



Children at Boys' and Girls' Club relax on the docks and swim in Chautauqua Lake. Photo | Demetrius Freeman

MORNING LECTURE

Stamberg to advocate for museums, says art is thriving



Stamberg

Ellie Haugsby
Staff Writer

Susan Stamberg has asked questions since 1972. As the host of such NPR programs as “All Things Considered,” “Morning Edition,” and “Weekend Edition Saturday,” it was her job to pick the brains of her guests. When she comes to Chautauqua, however, it will not be to question but rather to answer.

“If I have talks, I need to give answers,” she said. “I talk a great deal about the things I learn. It’s a mutual circle.” Stamberg will give a lecture at 10:45 a.m. today in the Amphitheater, where she will add to the week’s theme, “A Case for the Arts.” “Art is thriving, and all the evidence is on the Internet,” she said. “All this new technology has given creative people opportunities

they’ve never had.” Despite these successes, she said, there still exists a fundamental problem. “I’ve spoken with (English artist) David Hockney, who now makes art on his iPhone. He’s very successful, but he still asks, ‘How do I make money from it?’ If David Hockney is having that problem, what is Joe Smith going to do?” Stamberg said because of this, she lectures to help

bring attention to artists like “Joe Smith.” “Museums and art matter,” she said, “and when I speak at museums, that’s what I talk about.” Stamberg’s roles at NPR have brought her voice into the homes of millions. She was the first female journalist to host a nightly news program, “All Things Considered,” and has since been elected to both the Broadcasting Hall of Fame

and the National Radio Hall of Fame. Her experiences have led her to speak with such people as Rosa Parks and Luciano Pavarotti. In addition to her work with NPR, she has hosted multiple PBS television series, moderated three Fred Rogers television specials and narrated performances with the St. Louis Symphony Orchestra and the National Symphony Orchestra.

A Century OF SHOW BUSINESS

Suzi Starheim ♦ Staff Writer

One hundred years of American entertainment will be featured at 7:30 p.m. tonight in the Amphitheater with the arrival of **Circurious** to the stage as part of the 2011 Season special Wednesday-night Family Entertainment Series.

Circurious, a touring production of Cirque-tacular Entertainment, combines the idea of “going to the circus” with entertaining and athletic performers such as contortionists, singers, dancers, aerialists and acrobats, to entertain audiences of all ages.

See **CIRCURIOS**, Page 4

CIRCURIOS

makes its Chautauqua debut

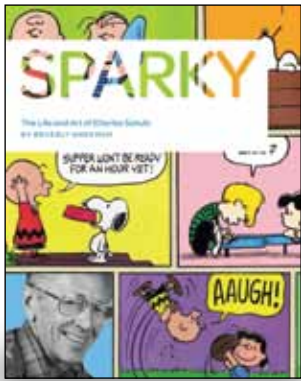
CLSC YOUNG READERS

Telling stories without words

Leah Rankin
Staff Writer

His artwork has transformed some of the most imaginative stories into some of the most visually recognizable books in children’s literature, but author and illustrator Eric Rohmann said you still can’t judge a book by its cover. Rohmann, a Caldecott Medal-winning illustrator whose pictures appear on book covers like Philip Pullman’s *The Golden Compass*, traveled to Chautauqua for the *Highlights* conference this week. He will visit the Chautauqua Literary and Scientific Circle Young Readers program at 4:15 p.m. today in Room 203 of Turner Commu-

nity Center. This week’s Young Readers selection is *Sparky: The Life and Art of Charles Schulz* by Beverly Gherman. “I never hold back with my illustrations, because I’ve never had a kid who hasn’t understood one,” Rohmann said. “Even the little (kids) look at it and find something they understand, because they know the world enough, and they’re imaginative. They can fill in the blanks.” Rohmann said he drew a lot as a kid and soon realized his pictures never stood still. It was the difference between static art and illustration. His characters had personalities; they had adventures, and they often took on a life of their own.



“Now I know that the pictures I drew as a kid always told stories,” Rohmann said. “It wasn’t like a landscape or a still life or a portrait. There were characters in them. There were people and animals in them. They had a past and a future,

Illustrator Rohmann visits Young Readers

almost like a frame in a film.” There are two things an illustrator has to know how to do, Rohmann said. The first is to turn a person, animal or object into a character. The second involves putting that character into a sequence. Illustrations inside a book, Rohmann said, are not always grand statements. Each picture is part of a sequence. There is an “ebb and flow” between what was just shown on the previous page and what will appear on the next page. These kinds of illustrations have more to do with providing information than displaying a detailed work of art.

See **ROHMANN**, Page 4

INTERFAITH LECTURE

Bonnefoux finds inspiration in spirit

Emma Morehart
Staff Writer

At age 10, when most kids pretended to fight fires or dreamed of performing surgeries, Jean-Pierre Bonnefoux decided he wanted to be a dancer. Since then, Bonnefoux has accumulated countless awards; performed with the Paris Opera, Bolshoi and Kirov Ballets; and choreographed for the New York City Ballet. He co-founded a dance company that toured the U.S. for four years. He

has taught at prestigious dance schools, and he now is the artistic director and president of the North Carolina Dance Theatre. Since 1983, Bonnefoux has served as the artistic director, resident choreographer and principal teacher for the Chautauqua Dance program.

See **BONNEFOUX**, Page 4



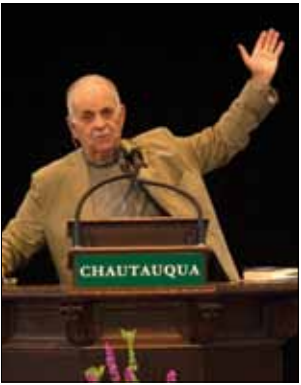
Bonnefoux



Celebrating 93 years
IOKDS introduces 16 young people to Chautauqua
PAGE 3



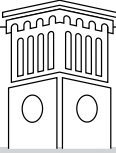
Puccini, with a Chautauqua spin
Scenes from Monday’s School of Music-MSFO performance
PAGE 5



Value of the arts, humanities
Fish gives Tuesday’s morning lecture
PAGE 7



Getting lost for creativity
Kimes delivers Monday Interfaith Lecture
PAGE 8



TODAY’S WEATHER



HIGH 88° LOW 73°
Rain: 20%
Sunset: 8:49 p.m.

THURSDAY



HIGH 92° LOW 76°
Rain: 20%
Sunrise: 5:55 a.m. Sunset: 8:49 p.m.

FRIDAY



HIGH 89° LOW 72°
Rain: 20%
Sunrise: 5:56 a.m. Sunset: 8:48 p.m.

NEWS



NEWS FROM AROUND THE GROUNDS

Institution seeks feedback through surveys

Chautauqua Institution is conducting surveys during the 2011 Season to learn more about how Chautauquans make their summer plans and to get feedback on how to enhance the overall Chautauqua experience. Surveys are available in the Chautauqua Bookstore or can be taken on-line at www.ciweb.org/survey.

School of Music hosts special Conrad Q-and-A

Thursday morning lecturer Barbara Smith Conrad, a world-renowned opera singer and civil rights pioneer, will participate in a special Q-and-A program with the School of Music at 1:30 p.m. today in McKnight Hall.

Neighborhood picnics to be held today

The annual Neighborhood Picnics, sponsored by the Chautauqua Property Owners Association, will be held from 5:30 p.m. to 7 p.m. today at various locations around the grounds. See Tuesday's *Daily* for a map and list of locations. Every residence should have received a flyer containing particulars of what to bring for their area picnic.

Art event to support student scholarships

Tickets are available for Stroll through the Arts, a VACI Partners event to be held from 5:30 p.m. to 8 p.m. Thursday in the streetscape between the Strohl and Fowler-Kellogg art centers. The event will support School of Art students; the party and silent auction will pay for scholarships for 40 students next summer. Food and beverages will be followed by dessert in the sculpture garden. Attendees also can stroll through the art galleries at dusk. Tickets cost \$75 and are available at the Strohl gallery store.

CLSC class news

- The Class of 2011 will hold a meeting today from 9:30 a.m. to 10:30 a.m. at Alumni Hall. Members will make plans for graduation on Aug. 3.
- The Class of 2010 will hold a meeting at 9:15 a.m. Thursdays throughout the season in the Alumni Hall Kate Kimball Room.
- The Class of 2001 will have a strategic planning and brainstorming social hour Thursday. To RSVP or for further specifics, email SCHDEB92@aol.com or drtabish@yahoo.com.
- The Class of 1974 invites all CLSC class members whose classes no longer meet to join them on at 4:30 p.m. Tuesday at the home of members Mary Lee Talbot and Joan Jacobs, 17 McClintock Ave. Bring a snack to share. For more information, call Mary Lee at 716-357-2035.

BTG sponsors Bat Chat

Caroline Van Kirk Bissell presents a Bat Chat with photos and a Q-and-A session at 4:15 p.m. today at Smith Wilkes Hall. Please have an adult accompany children under age 12. Sponsored by the Bird, Tree & Garden Club.

Women's Club hosts Wednesday language session

The Chautauqua Women's Club offers the Clubhouse porch for informal conversation in German, French and Spanish. Language sessions are at 1:15 p.m. Wednesdays.

CLSC Alumni Association events

- The Chautauqua Literary and Scientific Circle Alumni Association will host docent tours of Alumni Hall and Pioneer Hall beginning at 1 p.m. at Alumni Hall.
- The Alumni Association is holding a Brown Bag book review at 12:15 p.m. today on the Alumni Hall porch. Susan Laubach reviews *My New American Life* by Francine Prose.
- The Alumni Association's Eventide Presentation is at 6:45 p.m. tonight in the Hall of Christ. Sam Levine will present "Home Exchanges: A Way to Enjoy Extended Travel."

CPOA hosts street lighting discussion

The Chautauqua Property Owners Association will host a community discussion of street lighting from 1 p.m. to 2 p.m. today in Smith Wilkes Hall.

Amp Study Group holds public info session today

The Amphitheater Study Group formed by Chautauqua Institution will hold a public information session at 4:30 p.m. Wednesdays through Aug. 17. The group will meet at the Gazebo at the northwest corner of the Amphitheater, and sessions will last one hour.

ALU Study Group holds discussion meetings Thursday

The Architectural and Land Use study group, which is reviewing existing regulations and considering their underlying philosophy, will hold individual discussion meetings for the public beginning at 9 a.m. Thursday at the Main Gate Welcome Center film room. Discussions are intended to take 15 to 20 minutes.

Opera Guild holds membership events

The Chautauqua Opera Guild will meet for its annual boxed lunch and membership meeting at 12:30 p.m. today at Norton Hall. Memberships will be available for \$50. Benefactor Level participants will in addition be invited to the soiree and musical being held this year at the Metzgar Packard Manor, the home of Robert and Sally Metzgar.

Boys' and Girls' Club holds annual carnival

Boys' and Girls' Club's annual carnival will be held from 9:30 a.m. to 11:15 a.m. Thursday. Tickets are 25 cents each, and all are welcome to attend the event at Club.

Tennis Center sponsors annual team event

The Annual Team Tennis Event sponsored by the Chautauqua Tennis Center will take place from 8 a.m. to 12:30 p.m. Saturday at the Tennis Center. Players will meet at 5 p.m. Friday at the Main Gate lottery location for team rosters, rules and shirts. Rain date is Sunday. There is a 64-player limit for men and women; sign up today at the Tennis Center or call 716-357-6276. Entries close at 6 p.m. Thursday.

Doebke presents for UU ethics series

Ethics in Everyday Life, the annual lecture series presented by the Unitarian Universalist Fellowship continues at 9:30 a.m. today at the Hall of Philosophy. Roger Doebke will address "The Fallacy of the Just War."

Hebrew Congregation to hold Shabbat Dinner

The Hebrew Congregation will sponsor a community Shabbat dinner at 6:30 p.m. July 29 at the Everett Jewish Life Center at Chautauqua, 36 Massey Ave. Reservations are required. The cost is \$30 for adults and \$15 for children under age 12. For reservations and information, call Bea Weiner 716-753-3573 or Carole Wolsh 716-357-5449.

College Club hosts open mic

There will be an open mic night at 9 p.m. tonight at the College Club. Sign up on Facebook or at the College Club.

Bulletin BOARD

The **Bulletin Board** is available to volunteer organizations who are at Chautauqua but are not one of the Institution's official organizations and do not have access to the Institution's usual promotional vehicles. Listing in the community **Bulletin Board** is limited to event (speaker), date, time, location, sponsor and cost, if there is one. The **Bulletin Board** will be published whenever there is a listing. The cost for each listing is \$5, or three listings for \$10. Submissions to the **Bulletin Board** should go to the Daily Business Office in Logan Hall on Bestor Plaza.

Event	Title / Speaker	Date	Time	Location	Sponsor
PEO Reunion		Every Wednesday during the season	12:15 p.m.	Intermezzo at the St. Elmo	Sisters

Penders support Circurious performance

Sarah Gelfand
Staff Writer

Kathy and Jim Pender and The Michael Pender Fund of the Cleveland Foundation are sponsoring the performance of Circurious at 7:30 p.m. tonight in the Amphitheater. The show is one of two nights in the season the Penders are supporting as part of the season's Family Entertainment Series.

Kathy and Jim Pender established the foundation in 1998 to continue the mission and interests of their son Michael. Michael died at age

19, after 11 years of struggling with complications that arose after an accident when he was 8. The Michael Pender Fund is devoted to helping families and children with special needs, because that is what Michael strived to do in his life.

"He never gave up his enthusiasm for life and his love of others," Kathy Pender said. "Michael loved Chautauqua and, in particular, music and theater, so sponsoring the Family Entertainment Series is a natural and pleasurable thing for us to

do. Our hope is that this will bring families together for an enjoyable evening, as Michael would want it."

The Penders have been coming to Chautauqua since the 1960s with their children and now their grandchildren.

"The sponsorship seems especially important now, as our grandchildren have become so much a part of a Chautauqua community and bring their friends to the shows," Kathy Pender said. "It's a way for our family to remember Michael's lively spirit."

The WVED documentary "**Chautauqua: An American Narrative**," which premiered on PBS stations nationwide earlier this year, will be broadcast on local cable Access Channel 5 throughout the 2011 Season.

Schedule:
11 p.m.
Saturday, Tuesday and Thursday
8 a.m.
Sunday, Monday, Wednesday and Friday.



Hesse Lectureship supports Stamberg morning lecture

The Dr. Robert R. Hesse Lectureship, an endowment held by the Chautauqua Foundation, has provided the funding for today's 10:45 a.m. lecture by Susan Stamberg.

The Dr. Robert R. Hesse Lectureship Fund honors the 14th president of Chautauqua Institution. Hesse was elected president in August 1997 and assumed office on Jan. 1, 1978. He served as president until October 1983, when he became executive director of the Joffrey Ballet as it planned to become a bi-coastal company with homes and seasons in New

York City and Los Angeles. Prior to coming to Chautauqua, Hesse had served as president of Medaille College in Buffalo, N.Y., and spent a number of years in multiple capacities at SUNY Fredonia.

Hesse's tenure at Chautauqua was highlighted by the success of the Second Century Campaign, the significant private and Institution investment in property and facilities and the recognition of the need and benefit of improving the quality of the performing arts at Chautauqua.

After leaving the Joffrey Ballet, Hesse became senior vice president for development and public affairs for UNICEF in the United States.

Since 1989, when Hesse founded Robert Hesse & Associates, LLC, the firm has as-

sisted more than fifty clients in achieving their goals. RHA has worked with large and well-established organizations such as UNICEF, Pennsylvania Academy of the Fine Arts, Carnegie Hall, Wagner College, and the Opera Company of Philadelphia, as well as smaller, community-based or fledgling organizations such as New River Dramatists, Music for the World Foundation, Eagles Fly for Leukemia, Foundation for Excellent Schools and Career Transition for Dancers.

If you are interested in discussing the possibility of establishing an endowed fund to support the performing arts or another aspect of Chautauqua's program, please contact Karen Blozie, director of gift planning at 716-357-6244 or email her at kblozie@ciweb.org.

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Wednesday at the Movies
Cinema for Wed, July 20
BRIDESMAIDS - 3:30 (R, 125m) Annie (Kristen Wiig) is a maid of honor whose life unravels as she leads her best friend Lillian (Maya Rudolph) and a group of colorful bridesmaids on a wild ride down the road to matrimony in the acclaimed new comedy from producer **Judd Apatow**. "A film of great hilarity, humanity, idiosyncrasy and grade-A, eyebrow-singeing raunch." -Amy Biancolli, Houston Chronicle "That rarest of treats: an R-rated romantic comedy from the Venus point of view." -Betsy Sharkey, Los Angeles Times
CERTIFIED COPY - 6:15 & 8:45 (PG, Multi-lingual with subtitles, 106m) **Juliette Binoche** took the **Best Actress** prize in **Cannes** for her performance in this playful and provocative romantic drama. Beautifully set in Tuscany while exploring the nature and value of authenticity this unique picture from legendary Iranian auteur **Abbas Kiarostami** (*The Wind Will Carry Us*) is "A film in the form of a question, but my, how lovely the inquiry is." -Laremy Legel, Film.com "A brilliant, endlessly fascinating work." -David Denby, New Yorker

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FROM PAGE ONE

Book Signing

Wednesday

Rev. C. Welton Gaddy, director of Interfaith Alliance and pastor of Northminster Baptist Church in Monroe, LA, will sign copies of his books at 12:15 p.m. in Author's Alcove.

Susan Stamberg, special correspondent for NPR, will sign copies of her books at 1:15 p.m. in Author's Alcove.

Thursday

Poet Laureate Rita Dove, author of *Sonata Mulattica*, will sign copies of her

books following the 3:30 p.m. CLSC presentation in the Hall of Philosophy.

The Highlights Foundation authors' signing is taking place in Bestor Plaza Thursday afternoon.

Friday

Bill Flanders, Ed Harmon and archivist Jon Schmitz will hold a book signing at 3:30 p.m. in the Oliver Archives Center.

Saturday

Sherwin Nuland, M.D. surgeon, author and professor of bioethics, medicine and history of medicine at Yale University School of Medicine, will sign copies of his books following the 3 p.m. lecture at the Hall of Philosophy.



Chautauqua

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SAC trio decorated with Week Three accolade

Patrick Hosken
Staff Writer

One-third of the way through Chautauqua's 2011 Season, three Boys' and Girls' Club counselors spent their Friday celebrating an impressive achievement.

Jenelle Friedman, 19, Grace Munro, 20, both from Buffalo, N.Y., and Elissa Hult, 17, from Rochester, N.Y., took home Club's "Counselors of the Week" award for Week Three.

The three are spending their summer leading female campers in Senior Athletic Club, the oldest group at Club, consisting of high school freshmen and sophomores.

The older group still enjoys doing physical activities like dodgeball and floor hockey, Friedman said, but they also like more relaxing recreation time. The girls went on a power walk, practiced yoga and went sailing on Chautauqua Lake for their leisure time.

"Whatever it takes to make it fun," Friedman said.

Leading high school-aged campers is a good experience, the counselors said, because they get to talk and bond with girls who are only a few years younger than they are. The campers all have different personalities, Hult said,

Elissa Hult, Grace Munro and Jenelle Friedman are the Boys' and Girls' Club "Counselors of the Week" for Week Three.

which creates opportunities for the counselors to share in their stories.

"They're growing up so much, so I can relate to them," Friedman said. "I feel like they're my friends."

Munro agreed.

"I've had these girls for two years now, so I've watched them grow up," Munro said.

Along with growing up, the campers are approaching the age to become counselors-in-training, Munro said, noting that the three will actually be working alongside some of their campers next year.

"It's really the easiest job at Club, because they're all here to have fun," Munro said. "It's not like babysitting. They really all love to participate."

CIRCURIOS

FROM PAGE 1

Tad Emptage, producer and talent coordinator of Circurious, said the show will be approximately 80 minutes long and consist of 14 performers, all world-class athletes.

These performers, along with a host, will take the audience through time, decade by decade, beginning with Harry Houdini in 1911 and moving through Buffalo Bill, the United Service Organization, the war era and even highlighting the fun and novelty of the 1950s. Throughout the entire show,

the host will include fun facts about American show business to educate the audience while the performers amaze with daring acts, Emptage added.

While each time frame is a small part of the whole show, Emptage said, each decade is separately contained and easily identifiable against the others. This is especially evident with the 1950s hula-hoop performance, he added.

Also encompassed throughout the show are more serious topics, and Emptage said the one he is looking forward to the most is a body balancing act from the Vietnam era. In creating this act, Emptage had to figure out "how to approach a volatile time in America's past and treat it with respect and honesty."

Because of acts like this, Emptage said, the show is good entertainment for all ages. It will entertain both adults and children, and Emptage is excited to see grandparents laughing alongside their grandchildren.

"It is actually an adult show that the children will enjoy," he said. "What we did when creating the show was to make sure we had something that appealed to everyone."

Emptage said this will be

BONNEFOUX

FROM PAGE 1

But none of these accomplishments could have come about without Bonnefoux's deep connection with one thing: his spirit.

At 2 p.m. today in the Hall of Philosophy, Bonnefoux will add another element of art to the theme "Art and Soul" in his lecture "Inspiration and Passion." Great dancers should be in constant connection to their soul, he said.

"I think to be able to get to that level of dancing, you need to be inspired, and you need to be more in the spirit than you have to be in your head," Bonnefoux said. "You

have to do the work very well, you have to show up ... but you have to go deeper; you have to commit to the spirit."

Like Bonnefoux, many dancers decide at a very young age that they want to pursue dance. Then, they draw inspiration from the places they dance and the people who have danced before them, he said.

The dancer is inspired, internalizes that inspiration and then draws from it while he or she is dancing. This search within is vital to the creative process of dancing, Bonnefoux said.

"That's what's really unique for an artist," he said. "Creation doesn't come from the conscious mind. To create is really to go into the sub-

conscious and what you have inside of you, that spirit."

This explains why often, at the close of a performance, dancers may not remember how they danced or what happened around them. The dance was a deeply personal experience for them.

At its core, dancing is a soul search. Spirituality and religion can play a role for many dancers, but the spirit is the driving force, Bonnefoux said.

"For many people, the soul, or the spirit, is sacred and comes from a deeper place that many people call God," he said. "My lecture is about creation, but also the spirituality of the body, the spirituality of what we

ROHMANN

FROM PAGE 1

"Imagine if you had a Broadway musical where every song was a showstopper," Rohmann said. "By the time you get to the end, you have showstopper fatigue."

Rohmann has authored and illustrated several of his own books. His first book, *Time Flies*, is about time travel and dinosaurs and was awarded the Caldecott Honor in 1999 and was named a *New York Times* Book Review Best Children's Book. His book *My Friend Rabbit* won the Caldecott Medal in 2003.

Rohmann uses everything from oil painting, to watercolors, to woodblock printing for his pictures. He said the story always dictates the medium he chooses.

Writing books, however, gives Rohmann better knowledge and insight into what other children's book authors want in their illustra-

tions. He doesn't always get to work directly with authors but said the best illustrators know that books are a collaborative process.

The author has one idea and the illustrator has another, and the combination of ideas creates something new.

But authors rarely tell Rohmann exactly what to draw.

"I like getting the author's take on what I'm doing," Rohmann said. "I like to know what they're thinking. But I've never had one that said, 'The main character's a pig, and he's got blue pants.'"

Rohmann was invited to visit the Young Readers meeting today to talk about this week's book, *Sparky: The Life and Art of Charles Schulz* by Beverly Gherman. The book is a biography about the cartoonist that created the famous "Peanuts" comic strip.

Jack Voelker, director of the Department of Recreation and Youth Services, said he loves to bring books to life by introducing Young Readers to the authors and illustrators who create them.

"I'm hoping he'll demonstrate his art and give Young Readers an idea of how an illustrator works," Voelker said.

Rohmann will not only demonstrate how he invents a children's book character; he will involve the Young Readers in the process. He starts the picture, he said, but the kids always finish it.

It turns out Schulz was indeed a great influence on Rohmann, just as other illustrators like Maurice Sendak and Virginia Lee Burton had an impact his artistic ideas.

"I think Charles Schulz pretty much, in four panels, gives you the world," Rohmann said. "It was real hard not to be influenced by that growing up. It's perfect illustration and perfect storytelling. Each panel is a tiny picture book."

He said one of the greatest lessons he learned from

do as an artist."

When Bonnefoux dances or choreographs, his faith is part of his inspiration. He said he finds God in his spirit, from the same place that he finds inspiration for his dance.

Dance also is directly related to his faith in a physical sense. Though some religions condemn dancing, Bonnefoux said he uses it as an expression of his religion.

"Its such a natural thing to be moving," he said. "A direct way to express yourself is through dance. It's strange for me to hear or to know that there are religions that don't think that you can dance, because I think it's a celebration of the body, a celebration of the God who made you."

studying Schulz's comics is that even though one panel can contain the world, that doesn't mean the artist has to show it.

"The difficult thing about what (illustrators) do isn't necessarily what you put in; it's what you leave out," Rohmann said. "It's how you can say the most with the least."

Rohmann just released his newest book, *Bone Dog*, on July 19. The book is about a dog and her boy who are inseparable even through death. He said children couldn't provide a better audience for his stories and illustrations.

"Kids inhabit pictures," he said, adding that he is looking forward to showing kids how to tell stories without words.

Rohmann

MUSIC

PUCCINI, WITH A CHAUTAUQUA SPIN



Photos | Ellie Haugsby

Students of the School of Music’s Voice Program joined the Music School Festival Orchestra for a performance of Giacomo Puccini’s *Gianni Schicchi* Monday evening in the Amphitheater. TOP LEFT: Buoso Donati’s original will is discovered and read by his family members, who realize they have been left nothing of his inheritance. TOP RIGHT: The corpse of Buoso Donati, after removed from his bed, left quite a stench. ABOVE: The MSFO also performed pieces by Beethoven and Britten. LEFT: Sarah Kidd, the David Efron Conducting Fellow, leads the MSFO through Four Sea Interludes from Peter Grimes by Benjamin Britten.

Voice, instrumental students collaborate, foster ensemble frame of mind

Leah Rankin
Staff Writer

The Wednesday-night voice concert series continues at 7:30 p.m. tonight in Fletcher Music Hall with a recital that is all about chamber music.

This will be the first opportunity for students in the Voice Program, who up until now have performed in these recitals with only piano accompaniment, to enter the ensemble frame of mind. The singers will perform with various chamber groups from the School of Music.

“Sometimes it’s important for singers to have a slice of that humble pie,” soprano

Rachel Sterrenberg said. “It’s not about us all the time.”

Sterrenberg, a senior at the University of Kentucky who played La Ciesca in Monday’s performance of *Gianni Schicchi*, will be singing “Three Poems in French,” a contemporary work by Earl Kim. She said that because the piece is so modern, her pitch rarely matches up with that of the string quartet. However, she said, decisions about everything, from phrasing to vocal color, are easier to make when the quartet is around.

“It’s about finding that emotional connection, whether it’s 20th-century contemporary music or super-classical Beethoven,”

Sterrenberg said.

She added that opera is a much easier way to communicate a story than a recital. In an opera, singers can put on a costume and become someone else while they perform. In a recital, there is no mask, and the singer is much more vulnerable. That is one reason Sterrenberg said she is so happy to work with a string quartet in today’s concert.

But the benefits go both ways. Timothy Feil, who plays oboe and English horn, said working with singers requires a different kind of instrumental support than playing with string players, for example.

“Singers create their sound differently,” Feil said, “so I try to make my playing as vocal as possible.”

Feil will perform “Pastorale” by Igor Stravinsky and collaborate with baritone Brian Vu for *Le Bal Masqué* by the French composer Francis Poulenc.

This also is Vu’s first experience performing vocal chamber music, especially a piece that seems to have no clear structural or emotional architecture.

“This is the first time I’ve had to be so versatile in one work,” Vu said. “(The music) is all over the place, so you have to be all over the place with your character. Luck-

ily, I’m around native French speakers, and they’re explaining idioms to me that I got wrong on Google Translate.”

Vu now is a senior majoring in voice performance and education at the University of California, Los Angeles, and he said he never has been around so many performing arts students in one place. But he is using that to his advantage and taking every

opportunity to learn as much music in as many different musical settings as possible.

Tonight’s performers will provide some versatility that will give both singers and instrumentalists the experience of working together to co-produce a versatile program of chamber music.

Donations benefit the Chautauqua Women’s Club Scholarship Fund.

Eliassen focuses on opera for Chautauqua Speaks

Lori Humphreys
Staff Writer

If you love opera, you’ll love hearing Mikael Eliassen, director of the Curtis Institute of Music Voice Department and Chautauqua Music School voice teacher, explain “Opera — What Is It?” at the Chautauqua Speaks program 9:15 a.m. Thursday at the Chautauqua Women’s Club. If you hate opera, you’ll still love hearing Eliassen explain “Opera — What Is It?”

Eliassen’s presentation, combining personality, experience and conviction delivered *con brio*, promises to delight opera fans. And it promises the possibility of persuading the agnostic that opera is a vital art that can be enjoyed not only for what it is but how its themes relate to the present. Adjectives

like “multi-faceted,” “alive,” “romantic,” “intense,” and “big political drama” sprinkle his conversation.

“*Don Carlos* and *Simon Boccanegra* were censored,” he said. “Then there is the line in *La traviata* when Violetta sings, ‘God forgives me, but human beings don’t.’ Can you be more current than that?”

Eliassen said it is the singing voice that lured him to opera. Accompanying singers and teaching aspiring singers has been both profession and passion. The voice is a marvelous mystery to him, and he motioned to the throat frequently as he discussed the training of a young singer.

“My oldest sister is a singer, and growing up (in Denmark), I played for her,” he said. “When I went to Vienna,

I became obsessed with opera and the singing of opera.”

This obsession led to a successful freelance career accompanying singers and to an even more successful 25-year career teaching voice at Curtis Institute of Music. In December 2010, Eliassen celebrated his years at Curtis with a concert.

“Gary Graffman, former president of Curtis, asked me to come to teach voice,” Eliassen said. “I had never worked with young singers before. But I found that I had a gift for teaching.”

When Eliassen is sitting in his McKnight Hall studio, furnished only with grand piano, lamp, two chairs and two music stands, it is the

teacher who emerges. It is here, in that spare space, that the master meets apprentice. Similarly to the actor, the singer’s instrument is solitary — only the voice, only the music. Eliassen said his role — the training of the singing voice — is one he loves.

Eliassen trained in Copenhagen, Montreal and Vienna. He has accompanied singers like Robert Merrill, was music director of the San Francisco Opera Center and artistic director of the European Center for Opera and Vocal Art in Belgium. He is the artistic director of the Curtis Opera Theater. He has been a member of the Chautauqua Music School Faculty for 20 years.

Orientation/Information Sessions

Special informal orientation sessions for Chautauqua firsttimers are scheduled at 7 p.m. each Sunday evening (excluding the final Sunday of the season) on the first floor of the Hultquist Center. These sessions afford the opportunity for new Chautauquans to learn the ins and outs of this unique place.

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RELIGION

Continuing his series on “The Art of Faith and the Faith of Art,” the Rev. C. Welton Gaddy said, “Dancing feet and praying knees don’t belong on the same legs. I didn’t have to write that down. It was seared into my psyche. John the Baptist lost his head over a simple dance. The poet Bill Hong said that he dances like ‘a polar bear who thinks it has joined the ballet.’ But if dancing feet and praying knees don’t belong on the same legs, what do we think of people for whom dance is prayer?”

Gaddy’s topic for the 9:15 a.m. Tuesday morning worship service was “Dance Me A Dance.” The texts were Psalm 149:1-3 and I Corinthians 12:1,8; 10:31b. He described several episodes where he had witnessed the power of prayer through dance and movement. Rabbi Abraham Heschel was criticized for marching with Martin Luther King Jr. instead of staying home and praying.

“Heschel said, ‘Legs are not lips, and walking is not kneeling ... but I felt my legs were praying.’”

In Kenya, Gaddy saw Baptist worship leaders dancing with energy.

“They were dancing their faith that came from great joy and harsh trials,” Gaddy said.

At the Holocaust Museum in Washington, D.C., two friends performed a dance of repentance, forgiveness and communion. One held the Torah aloft and the other the Gospels, and they became entwined, “uniting two traditions, two Scriptures and two women. In the dance, there was beauty and mercy, law and grace, forgiveness and hope,” Gaddy said.

His last experience was in Cappadocia, Turkey, watching Sufi mystics who are sometimes called whirling dervishes.

“They danced their prayers,” Gaddy said. “Silence prevailed except for the swishing sound of the dervishes as their robes swung around. The dignity and the glory of the dance entranced me. The movements and the clothes have spiritual meaning. They wear a tall camel-hair hat that is the



Morning Worship

COLUMN BY MARY LEE TALBOT

tomb of the ego, and their long white robe is the shroud of the ego. They begin with their arms entwined to symbolize God’s unity. Then they point their right hand up to the sky to indicate the blessings of God, and the left hand is open to the earth to be a blessing to all.”

He continued, “Every person is created in love in order to love. The desire to dance is a confession of liberation that allows us to embrace the vulnerability of love. So much about faith defies an oral interpretation. Dance can be God’s answer to our failure with words and images.

“Let this be an invitation to you to find the artistic means to share your faith in new ways. Dance is a vital part of the mix of media to express faith. I want leaders who can dance, even if their feet can’t move. I want them to dance in their head and in their heart. I want the person on the private floor of the White House to be able to move and express the stress and strain, joy and sorry of the decisions they have to make. Maybe that will avoid a war.”

Gaddy talked about reading Elie Wiesel’s *A Mad Desire to Dance*. The story is not an easy one, and at least one reviewer called it unreadable and impenetrable, but for Gaddy, it was a profound experience.

A Jewish New Yorker, originally from Poland and a survivor of the Holocaust, has decided he has gone mad. He is mad about the Holocaust, mad that his parents died just

after liberation, mad at God, truth, beauty and the impossibility of love. He is seeing a therapist who is the child of Holocaust survivors. The persistence of survivors’ guilt is destructive for him. Scripture tells him to remember but it is crucial for his therapy to forget.

“At the end of the novel, there is an unexpected surge of hope, the result of therapy and his vibrant spirituality,” Gaddy said. “Wiesel has said, ‘Whoever listens to or reads a witness becomes a witness.’ Once we have enjoyed an encounter with truth, when we have engaged the holy and God, then we must tell about it honestly. There is more for us to do, to discover a way to share faith through new ways.”

The man in the novel said he told his parents everything but that their stories will have another teller — a child, the future.

He says, “The old man in me has a mad desire to dance.”

Gaddy concluded, “In the life of words, in the realm of the spirit, it is time to dance.”

In his benediction, he said, “God’s presence with us is God’s benediction to us. Perhaps this is your dancing day. Just for a second or two, express the truth through dance and see what happens to your heart.”

The Rev. Paul Womack served as liturgist. Julie Steele and Maria Noemi Siteri, from the International Order of The King’s Daughters and Sons’ Scholarship Program, read the scripture. Julie read first in English, and then Maria read in Hungarian. Julie is from Vienna, W.Va., and attends West Liberty University, where she is studying speech pathology. Maria is from Berettyóújfalu, Hungary, and attends the University of Debrecen, where she is pursuing pharmaceutical studies. Jared Jacobsen, organist and coordinator of worship and sacred music, led the Motet Choir in “Lord of the Dance.” It is a Maine Shaker hymn by Elder Joseph Brackett, adapted by Sydney Carter and arranged by John Ferguson.

A FAMILY GATHERING



Photos | Megan Tan

Rick and Aimmé LaFond hold their 7-month-old daughter Peyton LaFond during her baptismal ceremony, performed by Catholic priest Edward Mehok, in the Chapel of the Good Shepherd. “This is the holiest place we know. God seems to be here and the family is here,” said Rick LaFond, whose family has been coming to Chautauqua for 30 years.



Mehok pours water on the head of Peyton to symbolize the washing away of Original Sin. Baptism is the first sacrament of the Roman Catholic Church, symbolizing rebirth into a life in Christ and membership in the Church.



LEFT: LaFond family members from across the country gravitate to Chautauqua for reunions and summer vacation. Peyton LaFond’s parents decided to have her baptized on the grounds because this event would be marked as a special place for their family history, Rick LaFond said. In this photograph, LaFond relatives document Peyton’s ceremony.

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Chautauquans who love to sing are invited to participate in a gospel music workshop this weekend with Van Gilmer, music director at the Bahá’í House of Worship in Wilmette, Ill. Participants do not need to have previous gospel music singing experience or

the ability to read music. Being able to carry a tune and eager to “sing praises” are the only requirements.

Rehearsals will be held from 9:30 a.m. to 12 p.m. and 2 p.m. to 4:30 p.m. Saturday and from 1 p.m. to 2 p.m. Sunday in Smith Wilkes Hall. The workshop will culminate



Gilmer

in a concert at 3 p.m. Sunday in Smith Wilkes Hall.

Conductor, composer and vocalist Gilmer has had a long music career, particularly in the field of gospel music. In 1992, he was appointed director of the Bahá’í World Congress Gospel Choir, performing for the worldwide gathering of 35,000 that attended that historic event in New York City. For 16 years, he has directed the Bahá’í Gospel Singers, who are featured on several recordings and have toured the United States, Canada and Europe. For seven years, he was director of the Metropolitan Washington Bahá’í Chorale.

Van’s rich and soulful tenor voice has been heard

in concerts and recordings of the Voices of Bahá’ in Carnegie Hall and with the Maly Moscow Symphony, the Slovak Radio Symphony Orchestra, the Warsaw Philharmonic Orchestra, the Czech National Symphony Orchestra, the Budapest Symphony Orchestra and others in performances throughout the world. He was awarded the Gold Prize at the Johannes Brahms International Choral Festival in Germany in 2001 when he directed the Voices of Bahá’í Gospel Choir in a program that included some of his own compositions.

For more information on the gospel music workshop at Chautauqua, please call 716-372-5146.

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LECTURE

Fish: Value of arts, humanities found in pleasure we take in them

Nick Glunt
Staff Writer

Stanley Fish, professor of humanities and law at Florida International University, read and analyzed George Herbert's poem "The Forerunners" during his lecture at 10:45 a.m. Tuesday in the Amphitheater.

The poem, found in 1633's *The Temple*, depicts a struggle with senility and the loss of the mastery of language. The poem reads: "True beauty dwells on high: ours is a flame/ But borrow'd thence to light us thither./ Beauty and beauteous words should go together."

Fish, the second lecturer in Week Four's topic on "A Case for the Arts," is also a columnist for *The New York Times*. He used this poem in support of his argument for keeping liberal studies as college graduation requirements. Without the study of humanities, he said, cultural artifacts would be lost.

"I hope you agree with me that 'The Forerunners' is an amazing poem," Fish said once he had finished a 20-minute reading and analysis. "I would even call it a supreme achievement of mind. It's really good. But, our question today is, 'What's it good for?'"

He said it further begs the question of whether funding used to pay humanities professors is justified.

Fish said a popular argument for the humanities is that they inspire critical thinking. On that subject, Fish mentioned the writings of Victor Farrell, who said there's no ground in arguing that humanities inspire good thinking any more than another subject.

As true as it is that college graduates make more money on average in a lifetime than those who stop at high school, Farrell wrote that this fact refers to all college educations, not specifically liberal arts.

Another argument that Farrell disputed is that liberal arts educations build oral and writing skills. He said the same skills can be learned from a vocational education or education earned from the workplace.

Finally, Farrell also argued against the assertion that, because most people these days will have several careers over their lifetimes, a liberal arts education will prepare students for later life.

He wrote of an imaginary man, John, who runs a bike shop, then works at Volume Communications, Inc. and finally becomes a sales executive. Farrell questioned how studying English literature, philosophy or French helps in those fields.

"But you've got to remember that Farrell is a defender and lover of the humanities," Fish said, "and yet he runs through every argument for supporting them in the universities and finds each argument wanting."

The question, Farrell wrote, is how to prove that studying the humanities is useful when the subject itself is not. Farrell said liberal arts colleges would need a large-scale, long-term public relations campaign — but based on the actions of those colleges in the past, that would prove unsuccessful. Fish agreed.

Fish said these ideas directly counter the ideas of Richard Brodhead and John Rowe, the co-chairs of the American Academy Commission on the Humanities and Social Sciences.

Brodhead, who also serves as president of Duke University, said businesses recognize the following from liberal arts

educations: communication skills, cross-cultural understanding, history and an understanding of personal values and the social good.

Rowe, who also serves as chairman and executive officer of Exelon Corporation, said excellence in the sciences is "inextricably linked with the humanities."

Fish said this claim is unsupportable and is thus unviable.

Fish said as long as the commission thinks like this, it will "produce nothing."

"The demand for justification is always a demand that something be justified in terms not its own," he said. "Nothing in the commission's (goal) acknowledges that the arts and humanities might operate according to their own terms or that these terms might be the basis both of the value they have and of the pleasure we take in them."

Indeed, he said, people enjoy the arts and humanities. There wouldn't be theater, music, poetry readings, book clubs, dance festivals or art shows if that weren't the case. The Chautauqua Institution itself, he said, is the perfect example of this point.

Still, Fish said, there's a question of why there needs to be academic departments in universities dedicated to these subjects.

"So the question is, how do we justify not the existence of 'The Forerunners,' but the academic study of 'The Forerunners?'" Fish said.

The poem, he said, doesn't supply a life lesson to most people; it doesn't inspire its readers into becoming responsible democratic citizens; it doesn't enhance the life of the mind. The audience stirred at these assertions.

As these are common justifications of humanities education, Fish probed the audience for the answer. What justification can be provided?


He said the understanding of poems like "The Forerunners" can only be achieved with a background in the humanities. To keep alive the culture, those who study the culture must have a place in society and in the university.

"If the study of the arts and the humanities is to be justified," Fish said, "it will be because it keeps alive and refurbishes glorious human artifacts that might well be lost or less available to future generations if they were no longer taught."

Q&A

Q: Who was your best teacher and why?

A: That's an interesting question. I'd have to say my best teacher was a teacher I had in Classical High School in Providence, R.I., where I grew up. Classical High School, just as it sounds, is a high school built on the Boston Latin model, where we had four years of Latin, three years of French, two years of German and some adventurous souls — I was not one of them — also took Greek in addition to the other usual subjects. I had an English teacher by the name of Sarah Flanagan who simply inspired me to become interested in the kinds of questions and problems that came up in her class.



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Q: Why do you forbid The New York Review of Books in your home?

A: Well, there's something called the New York Intellectual World, which is a world that Tom Wolfe satirized in one of his novels and a world which has often been satirized in movies. It's a lot of bright people, well-dressed, but well-dressed in a kind of respectably seedy way, standing around in an apartment either in Greenwich Village or on the Upper West Side and talking brightly about the plight of the poor, or of the horrible state of things in some foreign country, and then offering bromide solutions and philosophical disquisitions which usually begin with Hegel. I just hate the feel and smell of it. Is that enough?

Q: This question is referring to a specific university, but I think we should expand it beyond a particular place. What, if anything, could have been done to prevent the removal of foreign language programs from this university and what can we do to bring back these programs?

A: That must be our old friend, SUNY Albany, where it was announced brightly by the president that they're going to ax, meaning get rid of, goodbye, "go birds of spring," French, Italian, Russian, theater and classics. OK. What can be done? Well, the first thing that can be done, and I mean this quite seriously, is don't hire a president like that. There is a movement, which is, I think, increasing in its acceleration, to look to business executives or industrial executives for senior positions in the academy. Now the reasons for this are superficially cogent. First of all, as the university and college world becomes more and more cash-strapped, it makes more sense to hire a CEO who is a CEO, who knows what it means to be a CEO. Another cogent reason given is that academics themselves are not trained in large-scale management, but I think that these advantages that a CEO from another field might bring the organization of a college or university are far outweighed by a simple fact: In colleges and univer-

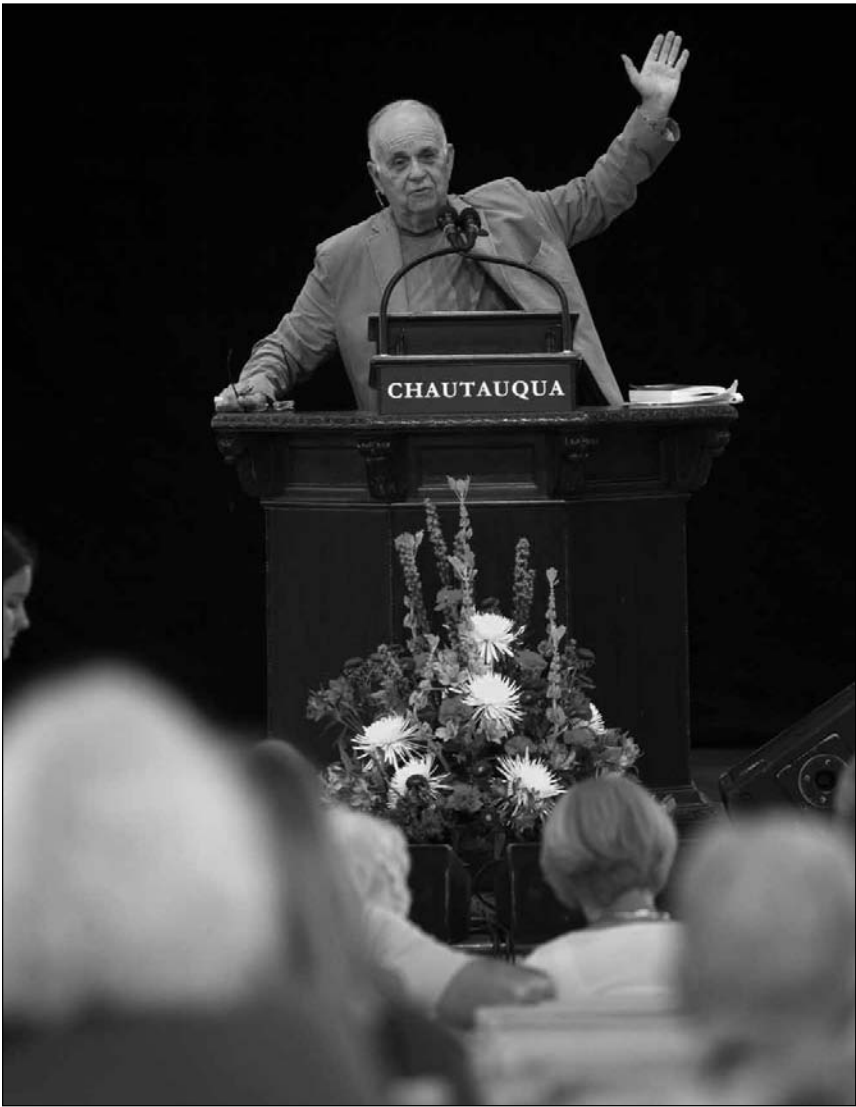


Photo | Demetrius Freeman
Stanley Fish, a columnist for *The New York Times* and professor of humanities and law at Florida International University, speaks at Monday's morning lecture in the Amphitheater.

sities, as in other institution structures, everything depends on what and who is at the top, because the entire atmosphere, the way of everyday feeling that pervades the institution, stems from the top. If you have at the top someone who is not himself or herself absolutely invested in the enterprise because he or she has taught in the enterprise, written about it, done work that has earned graduate degrees, I ... think that if you have someone who doesn't have that experience and yet has all of the business acumen in the world, it's going to be a disaster, because when push comes to shove, and judgments have been made, that person will not have an intimate knowledge of what he or she is supposed to be judging.

Q: This is a teacher of humanities, who has a master's degree from SUNY Albany, who wants to know: How do I encourage my career-driven 17-year-old students to love learning for the sake of knowledge instead of for a specific job?

A: Well, we had a discussion last evening before we went to bed — several people discussing education and teaching — and I made a point that I've often made, which is that the way in which you teach is a function of your personality. There are many methods of teaching that will produce the results, but not all those methods are available to every one of us, because our personalities are suited to some methods and not to others. You'll not be surprised that my method could be described as a combination of shock treatment and saturation bombing. So that the first thing I tell my students, and this is not a recommendation — some of you could never do this, and I could never do some of the things that you can do — the first thing I tell my students, no matter what the class is, is I haven't the slightest interest in any opinion you have ever had about anything. And I don't want to hear them, although I will want to hear what you have to say of a rel-

evant kind about the materials we study. That's enough at the beginning, because students have often been taught or told or allowed to believe that the reason they're in a college classroom is so that they can express themselves. So that's one thing; they come in with a certain set of attitudes. Also, here's something I recommend. I sound like — you know the Click and Clack brothers? They're always saying at the end of the program, "This is NPR," even though when so and so hears it ... well, when I say this, my wife cringes in the same way. I say, I always like shame and humiliation as good pedagogical techniques at the beginning; get things started in the right direction. When I first became chairman of the English department at Duke, one of my colleagues, after about six weeks, said, "Are we going to have a meeting in which we fashion bylaws?" And I replied, "No bylaws. My laws."

—Transcribed by Elora Tocci



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LECTURE

Kimes: Getting lost a catalyst for creative possibility

Emily Perper
Staff Writer

In 2003, a flood destroyed Don Kimes’ Washington, D.C., studio. Among his lost possessions were letters from friends, family photographs, his computer files and many of his personal artistic creations.

Kimes’ presentation, “Interruption, Transformation and the Creative Act,” initiated the Week Four afternoon Interfaith Lecture Series, “Art and Soul.”

He discussed what moves him artistically, his creative process and the discovery provoked by “unwanted, life-changing interruptions.”

Kimes has served as the artistic director of the Visual Arts at Chautauqua Institution for 26 years, where he helped to establish the Logan Galleries (which recently was relocated to the renovated Fowler-Kellogg Art Center) and merge the formerly independent Chautauqua Art Association Gallery with the School of Art and Visual Arts Lecture Series to form VACI, which now includes Strohl Art Center and the Melvin Johnson Sculpture Garden.

He also is senior professor of Fine Arts at American University in Washington, D.C., where he launched American University Visual Arts programs in Rome, Umbria and Florence, Italy.

After the flood, the artistic effect of interruption was no longer a theory. It was Kimes’ life.

“This was my interruption,” Kimes said. “I was lost. It was devastating.”

For three months, Kimes attempted to salvage four pulpy bags full of personal papers and pictures.

Someone asked him, “Have you ever painted through pain?”

Kimes realized his damaged photographs reflected a beauty akin to the ruins he had seen on his travels in places like the Villa of the Mysteries near Pompeii, Italy.

He sank into a chronic depression for three and a half years, but he created small studies of his destroyed artistic career in the meantime.

“I think painting saved my life,” Kimes said.

He considers the complete metaphoric pieces created out of pain to be his strongest work to date.

“Creativity isn’t about what we don’t have. Instead it’s about making music with what we do have,” Kimes said.

To illustrate his point, Kimes shared an anecdote about Master Violinist Itzhak Perlman, whom he saw perform in Italy. While onstage,



Photos | Demetrius Freeman

Don Kimes, artistic director of Visual Arts at Chautauqua Institution and professor of fine arts at American University, speaks in the Hall of Philosophy Monday afternoon.

the violinist’s string broke. He paused for a moment and signaled the orchestra to begin again — retuning and recomposing the concerto on the spot for three strings instead of four.

“The music he made that night with three strings was more beautiful, more sacred, more memorable than any he had ever made when he had four strings,” Kimes said. “What if that string hadn’t broken?”

He answered his own question: “The broken string allowed him to reach a level that otherwise would have been impossible. ... That interruption, which might’ve caused a lesser musician to start over with a new violin, instead allowed Perlman to ascend in a manner not even he had considered when he walked out onto that stage.”

This, Kimes explained, is the essence of art.

“The notion of a foundation and experience, combined with the ability to recognize daylight when it happens, are at the core of what it means to make a discovery, to put things together in a way they’ve never been assembled before, while also giving us a sense of meaning,” he said.

Something is not art solely

because it is raw nor because it is technically correct.

Art is “discoveries that are meaningfully original,” Kimes said.

Much of the art esteemed by the mainstream today was mocked, shunned or discarded at the time of its creation. It may have no relevance to popular culture and may take years to be appreciated. Kimes offered the examples of Vincent van Gogh, who sold only one painting in his lifetime; he and others created on what Kimes calls “the edge of culture.”

“Understanding art is not automatic,” he said. “It does not come ready-made, like some visual fast-food available in 30 seconds. It requires effort.”

As such, the cliché “Those who can, do and those who

can’t, teach” does not apply to art, Kimes said.

The interaction between teacher and student is a historic one; it fuels creative and intellectual development, which is why Kimes believes institutions like the Chautauqua School of Art are so important for instructor and pupil alike.

Kimes was a student of art himself in the 1970s and 1980s, working and living in the New York Studio School in Greenwich Village. For four days a week, he left the city to get back in touch with nature. He discovered a rock where he thought he might sketch the stream flowing past and ended up painting in that same spot for six years.

“At the time, I thought I was painting landscapes,

but looking back, I realized that it was the relationship to the human engagement with nature in that cycle (of time, change, permanence ... birth, growth, death and rebirth) that held my fascination,” Kimes said.

His work became more and more abstract but still reflected motifs of life, death and rebirth.

In 1994, he and his family decided to move to Italy, a radical change. But being uncomfortable is a part of the artistic process, Kimes said.

“How can you know when work is hollow? When it’s comfortable,” he said.

He reflected on making art and experiencing interruptions in the age of information. Simultaneous experiences, like reading a newspaper, flying on an airplane and listening to Beethoven aren’t interruptions, but are bits of noise, Kimes said. Time and space are now simultaneous, not sequential.

“In this age of information, making art requires a greater act of faith than it did for Piero and Giotto and Masaccio,” he said. “They had the church. We have mass media.”

But Kimes said he has no doubt that new technologies will change art, not destroy

it.

“I don’t believe for one second that if Leonardo (da Vinci) were alive today, he wouldn’t be pushing the envelope to the maximum. ... He’d have a brush in one hand, a computer in the other, and, being Leonardo, he’d probably have an iPhone in the third hand,” Kimes said.

Painting has been relevant for the past 35,000 years, Kimes said, and the interruption of the digital world will not alter its value. The invention of canvas or the camera or the motion picture changed painting, but painting also affected those mediums in turn.

Kimes referenced the frescoes in the Villa of Mysteries near Pompeii, which continue to affect their viewers.

“At its deepest level, art exists outside of time and mortality,” he said.

Though his own work is autobiographical, Kimes believes the search demonstrated in his pieces represents an experience common to all of humanity. He concluded with a quote from T.S. Eliot:

“We shall not cease from exploration, and the end of all our exploring will be to arrive where we started and know the place for the first time.”



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Friday, 7/22 5 p.m. The Arthritics vs. The Fashionable Gentlemen 6:30 p.m. The Slugs vs. The Interns	Check <i>The Chautauquan Daily</i> this weekend for game coverage and the Week Five game schedule
Saturday, 7/23 5 p.m. The Arthritics vs. The Interns	



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CROSSWORD

By THOMAS JOSEPH

ACROSS

- 1 Friend of Porthos
7 Sandwich style
11 Mute
12 Courageous one
13 Athens rival
14 Peak
15 Western howler
17 Mayberry name
20 Used a sponge
23 Rival
24 Course peg
26 "Nightline" airt
27 Farm female
28 Nest-egg acct.
29 Mild
31 Gusher flow
32 Clerical errors
33 Wallet fill
34 "Ease On Down the Road" musical
37 Luke's sister
39 Homes
43 In — (lined up)
44 Swiss city
45 Vault setting
46 Plastered

DOWN

- 1 Farm animal
2 Tear
3 Imitating
4 Compassion
5 Quite fond of
6 Don't budge
7 Speculative question
8 Post-wedding do
9 Tattoo setting
10 "Lenore" writer
16 Wee hooter
17 "Is that — ?" ("Oh, really?")

L	I	N	E	R		P	O	P	U	P
A	D	O	R	E		A	R	E	N	A
G	E	O	R	G	E	B	R	E	T	T
S	A	N		G	E	L		R	O	E
			K	I	L	O	S			
N	I	C	H	E		S	T	E	A	L
A	R	E	A			O	R	S	O	
B	A	L	K	S		T	R	A	P	S
			I	T	C	H				
A	S	S		A	R	E		S	A	T
J	O	H	N	N	Y	B	E	N	C	H
A	L	O	U	D		A	L	A	M	O
R	O	O	T	S		T	I	G	E	R

Yesterday's answer

- 18 With dignity
19 Trickery
21 Spooky
22 Bargains
24 Gaggle members
25 Hold title to
30 Hudson Valley native
33 Oxygen variety
35 Funny fellows
36 "Yeah, right!"
37 Chemist's place
38 Memorable time
40 Frost relative
41 Preceding period
42 Blue

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1	2	3	4	5	6		7	8	9	10	
11								12			
13								14			
				15			16				
17	18	19				20			21	22	
23				24	25						
26				27				28			
29			30					31			
32								33			
			34			35	36				
37	38					39			40	41	42
43						44					
45						46					

7-20

AXYDLBAAXR
is LONGFELLOW

One letter stands for another. In this sample, A is used for the three L's, X for the two O's, etc. Single letters, apostrophes, the length and formation of the words are all hints. Each day the code letters are different.

7-20

CRYPTOQUOTE

A D L M D D L B J P I R N L H K D T N

A C Z J P H T U P H D A C H K , L H G

A D B L H P H T U I T U W U

D X W M L B C H K P H D L H P Z J D M .

— T R B M D Z C R N

Yesterday's Cryptoquote: IT TAKES ME A LONG TIME TO LOSE MY TEMPER, BUT ONCE LOST I COULD NOT FIND IT WITH A DOG. — MARK TWAIN

SUDOKU

Sudoku is a number-placing puzzle based on a 9x9 grid with several given numbers. The object is to place the numbers 1 to 9 in the empty squares so that each row, each column and each 3x3 box contains the same number only once. The difficulty level of the Concepts Sudoku increases from Monday to Sunday.

Conceptis Sudoku

By Dave Green

	4	2	3				9	7
		7	9	1			5	8
				7			2	
			7	9	5			
		5					1	
3	2		6					5
2								3
	7	1	5					6
			8	2				7

Difficulty Level ★★★

7/20

9	2	8	1	4	5	6	3	7
6	5	4	7	2	3	1	9	8
1	7	3	8	6	9	2	4	5
5	3	7	2	9	6	4	8	1
2	8	6	4	3	1	5	7	9
4	1	9	5	8	7	3	2	6
3	4	1	6	7	8	9	5	2
8	6	2	9	5	4	7	1	3
7	9	5	3	1	2	8	6	4

Difficulty Level ★★

7/19

EASY PICNICKINGS



Photos | Megan Tan

Above, Don Rapp, right, juggler for more than 65 years, volunteers to entertain Vic Popelars, host of the Unitarian House, and a line of Chautauquans waiting to buy hot dogs at the CLSC Alumni Association's annual Great American Picnic.

At left, a young Chautauquan plays a throwing game at the picnic.

VISUAL ARTS

School of Art students let passion guide their summer

Elora Tocci
Staff Writer

Making art is a struggle. That's a lesson Lisa Jakab has learned in her two summers as a School of Art student at Chautauqua. Last summer, Jakab's first at the Institution, she had an inspiration the first day and ran with it. But this summer, she didn't get so lucky. She suffered from a bout of artist's block and sat down with Artistic Director Don Kimes to talk about it. He told her that if making art seemed easy, it probably meant the art wasn't that great. You have to struggle through it, he told her, and that's when you find something that's really good. So Jakab kept plugging along, spending days and nights exploring color and form in her studio at the art school. But even when she wasn't sure of the direction in which she wanted to push her ideas, she knew she'd figure it all out eventually. "Art to me is just like breathing," she said. "I have to do it to live." That's part of the reason Jakab first decided to come to Chautauqua. She had heard about the School of Art from a friend and, after graduating from Alfred University with a degree in fine art in 2009, decided to apply. She had such a successful summer last year that she returned for a second run. "All you have to do is make art and talk about art, and they give you food and a place to sleep," she said. "What more could you ask for?" Jakab doesn't need much else to get by. She works primarily as a painter and

printmaker, having first tried printmaking at Chautauqua last summer. She said she loves having her own studio and the sense of community that exists among the student artists. She and her peers constantly walk through each others' studios and critique the work hanging in them. And when someone needs help figuring out the lighting or logistics of a piece, there are no qualms about grabbing whoever's around and asking for help. "We're always asking each other questions, and we can sit down and talk about art all night," she said. "Everyone's really interested in what everyone else is working on, and conversations happen naturally. It's not like we're forcing a critique." Jakab said the structure of the art program lends itself to that natural, easy dialogue about art. She said she feels students can customize their summer to get what they want out of the program, experimenting with mediums they think they might like or meeting with professors they admire. But they're not left entirely to their own devices — when Jakab was unsure what path to pursue after finishing her undergraduate degree, she sought advice from the artists and faculty at the School of Art. "Undergrad didn't really prep me, and I wasn't sure where to go or what to do," she said. She eventually decided to enroll to graduate school this fall at American University, where Kimes is a professor. "It's great when you can really connect with a teach-



School of Art student Lisa Jakab works on a painting in her Arts Quad studio. Jakab works on several pieces at one time.

Photos | Eve Edelheit

"Art to me is just like breathing. I have to do it to live."

—Lisa Jakab
School of Art student

er," Jakab said. "I'll feel good knowing we're already on the same wavelength." The community in the art school is a big plus for art student Dan Figlioizzi as well. Figlioizzi, another Alfred University alumnus, attended a lecture by Kimes at school his junior year,

during which Kimes mentioned Chautauqua. He said he remembers turning to his friend and saying, "I'd never get in there." Yet here he is, spending his days this summer painting in Studio 1 at the school, building a new body of work and connecting with other artists. Figlioizzi said Chautauqua's art program is both more laidback and more serious than his college program. In school, deadlines and coursework were stricter, but there were a mix of students who had found their passion and students

who just wanted a degree. "Here, it's more relaxed, but everyone wants to be here," he said. Figlioizzi is taking the time in his studio to paint fun and colorful narrative pieces that celebrate his youth. He said his paintings reflect on his childhood from an adult perspective, displaying the "cheesy, overdone" elements that he was obsessed with as a kid. He said art addresses areas that other school subjects don't — fostering creative self-expression, teaching how to learn from mistakes and developing visual and

spatial abilities. "Art is 100 percent essential," he said. Jakab echoed his sentiment. "Even if I have some other job, I have to always do art," she said. "I'll be driving down the road and I'll stop to take pictures, or make something out of scraps of paper, or sew something onto my clothes." She said she's always felt the need to be creative and that without art, she's constantly on edge. "I can't sleep unless I make something," she said.

Women's Club Artists at the Market welcomes vendors offering variety of goods



Photo | Ellie Haugsby

Products sold at the artist market.

Lori Humphreys
Staff Writer

The white banner with "PRACTICAL PAT" in red letters swings in the breeze from its perch at Jamestown resident Pat Fellows' stand beckoning visitors to the Chautauqua Women's Club Artists at the Market at the Farmers Market site adjacent to the Main Gate Welcome Center. Fellows is one of three first-time vendors at the market, which is open from 1 p.m. to 4 p.m. Wednesday and Friday and six Sundays from noon to 4 p.m. through Aug. 21. Ripley resident Sylvie Taylor and Dunkirk resident Mandy Janisch also are first-timers at

the Market. Taylor specializes in hand-made glycerin soap; Mandy makes cotton tote bags and napkins. The Farmers Market also features jewelry, magnets, fiber arts, glasses and serving spoons decorated with beads — all created by local artists and crafters. Chautauquan Marcia Lewis is back for her seventh year and is selling her popular hand-made small cloth sacks designed to hold jewelry while traveling. This year, Lewis has added colorful cloth luggage handle covers. "You can also use these for the handles of walkers to identify them," Lewis said. Women's Club member and market chair Hope Alcorn said the artists donate 25 percent of their revenues to the Women's Club Scholarship program. The scholarship fund supports students in the Chautauqua Institution Schools of Fine and Performing Arts.

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PROGRAM

W
WEDNESDAY,
JULY 20

- 7:00 (7–11) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Subagh Singh Khalsa** (Sikhism/Yogic Meditation) Bring gate pass. Main Gate Welcome Center Conference Room
- 7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove
- 9:15 **DEVOTIONAL HOUR.** The Rev. C. **Welton Gaddy**, director, Interfaith Alliance; pastor, Northminster Baptist Church, Monroe, La. Amphitheater
- 9:15 **Project Talmud.** (Programmed by Chabad Lubavitch of Chautauqua.) **Rabbi Zalman Vilenkin.** Alumni Hall Library Room
- 9:30 **Chautauqua Institution Trustees Porch Discussion.** “Financial Sustainability.” **Sebby Baggiano, Geof Follansbee.** Hultquist Center porch
- 9:30 **Unitarian Universalist Ethics Series.** “The Fallacy of the Just War.” **Roger Doebke.** Hall of Philosophy
- 10:00 **Voice Master Class.** (School of Music.) Marlena Malas, presenter. McKnight Hall
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** “Museums Matter.” **Susan Stamberg**, special correspondent, National Public Radio. Amphitheater
- 12:00 (noon–2) **Flea Boutique.** (Sponsored by Chautauqua Women’s Club.) Behind Colonnade
- 12:00 **Women in Ministry.** Hall of Missions
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Massey Organ Mini-concert: Franz Liszt at 200!** “Weinen, Klagen” Variations and Oliver Messiaen. **Jared Jacobsen**, organist. Amphitheater
- 12:15 **Jewish Literary Festival Brown Bag Lunch.** (Programmed by the Everett Jewish Life Center.) **Chana Bloch**, speaker. Everett Jewish Life Center
- 12:15 **Brown Bag Lunch/Book Review.** (Programmed by the CLSC Alumni Association.) **Susan Laubach, My New American Life**, Francine Prose. Alumni Hall Porch
- 1:00 **Chautauqua Literary and Scientific Circle Alumni Association Docent Tours of Alumni Hall and Pioneer Hall.**
- 1:00 (1-4) **CWC Artists at the Market.** Farmers Market
- 1:00 (1-2) **Street Lighting Discussion.** (Chautauqua Property Owners Association,) Smith Wilkes Hall

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- 1:15 **Language Hour:** French, Spanish, German. (Programmed by the Chautauqua Women’s Club.) Women’s Clubhouse
- 1:30 **Special Program.** Q-and-A with morning lecturer. **Barbara Smith Conrad.** (School of Music.) McKnight Hall
- 2:00 **INTERFAITH LECTURE SERIES.** **Jean-Pierre Bonnefoux**, artistic director, Chautauqua Dance Program. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:30 (2:30-4:00) **Piano Master Class/Lessons.** (School of Music.) Fee. Sherwood-Marsh Studios
- 3:30 **Contemporary Issues Dialogue.** (Programmed by the Chautauqua Women’s Club.) **Barbara Smith Conrad**, mezzo-soprano and civil rights leader. (Today’s Dialogue is an opportunity to be a part of a conversation with one of the morning lecturers. Doors open at 3:00. Admittance is free, but limited to the first 50 people.) Women’s Clubhouse
- 3:30 **Jewish Literary Festival.** (Programmed by the Everett Jewish Life Center.) Readings by **Janice Eidus.** Chautauqua Literary Arts Center at Alumni Hall Porch
- 4:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:15 **Young Readers Program.** *Sparky: The Life and Art of Charles Schulz* by Beverly Gherman. Illustrator **Eric Rohmann** takes us inside the world of visual storytelling. Turner 2nd Floor, Room 203 (Please note location change)
- 4:15 **Bat Chat.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) **Caroline Van Kirk Bissell.** (Children under 12 accompanied by adult.) Smith Wilkes Hall
- 4:30 **Amphitheater Study Group Public Information Session.** Amphitheater Gazebo
- 5:30 **Prayer Service.** “...and Give You Peace.” (Programmed by Hurlbut Memorial Church; Co-sponsored by the Dept. of Religion.) **Juanita and John Jackson**, Certified Lay Speakers. Hurlbut Memorial Church
- 5:30 (5:30-7) **Chautauqua Property Owners Association Neighborhood Picnics.** All Chautauquans welcome. Various locations published in *The Chautauquan Daily*
- 6:45 **Eventide Travelogue.** (Programmed by the CLSC Alumni Association.) “Home Exchanges: A Way to Enjoy Extended Travel.” **Samson Levine.** Donation. Hall of Christ
- 7:00 **Christian Science Service.** Christian Science Chapel
- 7:15 (7:15–7:45) **Mystic Heart Meditation.** Leader: **Carol McKiernan.** Bring gate pass. Main Gate Welcome Center Conference Room
- 7:30 **Voice Program Performance.** (School of Music.) Vocal chamber music with **Donald St. Pierre.** (Benefits the Chautauqua Women’s Club Scholarship Fund.) Fletcher Music Hall
- 7:30 **SPECIAL FAMILY ENTERTAINMENT SERIES.** **Circurious.** (Community Appreciation Night.) Amphitheater
- 9:00 (9-12) **Open Mic Night.** College Club



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THURSDAY,
JULY 21

- *** *The Contemporary Printmaker* closes. Fowler-Kellogg Art Center
- *** *The Art of Compassion* closes. Fowler-Kellogg Art Center
- *** *Animal Craft* closes. Fowler-Kellogg Art Center
- 7:00 (7–11) **Farmers Market.**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Subagh Singh Khalsa** (Sikhism/Yogic Meditation.) Bring gate pass. Main Gate Welcome Center Conference Room
- 7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove
- 9:00 (9–9:20) **Architectural and Land Use Study Group Discussion Meeting.** Main Gate Welcome Center film room
- 9:15 **DEVOTIONAL HOUR.** The Rev. C. **Welton Gaddy**, director, Interfaith Alliance; pastor, Northminster Baptist Church, Monroe, La. Amphitheater
- 9:15 **Maimonides–A Guide to the Perplexed.** (Programmed by Chabad Lubavitch of Chautauqua.) **Rabbi Zalman Vilenkin**, Alumni Hall Library Room
- 9:15 **Chautauqua Speaks.** (Programmed by the Chautauqua Women’s Club.) “Opera - What’s That?” **Mikael Eliason**, voice chair, Curtis Institute of Music. Women’s Clubhouse
- 9:30 (9:30–12) **Club Carnival.** Boys’ and Girls’ Club
- 9:30 **Unitarian Universalist Ethics Series.** “Simplifying End of Life Care: 3 Questions Are All You Need.” **Shahid Aziz.** Hall of Philosophy
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** **Barbara Smith Conrad**, world-renowned opera singer, civil rights pioneer. Amphitheater
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Science Brown Bag Lunch/Lecture.** (Programmed by the CLSC Alumni Association Scientific Circle.) “Supporting the Child with Heart Disease.” **William Neches.** Alumni Hall Porch
- 12:15 **Knitting.** “Women4Women–Knitting4Peace.” UCC Reformed House Porch
- 12:15 (12:15–1) **Jewish Literary Festival** (Programmed by the Everett Jewish Life Center.) **Panel discussion with all writers.** Everett Jewish Life Center
- 12:15 **Brown Bag: New Play Workshop Festival.** Get an inside look at production of the NPW Festival and the craft of theater-making. Bratton Theater
- 12:30 (12:30–2) **Mystic Heart Meditation Seminar.** “Meditation: Tapping


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And beware not to lift up your eyes to heaven and see the sun and the moon and the stars, all the host of heaven, and be drawn away and worship them and serve them, those which the Lord your God has allotted to all the peoples under the whole heaven.

Deuteronomy 4: 19

ON DISPLAY



Keisha Bowder arranges her items at VACI Partners’ Art in the Park event at Miller Park Sunday afternoon.



Mendel, 11, and Chaya Vilenkin, 9, sell cookies at Art in the Park.

- into Your Creative Self.” **Subagh Singh Khalsa** (Sikh Dharma/ Kundalini Yoga Meditation) Donation. Hall of Missions
- 12:45 **Chautauqua Catholic Community Seminar.** “Using Media and Technology to Evangelize and Enhance Worship.” **Rev. Edward Palumbos**, pastor, Church of the Assumption, Fairport, N.Y. Methodist House Chapel
- 1:00 **Jewish Literary Festival** (Programmed by the Everett Jewish Life Center.) **Open Mic.** Everett Jewish Life Center
- 1:00 (1-4) **CWC Artists at the Market.** Farmers Market
- 1:15 **Duplicate Bridge.** **Herb Leopold**, director. Fee. Sports Club
- 2:00 **INTERFAITH LECTURE SERIES.** **Jay Lesenger**, artistic director, Chautauqua Opera. Hall of Philosophy
- 2:00 **Student Chamber Music Recital.** School of Music. (Benefits the Women’s Club Scholarship Program.) McKnight Hall
- 2:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.)
- 3:00 **Children’s Flower Arranging.** (Programmed by Chautauqua Women’s Club.) **CANCELED**
- 3:30 **CLSC ROUNDTABLE/ LECTURE.** **Rita Dove, Sonata Mulattica.** Hall of Philosophy
- 3:30 **Dance Lecture.** (Programmed by Chautauqua Dance Circle.) “Twenty Ballet Steps That Everyone Should Know.” **Maris Battaglia** and **Mimi Eddleman.** Smith Wilkes Hall.
- 4:00 **Artsongs.** Recital with **Chautauqua Opera Studio Artists.** Lenna Hall
- 4:00 **Piano Performance Class.** (School of Music) Fee. Sherwood-Marsh Studios
- 4:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.)
- 5:30 (5:30-8) **Stroll Through the Arts.** (Sponsored by VACI Partners.) Tour Chautauqua’s visual arts complex, including the Melvin Johnson Sculpture Garden, Strohl Art Center and Fowler-Kellogg Art Center. Dinner and dancing. Tickets on sale at Strohl Art Center
- 6:00 (6:00–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Smith Wilkes Hall
- 6:30 **Unity Class/Workshop.** (Programmed by Unity of Chautauqua.) Hall of Missions
- 6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture.** **Lee Spear.** Hurlbut Church Sanctuary
- 7:00 **Devotional Services.** Denominational Houses
- 7:00 (7–7:45) **Metropolitan Community Church Vespers Service.** Hall of Christ
- 7:00 **SAI Competition Preliminary Round.** (School of Music.) Fletcher Music Hall
- 8:00 **THEATER.** **New Play Workshop.** *Elijah* by **Michael Mitnik.** (Reserved seating; purchase tickets at Main Gate Welcome Center and Colonnade lobby ticket offices and 45 minutes before curtain at the Bratton kiosk.) Bratton Theater
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** **Christopher Seaman**, guest conductor; **Joan Kwuon**, violin. Amphitheater
- *Die Meistersinger von Nürnberg:* Prelude to Act I Richard Wagner
 - Violin Concerto No. 2 in G Minor, Op. 63 Serge Prokofiev
 - Symphony No. 8 in G Major, Op. 88 Antonín Dvorák



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