

James Lane

— POST —

June 2026

www.jameslanepost.com

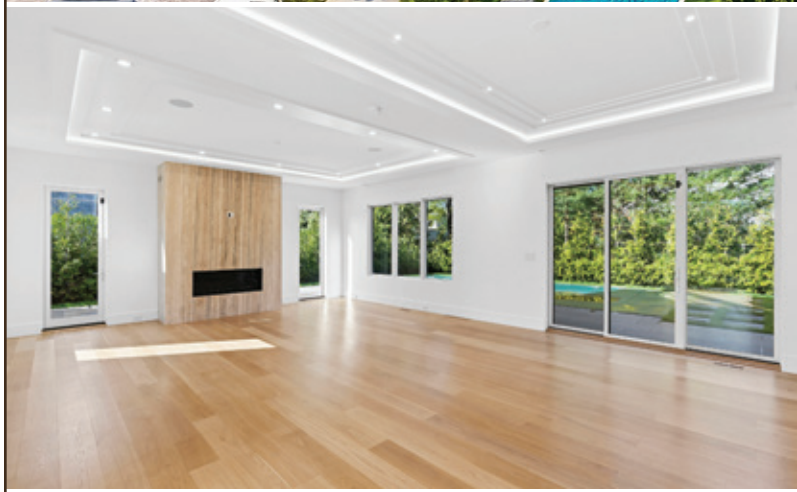
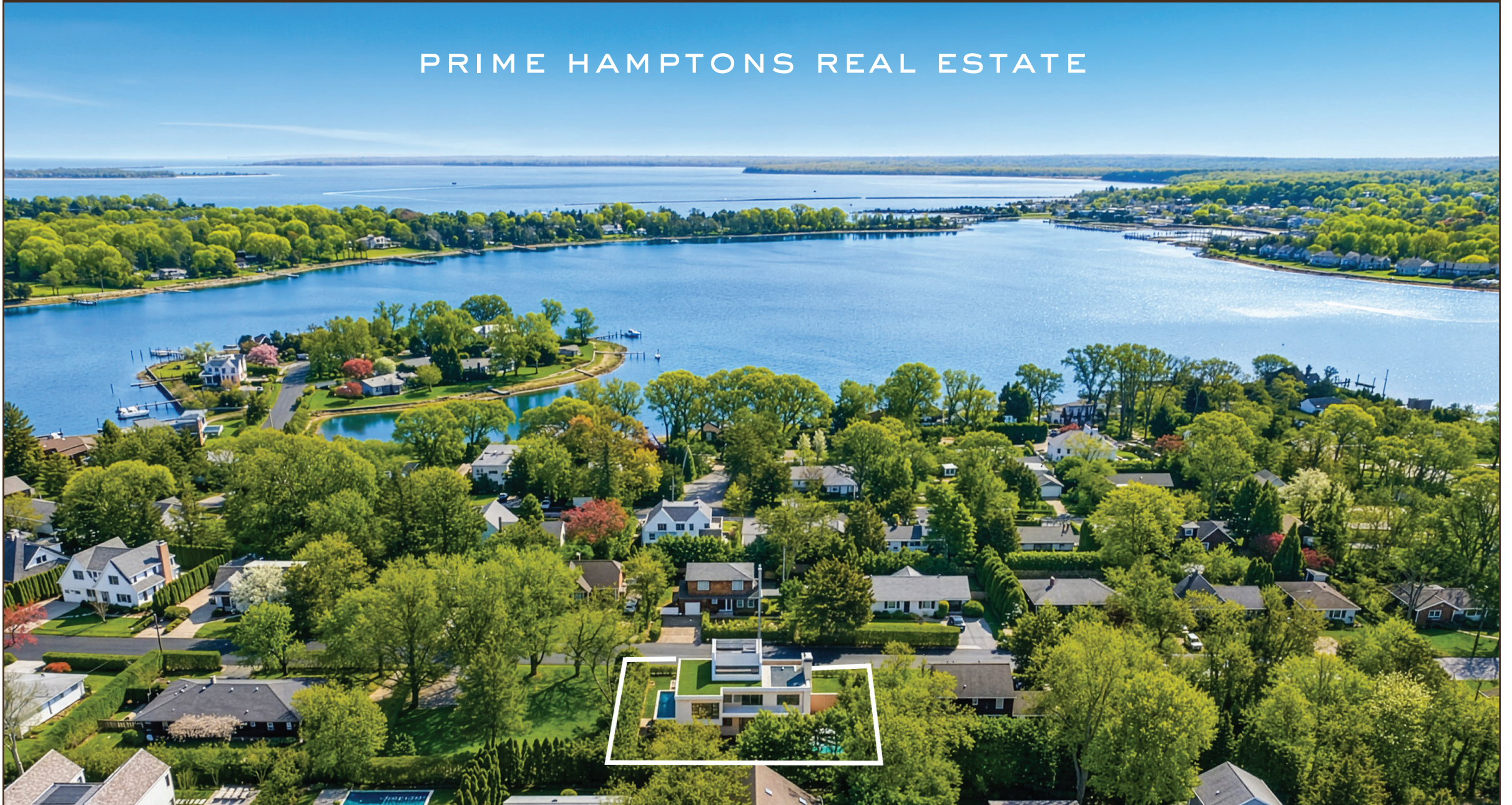


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Laufey

Grammy Success & A Mission To Inspire Young Artists

By Jessica Mackin-Cipro

In 2024, when Laufey won the Grammy for Best Traditional Pop Vocal Album for “Bewitched,” she became, at 24, the youngest artist to earn this honor. Since then, she has continued to inspire — from starting her own foundation to support young musicians to releasing her next Grammy-winning album “A Matter of Time.” She has been honored with an Icelandic knighthood and has shared her children’s book, “Mei Mei The Bunny,” with the world. Laufey’s journey over the past few years has been filled with milestones as she brings her classical and jazz influences to a new audience and generation.

The Icelandic-Chinese artist, composer, producer, and multi-instrumentalist recently established The Laufey Foundation, dedicated to helping young musicians thrive. Its main goal is to provide resources, especially through youth orchestras, so that these talented individuals can achieve their full potential.

“The support and scholarships I received as a child have directly led to the career I have now. It’s been a lifelong dream of mine to provide the next generation with the same support and opportunities. I can’t wait to connect with the young musician community!” said Laufey.

The Laufey Foundation ensures that young musicians from all backgrounds have the opportunity to attend youth orchestra programs. The foundation awards grants to the Boston Youth Symphony Orchestra, LA Phil’s YOLA program, The Cleveland Orchestra Youth Orchestra, and two of Carnegie Hall’s national youth ensembles, with a goal of expanding the number and locations of orchestras globally in the months and years to come.

Laufey’s international success, she says, stems from her participation in prestigious youth orchestra programs and earning a Presiden-

tial Scholarship to Berklee College of Music. The Laufey Foundation reflects the transformative support she received as a young musician, which sparked her passion for classical and jazz music.

Laufey also serves as the honorary chair for Library Card Sign-up Month. This September, Laufey will join the American Library Association and libraries across the country to showcase the joy of getting a library card.

“Growing up caught between different cultures and moving around a lot, libraries always served as a safe haven for me,” said Laufey. “I loved reading, and the idea that I could find something that connected to every part of me felt magical. Whether it was a book about Iceland, a volume on classical music, or a fantasy novel, my endless wanderlust was well satiated. I’ve carried these spaces with me into adulthood, and the stories from within have directly impacted my songwriting.”

Many on the East End had a chance to see Laufey live in 2024, when she performed a benefit concert at the historic Montauk Point Lighthouse to support the Montauk Historical Society.

A Matter Of Time

Following her recent Grammy win for Best Traditional Pop Vocal Album for the album “A Matter of Time,” a new deluxe version, “A Matter of Time: The Final Hour,” has been released. Featuring four new tracks, including “Madwoman,” “How I Get,” “I Wait, I Wait, I Wait,” and “I’ll Forget About You (In Time),” the deluxe album continues Laufey’s landmark year as she is currently on tour throughout Asia, following sold-out dates in the U.K. and Europe.

“A Matter of Time,” co-produced by Spencer Stewart and Aaron Dessner, was released to widespread critical acclaim in August, debuting at #4 on the Billboard 200 chart and #1 on the Jazz Albums chart.

Feeling sonically unrestrained while recording the album gave Laufey the space to share new sides of herself while exploring some heavier themes. “People expect a pretty façade of girly clothes, fantastical stories, and romantic music,” she said. “This time, I was interested in seeing how I could draw out the most flawed parts of myself and look at them directly in the mirror.”

Tracks on the original album include “Tough Luck.” Of the song, Laufey explained, “‘Tough Luck’ is a fiery song about love gone wrong. I wanted to reveal an angrier side of myself — a side that this unfortunate relationship brought out in me.”

As Laufey began to craft “A Matter of Time,” she felt freer than ever. “Every new album for me is a blank book of stories to

write,” she said. As an artist, she pours her life experiences into her work. She infused 2022’s “Everything I Know About Love” with coming-of-age tales about leaving home, and for 2023’s “Bewitched,” she dove into young love. With sweeping orchestral arrangements, blending strains of bossa nova and jazz, and Laufey’s honeyed alto, these albums establish her as a star who makes sounds from bygone eras feel eternally timeless.

“I’m constantly thinking about classical and jazz, how to properly preserve them and pay homage. For this album,” said Laufey, “I just wanted to let my heart wander.”

“A Matter of Time: The Final Hour” highlights Laufey’s emotional renaissance as she explores the anxieties and vulnerability that come with experiencing “real love.” The deluxe edition, released in April, features the original 15 tracks plus four unreleased songs.

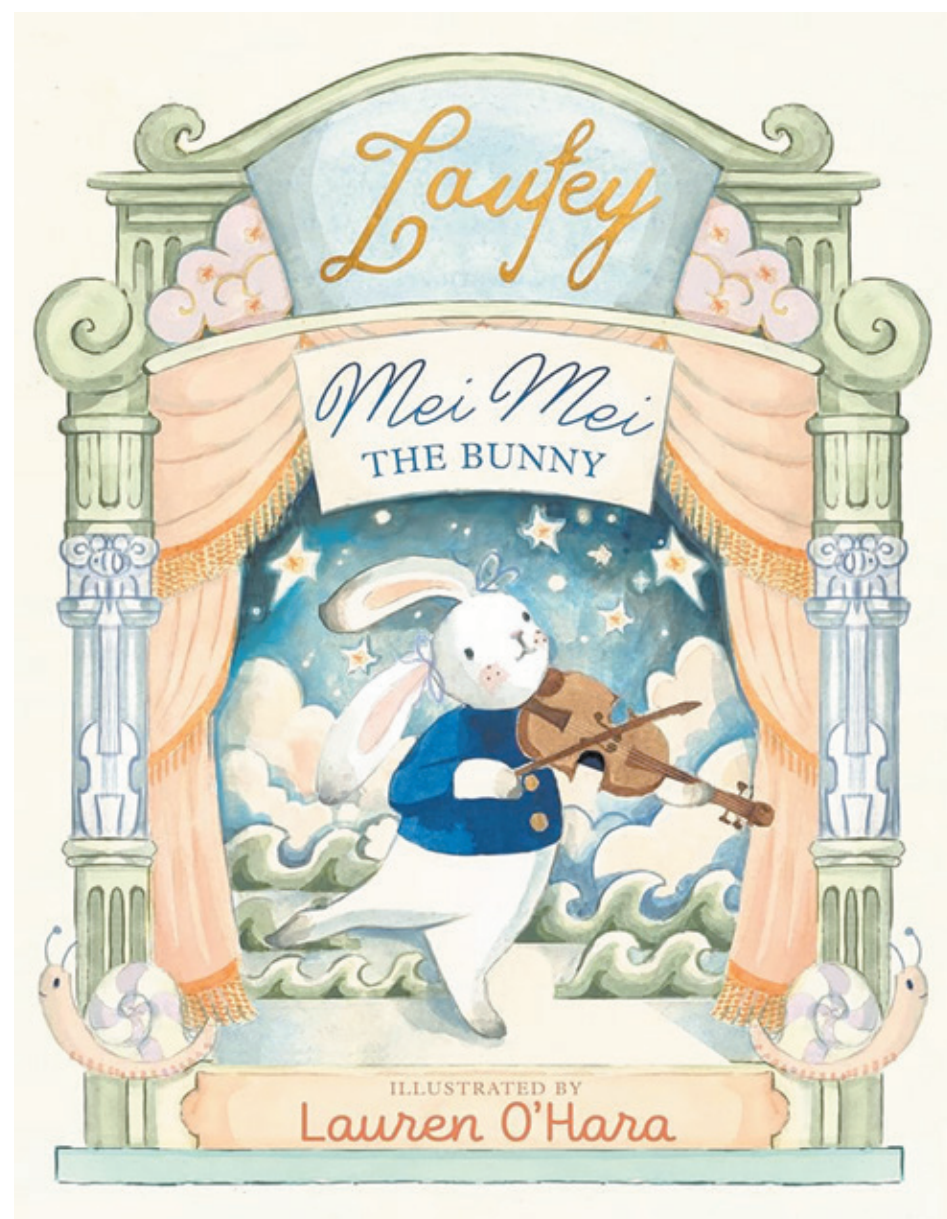
“‘How I Get’ is about the contrast between being disciplined, grounded, and in control in every area of my life, except when it comes to one person,” said Laufey. “It explores that unsettling shift where I suddenly find myself chasing the rush and justifying behavior I swore I’d never fall into, because with them, that’s just how I get.”

The recently released video for “Madwoman” stars “Heated Rivalry” breakout Hudson Williams, Olympic champion Alysa Liu, Lola Tung of “The Summer I Turned Pretty” and “Forbidden Fruits,” and Megan Skiendiel of Katseye, and was directed by Warren Fu.

Shot in Los Angeles just prior to Laufey’s Coachella debut, the video features the all-star cast in a Slim Aarons-inspired world where the picture-perfect veneer is not quite as it seems.

“Growing up, I felt a general lack of representation for people who looked like me in music and media. With the ‘Madwoman’ video, I wanted to be that representation,” said Laufey. “The result is what honestly feels like my absolute dream video and exactly what younger Laufey would have loved to see.”

And on the topic of younger Laufey, she was raised between Reykjavik and Washington, D.C., and learned piano and cello as a child. Hop to today: she shares childhood joy with her first children’s book, “Mei Mei The Bunny,” released on April 21. The book debuted on The New York Times’ Best Sellers list at #2 on the Children’s Picture Book chart. Illustrated by Lauren O’Hara, the book tells the story of violinist Mei Mei overcoming challenges and learning to believe.



Guild Hall's Visual Arts Lineup

Works By Claire Watson, Arcmanoro Niles, Ross Bleckner, & Eric Freeman

Guild Hall in East Hampton presents its 2026 visual arts exhibition lineup, a thoughtfully planned year of gallery presentations that reflect the Museum's enduring commitment to artistic practice, creative dialogue, and community. The spring and summer seasons present exhibits by artists Claire Watson, Arcmanoro Niles, Ross Bleckner, and Eric Freeman.

"Our 2026 season brings together artists of precision and commitment, people who know their materials, their processes, and the weight of attention," shared Melanie Crader, museum director and curator of visual arts. "Across eight exhibitions, we honor and celebrate labor, care, aging, loss, and lives too often overlooked. Through their work, these artists trace the intimacy of lived experience, affirming joy, recognition, and the power of being seen."

"Claire Watson: Re-Paired" is open now and will run through July 19. In "Re-Paired," Claire Watson, the 2023 Top Honors recipient of the 84th Artist Members Exhibition, presents sculptures and mixed-media assemblages that draw on found materials, particularly salvaged leather garments, which she deconstructs and reconfigures using traditional sewing and pattern-making techniques. Traces of wear suggest the histories of the body and labor, transforming utilitarian objects into abstract meditations on human form and presence.

"Arcmanoro Niles: Forgotten Words I Never Got to Say" will also run through July 19. Running alongside Watson's exhibition, "Forgotten Words I Never Got to Say" marks Arcmanoro Niles's first solo museum presentation and coincides with the tenth anniversary of his 2016 Guild Hall residency, the inaugural Artist in Residence program. Tracing a decade of evolution, the exhibition highlights his saturated color, reflective surfaces, and emotionally charged scenes drawn from daily life and memory. Experimenting beyond traditional approaches to skin tone, Niles layers color to evoke internal light. Works from the past decade reveal the growth and complexity of his distinctive visual language.

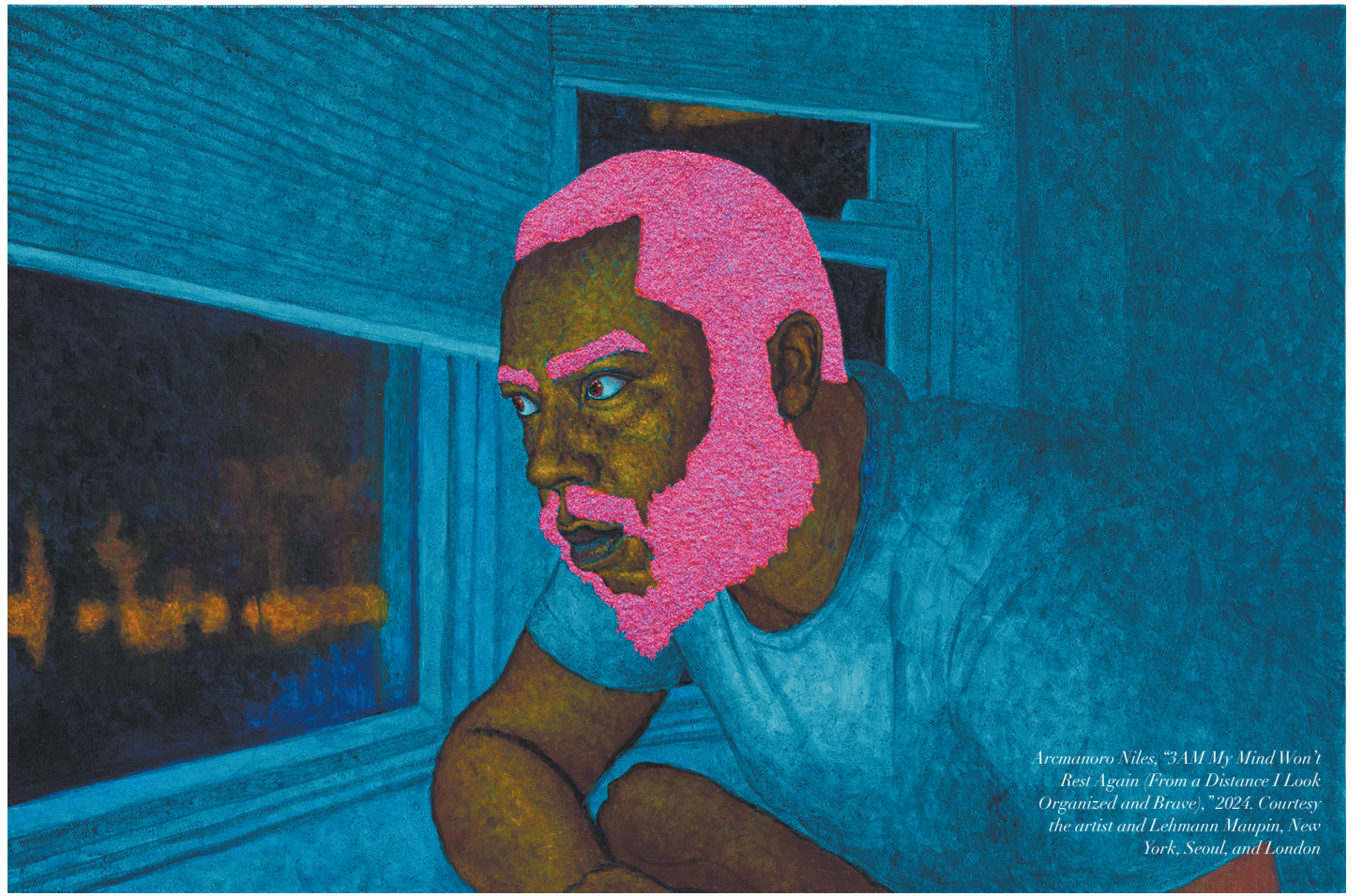


Claire Watson, "Don't Mention It," 2026. Courtesy the artist and The Drawing Room Gallery

Looking ahead, "Ross Bleckner: NEVER THE LESS" and "Eric Freeman: The Volume of Color" will run from August 9 through October. Guild Hall's summer season culminates in two major solo exhibitions by internationally recognized artists Ross Bleckner and the late Eric Freeman, opening concurrently in celebration of the Guild Hall Summer Gala on Friday, August 7. The gala weekend will mark the public debut of both exhibitions, uniting the visual arts and Guild Hall's premier social event in a shared moment of artistic celebration.

Ross Bleckner emerged as a leading New York artist during the AIDS crisis of the 1980s, creating paintings that explore change, loss, memory, and the body. A central figure in the revival of painting, he integrates psychological, social, and political concerns. "NEVER THE LESS" highlights a lesser-known aspect of Bleckner's process: the making of 10 x 8-inch paintings before scaling to the large works for which he is best known. Guild Hall presents nearly 200 rarely seen small-scale paintings alongside major works, offering insight into his practice across time.

Eric Freeman's exhibition marks the first major institutional solo presentation of the artist's work on the East End, where he lived and worked for many years. Freeman's radiant abstractions transform color into planes of light and pigment that construct space rather than merely depict it. Layers of luminous varnish and saturated tone generate a visual depth that feels structural — at times almost architectural — drawing viewers into fields of color defined by both intensity and calm.



Arcmanoro Niles, "3AM My Mind Won't Rest Again (From a Distance I Look Organized and Brave)," 2024. Courtesy the artist and Lehmann Maupin, New York, Seoul, and London



Ross Bleckner, "Untitled," 2011. Image courtesy the artist

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Editor's Note

Welcome to our June issue! The summer season is upon us. We hope you enjoy the articles and interviews that line these pages. Take your copy of James Lane Post to the beach and enjoy the read as you listen to the waves crash.

We would also like to wish you a wonderful start of the summer season on the East End. In this issue, we celebrate the arts, culture, and beauty our region offers.

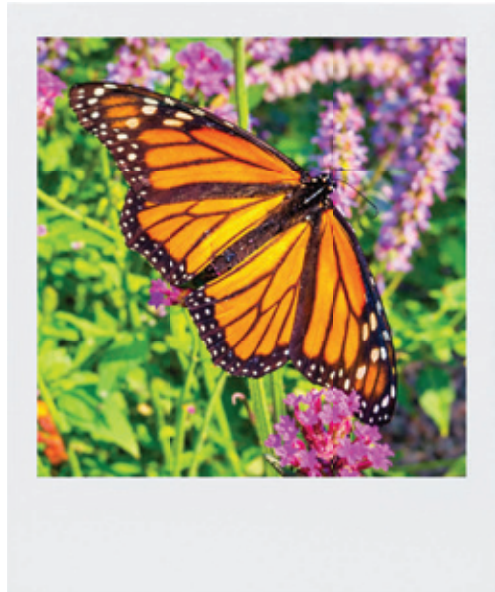
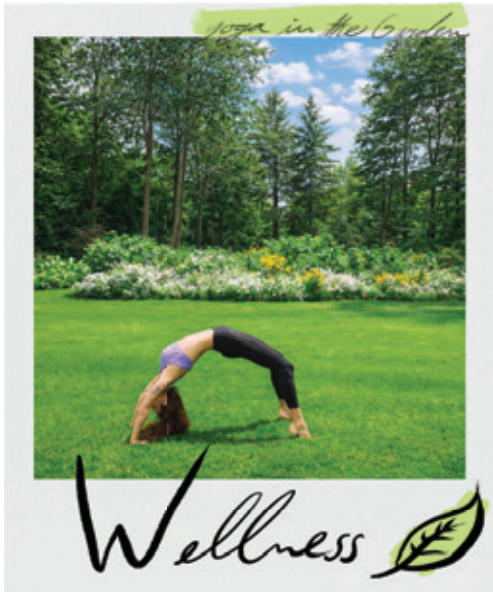
It has been five years since our first summer issue, and we are so grateful to everyone who has picked up a copy and to all of our partners. As we celebrate our 5-year anniversary summer, we hope to see you around town!

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

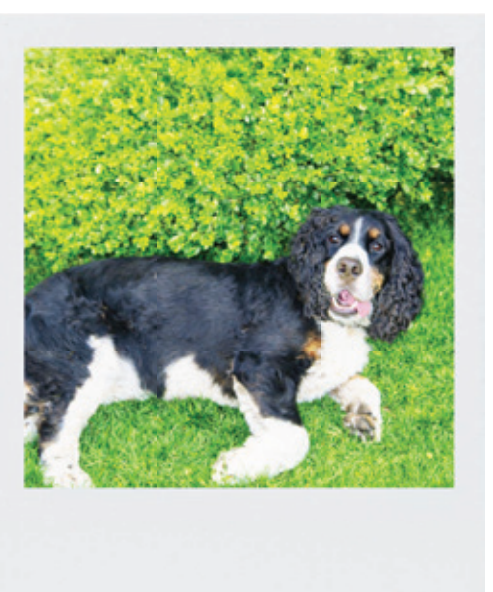


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Clarity Mind Studio

Exploring The Benefits Of Meditation With Founder Michelle Madonna

Introducing an inspiring conversation with Michelle Madonna, founder of Clarity Mind Studio, located in the Hamptons, who shares her journey from personal challenges to empowering others through meditation, energy healing, and holistic wellness.

What inspired you to create Clarity Mind Studio?

My own personal life challenges dealing with burnout, trauma, grief, stress, and anxiety. I started meditating and experienced significant improvements with my mental health. This led me to study meditation and Reiki energy healing, and I eventually got my certifications. I experienced so many positive physical, mental, emotional, and spiritual benefits that it inspired me to transition careers. I wanted to empower people to find natural ways to improve their mental and physical health. Creating a positive impact on humanity is one of the core missions of Clarity Mind Studio.

You believe that true healing

addresses the whole person mind, body, and spirit. Could you share a bit about what Clarity Mind Studio offers and the philosophy behind your practice?

We believe that meditation is an effective tool in addressing mental and physical health challenges. We offer a curated library of guided video and audio meditations, which is membership-based as well as 1-on-1 online sessions and group pop-up classes in the Hamptons. I created these meditations to address stress, depression, brain fog, sleeplessness, anxiety, addiction, and grief using scientifically backed approaches like breath awareness, body scan, DBT skills, and sound mantra. You can also hear guided visualizations, positive affirmations and intention setting meditations. These use cases and techniques are based on my life experiences and the experiences that most people go through.

In addition to meditation, I offer 1-on-1 Reiki sessions. Universal life force energy flows within all of us, but stress from our busy and

modern lives creates imbalances and disease. Reiki helps to restore natural balance. You can also learn the history of ancient Vedic meditation through our Primordial Sound Mantra Meditation classes to develop your own practice.

What transformations have you seen in clients?

Transformations come in all sizes, and lives do positively change because of this work. I have a client dealing with insomnia who started sleeping at night, which was a huge victory for her. She called me, crying out of joy. I have a client who improved his focus at work and is outperforming in his career. These moments really matter when we can see actionable positive changes in people's lives.

What are some of the most significant benefits of meditation?

Meditation offers profound benefits for mental and physical health and can reduce stress, anxiety, depression, and related body issues like high blood pressure and chronic pain. It can improve focus, memory, sleep, reduce inflammation, enhance emotional regulation, and boost immune function. There is also a spiritual aspect of meditation, which helps us connect with our true nature. We learn how to live in the present moment, which is very liberating. And we create space for stillness in our busy lives.

As a former landscape architect, you've created beautiful outdoor spaces. What role do you see environment (like the Hamptons setting) play in healing?

Natural landscapes play a vital role in healing and restoration. When we take time to meditate, especially in nature, our mental and physical health improves, and we connect with something larger than ourselves. We experience an expansive state of awareness. The ocean offers benefits like the healing sounds of waves, breezes, and birdsongs.



Partner Content

There is a practice called earthing, where our bare feet are in direct contact with the sand, which reduces inflammation in the body. It's miraculous how healing nature is, which is why I combine it with meditation to amplify the restoration of mind, body, and spirit.

If someone has 5 minutes a day, what's the single most effective practice you'd recommend?

Breath awareness is a highly effective practice that helps ground you in the present moment and calm your nervous system. On our website, we offer several 5 to 10-minute guided

meditations that reduce stress and anxiety and clear your mind.

What's next for Clarity Mind Studio?

We are currently working on an app which we hope to have in the Apple App Store by fall. We are also curating half-day Mindful Rejuvenation Experiences in the Hamptons, as well as pop-up classes and events. We look forward to bringing people together in the Hamptons community and creating positive change in the world!

Visit claritymindstudio.com.

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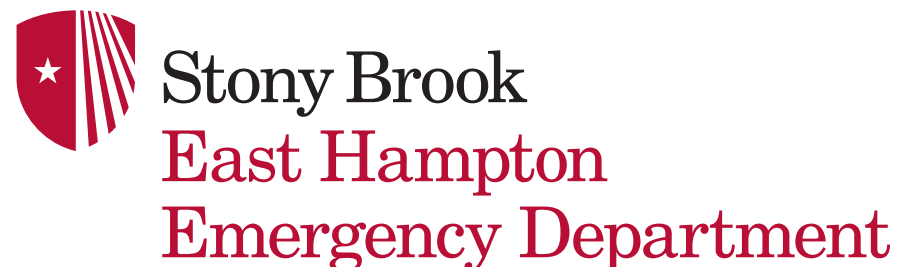


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My Summer Style Survival Guide

By Lisa Frohlich | @HamptonsNYStyle

Summer is here, even if the temperatures Out East haven't quite caught up yet. Consider this your cue to get ahead of the season and make sure your wardrobe is ready. These are the pieces I return to every year, the ones that make getting dressed feel easy, pulled together, and a little more fun. Even better, you can find all of them locally. A small refresh goes a long way, and once you have them in place, the rest of your wardrobe falls right into line, making summer style feel effortless.

White Essentials: Every summer, I come back to white as the foundation of my wardrobe. It cuts through the noise and makes everything feel lighter, cleaner, and more intentional. I build around a few key pieces that always deliver, especially from TWP and ALC. Baggy white jeans feel right for this season, relaxed and a little undone in the best way. A crisp white tank top is a non-negotiable, the kind you can wear on repeat and still feel pulled together. Make sure to purge the old white tanks you have from years past. They can stretch out and yellow over the years. I look for a white dress with an updated silhouette, something with shape or volume that makes it feel current, like this Mila Dress with bubble hem from TWP. And a white button-down in a slightly cropped length adds just enough edge to a classic. These staples make getting dressed simple and consistent, which is exactly the point.

Statement Swimsuit: Red is everywhere this summer, giving total Baywatch energy in the best way. I always stop by Shan to update my swim drawer. Their mix-and-match sizing makes finding the right fit simple, and the coordinating cover-ups are a bonus. If you need something quickly for a boat day or weekend away, Lidia will have you in the perfect suit in minutes and have you feeling like you just stepped off the beach in Malibu.

Brown is the New Summer Neutral: Brown is having a real moment this summer. Navy and white will always be staples, but brown is showing up everywhere in linen, silk, and cotton. The Sylvie Dress from ALC that I'm wearing here is made from stretch linen, so it's comfortable and very flattering. It's one of those pieces that just works

on everyone. Brown was also a standout across the summer collection from Zimmermann.

Oversized Carryall: The Sid Raffia bag at ALC is my definition of the perfect summer carryall. It is roomy enough for everything you need during the day, but still polished enough to bring to dinner. The shape feels modern and clean, and I love that it is log-free. It comes in desert palm, black, and midnight blue, so you can go classic or switch it up depending on your mood.

Your Go-To Evening Bag: Once you have your oversized raffia carryall for daytime, a sparkly clutch is all you need for night. It works with everything from a sundress to jeans and reads like a neutral. If you are packing for a trip, keep it simple with just two bags: a raffia tote and a statement clutch. I am loving the Paige Clutch from ALC. Make sure to stop into ALC in East Hampton and ask John to show you the latest collection.

Sunless Tan: Hampton Sun is my go-to for achieving a naturally sun-kissed glow without spending time in the sun. It gives that subtle, believable warmth to the skin that looks like you've been outside all weekend, without any of the damage. My days of lying out and worshipping the sun are long over, but I still like that healthy, bronzed look, and this makes it easy to maintain it.

Dresses are the Summer Uniform: Zimmermann continues to set the tone for summer dressing Out East. Their pieces feel special without being overdone. The signature florals are still there, but the newer, more streamlined prints are just as good. If you have an event on your calendar, this is where I would start.

Dresses really are what make summer go round. They are the easiest way to feel put together without trying too hard, whether it's a quick morning coffee run or a late dinner that turns into a long night outside. Some days I'll even change my dress two or three times depending on where I'm going, like a true summer uniform shift from casual to polished to evening. It's effortless, practical, and still feels elevated all at once.



Zimmermann Aster Scarf Midi Dress, \$1,350



Lisa in ALC Sylvie Linen Midi Halter Dress, \$495. Photo by Alena Kostromina

Zimmermann Aster Scarf Midi Dress, \$1,350



Shan Ruched Triangle Bikini Top in Red Pepper, \$205; Shan Classic Low-Rise Bikini Bottom with Ruched Feature, \$145



TWP Mila Dress in Cotton Shirting in White, \$745



ALC Hadley Cotton Rib Tank, \$98



TWP The Next Ex Shirt in White, \$365; TWP Dylan Pant in Blue Flower, \$595



ALC Sid Raffia Bag, \$495



ALC Paige Bag in Crystal Honey, \$695

Hampton Sun Sunless Tanning Mist, hamptonsun.com



Kiss & Tell

By Heather Buchanan

I Have Some Voodoo-Cursed Chicken Feet I Can Lend You

I have a friend whose downstairs neighbor was constantly screaming about her being too loud, even though she was rarely there, and the only noise was not a raucous party or late-night music but a podcast while cooking dinner. The neighbor even threatened her cleaning lady. My friend is very rational and was going to contact the

HOA, but I said I had a pretty helpful deterrent I could lend her. A voodoo-cursed chicken foot.

She declined.

What do we do about our current state of anger, which ranges from mild annoyance

to blood-boiling rage? It is difficult to stay calm and carry on when faced with daily onslaughts. Some people ask about my odd-looking headband, and I explain that it is just my diffuser of calming lavender oil.

I am not much of a turn-the-other-cheek person, unless it is to greet a handsome Frenchman or because my Better than a Facelift Blush has not been evenly applied. I better understand the desire for revenge, a dish best served cold, and in the Hamptons, with overpriced lobster salad.

But letting go of anger doesn't have to mean forgiveness or turning a blind eye for an eye, it can simply mean that you do not wish to hold onto something that does not serve you. It would be satisfying when expressing our outrage if the recipient of our three-page single-spaced set of complaints responded with "You know, you are totally

right on all counts... except that my dog is not ugly." It just doesn't work out that way because most people would rather fight than admit they are wrong.

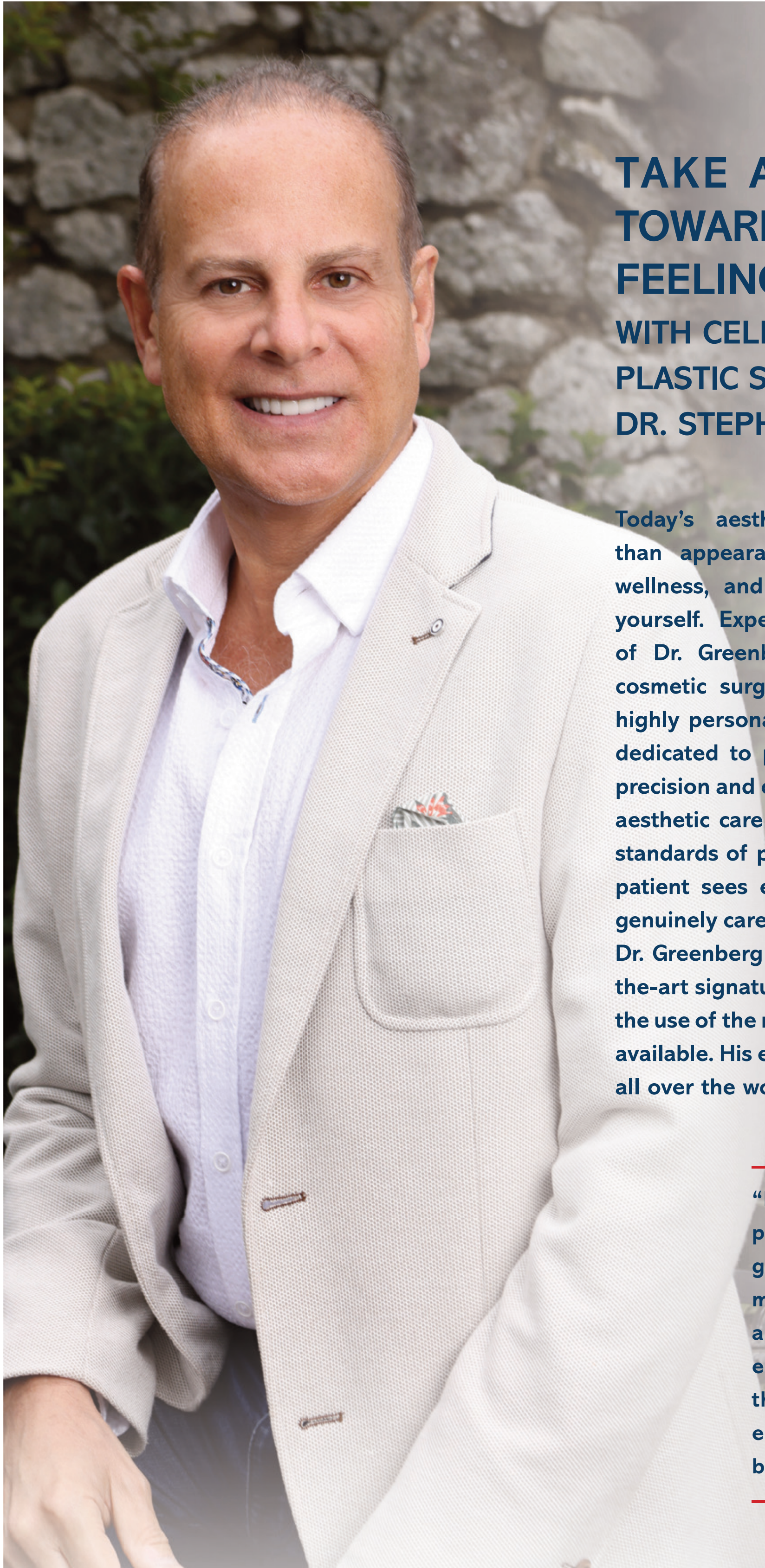
Anger hasn't always gone well for me. When my mother was in the ER for a stroke and being ignored, I marched up to the desk in a fury to demand action, a la Shirley MacLaine in "Terms of Endearment." They gave me a funny look, and as my sister later told me, I had split my pants and my lacy thong was exposed. Apparently, anger makes your ass look fat.

There is an old saying, "The wheels of justice grind slowly, but they grind exceedingly fine." Like in the rubble of the White House ballroom? My faith that ultimately justice will prevail has about as much luck in my mind as the cayenne, lemon, horseradish, and miso smoothie drunk on Tuesdays doing Tai Chi to "Shake Your Groove

Thing" will make me lose weight.

However, I do believe in other rituals that can help deflect the rage. One is a symbolic mirror that simply reflects their own bad energy back at them. Another is to tie a red cord with all the anger in knots and cut it. In essence, they can't get to you. Writing down what does not serve you that you wish to rid from your life and burning it (in a safe place like a sink — not in a gasoline-soaked pile of your ex's Izod's) is another. Sadly, your sense of justice may not mean anything to others, so put them in the rear mirror and keep your eyes on your own prize. But maybe keep that chicken foot in your reinforced, stitched back pocket.

Looking to my own future, be sure to follow me @hamptonsheather for some exciting upcoming news.



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SOUTHAMPTON MANHATTAN SCARSDALE PRINCETON WOODBURY SMITHTOWN BOCA RATON DUBAI

Writers Take Center Stage

“Confessions” At The Bridgehampton Museum

By Heather Buchanan

What is it about a story that pulls at the heart strings? That makes you laugh or cry or reflect or sympathize? In a word, humanity. With the incredible rise of AI, the actual human voice is getting lost, in all its imperfections and foibles and personal experiences. Remember the A stands for Artificial, and just like those who consume Cool Whip, wouldn't you really rather enjoy a luscious whipped cream?

Audiences will have the chance on June 5 to be treated to a variety of personal voices reading short essays at “Confessions,” held at the historically renovated Nathaniel Rogers House of the Bridgehampton Museum. Executive Director Connor Flanagan said, “We at the Bridgehampton Museum are excited to be a host to these amazing writers. Our mission is to be a gathering place for lovers of arts and culture on the East End, and this is another exciting way we get to do that!”

James Lane Post is the media sponsor of

the event and guests will be treated to their signature line of RGNV wines at the reception.

As a curator of the event, I am thrilled to bring together this incredible group of writers to share their compelling personal stories. My column “Kiss & Tell” has won numerous awards, including 2025 First Place Best Humor Column Print in the country from the National Society of Newspaper Columnists and Best Humor Column awards from the National Association of Press Women and the Press Club of Long Island.

Participating Writers

Marilee Foster is a farmer in Sagaponack. Her family has farmed there since the late 1700s. Since 1995, she has written a weekly article for the Southampton Press, originally called “Sagaponack Scene,” but now named “Eye Level.” She writes about farming, family farming, the weather, birds, other humans, other animals — sometimes microscopic, the ocean, the land. She



Tracey Toomey McQuade



Eli Zuzovsky. Photo by Ilya Melnikov



Brianna L. Hernández

is the author of one book, published in 2002, “Dirt Under My Nails.”

Brianna L. Hernández is a Chicana artist, curator, educator, and death doula guided by socially engaged practices. In the studio, she creates multimedia installations focused on end-of-life care, grief, and mourning rituals, based on lived experience, cultural research, and collaborations with peers, including death education workshops. Brianna serves as Director of Curation of Ma's House & BIPOC Art Studio on the Shinnecock Indian Reservation in Southampton.

Jonathan Shoemaker is a recovering film and TV producer, Springs dad, and the founder of Accabonac Theater Project. He is certified in English Literature, Anusara Yoga, and CPR. His first foray into theater with his original plays in “This Land Is Our Land” debuted to sold-out audiences this winter.

Tracey Toomey McQuade loves to tell stories. Whether writing, sequencing a yoga class, or acting on stage, her favorite thing to do is to connect with others through words, movement, poetry, or music. She can be found playing the harmonium, chanting, dancing, singing, and downward dogging all over the East End.



Jonathan Shoemaker



Heather Buchanan. Photo by Eric Striffler

Tracey recently appeared to rave reviews in Accabonac Theater Project's “This Land is Your Land.”

Eli Zuzovsky graduated from Harvard with a bachelor's in filmmaking and English, a master's in French and German, and a practice-led Ph.D. in fine art from Oxford, where he studied as a Rhodes Scholar. He has been shortlisted for an Israeli Academy Award, and he was selected for the Israeli Forbes “30 Under 30” list, the Venice Bien-

nale College, Berlinale Talents, the Series Mania Writers Campus, and the London Library Emerging Writers Programme. His debut novel, “Mazeltov,” is out from Macmillan (U.S.) and Footnote Press (U.K.). He is the winner of the 2025 Einstein Fellowship for “Outstanding Young Thinkers.”

Tickets are available at bridgehamptonmuseum.org.



Photo courtesy Bay Street Theater

Mister Halston

Bay Street Theater Presents World Premiere With Donna Karan As Executive Producer

Designer and philanthropist Donna Karan will be the Executive Producer for the upcoming world premiere of “Mister Halston.” The production runs from June 2 to June 21 at Bay Street Theater in Sag Harbor.

Karan joins Tony Award-winning producer Bruce Robert Harris (this season's “Dog Day Afternoon” and “Death of a Salesman” on Broadway) in bringing “Mister Halston” to the Bay Street Theater stage.

“Mister Halston” is a new play by Raffaele Pac-

itti, directed by Michael Wilson and starring Matt McGrath, that explores the life and times of famed American fashion designer Halston. Set against the glamorous and volatile 1970s and '80s New York, “Mister Halston” offers an unguarded look at the man behind the myth, tracing the meteoric rise, stunning fame, and ultimate fall of this iconic fashion and cultural figure. “Mister Halston” presents a bold, intimate, and human exploration of artistry, ambition, identity, and the cost of fame.

“I saw a workshop staging of ‘Mister Halston’ last summer at Bay Street Theater and liked it

so much I wanted to get involved,” said Donna Karan. “Halston defined modern American fashion. Clean lines, pure shapes, liquid fabrics, a sexy attitude. He paved the way for what was to come. ‘Mister Halston’ will bring audiences into the world of one of the most influential figures in American fashion.”

“Mister Halston” marks the latest chapter in Karan's meaningful artistic connection to Bay Street Theater, which honored Karan, alongside Christie Brinkley, at their 2025 Gala. During that celebration, the creative team behind “Mister Halston” presented a tribute performance inspired by the legendary 1973 “Battle of Versailles” fashion showdown in France, a defining moment in American fashion history attended by both Halston and Karan. The presentation offered audiences a glimpse into the glamor and ambition of an era that reshaped global style. That creative spark now expands into a full world premiere production.

“We are honored to collaborate with Bruce Robert Harris on this exciting new work and are grateful that world-renowned fashion icon Donna Karan, who had a legendary time with Halston himself in Paris, has agreed to support the production as Executive Producer,” said Scott Schwartz, Artistic Director of Bay Street Theater. “This project reflects the intersection of theater, fashion, and cultural history that continues to inspire audiences.”

Steven Kasher

New York Gallerist Reflects On A Life In Art In ‘Memoir Of A Collection: Finding Meaning Through Art’

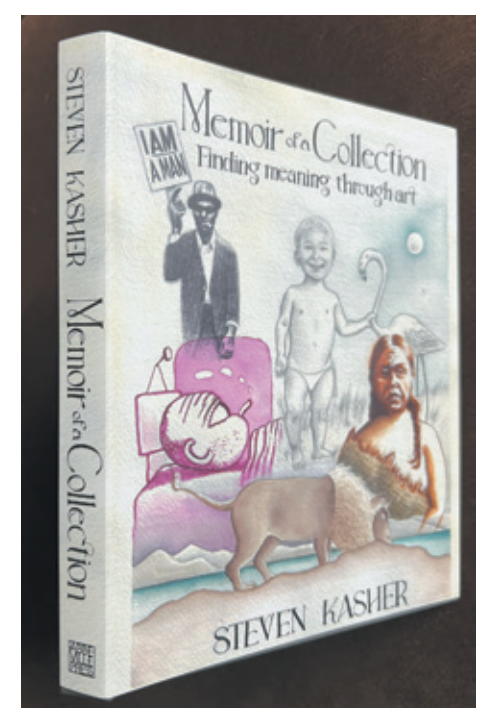
For more than three decades, New York gallerist Steven Kasher has championed artists and photographic archives — from Civil Rights-era photography to overlooked masters. In his new book, “Memoir of a Collection: Finding Meaning through Art,” which was published by Abbeville Press on April 7, Kasher turns his attention inward, reflecting on the artworks that shaped his life and career.

Part memoir, part art criticism, and part philosophical inquiry, the illustrated volume brings together a series of linked essays in which Kasher examines the images, many from his own collection, that left a lasting mark on him.

“Every collector has a story about how an artwork entered their life,” Kasher writes. “The deeper story is how the art enters your consciousness and stays there quietly changing the way you see the world.”

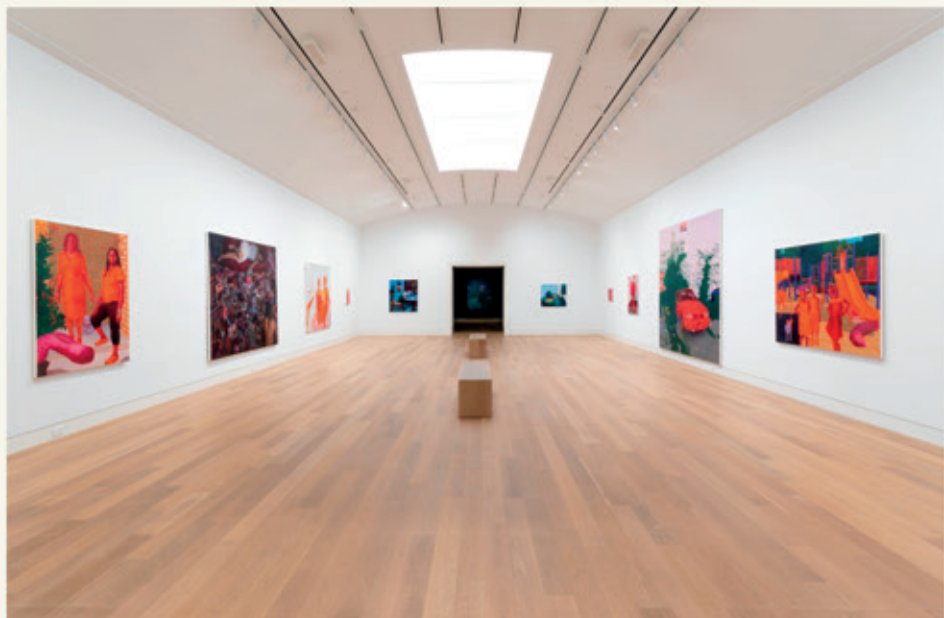
Best known as the founder of Steven Kasher Gallery, opened in Tribeca in 1997 and later operated in Chelsea, Kasher became a leading advocate for photography that bridged documentary, vernacular, and

fine art traditions. The gallery introduced audiences to figures such as Ming Smith and Vivian Maier while mounting historically significant exhibitions devoted to Civil Rights photographers and counter-culture archives.



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From Parsons To K-Beauty

Charles Choi's Journey To mimma!

In today's crowded beauty landscape, where minimalist packaging and trend-driven formulations dominate the market, mimma! is taking a different approach. The Korean skincare brand, founded by Charles Choi, has built its identity around the idea that skincare should be more than functional — it should be emotional, experiential, and deeply desirable.

"We are a skincare brand with a motto to help people achieve kissable skin through our skincare ritual — for their daily boost of confidence and self-love," said Choi.

That philosophy has quickly resonated with consumers, particularly women over 40 seeking effective skincare solutions that feel elevated rather than clinical. At the center of mimma!'s growing success is the brand's Volume UP line, powered by Volufiline and Beta Glucan, which has helped propel the company into rapid international growth and conversations with major U.S. retailers.

Yet mimma!'s story is also inseparable from Choi's own journey — a path marked by financial hardship, creative ambition, and an unwavering belief that beauty should still feel beautiful.

Reimagining The Customer Experience

For Choi, one of the biggest issues in modern beauty is sameness.

"We strive to make a difference by doing away with everything cliché in the beauty industry — the same formulas, the same packaging — and presenting only the best in the market: products that are not only effective and affordable, but also desirable."

The emphasis on desirability is intentional. While many skincare brands position efficacy as the only metric that matters, Choi believes consumers deserve a complete sensory and emotional experience.

"We believe brands should always keep in mind the full scope of the customer experience — from the moment they receive the

product in the mail, to the first time they see the packaging and bottle, to the moment the product touches their skin. That is what customers pay for, and what they are entitled to."

That philosophy extends into every detail of mimma!'s presentation. Rather than embracing the stripped-back visual language currently dominating K-beauty, Choi intentionally designed the brand to feel visually distinctive and emotionally engaging.

"Most Korean brands' product designs are very similar — minimal and simple, but often boring and colorless. Sometimes they call it 'dermatological.' I hate this trend," he said.

"Being minimal and simple has nothing to do with being dermatological. Sometimes this approach is taken to minimize manufacturing costs, which I also hate. What happened to craftsmanship? Beauty, as the name indicates, should be something 'beautiful.' I don't mean 'pretty,' because pretty is subjective. But it should have purpose, stand out, and be desirable."

That refusal to compromise on presentation is also why mimma! products sit at a slightly higher price point than many mass-market Korean skincare brands.

"Customers are not simply paying for the formula. They are paying for the container and the packaging as well," Choi said. "That is why, even though our products are not the cheapest (and there are many Korean brands under \$20), our customers say our products are worth their price points."

He continues: "Customers want to feel good about their purchases — just like we do, because we are customers too. They are willing to spend a little more for something better."

For Choi, that commitment to quality ultimately comes down to one thing: "Again — craftsmanship."

The Serum That Sparked A Following

mimma!'s breakout product arrived in the



form of the Volume UP Time Block Serum.

"Our best-selling product is, hands down, the Volume UP Time Block Serum," said Choi.

The formula combines two hero ingredients: 5% Volufiline and 40% Beta Glucan.

"Volufiline is a patented ingredient made by a French company called Sederma," Choi explained. The ingredient combines Hydrogenated Polyisobutene (synthetic oil), Anemarrhena Asphodeloides Root Extract (herbal extract), and Tocopherol (vitamin E).

According to Choi, the ingredient's effectiveness comes from "the saponins in Anemarrhena Asphodeloides Root Extract that has lab testing to show that it helps differentiate fat cells in the dermis, which plumps the skin from inside out."

"The testings also show that the ingredient

works best at a concentration of 5%, which our serum and cream contain."

To balance the potency of Volufiline, Choi paired it with Beta Glucan sourced from split gill mushrooms.

"Beta Glucan is a widely used ingredient — as oral supplements for health boost, and in skincare for its superb moisture retention and soothing capabilities," he said.

"In skincare, it's known to be 20% more hydrating than Hyaluronic Acid, and has no known side effects and suits all skin types."

The pairing was deliberate from the beginning.

"When I developed this line, what I had in mind was: effective, proven ingredients, high demand, but not widely available yet in the global market — Volufiline is quite popular

in Korea... I used Beta Glucan specifically in order to offset any irritation that might be caused by Volufiline."

The response to the line exceeded expectations.

"After launch, even with limited marketing, it quickly gained love from older demographics," Choi said. "Within two months of launch, we hit \$10K in daily sales on Amazon — most of which came from this serum."

The success led mimma! to expand the Volume UP collection with a moisturizer, a toning essence, and a concentrated Volufiline oil product.

"Our main demographic is 40 and over, largely because the Volume UP line is our signature line and it targets a more mature audience."



A Founder Shaped By New York

Long before launching mimmua!, Choi initially envisioned a future in fashion.

“I was born and raised in Korea,” he said. “My family was well-off thanks to my parents’ successful business. They later sold it and moved to Canada when I was 14 for my sister’s and my education.”

After finishing school in Vancouver, Choi enrolled at Parsons School of Design in New York in 2013.

“Fashion had always been my passion since I was very young.”

But life in New York quickly became difficult. In 2015, his father launched another business venture that ultimately collapsed financially.

“I ended up living with six other people in a small apartment in New York, barely receiving financial support from my parents, and working at a karaoke bar in K-town,” Choi recalled.

“Because of depression, I decided to take time off and returned to Korea in 2016.”

Years later, he returned to Parsons determined to finish his degree, once again balancing school with overnight karaoke shifts.

“Sometimes my shift ended at 5 AM on weekdays, and I would go to class exhausted — sometimes hammered. I missed deadlines. I was spiraling again.”

Then, unexpectedly, beauty entered the picture.

“One day, a group of customers came into karaoke,” Choi said. “I started talking to one of them. She worked at Nature Republic right across the street.”

He asked whether the company was hiring.

“That was my first entry into the beauty industry. I loved it. I loved learning about ingredients, the science behind formulas, and interacting with customers.”

The role ultimately became foundational to his understanding of American beauty consumers and retail behavior.

“I always say this — American market is (regardless of beauty) more conservative, and people resonate more with the good-old things, whereas in Korea it’s always about that new thing — new ingredients, new packaging, etc.”

That insight would later shape mimmua!’s aesthetic direction and customer strategy.

“I knew what the older demographic wanted — something simple, but familiar, yet effective.”

Even the packaging was informed by his years in New York.

“Visual-wise, I think it just came naturally,” he said. “I was always going in and out of CVS and constantly exposed to the general aesthetic of the American consumer market.”

“Also, just anything American — food fairs in Union Square, little cafes in Greenwich Village. They are all different markets, but under the same market — American.”

He notes that mimmua!’s packaging was intentionally created to evoke familiarity.

“The packaging also delivers familiarity — the box packaging is designed intently to give a subtle nuance of the drugstores.”

Building Something Bigger

As mimmua! continues to expand globally, Choi remains deeply focused on the brand’s long-term purpose.

“We are currently in the process of entering Ulta,” he said.

The company is also live on Amazon Canada, the UAE, and Australia, with launches planned across Saudi Arabia and Europe.

“Our goal is to start with Ulta and expand into all major chains.”

Yet for Choi, growth alone is not enough.

“We also want to make a difference in the



world,” he said. “We work with the Salvation Army to support single mothers in Korea, and as our brand grows, we hope to expand our charitable work to help children in need as well.”

That mission is deeply personal.

“The only reason I was able to make it was because of my ex — the one person who believed in me more than I believed in myself,

and who supported me financially when I needed it most,” Choi said.

“I want to be that person. And I want our brand to be that person for many people.”

His long-term vision extends far beyond skincare.

“My personal goal is to launch a haircare brand and a makeup brand as well — I truly

love everything about beauty.”

At the same time, Choi is adamant about remaining closely connected to the work itself.

“I’m not a businessman, not just a salesperson or a marketer, and not a corporate executive with a vain title who only supervises without really understanding the industry,” he said. “I’m a working professional, and I plan to remain one forever. This is my life’s work.”

For Choi, beauty is not simply a commercial category. It is a craft, an emotional language, and ultimately, a legacy.

“In Korea, there’s a saying that roughly translates to, ‘Tigers leave their skin after they die.’ We all leave something behind,” he says. “I want to leave my name in this industry forever.”

Visit mimmua.shop for more info.

Dr. Stephen Greenberg

What It Means To Look Like Yourself — Only Better

In a world where appearance is inextricably linked to confidence, few names inspire the level of trust and admiration that Stephen T. Greenberg, M.D., F.A.C.S., commands. Renowned not just for his surgical skill but also for his visionary, individualized approach that fuses artistry with cutting-edge science.

Dr. Greenberg is continually redefining what's possible through cosmetic surgery and non-invasive enhancements. His offices, state-of-the-art, elegantly designed, and fully accredited, offer a luxury experience, but the real difference is in the approach.

"Today's patients are well-informed, discerning, and seeking outcomes that are not only transformative but also tailored," said Dr. Greenberg. "They don't want to look overdone. They want to look like the best version of themselves."

His vision has set the tone in the Hamptons, preferring natural outcomes over exaggerated results to align with the intrinsic beauty of

the East End. Bodies are not just seen; they are read. Faces are not simply admired; they are interpreted. In this rarefied environment, subtlety carries weight. A slightly sharper jawline, a more defined waist, a rested, but not altered expression. These are not accidents. They are decisions.

In the early 2000s, the message was unmistakable: visibility was power. Many cosmetic procedures reflected that ethos. Enhancements were meant to be noticed; fuller, tighter, more pronounced. To look "done" was, in many circles, to signal access, investment, and control. It was a language of status spoken fluently across pool decks and dinner tables.

But culture, like the tide, shifts.

By the 2010s, the influence of media and a more globalized beauty standard began to soften that language. The Hamptons became less about overt transformation and more about calibration. Patients arrived with references via images, trends, ideals shaped by an

increasingly digital world. The goal was no longer just enhancement, but alignment.

And now, the aesthetic has distilled into something far more elusive: the art of not looking altered at all, which has been Dr. Greenberg's signature approach for over three decades.

Today's Hamptons ideal is defined by restraint. Volume is restored, not exaggerated. Contours are refined, not reimagined. The most successful results are the ones that disappear into the individual, undetectable, but undeniable. It is, in many ways, the ultimate luxury: to have access to change, and choose discretion.

This evolution has reshaped not only what patients request but for Dr. Stephen T. Greenberg, whose work exists at the intersection of precision and perception, the Hamptons serves as both backdrop and barometer. Here, the margin for error is razor-thin. An over-filled cheek or an overly tight lift doesn't just stand out, it feels out of place.

The modern patient arriving from the Hamptons is informed, selective, and acutely aware of nuance. They are less interested in dramatic reinvention and more invested in continuity, looking like themselves, only refined. The conversation has shifted from "What can be changed?" to "What should be preserved?"

It is also here that the broader shift toward wellness has taken root. Aesthetic treatments are no longer isolated decisions, but part of a larger lifestyle, one that includes longevity, performance, and maintenance. Cosmetic surgery, once episodic, has become integrated. Less an event, more a strategy.

And perhaps that is the Hamptons' most enduring influence: it has reframed beauty not as a destination, but as a standard to be upheld.

What happens between Memorial Day and Labor Day does not stay there. It filters outward into Manhattan, into national trends, into the expectations patients carry with them wherever they go. The Hamptons may feel like an escape, but in reality, it is a stage. And



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on that stage, the future of aesthetic medicine is quietly, consistently being defined.

Dr. Greenberg offers more than just procedures. He offers peace of mind, discretion, and results that speak volumes — without

saying a word.

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Author *Why I Wore Lipstick to My Mastectomy*

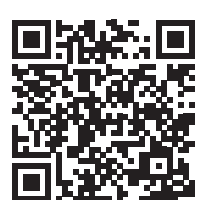
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