms Don't Have Time To Read Books" and make it a podcast.

Even before your podcast, you wrote and published essays. What drew you to writing in this particular medium?

I've been writing essays my entire life. My first published essay came out when I was 16 years old, which I had written when I was 14. It was in *Seventeen Magazine* and it was about gaining weight after my parents had gotten divorced and the impact I felt it had on how people treated me. I sort of think in essay form, so personal essays have always been a very easy medium for me.

How was the idea for your picture book, "Princess Charming," born?

It was inspired by my own daughter, who has had a hard time finding the thing that she's best at but is the most persistent girl ever. One day I told her, "You don't need to find your thing. Your thing is you don't give up. You just keep trying harder." That ended up becoming this children's book.

Can you tell me about how the idea for your own publishing company was born and what voices/types of books you will be publishing?

We will be publishing fiction and memoirs written by a diverse group of women. After interviewing author after author after author, there were so many similar thoughts about the publishing industry today and what the issues really were on the author side of things. I was like, who is going to come in and fix these problems? Could I be the one to fix this? It's really neat to be on the other side of things.



Photo by Catherine Tulse

An essential part of your brand is community, as your creative output has brought together moms and book lovers who share passions along with struggles. Can you speak about the significance of having a community as a mom and your favorite aspects of the community space you've created?

I love the community space I've created! We've been doing a few more in-person events lately and it's beyond exciting to see people whom I've only known on Zoom for two years in the flesh. The thing about having a community of book-loving women is it immediately gives a common ground to all discussions. As for the mom part, I have four kids and you don't always necessarily find your people where you live. I really love a lot of the moms of my kids' peers but what we have in common is our kids, we don't necessarily have much in common as people. A lot of your identity as a thinking, working person gets put on the back-burner when all you're talking about is play dates and pick ups and drop offs, but those other parts of us are huge parts of us. I wanted to celebrate those parts too and remind moms

that being a mom is a piece of who you are, a piece that is super important, but it's not the full picture.

Can you tell me what we can expect from your memoir and what made you decide to write it?

I started writing this memoir in 2004. I had lost my best friend and college roommate, Stacy, on 9/11. Over the course of the next year while at business school, four other people who were close to me passed away, so I decided to take a year off after school and write a book about it all. I ended up only trying to sell it as fiction and the book didn't sell. Then my life went along, I got married, I had four kids, I got divorced. I talked to this one agent and I said, "What I really want to do is write a memoir about falling in love again at 40." So I wrote that, then wrote it over again as fiction before realizing that also wasn't right and I wanted to tell my own story. I came up with this idea of using all the books in my life to tell my story. That proposal sold and I wrote the book. Essentially, it's a deeply personal look at the unexpected plot twists of my own life. It involves a lot of loss and falling in love again and ultimately it is the journey to

rediscovering my own voice in my 40s.

Since launching and developing your brand, what have you learned about being a mom? About being a creator? About being a hybrid of the two?

I've learned that there's nothing I feel that is completely unique, in a good way. Moms are all going through this craziness at the same time in this parenting journey and that takes some pressure off me to do things perfectly. As for being a mom creator, I think that I've learned that juggling is a misnomer. It is not a juggle, it's more like a game of whack-a-mole, where things keep popping up and you have to deal with them and then you go on to the next thing quickly. My kids see that I'm pulling this off: working from home, being with them, running into my office and doing a podcast, then coming back out and hanging out with them. And I think having something for myself as a mom is one of the best things I can do for the kids. I think hanging on to who you are at a time where everything else in the world seems up in the air is one of the only things you can do to maintain sanity... aside, of course, from reading.

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Mark & Marisa Borghi

Hanging with the best

By Bill McCuddy

“I actually grew up in this business,” said Mark Borghi. “My father had two galleries, one in Los Angeles and one in Beverly Hills, selling to Frank Sinatra, Sammy Davis Jr., and at the age of 10, I went to work for him. We did a celebrity art show for Xavier Cugat and I met Charo!”

Such are the routine celebrity and bold-face names that fall effortlessly and graciously from the man who owns three area art galleries. Mark Borghi Fine Art is in Manhattan, Sag Harbor, and Bridgehampton, where we are discussing old and new media.

“We eventually moved back east in 1968, and he had galleries in New York and New Jersey. I went straight back into the business from high school when I was 17.”

Wife Marisa runs the Sag Harbor gallery. “I went to work for Mark 18 years ago and never left. Mark is in charge of buying, selling, and history lessons. I take care of pretty much everything else,” she said. Those “history lessons” include tales and sales of Rothkos, Basquiats, Warhols, NFTs, and the practices of other galleries.

“I opened in Soho in '96, then on the East Side in 2001. And then out here in 2003. The store rent in Bridgehampton was basically the same price as a print ad in a magazine so I thought ‘Why not?’ I was dating a girl who lived out here.”

Did he run with the artists who spent summers on Long Island? He knew them. “Beard and Warhol were more Montauk. Julian Schnabel too. Bridgehampton had the literary crowd. Larry Rivers, Edward Albee. He had great taste in art. Albee would come in all the time. I sold my first painting the first week I was out here. Then I started selling more expensive paintings. Can I sell \$10,000? Yes. Then \$25,000? Yes. \$50,000? \$200,000? Yes. So every year I kept upping the level of quality. I only sell blue chip art.”

He’s not bragging. These are simply the facts. He’s honest. Wall Street guys with good taste are his favorite clients. Celebrities? Spoiler alert: They’re needy.

“Michael Jackson was really interested in art. Sylvester Stallone too. Hollywood people are impossible to deal with. Michael had ‘Thriller’ money. He wanted this one painting so I found it. Got it to the gallery. And he said, ‘I can’t get my voice that high, but he said ‘Oh my god, how much is it?’ and I said \$275,000 and he goes ‘I don’t think I can afford it.’ And I said ‘I just read



you spent \$80 million to buy the Beatles catalog.” The Bouguereau of a woman with winged angels that he couldn’t afford is worth millions today. “I did sell Johnny Depp a Giacometti drawing once,” Borghi said.

He speaks in a laid-back manner that feels nothing like a “closer.” He’s wearing a t-shirt. A nice one, but still. His gallery workers greet people but don’t circle them like fresh chum off Sandy Point. The atmosphere is very chill.

A man and his wife come in with a lot of questions about a pencil drawing for \$27,000 and Mark is extremely cordial, spending almost a half hour with them when it’s clear they are just looking. “They will be back,” he said with a smile when he rejoins me.

His wife agrees. She says they see many of the same faces every year which “makes me smile.” And she says her husband is right about the market here. “I think Hamptons galleries are way more relaxed. It’s people in vacation mode, taking a walk in town. Primarily people from New York City, so they know what they are looking at and what they like or don’t like,” she added.

Mark echoes his wife’s sentiment. And for the record, I speak to them separately but they’re on the same page. “People in the financial services generally know art and know what they are looking at,” he said, “especially if they’ve been coming in here. I’ve built numerous collections out here from scratch. I become kind of like a psychiatrist. I have a client who calls me every day, and we have a ‘session.’ So you become close.”

The most expensive thing he’s sold is a \$6 million Richard Prince painting. I don’t ask who bought it because he probably wouldn’t tell me. Is modern art a better

investment than the stock market? I keep reading that in the Wall Street Journal and they mostly report on stocks. He points to an abstract watercolor on the wall. “Five years ago that would have been \$30,000. Three years ago it would have been \$65,000. Now it’s \$385,000.”

I need a time machine. Like yesterday.

The Bridgehampton gallery currently has works that start at “around \$30,000 and go up to a million.” One hundred grand to two hundred is kind of the sweet spot. So this place isn’t for everybody. But Borghi says nine out of 10 people walking in could probably spot the million-dollar piece. It’s a Richard Prince contemporary next to the Keith Haring subway graffiti.

Borghi intentionally doesn’t put descriptions or prices next to the art. “It starts a conversation. Makes it a deeper experience for them.” Part of that conversation? Was the artist important when they were alive? Did they have shows? Were they recognized? And is it a complete body of work that makes sense? Women and minority artists are still largely undervalued. There’s pay disparity in the art world too. It’s all part of the conversation.

“There’s easily houses out here with 500 to 600 million dollars’ worth of art in it.” He laughs when I ask for addresses. And while he still has a gallery in the city, he and his wife live out here full time. The squatted-in artists’ lofts are long gone. Some moved to Harlem. Many to upstate New York. “They threw them all out of Brooklyn when it became gentrified. Time marches on.”

Borghi respects houses like Sotheby’s and Christie’s joining Phillips with outposts on the East End. Sort of. Says there’s room for everyone. But he shares a tale about one of them selling a documented copy of a



Photos courtesy Borghi Fine Art

painting 30 years ago and not exactly being upfront about it. “Their presence out here gets people interested. It’s like when we do Miami art week in December, you’re in a fair with 200 dealers. So if people like what you have they’ll buy from you. If you like my taste in art you buy it from me. I have to like everything hanging in my gallery. Art I don’t like annoys me.”

Something else that annoys him? The

NFT space. “Digital art has been around forever. Andy Warhol did it on a Commodore 64. And they actually tried to create an NFT out of that. But I don’t want to see my art on my phone. Without a tactile surface, it’s all just pixels.”

Tactile surfaces. A few sculptures. A line drawing here and there. Borghi Fine Art likes what it likes. Stop in for a chat sometime.

James Lane

POST

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Editor’s Note

We welcome you to our August issue. We hope you enjoy reading the features on the following pages.

From our entire team, hope you’re having a wonderful summer season, spent alongside friends and family. It’s been an exciting summer so far at James Lane Post. We were thrilled to bring our Hamptons Tech Week and Empowered Movement events to the East End, and look forward to doing more events like these in the future.

We also look forward to being involved in some of the many wonderful events on the East End this coming month, and we hope you can join us for Hamptons Fashion Week (see our special section inside), NYC Second Chance Rescue’s Cocktails and Pawprints (see our cover story), the SOFO Gala, the Stony Brook Southampton Hospital “Gala in your Garden,” the Ellen Hermanson Foundation Gala, and so many other great charity events to support on the East End.

Follow along on our website, jameslanepost.com. And if you see James Lane Post around town, be sure to tag us on Instagram @jameslanepost!



Jessica Mackin-Cipro
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The Scottto Sisters

Share their 'favorite things'

Sisters Rosanna and Elaina Scotto share with James Lane Post some of their East End favorites. Rosanna, the host of "Good Day NY," and Elaina, who has a background in fashion and public relations, also own the famed Fresco by Scotto restaurant in midtown Manhattan and do a daily live show on Instagram at their handle @scottosisters.

Rosanna Scotto

Favorite East End Restaurants: Dopo Il Ponte, Tutto Il Giorno, and T Bar

Favorite Markets: Round Swamp and Schmidt's

Favorite East End Beaches: Coopers Beach, Southampton

Favorite East End Shops: Golden Pear for a breakfast burrito or Scotto's Pork Store for a chicken parm sandwich

Favorite Places to go on a Rainy Day: A workout with Maryann Browning

Favorite Summer Read: "City of Likes" by Jenny Mollen

Non-Profits to Support: SHE event to support the Katz Institute for Women's Health



Photo courtesy Dopo Il Ponte

Elaina Scotto

Favorite East End Restaurants: Tutto Il Giorno, and Le Bilbouquet in Sag Harbor, Si Si in East Hampton, and Duryea's in Montauk

Favorite Markets: The Milk Pail & Babinski

Favorite East End Beaches: Sagg Main

Favorite East End Shops: Flying Point Surf Shop in Sag Harbor, Francis Valentine in Sag harbor

Favorite Places to go on a Rainy Day: Parrish Art Museum, Bay Street Theater

Favorite Summer Read: "Apples Never Fall" by Liane Moriarity or "Clarity" by Daniel Fucetta Jr.

Non-Profits to Support: East Hampton Food Pantry



Photo by ames Messerschmidt

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John Rubinstein

50 years since “Pippin” and other stuff

By Bridget LeRoy



It's been 50 years since John Rubinstein premiered in Bob Fosse's "Pippin" on Broadway, seen here with Jennifer Naam-Smith, Ann Reinking, and Kathryn Dady. Photo by Martha Swope

John Rubinstein has had a life since his Broadway debut in “Pippin” in 1972. He won the Tony for “Children of a Lesser God,” played Tate in “Ragtime,” among numerous other stage roles, and is recognizable from many movie and TV credits, including shows like “This is Us,” “Angel,” “Crazy Like A Fox,” “Desperate Housewives,” and more. He’s also a director, a professor, a composer, the son of the famed pianist Arthur Rubinstein, and the father of five, including actor Michael Weston.

And now he’ll be appearing in Jeff Cohen’s “The Soap Myth” at the Southampton Cultural Center, directed by Harris Yulin and with twice-Tony-nominated actor Bob Gunton. The play, about a Holocaust survivor who enlists the help of a young journalist in a crusade about a particular Nazi atrocity, is at the SCC for a three-week run, August 10 to 28.

But in our house Rubinstein is simply known as “Johnny Rubes,” a moniker dispensed by my stepfather, Tony Walton, who designed the sets for “Pippin” and snagged a Tony for it.

When my stepsister, Emma Walton Hamilton, and I decided it would be a good idea to lip-sync the entire album — playing all parts — for Rubinstein, he watched, he reacted, he applauded, and then went home and wrote up a review — pages and pages long — of the production he dubbed “Pip.”

It takes a special man to do something like that for a pair of pre-teen girls. It was a pleasure — it always is, actually — to catch up with Johnny Rubes.

“Pippin” was your Broadway debut. Here you are, the star of a Bob Fosse musical. Looking back on the 25-year-old Johnny, what are some of your thoughts on it now?

I am one of the rare individuals who got his dream to come true as a relatively young man. I wanted to be an actor. I lived in New York. I went to every Broadway show I could possibly go to, all the musicals and all the plays and the dramas from Europe, the British companies. I saw everything because in those days you could afford it on your allowance if you were just a kid.

So what did it feel like for you at that time?

I got sent the script. And then Bob came to my house and we read the script together, sitting on the couch. I had met him because there was a moment where Michael York wasn’t going to be able to do “Cabaret.”

And?

And, I had just done a movie for ABC pictures, which did “Cabaret.” They did only those two pictures, my movie, “Zachariah,” which was a Western with me and Don Johnson, and then “Cabaret.” And so the boss of ABC Pictures called me up and said, “Can you do an English accent?” I said, “Sure, no problem.” He said, “Because we’ve lost Michael York. And I want you to do a screen test for Bob Fosse.” So that’s where I met him. I had long curly hair and I tied it all back so that I looked more 1930s.

I did two scenes for Bob, and I think he was going to give me the part. And then Michael York fixed his schedule, and that was the end of that.

But...

But about nine months later, my phone rings. I’m sitting around with my wife at the time, Judi, who was very pregnant, and it’s Bob Fosse. “Can I come over and show you a script?” Judi had danced in his production of “Pal Joey” at City Center years before, so she knew Bob. We had a lovely dinner together.

Oh no, no — the first thing he said on the phone was, “Can you sing?” And I said, “Nah, well, I’ve done musicals and I do sing. But I would never say, yes, I’m a singer.”

And so then after dinner, he asked me to sing something, and I went to the piano and I loved Laura Nyro. She was my idol, still is. So I sang to him, two Laura Nyro songs. And then he had the script and we sat on our couch and I read the part of Pippin, and he read all the other parts. From beginning to end, the whole play. And then he left and Judi and I went to bed.

So we’re just about to turn out the light. We were watching this great program about the discovery of the Nile. And the door knocks, right there in our bedroom. I get up and I open it. It’s Bob. He hands me a cassette tape. And he says, “Learn the second song and come to New York in three days.”

The second song. That was “Corner of the Sky.”

“Corner of the Sky,” yeah. So I played the tape, and it was Steve Schwartz playing and singing all the songs in the show one after the other. Bob didn’t give me any sheet music or anything. So I learned it off the tape. I played it on the piano. I got it in my brain. And I flew to New York three days later.

I showed up at the Majestic and there was a line around the block, a wild consortium of aspirants and a few of us had appointments. I went in and there, shook hands with everyone, Bob, Stu Ostrow, Steve, Roger Hirson, then I went down into the pit, and I played my two Laura Nyro songs, looking up at them as they leaned over the pit. And then I went up onto the stage and they had an accompanist and I sang “Corner of the Sky” and the guy played. I don’t remember reading a scene with anybody. They all talked to each other and then Bob came running down the aisle and said, “Part’s yours if you want it.” Just like that. No agent, no nothing. I said, “Okay, I want it.” And he said, “All right, well then go to a gym and work out, would you?”

Hah! I remember little bits of things. I remember you losing a contact lens and it getting crushed in the set.

Opening night! Annie Reinking went berserk because she was sort of an over-achiever. And there was a moment after the sex ballet thing where the whole cast is doing all this sort of gyration with their hands. Annie was overdoing her gestures and she poked my contact lens out of my eye. And I did the whole opening night show from that moment on with one eye that I could see through and the other one fuzzy, and it made me dizzy. But I never got off the stage, so that’s how it remained.

Do you feel like “The Soap Myth” resonates even more now in 2022? The whole idea of truth not necessarily being accepted as truth.

I don’t know if it’s more resonant. It’s never not been resonant because there have been Holocaust deniers since day one. It’s never changed. After the war, when all the atrocities were revealed, you still had your country clubs and golf clubs and men’s clubs and whatever the fuck places all over this country, which didn’t allow Jews.

I found this out on Wikipedia — your family was one of the first families to get stuff back from the Berlin Library, things that were taken during World War II.

The square where my parents’ house was in Paris — they left in 1939 because they knew what was coming — it was the headquarters of the Gestapo during the occupation. There were Picasso oil paintings of my dad. And there were manuscripts by Brahms and Beethoven and all of it is gone, gone, gone. And then the Berlin Library found a couple of things, but they were documents. They weren’t things great value. All the real stuff is gone.

I’m jumping around a lot, but getting to your father, the great pianist, Arthur Rubinstein. He got to see you in quite a few things. What was his opinion? He must have seen “Pippin.”

He did. He didn’t offer much of an opinion. I think he liked the fact that, hey, Johnny’s doing okay because he’s on the stage the whole time. And the name of the show is the character he’s playing. My mother said one thing when she came backstage after opening night. She said, “You really can jump high.” I said, “Yep.”

Do you know that while you are doing “The Soap Myth” at Southampton Cultural Center, they’re doing “Ragtime” at Bay Street? And you were Tate. And Scott Schwartz, Stephen’s son, is artistic director. And Edgar Doctorow, who wrote the book of course, lived in Sag Harbor. And so did Terrence McNally! I don’t even have a question. I just find it so interesting that the older you get, the more connected everything seems.

Yeah. It is such a small world. It really, really is.

Tell me a little bit about your experience with “Ragtime.” What an amazing musical.

That has almost everything to do with Terrence McNally and Steve Flaherty and Lynn Aarons. Because that’s an impos-

sible book to make a musical out of. And they did.

But anyway, “Ragtime” is one of the very few plays I did, where during the day I would look at my watch. “I wish this day would get done so I could get to that theater and start that show again.” I did it for a full year in L.A. at the Schubert then for five months in Vancouver and then another whole year on Broadway. And I couldn’t wait to do it again every single day. And I was so happy on Wednesdays and Saturdays, because we’d get to do it twice.

That’s so wonderful.

There aren’t a lot of plays that are like that, including “Pippin,” including “Children of a Lesser God.” I love them, I was grateful for them, but I would go, “Uh-oh, here we go. Got to pull this out of my ass one more time.” Not “Ragtime.”

And to me “Ragtime” is the musical, not “Phantom of the Opera,” not whatever else, that should be running in perpetuity on Broadway. That tourists go to see before they even check into their hotel. But no, it isn’t, because it was too difficult. Why? Because it deals with race and prejudice. We don’t like to deal with those things except every now and then in sort of protected circumstances.

Have you worked with Bob Gunton before?

I’ve known Bob for years. Around the quad, just meeting him at whatever. I’m not a big social Broadway guy, but every now and then I’ve been at a thing or an award ceremony or something. And there’s Bobby. He’s always there. The night I won the Tony for “Children of a Lesser God,” that was “Evita” night too. He was nominated. Mandy [Patinkin] won over him. I’ve seen him at things over the years, but I’ve never gotten to work with him. So that was one of the main things that made me decide to do this soap thing, because he was in it.

Have you worked with Harris Yulin before?

No, I’ve never met him and I’ve always loved him. So those were the main draws for me. It’s a weird play. I’m looking forward to it.

For more information about “The Soap Myth,” visit scc-arts.org.

Food & Art

Barbara Thomas & Geoffrey Drummond

By Bridget LeRoy

ArtSprings Studio is a working artist studio open to visitors to see the creative process in action. This newly envisioned space is host to interactive art events and projects, surprise art happenings, and classes lead by Barbara Thomas, a teaching artist with over 20 years experience in leading arts institutions.

Geoffrey Drummond is executive director of The Food Lab at SUNY Stony Brook Southampton, with a stellar epicurean past — writing, directing, and producing award-winning shows like “Avec Eric” with Eric Ripert, “The Prairie Home Companion” with Garrison Keillor, and years of working closely with Julia Child on several projects.

They recently took the time to sit down together and speak with James Lane Post.

You both are so interesting. When did you connect?

Geoffrey Drummond: We met actually at an art gallery opening down on Broome Street in New York. It was about 17 years ago. It wasn't Barbara's show. It was a mutual friend, Louise Peabody. I knew almost nobody there. I left and went out to Balthazar just to get away from that crowd, although I had seen Barbara as one of the people —

Barbara Thomas: Yes, we noted each other.

GD: —who looked like somebody of interest that I'd want to talk to. And she was with other people. And my reticence kind of dominated or undominated and I left and went out and then went to a kind of after-party there. And we ended up talking over food as one tends to do.

BT: We pretty much talked all night.

GD: And it was at a time where my marriage was not quite working, but we were really working on trying to make it work. So, I said, “Goodbye. Really nice to meet you.”

BT: And that was the end of that.

GD: But then I was on Barbara's mailing list. I'd get these postcards from Sag Harbor, where she was having shows. About a year later, after my marriage ended, I called her up and said, “Hey, how would you like to get together for a glass of wine?”

BT: And after about three or four dates, it was just kind of obvious that we were going to be together.

GD: I was going back and forth and running around and going to LA a bunch, but the shows with Julia had ended. This was 2005. She died in 2004. Believe it or not, we worked up until she was just almost 90 years old; she was 88, 89 when we did the last show together, with Jacques Pépin. And then, when I came back, Barbara and I started going out.

And Barbara, why were you traveling?

BT: I was still doing my house portrait painting, which I had been doing for about 20 years out here. But I just got this wonderful gig in Ojai, California. I stayed in these people's guest house and painted their avocado ranch, which was really fun. It was just a terrific job. I sort of felt like, “Oh, this is good. Geoff will think I've got my career together and I'm doing things and I'm a really busy person.”

GD: (Laughs) “And I'm painting food.”

BT: Yeah. That was kind of funny.

Barbara, tell me a little bit about the ArtSprings Studio. Its sounds interesting.

BT: Bridget, it was the weirdest thing. One day, I just felt like I had a calling to do this. The impetus was looking at my brother, Max Siebel, who is also an artist. He does a lot of work about animals. And I just thought, “Wow, a show about animals. That would be really interesting.” And so, the idea kind of started formulating in my mind. The show that just ended was “A Plea For The Animals,” which is actually based on a book that Geoff gave me of a Buddhist philosopher, Matthieu Ricard.

GD: He's a physicist. He's a brilliant theoretical physicist.

BT: He was a physicist who became a Buddhist and is a huge proponent of ... It's not really politicized animal rights, although, when you read his book, it has a huge amount of work about animal cruelty and the food industry and all kinds of things.

That's great.

BT: It just came together and so far, so good.

GD: I just wanted to add, the ArtSprings gallery was much more than a show because she recreated her studio space, rebuilt it and repainted it into what really feels like a terrific little gallery that is also a studio. So, it's a pop up gallery in a studio, but the work is curated within a curated environment that goes on not only inside the studio, but outside with wildflowers planted, and so on.

So, Geoff, did you watch the “Julia” series on HBO?

GD: They did a terrific job. The whole show basically takes place before-and-during Julia's first season. I did not get involved with Julia until she was 80 years old, and then worked with her for about 10 years. I basically brought her out of retirement to do a series. It was “Baking with Julia,” it was “In Julia's Kitchen with Master Chefs.” And then we did “Julia and Jacques Cooking at Home.” By chance I met David Hyde Pierce, who plays Paul, Julia's husband, on the HBO series. And we had great talks about Julia and Paul. He was so important in Julia's life. As we traveled around the country, she would call him every day. She would call “my Paulie” at 4 o'clock Eastern time, no matter where we were.

So, now I'm jumping back to you, Barbara. We're talking about food and art, and they both are ways into the heart. How about a food show?

BT: Well, interestingly, I actually did a show. You know Colin Ambrose who has Estia? He shows artists at the restaurant, and he had asked me to do something. I wanted to do something specifically for his gallery, not just hang up random things. So, I had an idea; it was all paintings that I did from vegetables that I grew in my own garden. And then it was also fish, that I had not caught, but that I had seen being fished on the beach. And then some chickens and roosters that were not mine, but were some of my neighbors.

So, you were sneaking onto somebody else's property and painting their chickens?



Barbara Thomas in her new ArtSprings Studio.

BT: Oh, I did that a lot. (Laughs.) Anyway, it was just a look at some of the food of our lives and I loved it. This new gallery is very theme-oriented and it's not just having shows, which is why it's called ArtSprings Studio. And we've actually eliminated the word gallery from it because I don't want to have a public space. It's on our property.

So what's next?

BT: The next event in September is called “Who am I? Who are you?” It's an interactive art workshop for anybody. You don't have to know how to draw. And it's based on a project that I did through the Parish, teaching at Riverhead Correctional Facility. I gave art classes to incarcerated women. It was one of the most incredible things I've ever been part of. One of my classes was mutual portrait drawing and it was two prisoners sitting across from each other, drawing each other. It was a very moving, mutual human experience of them drawing each other. So, that's going to be a good day for people to kind of examine our own humanity. And then the show itself will be the portraits that all the people who come to do it have done.

Geoff, what's the latest with The Food Lab?

GD: When we first started, everything was around people wanting to get involved in food business. When I first started doing food stuff, it was really about how to cook and now it's really evolved into how we eat. Sustainability has become a major topic that kind of parallels taste. We talk about food and climate. One other thing we're doing, because it's part of the university, we are also beginning to develop curriculum and classes, a program dealing with food studies, sustainability issues, and food ecology, basically.

Food ecology. That's amazing.

GD: So, I would say many more topics of relevance to community and to caring about food. And that's where the next conferences will be. I've also been working with this amazing neurobiologist whose specialty is on taste. So, we're looking at things that taste, which is the biology and

neurology and flavor.

BT: I believe the world is in a really, really serious crisis and many crises all over the place like fires and actual fires that need putting out. And I think I see that Geof's thing is moving from people enjoying eating pasta in a restaurant to solving issues of world hunger. And people, in my world, have faced their mortality in a way that they have never done before. And they want more meaningful answers to why they're here. I talk to my students about it. Why did you come to class? Why do you want to explore this part of yourself? And it really has to do with all of us who are looking at survival in a different way. And we're looking at our mental picture and our future and what are we doing with our time and what does life mean? All these very, very heavy questions are coming into people's minds.

And it sounds like your — I don't want to say “art therapy,” because that has a connotation to it — your gift is to help people who can use it to help construct some sort of meaning.

BT: I think I'm trying to help. I'm not trained in art therapy, but it's helping people to access these desires that they have to create something. My method is

getting across that you don't have to have a lot of skills. You can do something with relative simplicity. Here are the materials, here's how you use them. And that's kind of how I teach. I mean, in a weird way, some of the classes are almost like cooking classes, because it's like laying out all the materials, just like ingredients. And here's how you make the dish. Here's how you make the green and here's how you paint a cloud. And eventually it all comes together and it's either a plate of spaghetti or it's a painting of a beautiful day on Long Island.

GD: It's all about nourishment in different ways. Barbara is nourishing people through the connectivity with art. It is really nourishing them in a way that a chef would look to bring nourishment, a connectivity through the food, the connectivity between people.

BT: And it's pleasurable.

GD: Yeah. And it's really important. And what we're doing, with The Food Lab, is kind of trying to bring this whole idea of nourishment, our emotional, social, spiritual, and intellectual relationship with food and each other to more and more people.

To learn more, visit artspringsstudio.com and thefoodlab.org.



Barbara Thomas and Geoffrey Drummond with their fur friend, Buster.



Hayley Silvers, Ava Litman, Abey Fuks, Mischa Abend. Courtesy photos

Kids Cancel Cancer

Waxman Cancer benefit to be held at The Clubhouse

Kids Cancel Cancer is the latest fundraising event to benefit the Samuel Waxman Cancer Research Foundation, an international organization committed to funding world-class cancer research around the world.

What sets this event apart from other

fundraising events is that this event was created and is being organized by kids to specifically raise money for pediatric cancer research. Representing a next-generation of philanthropists, the co-chairs of the event include Mischa Abend, Abey Fuks, Ava Litman, and Hayley Silvers.

“Cancer impacts so many families around the world. My main goal is to raise awareness and make a difference,” said Abend.

“Cancer has affected my family in so many ways,” said Litman. “I have seen many dark days stemming from this horrible disease. I hope to help eradicate cancer.”

The Foundation anticipates raising \$100,000 and plans to name a pediatric research grant in honor of the co-chairs and committee. This amount will help support the work of two investigators for up to two years.

In addition to raising vital funds for groundbreaking research, Kids Cancel Cancer will offer an entertaining evening of arcades, miniature golf, great food, raffle prizes, and more. Parents are more than welcome to attend too.

“The event will be fun and entertaining. Attendees will be inspired by the work the Foundation does to make a difference in people’s lives,” said Fuks.

According to the foundation, while pediatric cancer deaths have declined by 65 percent over the past few decades, cancer remains a leading cause of death for children and teenagers. It is estimated that 10,500 new cases of cancer will be diagnosed among children each year, and about 1,190 children will die from the disease.

“It is also important to understand that while amazing advancements in treating cancer are saving lives, most treatments

can have lasting negative impacts on the human body. This is why we must prioritize research that develops new therapeutics that are both effective and less toxic,” said Dr. Samuel Waxman, SWCRF’s CEO and Founder.

A recent study published in *Aging and Cancer* found that childhood cancer survivors experience serious health issues in adult life, much earlier than their counterparts who did not have cancer as a kid.

“I want my friends to know that research can lead to a cure, and we can end this awful illness,” said Silvers.

This inaugural event will take place on August 17, at the Clubhouse in East Hampton from 5 to 9 PM. Tickets are \$100 for kids, and \$125 for adults.

For more information, or to buy tickets, visit waxmancancer.org/kids-cancel-cancer.

From Galleries To Hamptons Fine Art Fair, The East End Art Scene Is Hot

By Karen Amster-Young

It’s been a hot summer so far in the Hamptons — a whirlwind of fundraisers, live performances, and even new tequila brands are everywhere. Most of all, the East End art scene is sizzling like the temperatures outside. There are new galleries, new artists, and, of course, the annual Hamptons Fine Art Fair, which took place a few weeks ago and was twice the size of last year.

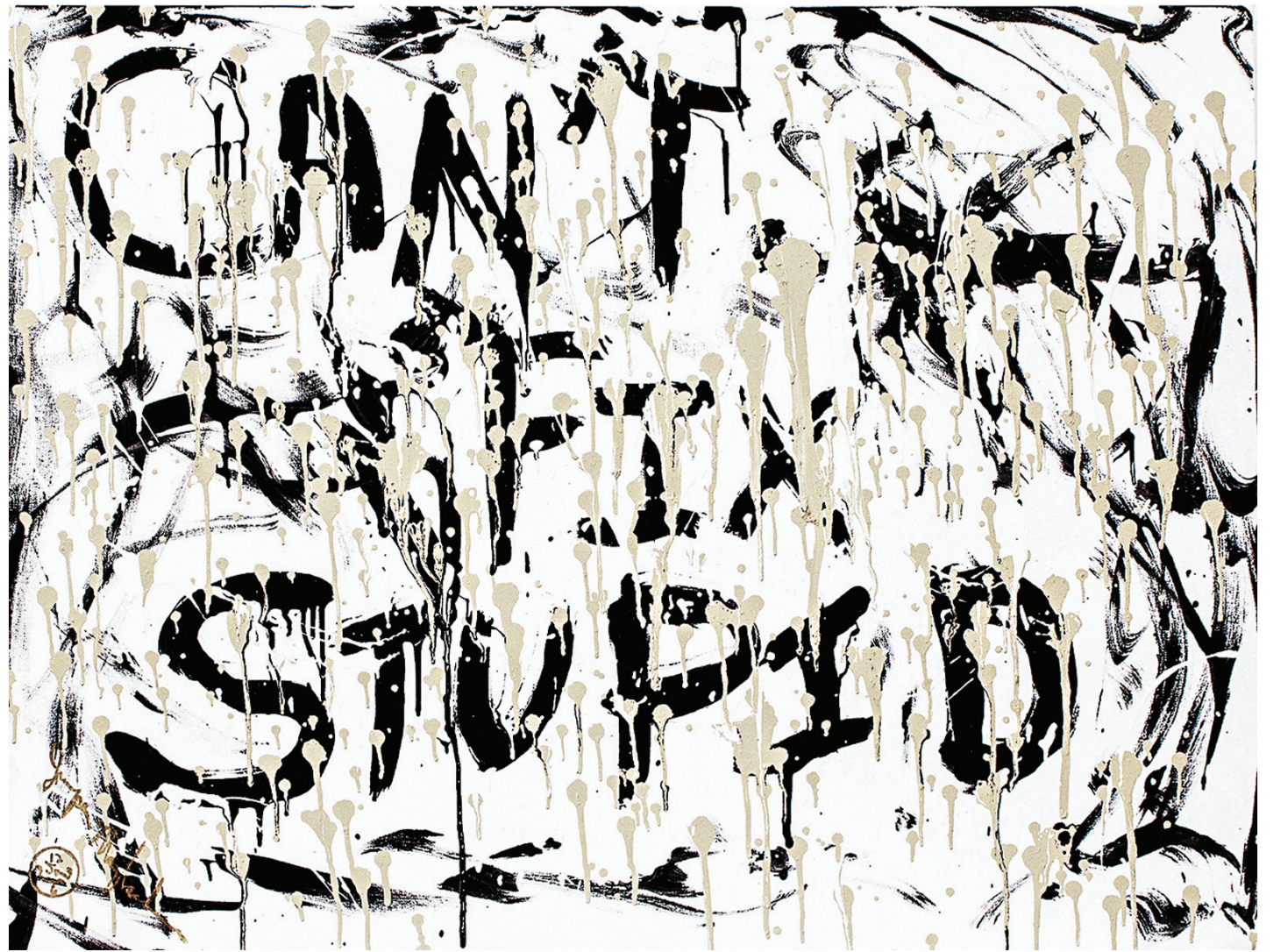
Housed primarily in the temperature controlled, 40,000 square-foot Pollock Pavilion tent, it was close to 90 degrees the day I went. I fantasized for a moment about seeing David Hockney’s “A Bigger Splash” — a painting that cools you down just by looking at it. Hockney’s work wasn’t there — or at least I didn’t see him represented, but just about every other artist, established and emerging, was and my head was spinning. Thankfully, there are many upcoming exhibits and shows to grasp it all, including the next big one in August, Art Market Hamptons, which is held August 11 to 14 in Water Mill.

Going aisle by aisle at the Hamptons Fine Art Fair, processing the talent and endless works, was inspiring. Great artists in the Hamptons are not in short supply and are making waves across the globe.

Texas-born Jumper Maybach’s work stood out among the sea of booths lining the aisles. Jumper Maybach “is a clown personae and abstract painter, and the alter ego of Ben Workman,” I soon learned. When he started painting and found his newfound freedom of expression, he made sure his art spread key messages about universal love.

“Art is my way of taking experiences of sadness and transforming them to happiness,” he shared. Hearing his personal story of triumph over trauma was like being thrown into a mesmerizing movie about a remarkable personal evolution. In fact, I soon learned that a documentary, “The Jumper Maybach Story,” had been produced after he was dubbed “the Jackson Pollock of the 21st century” while exhibiting in Dubai for his first show in 2013, and then in 2015 and 2017 at the prestigious Alliance Française. It was there that he received the film opportunity. His art will soon be found everywhere with collaborations for eyewear, rugs, and more. It was Jumper’s “Infinite Candy” abstract that first captured my attention, but I slowly found myself gravitating to his art with words. “Can’t Fix Stupid” speaks to the current times of political uprising. “Hate No More” clearly sends the message that hate must stop. A portion of every sale of his work goes to stopping intolerance.

I first discovered the artist Sandy Cohen at one of my favorite galleries in Sag Harbor — the Stella Flame Gallery. Her work is powerful, sending universal messages while making you smile at the same time. Not an easy feat. “My artwork is inspired by personal experiences and influenced by the good, the bad and the ugly of humanity and the world around us. My pieces are meant to evoke feelings and thought. My piece ‘Gay AF’ was one of the most photographed paintings in the Hamptons Fine Art Fair. It depicts Dumbo the elephant with these words written across the canvas. It’s intended to be playful but bold,”



Jumper Maybach’s “Can’t Fix Stupid.”

said Cohen. The innocent image of the loved character Dumbo juxtaposed with this message impacts everyone who sees it. Meeting a few times, when I asked about her work, she said it is, “constantly evolving and transforming but the constant is the truth to self. I use my artwork to shed light on controversial issues. I welcome the opportunities to push the boundaries and create my own rules.”

Sandy loves her Hamptons’ collectors and says that they are really, for her, an eccentric, extended family. Sandy has a studio in Water Mill and has exhibited works with RJD Gallery as well as Stella Flame. She doesn’t stop sharing her work and messages and is currently showing at galleries in St. Barths and Vienna. Most recently, Sandy has been sharing works in the form of NFTs.

I walked into Loves Gallery in Southampton early in July, on the way home from the beach. Drawn to the informal, yet attractive gallery, the bright colors would make anyone would want to stay. You are greeted by the effervescent owner and artist, Jennifer Contini-Cunningham, and it makes you feel like you are home. Cantini-Cunningham is larger than life and makes a point of representing local, emerging artists in a carefully curated, yet anything goes, way. Raising her kids here, the East End community is her family. Her story makes you believe in karma as we discussed her work. Her gallery, the former UPS store in

Southampton, came to life when she met UPS owner and photographer Marianne Barnett, who specializes in black and white photography. “The name of my gallery is important because it is all about representing artists that need a home and supporting these great talents,” she explained. Jennifer is constantly out there, finding new talent and everything about her work and gallery is about love and support. “If it wasn’t for Marianne I wouldn’t even be here,” she added.

Karyn Mannix’s booth, Karyn Mannix Contemporary, caught my eye with her paintings of books, all in a pile, with words that represent varied meanings.

“My work incorporates my inner thoughts, hopefully showing my sense of humor, while telling the viewer a story. I love being a storyteller. I have worked as an art dealer for nearly 20 years and have seen it all. Of course, books are art all by themselves. I guess I have more to say than the text in the actual book which is why I created these pieces,” said Mannix. “Art and the written word are a direct form of what lies between thought and expression.” This is a quote by Lou Reed, that I tweaked. He is one of the world’s best storytellers. Being an avid book collector, one day I looked at a pile of books and I began to relate them to ex-boyfriends, so I added their names with messages to try to find the humor in tough situations. Everyone can relate to that,” she added. The book series are grouped into



Sandy Cohen

categories. After “Boyfriends” came “Its Only Rock n Roll,” “Femme Fatale,” “When I Hang Out with Artists,” “East End (Bonac),” “Cookery,” and so on. There are 10 in the series as of now.



Photos by
Eugene
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Authors Night

A community bound by books

By Jill Carson

Imagine walking into a bookstore to find your favorite authors beaming behind their books. East Hampton Library brings this unique experience to the East End of Long Island with Authors Night. East Hampton Library's 18th Annual Authors Night fundraiser is returning to its full-scale, in-person format after being held virtually for the past two years. The event will be held under a grand tent at Herrick Park in East Hampton Village on Saturday, August 13, at 5 PM.

Known as the premier literary event of the Hamptons and one of the most successful celebrations of books and authors in America, the celebrity-studded event hosts 100 authors across all genres at an Authors Reception. Each author is seated behind a table showcasing their books. Guests are invited to mingle with their favorite authors, purchase their books, and get them personally inscribed while enjoying hors d'oeuvres and wine. Participating authors include Carl Bernstein, Katie Couric, Tina Brown, Nelson DeMille, and Ali Wentworth, to name but a few.

All proceeds from the night go toward East Hampton Library's programming, enabling it to continue offering free programs to the community year-round. "East Hampton Library has been around since 1897 and we have tremendous support in our community," said Sheila Rogers, Chair of the East Hampton Library Board of Directors and Co-Chair of Authors Night. "We are an unusual library in that we raise probably 30 percent of our annual budget from our fundraising events [such as Authors Night] and from donations we receive from people in the community. Most libraries are fully

tax supported, but we decided that we really wanted to keep the tax level low for people in the community so that everybody can enjoy the library."

The East End's rich literary traditions, plus its close proximity to New York City — home to a myriad of acclaimed authors and publishers — makes it a prime location for this event. Accessible and intimate, Authors Night fosters community among writers and their readers, creating a high energy, social experience centered around the solitary yet unifying act of reading.

Following the Authors Reception, there are about 20 individual dinner parties hosted by supporters of Authors Night in their private homes in East Hampton. Each intimate dinner features and honors one well-known author from the Authors Reception, whom guests dine alongside. "Guests want to be able to have an intimate conversation at a table with an author," said Rogers, and these dinner parties provide this distinctive, private experience that a restaurant setting may not provide.

Authors Night has evolved considerably since its inception 18 years ago, when it was called Novel Night. Rogers brought Novel Night to the East Hampton Library after hearing about it from the Rye Public Library. Rye Library's Novel Night consisted of themed dinner parties that centered around certain novels. Guests would dress up in costumes in accordance with the period of the selected novel but no authors were involved. The East Hampton Library adopted this concept for a few years before putting their own spin on it. They began invit-

ing authors, expanded the event's focus from novels to a broader range of books, and rebranded as Authors Night. "Our first Authors Night started with about 20 authors under the tent and we now have almost 100," said Rogers. One of those original 20 authors was two-time Pulitzer Prize winner Robert A. Caro. According to Rogers, Caro is "a devoted author who recently said that Authors Night gives him incredible energy to want to write more."

Authors Elyssa Friedland and Cynthia Bardes will be returning to Authors Night this year. Friedland has written five novels and a forthcoming picture book. She teaches an undergraduate novel writing course at Yale and has been published in "The Washington Post," "Bustle," "New York Magazine," and more. Bardes has written a series of six children's books titled "Pansy the Poodle." The series has been adapted into a musical titled "Poodleful!" by Riverside Theatre. We asked Friedland and Bardes a few questions about their work and their past experiences at Authors Night.

What made you realize you wanted to be a writer and when?

Elyssa Friedland: I knew I wanted to be a writer probably from the time I was about five. Shortly after I learned to read, I just started consuming books at a really insane rate and I would make my own books as a child, taking computer paper from my dad's office and stapling the pages together.

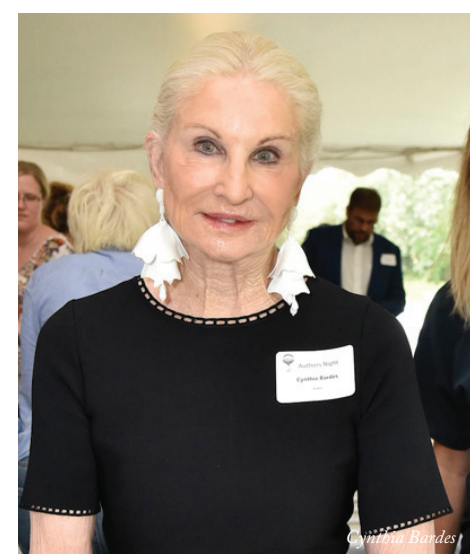
Cynthia Bardes: I started writing as a child and I went to Sarah Lawrence College, where there's a lot of writing. But what really happened is I was a dress designer and I was in stores all over the country. I lived in Los Angeles for about four months and I was walking down Wilshire Boulevard when I was hit by a car. I was flipped over on my knee and had to have major surgery. So while I was recuperating in the hotel, I thought, "I've always loved writing. I'm going to start writing a fantasy children's book about my pet and little muse, Pansy, a brown poodle."

What drew you to fiction specifically, Friedland? What drew you to picture books, Bardes?

EF: I've just always had a really big imagination. I grew up somewhat as an only child, with a big age difference between



Elyssa Friedland



Cynthia Bardes

me and my brother, so I was often alone in the backseat of the car with my parents just staring out the window and I would find myself making up stories in my head. I've just always preferred writing about a made-up world to the real world around us.

CB: I've always liked fantasy and I just thought writing fantasy picture books would be a fun way to start.

Do you have any forthcoming projects that you can talk about?

EF: My fifth novel is coming out September 6. It's called "The Most Likely Club" and it's about four women who were very close friends in high school and they reunite at their 25th high school reunion and really face a reckoning with how differently life has turned out than what they expected when they were graduating. I also have [my first] picture book coming out in February. It's called "The Museum of Lost Teeth" and it tells the story of what happens to kids' teeth after they fall out.

CB: My first chapter book for eight and nine year olds, "Pansy's Rainbow," will be out at the end of November. My next Pansy picture book will be out in fall 2024.

You've attended East Hampton Authors Nights in the past. Can you tell me about your experience at the event?

EF: I've been twice before and I love it. Sometimes I feel like more of a fan than a writer participating. I have asked my husband in the past, "man the table for five minutes, I need to make my rounds." There are a lot of authors there whose work I admire and I want to have the chance to be able to tell them. I also feel

that the people that come, the non-writers, they're just true book lovers, people who are genuinely interested in literature and are really excited to meet the authors.

CB: I've attended Authors Night for seven years and I was the only children's book author in attendance when it started. There are about 100 authors and people come by to speak with them and buy books. I see a lot of repeat customers. In my case, I sign books to somebody's children or grandchildren.

Authors Night is all about fostering community among writers and readers. What is the most important part for you about having a community and a space to interact and connect with that community as a writer?

EF: Having a writing community is an unexpected treat. When I set out to write my first book, I didn't know a lot of writers and I just sat alone and wrote and assumed that that was what the job was going to be like. I had no idea that, actually, writers are very collegial and when you become more established and over time, you just come to meet not only other writers but bookstore owners and people who work in publishing and it becomes this big community. I feel like I have the best of both worlds in that I get to write, which is so important to me, but I also get a workplace environment and colleagues.

CB: I often attend the East Hampton Library's children's fair, where there are about 20 children's book authors signing books. I love to see children run into signings and say, "we love Pansy!" It is gratifying to interact with this community of young readers who are excited about what I create.

For a full list of all participating authors, visit authorsnight.org.



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Kristin Sudeikis

When dance becomes a movement

By Nicole Teitler

Kristin Sudeikis is a professional choreographer and the founder and creator of Forward_Space, a movement anchored in dance. Since Forward_Space began in 2018, Sudeikis has brought communities together nationwide and through the Virtual Hub, now in over 100 countries. This year, Kristin was featured in Oprah Magazine's January issue and created moving meditations for the Oprah Daily platform in June. And the momentum continues to build. This upcoming fall, Forward_Space will be one of the premier partners on Mirror technology.

We spoke with Kristin about her journey and advice to others.

What inspired Forward_Space?

I never had the desire to open a studio. However, I did know that creating these dance experiences for brands, people, dance studios, and clients was an internal call to meet external demand.

How did you bring that calling to life?

I took out a loan to create a business plan in the fall of 2015, and then I tapped a real estate agent and looked at 50-something spaces in New York City. I was being pushed to go uptown. My gut was telling me to go downtown where so much of the revolutionary art was, and musicians and fashion were. In 2017 I walked into this space [downtown] that had been a gallery for 10 years. It was completely cleared out and the only thing left on the wall was "we may be through with the past." I saw that, and the address of 24 Spring Street, and I knew. Spring, birthing new life. And 24 hours a day. It just all felt like that was it. We opened the

doors on October 4, 2018.

What has being an entrepreneur taught you?

So much of my skillset as a choreographer, a dancer, and an artistic director is applied to how I am as an entrepreneur. As a choreographer, I see a dance in my mind and I bring it to life, and it becomes real. It becomes practical. It's the same in this vision and execution of Forward_Space. I see something, what can happen, and then I bring it to fruition. I use those skills of listening, collective leadership, adaptability, resilience, flexibility, vision, and execution and I apply all of those same skills. It's more than just owning a business. It's an entire experience — the brand, the team, the collective. I have a team of people, close confidants, advisors, and mentors, these are the people in my life. And I ask a lot of questions.

As more of a movement than a studio, you place a lot of emphasis on your community.

I feel like I was called to bring dance to more people than it is typically given. To widen the scope of who can access what it feels like to dance. People are the pinnacle. The team and the growing community. What I'm doing as an entrepreneur is the same thing I'm doing as an individual — doing all that I can to connect, first to self then to connect to those around me. Forward_Space is about connecting to the community and what they are needing, then the world at large. And then I come back to the self again.

What is it about dance that moves you?

Dance is as essential as water, to dance



Photos by Lee Gumbis

and move our bodies. For our mental, physical, and energetic health. When you're learning choreography you think, "If I don't get a dance step yet, what do I do? Do I quit? Do I freeze?" All of that is similar to what happens in life. Can you keep staying with the movement? Ask questions, look at the people around you who really know it, and learn from what they're doing. And listen all the time.

What advice do you have for others out there who want to start something of their own?

I like to pose the question — what fills you well? Entrepreneurship is definitely not for the faint of heart. You need to feel

called. If you even have to ask yourself if you feel called fully, pause, because it is so daunting. Pause unless you know for a fact that you feel driven to do this, to create whatever you're wanting to create. As you create, be clear. Identify the what, why, and how — write, refine, and clarify. Tap into and tune into what you want and why you want it. Really surround yourself with people who nourish and elevate that. The ones who make you feel like you can exhale and play bigger. If you're going to break out to lead something, a connection to self, the why, and the people you have around you need to be nourishing, inspiring, and elevating.

You're an avid reader. What are your book recommendations?

"Eleven Rings" by Phil Jackson. "Becoming Supernatural" by Joe Dispenza. "Letters to a Young Poet" by Rainer Maria Rilke. "It's About Damn Time" by Arlan Hamilton. And "The Path Made Clear" by Oprah Winfrey.

A quote you live by?

Albert Einstein's "Play is the highest form of research."

Forward_Space will be at The Topping Rose from August 26 through Labor Day, where Kristin taught her first Hamptons dance experience in 2014. And be on the lookout for new locations on the Upper East Side and in West Hollywood.



Kiss & Tell

By Heather Buchanan

The Love Road Not Taken

“I used the same divorce attorney as Kim Kardashian. I dated an assassin. I fell in love with the man in the next seat on a plane to Paris.” You remember the game two truths and a lie? Well, I always win. The first two statements are true and the last is not true... yet. I am headed to Paris in November so you never know. While I may not have had the single great love of my life with a long marriage and fabulous kids, I have certainly had adventures.

Few have had a crisp, clean cotton shirt journey through love. Mine has been torn, stitched together, stapled in a pinch, with an unidentified stain I could never get out. My love life would come back from the dry

cleaner with the note, "Sorry we tried our best."

I have been with men who put me on a pedestal, lied to me, laid a coat down over a puddle in the street so I would not get my stilettos wet, brought me tuberoses, rubbed my feet, remodeled my kitchen, carried my dead dog, held me during an earthquake, promised to love me until the day they died then didn't, crashed my car, woke me to go howl at the moon, broke up with me with a note on the mirror written in my best lipstick, taught me how to shoot guns, praised my tiramisu, drove me to ecstasy, stole my joy, were famous, were infamous, were generous, were cheap dicks, painted my toenails, kept secrets, spoke to

me in pig Latin, hit on our couples counselor, sang my praises at dinner parties, called me baby, left me a bullet, surprised me with a hot air balloon ride, read me the classics in a bubble bath, saw only my halo, wondered how the retractable devil horns worked, been a lady killer, been an actual killer, almost killed me, made me want to live forever.

Are we better for it in the end to share a soul with another or to closely guard it for ourselves? Is that husband the be all and end all? I have seen young women marry older rich men only in the end to be so hardened that their cheekbones could slice lemons by the time the money was theirs. I have also seen single women always look-

ing over their shoulder, never listening to the present conversation, unable to complete themselves. A duet or a solo — at what cost to be out of tune with yourself? To be without someone or with the wrong person, regret either way is the hobgoblin of happiness.

Here is the universal truth: on some days, the good ones, it is amazing to be with a partner and amazing to be on your own. What are you aware of? Or to be grammatically correct, of what are you aware? It is not necessarily the monumental moments, the mind-blowing sex, the perfect wedding, the last-minute trip you could do because you had no one to say no to it, the pinnacle of success you reached all on your

own. It is more likely you recall his hand gently pushing your hair behind your ear and singing, "You are my sunshine..." just because he knows it warms your heart or when you put your feet in the ocean and say, "Well done me," because you know you have put yourself first. We live in a critical culture which does not ask us to know our own hearts but to conform to standards based on fear of the love road not taken.

Here is what I know. I have made good choices. I have made bad choices. I wish the good choices lasted longer and the bad choices took up less time. At this point in my life, I am totally complete on my own, and I am ready for the next great love of my life. Whatever the adventure is... bring it on!



Bonnie Lautenberg

A talented photographer turns into a great art detective

By Jerry Della Femina

Bonnie Englehardt Lautenberg is always searching — studying works of art.

What she's looking for is mysterious and elusive.

She studies for hours and in the end, as the good detective she is, she always finds what she is looking for.

Inspiration.

Inspiration. Conceptual Art. The ability to see and connect patterns in a highly personal way that are elusive to the rest of us.

Lautenberg's series, "Artistica! Where Art Meets Hollywood," draws on the movies, featuring single film frames combined with an artwork from the same year. This exhibit will be at the Monika Olko Gallery in Sag Harbor, opening Friday, August 19, with a reception from 5:30 to 7 PM at 95 Main Street, and will be there until Labor Day.

When did you start taking pictures?

I started out taking photographs of my children as soon as they were born. I was pursuing an acting career at that time. I was on set for the film "Next Stop, Greenwich Village" and was about five months pregnant with my second child. I met a woman on that set, whose daughter was in the film. That woman told me she had a

friend who was a photographer and liked to photograph pregnant women and children. The photographer's name was Erica Stone.

Erica came to my home and took pictures of me and my daughter, and continued taking pictures when my second daughter was born. I think I learned a lot from Erica, who was a big influence in my wanting to take great pictures. She, of course, was using professional equipment and I was using a small point-and-shoot. When my sister Lois bought a Canon camera, I went and bought the same camera. I was now hooked, and started taking classes at the International Center of Photography, and studying with different photographers to learn as much as I could.

Have you had a show out on the East End before?

About 16 years ago I had my first show in Sag Harbor at The Gallery on Main Street. I met the gallery owner, she asked if I had anything appropriate for Valentine's Day. I told her I had some delicious-looking strawberries, yummy ruby red tomatoes, and a magnificent red tulip. She came to my house to see them and wanted them for her first exhibition. I went to the gallery and the wall with my three images looked amazing. The gallery proprietor offered me my own show that July. I exhibited everything to do with nature.

I sold 20-something images from

that first show and I was off and running.

Can you talk about your senator series?

When I came up with ideas such as "How They Changed Our Lives: Senators As Working People," it was really fulfilling. That happened because my late husband, Senator Frank Lautenberg, was so prolific in his legislative career, such as writing the law for No Smoking On Airplanes, 21 Age Drinking Bill, Stopping Ocean Dumping, .08 Liquor Bill, Stopping Spousal Abusers From Getting Gun Permits, and more.

I started wondering what his other colleagues were doing. So in 2007, I told him I wanted to photograph all his colleagues and ask them what their legacy piece of legislation was. He said "You will never get the conservative Republicans to let you photograph them." He was wrong, I photographed all 100 Senators in the 109th Congress. It was fantastic.

How did that happen? One day I walked into Harry Reid's office, who was the Minority Leader at that time, to ask his assistant if I could get an appointment to photograph Senator Reid for this project. I was Senator Lautenberg's wife and knew many of the Senators, of course, some better than others, so asking wasn't that difficult. Senator Reid was in his office, invited me in and I showed him the project. He wanted to be involved.

Then I had the temerity to walk across the hall into the Majority Leader's office, Senator Bill Frist. I never expected to see him, but he was in his office also and the person at his reception desk called his assistant to say I was in the office. His assistant called him and he said to invite me in. I walked in, he could not have been more friendly and so nice. When I showed him photographs about this project, he was delighted to be part of it.

Once I had the Republican Majority Leader, all the Republican Senators were in. I photographed all 100 Senators within four months. That body of work was produced and hung at Mana Contemporary in Jersey City, and was a huge success. I was so lucky to have gotten so much press

from that show and it was so well received. I gave it to the Library of Congress because the then-librarian, James Billington, asked me for it first. It is now online, in perpetuity, at the Library. I am very honored to be there.

How about the rock-stars you've captured?

"Pop Rocks" happened in 2010 when Frank called me one morning. He was in Washington and I was in New York. He said, "Bonnie, there's a singer named Lady Gaga on the front page of the entertainment center of the New York Times. She is performing at Radio City Music Hall this weekend and I would love to see her." He was almost 86 years young at that time and it was his birthday and our anniversary that weekend so I thought what a great gift. I called a ticket broker friend of mine and said I wanted to sit toward the front at Radio City. Then I read the Times article and it said she allowed photographs! Wow, that was so cool!

When we walked down the aisle at Radio City, I could not get over that our tickets were front row, center. The lights went down, I took out my camera and I started photographing her. Her show was phenomenal I could not believe she was allowing her audience to take pictures. She was so smart, because she wanted people to post images of her performing and everyone did! That was way back in 2010! She certainly understood social media.

I had my first exhibit of that work at Vered Gallery in East Hampton during the Hamptons Film Festival. It is not a good idea to have an art exhibition during the film festival because everyone is running in and out to get to their film on time. But when Vered and Janet Lehr gave me that show, I knew I had something really good and have been exhibiting that work ever since. I photographed Miley Cyrus, Justin Beiber, and Katy Perry also.

I love getting that perfect shot, as I did when photographing Miley Cyrus, which I call "Spitting Image." I loved photographing Katy Perry when she performed for Hillary Clinton and got a great exciting shot that has been very successful.

I admire the work of Annie Liebovitz and wish I had the ability to have the freedom to get those fabulous intimate portraits she has taken of so many famous people. I find her work exciting and admire her talent, creativity and ability.

How did the "Artistica!" project come about?

The "Artistica!" project happened because I wanted to do more than photography. I wanted to do something conceptual and something different, so I began thinking about what artists are influenced by. Current events, things they are surrounded by, and other art forms came to mind. I started thinking about art forms and focused on films and paintings.

I can't really paint so this project was going to be computer generated, and I played around with this idea using a favorite film of mine, "Splendor In The Grass," starring Natalie Wood and Warren Beatty. I was obsessed with both of them. Then I chose a Jasper Johns map painting I was also obsessed with, and so bummed that I never bought his work when they were affordable. This film and that Johns painting were done in the same year but they really didn't have a connection in my mind, other than being a test for this project to see if pairing film and

art would be interesting and worth pursuing.

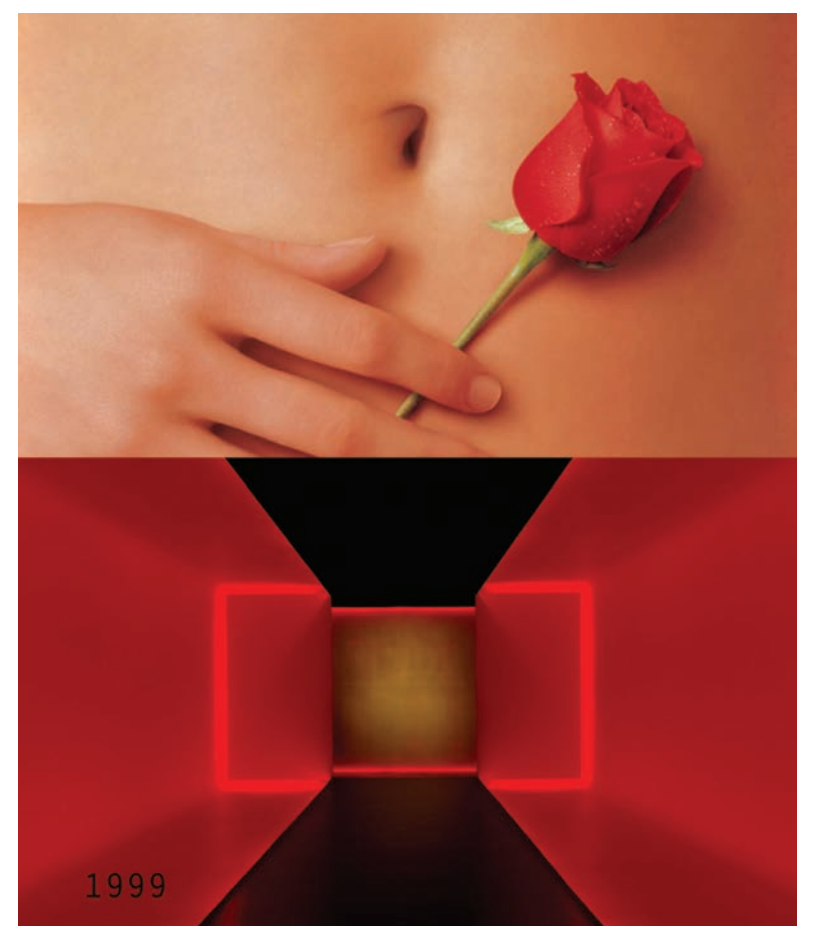
The project got better and better and my pairings became more interesting. "Singin' in the Rain" with Kusama's "The Sea," both from 1952; "E.T." with Basquiat, "Untitled" in 1982; Clifford Still's "PH 971" with Audrey Hepburn in "Funny Face" in 1957; Jack Nicholson and Diane Keaton in "Something's Gotta Give," paired with Larry Poons, "Hope Not Trail" in 2003; Eric Fischl, "Booth #27" with "Birdman" in 2014, the movie "American Beauty" with James Turrell, "The Light Inside" in 1999.

As of now there are about 90 pieces in this body of work and it keeps growing. The interest from galleries and museums keeps growing so that makes me very happy.

What's next, Bonnie?

My latest conceptual piece of art has to do with the Supreme Court decision to overturn Roe v. Wade. It is a fabulous piece of art that I know will be a great iconic piece, because so far I sold eight pieces in one day and it's not quite finished. I want the money to go to the right organization which will do the most to help women in need of an abortion in those states that don't allow it.

To learn more, visit bonnieLautenberg.com





Photos by Jill Carson



Empowered Movement

A morning dedicated to discovering strength

A new type of wellness event came to the Hamptons this season with a morning dedicated to discovering strength. Empowered Movement took place on Tuesday, July 19, at The Baker House 1650 in East Hampton. The event featured an outdoor panel discussion followed by a DanceBody dance class.

Presented by Nikki On The Daily and James Lane Post, Empowered Movement began with a panel discussion featuring some of the wellness industry's top experts. Nicole Teitler of Nikki On The Daily moderated the conversation between DanceBody's co-founder and COO Courtney Mariani, Paddle Diva's founder and CEO

Gina Bradley, CoreBarreFit's co-founder Fred DeVito, and SLT's founder and CEO Amanda Freeman. Following the discussion, Mariani led a DanceBody Hip Hop Hits class on the Baker House Lawn.

Empowered Movement focused on strength as both a mental concept and a physical attribute. Each panelist was carefully selected to discuss how their brand's implementation of movements has empowered the mind-body connection in everyday life. Guests also enjoyed drinks and bites by Scott's Protein Balls, OWYN, Liquid Death, platedate, and Silverspoon Specialties, as well as gift bag items from Barry's, i-tri, Inner Beauty, and Origen Holistic Spirits.

Stay tuned for the next event!





Photos by Jill Carson & Barbara Lassen



Hamptons Tech Week

Bringing the world of Web3 to the Hamptons

Hamptons Tech Week, hosted by James Lane Post, Ethereal Global, and Southampton Arts Center, brought the world of Web3 to the Hamptons, on July 18 to 20. The conference aimed to educate guests on how Web3 is enhancing and progressing a variety of industries such as art, real estate, sports, environment, and fashion, while giving industry professionals a space to network and learn.

Guests were invited to join for a lively few days — filled with panel discussions, digital activations, and networking opportunities at Southampton Arts Center. The goal was to help further educate the East End community and its visitors about the opportunities in the world of Web3 in an intimate and welcoming setting on the East End.

To kick off the event, a VIP reception was held at a private residence in Water Mill to celebrate sponsors and panelists. Guests enjoyed bites from The Lobster Roll and Chef Joe Cipro, cocktails from Origen Holistic Spirits, and wines by Whitehaven, Fleur de Mer, and LaMarca Prosecco, as well as a photo booth by Samsung. Gift bags were filled with items from AM-Tech Capital Partners, Hudson Advisory Team, Scott's Protein Balls,

Origen Holistic Spirits, and Mary Anne Fusco of Douglas Elliman.

Networking events were also held at Arte Collective Contemporary & Fine Art in Southampton Village on Monday and Tuesday, where guests enjoyed bites by Complete Burger and wine from Maison Marcel. A Hamptons Tech Week closing party was held at Union Sushi & Steak in Southampton and was followed by an after party at Sel Rose and Memory Motel in Montauk.

The conference kicked off with keynote speaker, Emmy and Peabody Award Winner Evan Shapiro, while the panels were hosted by Julie Lamb, Founder & Executive producer of NFT-vip.io.

Speakers throughout the two days of panel discussions included Leah Houston, Erin Franzman, Josh Posner, Janet Balis, Gary Adelman, Sarah Matz, Scott Shine, Mark Cianci, Elizabeth Nicholas, Amber Allen, Katia Zaitsev, Marisa Sechrest, Nea Simone, Paola Origel, Jaelynn Brennan, Nacera Belal, Kathleen Ross, Carey Shuffman, Tyler Brosious, Peter Stein, Nolan Carroll, Shannon Judd, Stephen Zimkouski, Andy Valmorbida, Samuel Austin, Christiane Paul, DUBWOMAN aka Giovanna Sun, LoVid, Tommy Mintz, Paul Miller aka DJ Spooky, Brian Pitz, Wiley Matthews, Doug

Scott, Jennifer Garcia, Edgar Choueiri, Toby Daniels, Jamian C. Polk, Dan Anderson, Skott Marsi, Nicolas Caridi, Olivia Dell, Katie Hoffman, Asher Jay, Peter Dolan, Brian Kurtz, Chelsea Toler, Michal Ann Morrison, Andrea Walne, Iyore N. Olaye, Rei Chou, Lara Stein, Iyore N. Olaye, Ty Wenzel, Cindy Scholz, Erin Sykes, Elena Solovyov, Sara Goldfarb, Jesse Kirshbaum, Matt Medved, Dan Healy, Lauren Carson, Ray Mate, James Costa, James Mentz, Jason Bayuk, and Allan I Mendelowitz.

Topics of discussion ranged from The Impact of Web3 and Metaverse Integration, Women in Web3 hosted by Fyli, Sports in Web3, Collaborative Impact in Tech by Nova Impact, Real Estate in Web3, to Art in Web3, and more. Guests enjoyed the Golden Jalapenos food truck as well as bites by Scott's Protein Balls, juice from Natalie's, and water from Liquid Death.

Partners included AMTech Capital Partners, Samsung, Hudson Advisory Team, Origen Holistic Spirits, Mary Anne Fusco of Douglas Elliman, Summit Dao, Fyli, Nova Impact, Arte Collective Contemporary & Fine Art, Complete Burger, Filthy, Logictry, Whitehaven, Fleur de Mer, Scott's Protein Balls, Liquid Death, LaMarca Prosecco, Maison Marcel, and Hamptons Fashion Week.





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& Neil Bersin



as of 7/27/2022

The Ellen Hermanson Foundation ensures access to state-of-the-art breast health care and empowers people affected by cancer. Our mission-driven programs fund essential direct services provided through the Ellen Hermanson Breast Center at Stony Brook Southampton Hospital and Ellen's Well, as well as breast health programs in partnership with The Bridgehampton Child Care and Recreation Center, OLA (Organización Latino-Americana of the East End), The Retreat, and The Shinnecock Indian Health Center.

Registration, Tickets & More Info at **ELLENHERMANSON.ORG**