

# Faith & Compassion

*With opening act Tasker, celebrated Christian artist Smith brings message of hope, healing to Amp*

SARA TOTH  
EDITOR

Over the course of his career, Michael W. Smith has won more than 40 Dove Awards, three Grammy Awards and an American Music Award. He's been inducted into the Gospel Music Hall of Fame. He's released more than 20 albums; 14 have gone gold and five have gone platinum. He's an actor, an author, a humanitarian and – perhaps most importantly – a father and a grandfather.

"I put family first," Smith told Maina Mwaura in a conversation last month on fatherhood and faith for *Religion News Service*. "(My wife) and I talked about this extensively in the early days, especially when ... things really began to take off, you know, when I was opening up for Amy (Grant) and all of a sudden you got 18,000 people

showing up. ... It can suck you into this whole thing of entitlement, and you're a rock star – and all that kind of stuff can take you for a ride. And then I just made some rules and said I'd never be away from my family more than two weeks. That's just the rules."

Smith, a celebrated contemporary Christian artist who has experienced success on both Christian and mainstream charts, last performed at Chautauqua in 2005; he returns to the grounds for a show at 8:15 p.m. tonight in the Amphitheater. He'll be joined by opening act Nathan Tasker, another contemporary Christian performer, who will start the evening with a brief set and a short discussion on Compassion International, a humanitarian aid organization that both he and Smith are involved in.

See **SMITH**, Page 4



MICHAEL W. SMITH



MADISON

## Media exec Madison to open AAHH series with talk on week's China theme

NICK DANLAG  
STAFF WRITER

As a mixed-race Chinese-Jamaican American, Paula Madison says she wants to talk more about the cooperative relations that have existed between Blacks and Asians for many years in the America.

Madison's maternal mother is African-Jamaican and her maternal father is Chinese, which she said surprises some people.

"Someone said, 'Well, wait a minute. That would mean your mother was biracial, Black and Chinese, 90 years ago.' I said, 'Yeah, they had mixed people back then.' Then he said, 'I thought that happened more recently,'" Madison said.

Madison is the chief executive officer at Madison Media Management, the former owner and CEO of the Los Angeles Sparks, and the former executive vice president and chief diversity officer of NBCUniversal Media.

She is the first speaker for the 2021 African American Heritage House Speaker Series, and she'll deliver a lecture at 1 p.m. today on the CHQ Assembly Video Platform. She'll speak on the Week One theme "China and the World: Collaboration, Competition, Confrontation?" and discuss her perspective on China's global initiatives.

"The G7 has decided to build a narrative around China being an enemy to developed nations by competing in areas of technology, supply chain, et cetera," Madison said. "How did China become a bigger enemy of the U.S. than Russia, which has been hacking into U.S. government and corporate systems for years now?"

Madison said that Chinese people have been coming to the Americas and Africa since the 1830s. In the beginning, Chinese women and their families were not allowed to accompany the men.

"Most often when you found Chinese women who had also migrated, it was largely because they had been forced into being sex workers, and not for the Chinese men, but for the Europeans who were the captains and the sailors," Madison said.

See **MADISON**, Page 4

## A different approach to conversation: CVA exhibit 'Co-Existence' encompasses Week One's theme

JORDYN RUSSELL  
STAFF WRITER

Though the week for the Chautauqua Lecture Series and Interfaith Lecture Series may be over, nestled in the Bellowe Family Gallery on the second floor of the Strohl Art Center exists a conversation waiting to be had in concert with Chautauqua Institution's Week One theme of "China and the World: Collaboration, Competition, Confrontation?"

"Co-Existence," which opened last Sunday and runs through July 21, features the works of artists Cecile Chong, Jennifer Ling Datchuk, QiuChen Fan and Cathy Lu – all of Chinese descent, living and working in the United States.

"The works of these artists examine Chinese and American cultural signifiers and interrogate the histories of everyday objects like plants, hair, paddles and vases," said Erika Diamond, assistant director of galleries for Chautauqua Visual Arts. "They explore what it means to co-exist between two cultures, and despite their shared heritage, their works vary greatly in material and perspective."



DAVE MUNCH / PHOTO EDITOR

Pieces are displayed in the exhibition "Co-Existence" in the Bellowe Family Gallery in Strohl Art Center. The exhibit, which opened Sunday, runs through July 21 on the second floor of Strohl.

Diamond, who is the primary curator for "Co-Existence" in consultation with Abby Chen of the Asian Art Museum in San Francisco and Susan and John Turben Director of Chautauqua Visual Arts Galleries Judy Barie, said CVA strived to

share a wide range of works made by contemporary artists.

Chen introduced them to the work of Cathy Lu.

San Francisco-based Lu uses her artwork to "unpack how experiences of immigration, cul-

tural hybridity and cultural assimilation relate to the bigger picture of the larger American identity," according to the Berkeley Art Center website.

See **CO-EXISTENCE**, Page 4

### IN TODAY'S DAILY



#### THE STORY OF THE JENA 6

With Morisseau's 'Blood at the Root,' CTC brings little-known story to stage.

Page 2



#### WEALTH GAPS IN CHINA

Political scientist Roberts closes series with examination of economic inequality in China.

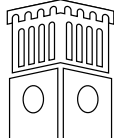
Page 5



#### MORE THAN A SYMBOL

Philosophy professor Wang explains fundamentals of Yin Yang, Taoism for Interfaith Lecture Series.

Page 7



TODAY'S  
WEATHER



H **66°** L **58°**  
Rain: **69%**  
Sunset: **8:58 p.m.**

SATURDAY



H **72°** L **58°**  
Rain: **24%**  
Sunrise: **5:45 a.m.** Sunset: **8:58 p.m.**

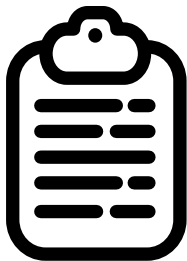
SUNDAY



H **80°** L **63°**  
Rain: **12%**  
Sunrise: **5:45 a.m.** Sunset: **8:58 p.m.**



# THEATER



## BRIEFLY

### NEWS FROM THE GROUNDS

The **Briefly** column appears on Page 2 daily and is intended to provide space for announcements from Institution-related organizations. If a meeting or activity is featured that day in a story, it should not be repeated in **Briefly**. Submit information to the Daily's Editorial Office manager Breanna Nelson via email at [daily@chq.org](mailto:daily@chq.org). Please provide name of organization, time and place of meeting and one contact person's name with phone number. Deadline is 5 p.m. four days before publication.

#### CLS Master Class with Dexter Roberts

At 10:30 a.m. today in Smith Wilkes Hall, 2021 Chautauqua Lecture Series speaker Dexter Roberts provides a deeper dive into the themes of his Thursday Amphitheater lecture in a special conversation with Vice President and Emily and Richard Smucker Chair of Education Matt Ewalt, followed by audience Q&A. Tickets may be purchased at the door by credit card for \$45.

#### Men's Softball Opening Night

The Men's Softball League Opening Night will be a doubleheader tonight at Sharpe Field. The Arthritics vs. Slugs game is at 5 p.m. Then, the Muskie Men vs. YAC PAC game will be at 6:30 p.m.

#### Nonperishable Food Drive

Chautauquans can dispose of sealed, nonperishable foods, such as boxed and canned items, in the gold-papered cartons on the floor inside the north entrance of the Post Office Building. Mayville Food Pantry makes the food available to needy families in Chautauqua Lake Central School District. For more information, contact James Kullberg at 716-753-5201.

#### Chautauqua Women's Club

Join the Chautauqua Women's Club for Mah Jongg at 2:30 p.m. today on the CWC Porch.

#### Bird, Tree & Garden Club news

Chautauqua Institution Supervisor of Gardens and Landscape Betsy Burgeson leads a BTG Garden Walk at 10:30 a.m. today starting in Odland Plaza by the Amphitheater Screenhouse.

#### Friends of Chautauqua Theater news

The Friends of Chautauqua Theater host a play discussion of Dominique Morisseau's *Blood at the Root* at 2 p.m. Saturday at the Jessica Trapasso Pavilion at Children's School.

#### Chautauqua Community Band news

The Chautauqua Community Band will perform at 1 p.m. Sunday on Bestor Plaza. Anyone interested in joining the band should contact conductor Jason Weintraub at [jason\\_weintraub@yahoo.com](mailto:jason_weintraub@yahoo.com) or 941-713-4014.

### THE CHAUTAUQUAN DAILY

#### LETTERS POLICY

The Chautauquan Daily welcomes letters to the editor. Letters should be submitted electronically, no more than 350 words and are subject to editing. Letters must include the writer's signature including name, address and telephone number for verification. Works containing demeaning, accusatory or libelous statements will not be published.

Submit letters to: **Sara Toth, editor**  
[stoth@chq.org](mailto:stoth@chq.org)

## NOTICE

### CHAUTAUQUA COUNTY OCCUPANCY TAX RATE IS 5%

The Chautauqua County Occupancy Tax Rate of 5% applies to all room rentals of individual stays less than 30 days consecutive rented directly by the owner or through a 3rd party such as Air BnB. Owners of lodging facilities within the County, including but not limited to cottages, apartments, hotels/motels, bed and breakfasts, guest houses and condominiums should contact the Chautauqua County Department of Finance, not the New York State Department of Taxation, for clarification on this law. Willful failure to comply is punishable by a misdemeanor with up to a \$1,000 fine and/or one year imprisonment. The requirement to pay this tax differs from New York State Sales Tax Law.

Revenues from the County's Occupancy Tax are dedicated solely to enhancing the lakes, tourism, and tourism related activities including funding for the arts and museums.

For complete details go to [www.co.chautauqua.ny.us](http://www.co.chautauqua.ny.us) or contact the Finance Department at (716) 753-4223.



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

Chautauqua Theater Company Conservatory Actors Rachael Fox, as Toria, and Christopher Portley, as De'Andre, rehearse for *Blood at the Root* Monday in the Performance Pavilion on Pratt.

## 'Blood at the Root' brings story of Jena 6 to stage

DAVID KWIATKOWSKI  
STAFF WRITER

In the true crime Renaissance, stories like the Central Park Five have regained mainstream attention. However, there are still stories of injustice that have fallen through the cracks, like the story of the Jena Six.

The Jena Six were six Black teenagers (Robert Bailey, then 16; Mychal Bell, then 16; Carwin Jones, then 17; Bryant Purvis, then 17; Jesse Ray Beard, then 14; and Theo Shaw, then 17) convicted in the beating of Justin Barker, a white student at Jena High School in Jena, Louisiana, on Dec. 4, 2006. The sentencing of the students was seen as racially motivated and discriminatory as the events of the assault are still not clear, and Jena's white student population had been treated very leniently in similar incidents. Playwright Dominique

Morisseau wrote *Blood at the Root* for the 2014 graduating class at Pennsylvania State University, and uses the Jena Six as a means of which to examine America's continuing problem in being able to handle differences in sexuality, race or gender.

*Blood at the Root* is continuing its run at 4 p.m. today in the Performance Pavilion on Pratt.

Stori Ayers, who is directing Chautauqua Theater Company's production of *Blood at the Root*, originated the lead role of Raylynn at Penn State and is coming back to Chautauqua for her fifth year to direct CTC's production. She has been in contact with some members of the Jena Six throughout the years, including Purvis. He has joined casts of the show in doing community outreach, panels and has even written a book about his experience:

*My Story as a Jena 6.*

"He's been very much a supporter of the show," Ayers said. "What's been really special to me about having him a part of the show, when it's being produced, is that he gets to tell his story. At the time, they were all advised not to talk to the media. When you research about the Jena Six, you don't get their account personally. But when you read his book, you get his account. He gets to clear his name because he was never involved. He wasn't a part of the fight. But he was friends with the gentleman who was in the fight. And they sort of all got clumped together in this sort of guilt-by-association ordeal."

Once the decision was made by Chautauqua Institution to move all theater and opera productions outdoors, coupled with an overall reduced conservatory of six actors, CTC Artistic Director Andrew Borba knew this show was perfect for the opening of CTC's season.

"This show is immediate," Borba said. "It is connected to the community and the audience. And they are, without a doubt, connecting to what is happening in our world today. Because I don't



This show is immediate. It is connected to the community and the audience. And they are, without a doubt, connecting to what is happening in our world today. Because I don't think the world right now is looking for escapism, I think they're looking for a moment of shared connectivity."

—ANDREW BORBA

Artistic director,  
Chautauqua Theater Company

think the world right now is looking for escapism, I think they're looking for a moment of shared connectivity."

For many people, this will be the first time hearing about the Jena Six, but Ayers wants people to remember that the story is much more about what happened that day in the schoolyard.

"It was about reducing those charges, because these 14- and 16-year-olds should not have been tried as adults for attempted murder for getting in a fight at school," Ayers said.



## MUSICIANS!

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### Thursday at the CINEMA

**Thursday, July 1**

**LOS HERMANOS / THE BROTHERS - 4:05 & 6:30** (NR, 84m) Violinist Ilmar and pianist Aldo López-Gavilán, live on opposite sides of a geopolitical chasm a half-century wide. Tracking their parallel lives in New York and Havana, their poignant reunion, and their momentous first performances together, Marcia Jarmel and Ken Schneider's documentary offers a nuanced, often startling view of estranged nations through the lens of music and family. **Features performances recorded live in the Chautauqua Institution Amphitheater!!**

**MINARI - 9:00** (PG-13, 115m) A tender and sweeping story about what roots us, writer/director Lee Isaac Chung's film follows a Korean-American family that moves to a farm in the Ozarks, in search of their own American Dream. "Flows through a river of emotions in a natural, understated way that belies the effort that must have gone into their creation. It's an artistic triumph, as well as a crowd pleaser." -Leonard Maltin, [leonardmaltin.com](http://leonardmaltin.com)

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RELIGION/LITERARY ARTS

Hanson: Jesus sets up followers to be useful in the real world

“It’s been a year,” said the Rev. Natalie Hanson, meaning it had been a year since Chautauquans gathered for worship in the Amphitheater. “It’s been a year,” she said, referencing COVID-19, the anger, meanness, gun violence and national division. Matthew, the Gospel writer, was writing to a community that was also anxious and under stress. “Have any of you lost someone to COVID? Have you seen a store close or a small restaurant not make it? Do you have doubts about the future?” she asked the congregation. Hanson preached at the 9 a.m. Thursday morning worship service in the Amphitheater. Her title was “Jesus vs. Jesus.” The scripture texts were Matthew 10:34-36 and Matthew 11:28-30.

These verses are in the middle of Matthew’s Gospel. Jesus had been preaching, teaching and healing; he had raised a child from the dead. He was sending the disciples out two by two to encounter the real world. “In all the little towns that Jesus preached in, no one built a megachurch,” Hanson said. “Some people said, ‘Thanks, but no thanks.’ The first bloom was gone, the honeymoon was over, and life was getting real.” Matthew’s community in Asia Minor was going through hardship. Families were becoming divided as some left the synagogue to be Jesus’ followers, while others stayed behind. Hanson said that most of her problems are “First World problems” like how to use Zoom or order from Uber Eats. Then, on the day before Thanksgiving, 2020, both she and her husband, Paul Womack, tested positive for COVID-19. It was a mild case and “annoying, because I lost my sense of taste and smell the day before Thanksgiving,” she said. But as they listened to the news and heard reports that people could feel good for five to seven days before the bottom falls out and they end up on a respirator, they looked at each other with tears in their eyes. “We did not know how to react,” Hanson said. “What could we count on, what was certain, what could we depend on?” Hanson read the book of Matthew from back to front and came upon Chapter 11 first. Jesus tells those who are listening that they should lay down their burdens and follow him and he will give them rest.



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

“We have a divided world, and Jesus was speaking to it all. It is hard sometimes, but rest is certain. Alongside the challenge, God is with us and we will be OK. And remember the last verse in Matthew when Jesus said, ‘I am with you always until the end of time.’ Thanks be to God.”

—REV. NATALIE HANSON

“We can’t translate the phrase for ‘my yoke is easy’ directly, but it means that the yoke is good and kind and beneficial. We can all breathe again,” Hanson said. But in Chapter 10, Jesus says he is not coming to bring peace, but a sword to divide families. “People’s hearts are pierced and families are set against each other,” Hanson said. “Jesus brings division and hatred. And Jesus tells the people that if they do not pick up their cross and walk with him, they are not a real part of his crew.” Who is Jesus? The loving Christ or the divisive realist? “We look around and see neighbors not talking to neighbors, families who can’t speak to each other,” she

said. “Southern Republicans say Democrats can’t be Christians and Northern Democrats say Republicans cannot be Christian.” Hanson continued, “The United Methodist Church is heading toward schism because we can’t agree on who is welcome in the Kingdom of God.” Jesus, she told the congregation, “is speaking the truth. There are two Jesuses – one who invites us to come and rest and one who brings the sword. Which is the real Jesus?” Jesus is not a savior in a fairy tale, but in the real world. “It is not fair to Jesus or the Gospel to try to explain away the differences or blunt the edges,” Hanson said. “We are in the real world and the real world is tough; the real world is not rational.” In literature this is an oxymoron, when two things can be true. “Jesus was just being honest, intentional, to say, ‘I know the way of the world,’” Hanson said. “He set us up to wrestle with the text and come out in different places and argue about what is the truth.” She told the congregation, “We have to break hearts and communities. If we can’t walk with that cross, then we are not quite in the Kingdom of God.” Hearts are broken, but at the same time there is joy. The truth is both/and, or but/and. “We have a divided world, and Jesus was speaking to it all. It is hard sometimes, but rest is certain. Alongside the challenge, God is with us and we will be OK,” she said. “And remember the last verse in Matthew when Jesus said, ‘I am with you always until the end of time.’ Thanks be to God.” The Rev. George Wirth presided. Claudia Twist read the scripture. The Motet Consort, featuring the Rev. Debbie Grohman, clarinet, Barbara Hois, flute and Willie La Favor, piano, played “Larghetto” and “Vivace” from Sonata in C major by Johann Joachim Quantz. Joshua Stafford, Jared Jacobsen Chair for Organist and director of sacred music, led members of the Motet Choir in the anthem, “Create in Me a Clean Heart,” by J. A. Freylinghausen, arranged by Paul Christiansen. Stafford played “Praeludium in D Minor, BuxWV 140” by Diethrich Buxtehude. The Gladys R. Brasted and the Adair Brasted Gould Memorial Chaplaincy provides support for this week’s services and chaplains.

Click: Prose writer-in-residence Livingston to share snapshot style to mix poetry, prose in Brown Bag

SARAH VEST

STAFF WRITER



LIVINGSTON

“Click” goes the shutter of a camera, capturing a moment in time before it passes by. Just like a camera captures moments in time, so does the memory of Sonja Livingston, Week One’s prose writer-in-residence who will be giving a Brown Bag at 12:15 p.m. today on the CHQ Assembly Virtual Porch. Livingston has written two nonfiction books of memoirs, but she originally began her writing career as a poet. “I still love poetry. I think the intensity of it matches memory really well and sort of the mystery of (memory),” said Livingston, an associate professor of creative writing at Virginia Commonwealth University. “A lot of times we’ll suddenly think of something, and it’s so intense and it sticks with us – and we can’t figure out what it’s about and that lends itself to poetic prose or a poem.” It is at the intersection of poetry, prose and memory that Livingston came up with her “snapshot” writing technique for her first book, *Ghostbread*. The book is a memoir of growing up in Western New York and of childhood poverty. “The topic was so overwhelming that I didn’t exactly know how to go about it,” Livingston said. “I was also pretty young, and I didn’t know how to really write a memoir. What worked for me was to handle each memory or image as it came to me individually.” In order to handle each memory individually, Livingston uses the “snapshot” style of writing: borrowing from her days in poetry to write short, but intense, nonfiction pieces to get started on longer nonfiction pieces. It is the “snapshot” style



Our stories are really important, even if they seem really small. Small moments can tie into much larger questions.”


—SONJA LIVINGSTON

Prose writer-in-residence  
Chautauqua Writers’ Center

that singular image and then go on to the next thing and then the next and then see how they connect.” Livingston hopes that people will get a lot out of her Brown Bag lecture, but the primary thing is that the best way to begin “is simply to begin.” This approach lets people know that there is no right or wrong way to go about telling your personal story. “Our stories are really important, even if they seem really small,” Livingston said. “Small moments can tie into much larger questions.”

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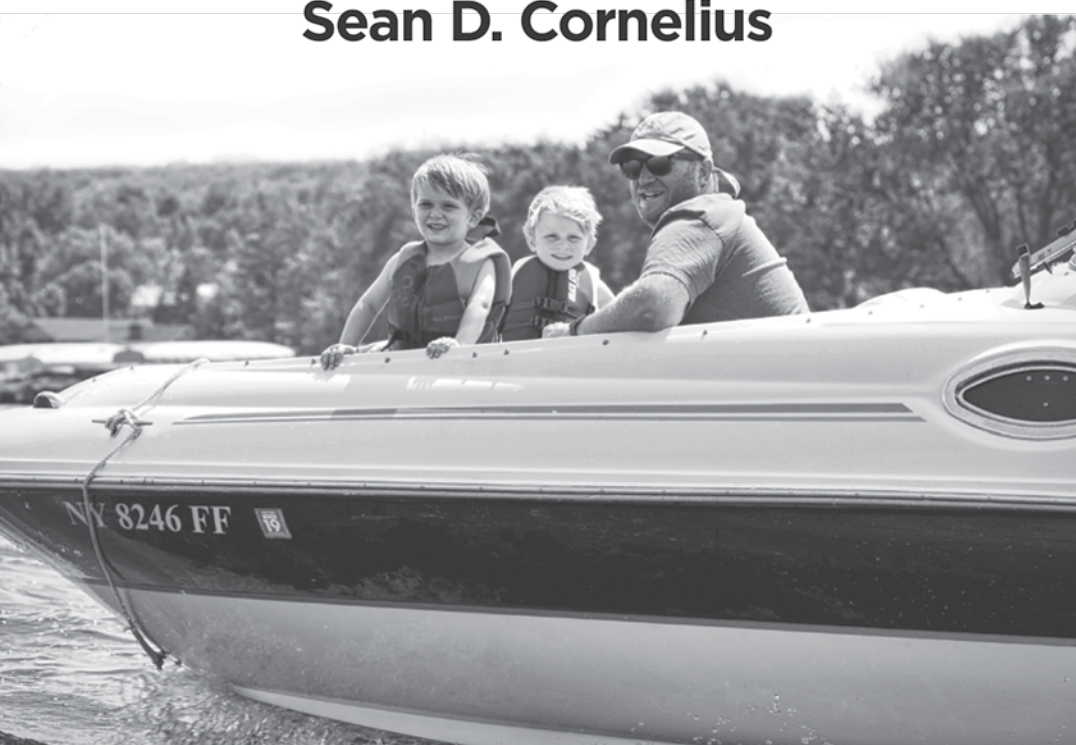
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# FROM PAGE ONE

## SMITH

FROM PAGE 1

“The writer of the Book of Hebrews speaks of a hope so sure, and so certain, that it holds the soul like an anchor holds a boat in the midst of even the most powerful of life’s storms,” Tasker wrote in a blog post for Compassion International. “This is a hope that brings light to the bleakest of situations, pushing back against darkness wherever it is found – be it Honduras, Nashville or Sydney.”

Since his first album in 1983, Smith has recorded 32 No. 1 hit songs, including “Place in This World,” “Here I Am to Worship,” “Friends,” “Awesome God” and “Great is the Lord.” His 2018 album *A Million Lights* includes the song “Conversation.” Smith told *American Songwriter* last year that he “always knew it was a special song,” and was inspired to re-release it in 2020, accompanied by a new music video, filled with images of protests and historical footage of moments from the civil rights movement.

“I think the urgency of what has happened in 2020, on so many levels, made me rethink about how to actually re-release the song,” Smith told Tess Schoonhoven of *American Songwriter*. “(I wanted to) strip away the production, make it raw, and hopefully people really hear the song and what it’s really saying, and it would resonate with people’s hearts in the midst of all the chaos and division.”

Looking to the season, Deborah Sunya Moore’s desire to bring Smith back to Chautauqua was about “his larger mission to bring people together.”

“Having sold over 15 million albums, he could sit back and



TASKER

sit pretty, but I was moved when he re-released his song ‘Conversation,’” said Moore, the Institution’s senior vice president and chief program officer (interim) and vice president of performing and visual arts. “He did this at a time of racial tension because he wanted to encourage us all to enter into a conversation with someone that thinks completely differently.”

Coupled with his work in helping more than 70,000 children through Compassion International, Moore said, Smith’s work encouraging conversations through his music made him a perfect fit for the summer.

“This is what Chautauqua hopes to do each day, and it’s not easy,” she said. “I appreciate that Smith felt the urgency to be a part of healing division that is so deep.”

Reflecting on the meaning of “Conversation” with Schoonhoven, Smith said it was simple: “that you can sit down and have a conversation with anybody.”

“Especially a conversation with someone who believes completely differently than you do, and you leave with respect for the other that believes differently,” he said. “In the end, love rules the day.”



Encaustic and mixed media pieces by Cecile Chong are displayed in the exhibition “Co-Existence.”

## CO-EXISTENCE

FROM PAGE 1

“My work manipulates traditional Chinese art objects and symbols as a way to deconstruct the assumptions we have about Asian-American identity and cultural authenticity,” Lu wrote on her website. “By creating ceramic-based sculptures and large-scale installations, I explore what it means to be both Asian and American, while not being entirely accepted as either.”

Five of Lu’s untitled vases will be displayed at the exhibition, created with materials such as discarded internet cables and zip ties.

Three of QiuChen Fan’s paintings from her “Habitat” series are on display. In an interview with *The Curator’s Salon*, Fan said her style was “strongly influenced by collage art, digital printing and graphic design, especially my most recent paintings.”

“Design thoughts like limited use of color and minimal compositions help me build a bold and surreal environment on canvas,” Fan told *The Curator’s Salon*. “Also, the plant imagery is depicted in the way of realistic representation, even though likeness is not a subject matter in my work. This actually embraces the collage idea of using photos and also printed floral

images on retro wallpaper: forever paradox for humans of using the artificial to heal longings for the real.”

Cecile Chong is multimedia artist working in painting, sculpture, installation and video, who has five mixed media pieces in the exhibition. According to her artist’s statement on her website, her work “addresses ideas of cultural interaction and interpretation, as well as the commonalities humans share both in our relationship to nature and to each other. Inspired by materials as signifiers, she is interested in how we acquire and share culture, and how world cultures now overlap and interact in ways previously inconceivable.”

Jennifer Ling Datchuk, who also has five pieces showcased in “Co-Existence,” was trained in ceramics and uses materials ranging from porcelain to fabric in her work.

“I am always trying to make sense of what it means to be an American,” Datchuk told Wendy Bowman Butler for Butler’s “In the Studio” series. “I think the objects I make are examining that, asking questions and disentangling histories, recasting stories. I am always in some ways looking back in the past to make it present the personal is political. I can never run out of ideas because all of this is so heavy.”



DAVE MUNCH / PHOTO EDITOR



DAVE MUNCH / PHOTO EDITOR

QiuChen Fan’s “Drained,” above top, pieces by Cathy Lu, above center, and Jennifer Ling Datchuk’s “Formation,” above, are displayed in “Co-Existence.”



“The works ... explore what it means to co-exist between two cultures, and despite shared heritage, their works vary greatly in material and perspective.”

—ERIKA DIAMOND

Assistant director of galleries,  
Chautauqua Visual Arts

## MADISON

FROM PAGE 1

One of Madison’s goals is to deconstruct the assumption that usually when a person has Asian and Black parents or grandparents, it is the result of an American soldier being stationed in an Asian nation.

She also wants to dispel the myth that Black people are more responsible for the recent attacks on elderly Asians in the United States.

She said that less than 10% of Asian hate attacks are committed by Black people, with around 70% perpetrated by white men.

“Those don’t end up being publicized,” Madison said. “That is why I said I think it’s important that people understand that we (people of Asian and Black diaspora) are in large numbers.”

Madison decided to become a journalist when she realized the stories told about people of color in newspapers and cable news were very skewed.

“Every Black person depicted in the news was a criminal or an entertainer,” Madison said. “That struck me as not only untrue but outrageous.”

When Madison was a sophomore in college in the 1970s, she was walking down a street a few blocks from her house. As she was approaching Lenox Avenue near a mosque, she heard gunshots, then a busload of

police officers and a helicopter overhead.

“Having grown up in an environment like that, I immediately got to the sidewalks,” Madison said. “I was actually on my stomach on the sidewalk.”

She then saw a police officer racing out of the tactical bus toward the mosque. Then, the imam of the mosque came out.

“On that block, which I knew to be a haven for drug dealing, I heard windows opening,” Madison said.

“And then as I looked up, I could see barrels of guns, pointed out the windows at the police officers. So what I was in the middle of was a near war. Police were attacking the mosque. The neighborhood, in a community that was supposed to be overridden with drugs, was going to defend Muslims.”

Madison then crawled down the street, got to the corner and then saw the imam stand up on top of a car.

“(He) shouted something like, ‘Brothers and sisters. No. This is what they want you to do. They want to start a war. Please put your guns down. go back in,’” Madison said. “That is what happened.”

Madison said she turned around and went back to her mother’s house.

“My mother was a consummate news junkie. She listened to news radio all day; read all the newspapers. When I told her what

had just happened, she said, ‘It’s not on the news.’”

At first, Madison figured that the story of solidarity would be on the evening news, but a report never appeared in any news media.

“That’s when I said, ‘OK, so what they’re willing to do is publish stories about Black people in Harlem when we are arrested or tagged with criminal behavior,’” Madison said.

As she later learned, two officers tried to force their way into the mosque and shot at the doors, which she thinks were steel. The bullets ricocheted and hit them.

“Therefore, ‘officer down,’ that call went out,” Madison said. “But there was no way that this was not planned, because a busload of tactical officers were ready, and (there) was a helicopter above. That was what convinced me.”

For the next 30 years, Madison worked in the journalism industry, including 22 years at NBC, where she was executive vice president and chief diversity officer.

When Madison and her family were asked to consider investing in the Los Angeles Sparks, they declined at first.

“Within a week or so, Don Imus called the Rutgers (University) women’s basketball team ‘nappy-headed hoes’ on his CNBC/CBS radio program, and I was outraged,” Madison said. “At that point, as a woman of

African descent who wears her hair in an Afro, I went back to my family and suggested we do indeed invest in women’s basketball.”

Her more recent work involves raising more awareness of Black and Asian diaspora. She said both of the TV series she is involved in developing focus on this intersection.

She recommends people pay attention to the pledges of business to support diversity and inclusion.

“I believe that most just paid lip service and reapportioned already pledged philanthropy,” Madison said. “I’m not seeing massive changes.”

In her lecture today, Madison will talk about China’s global initiatives, including how the country has donated one vaccine to developing nations for every two administered in China.

“Biden pledged 500 million doses to (developing) nations at the G7 summit, while China had been doing so for many months. Why delay the donations? Is it because many in the U.S. will not get the vaccines?” Madison said. “China’s role as a global leader is not looked upon with such animosity as the G7 nations are displaying. I, as a Black and Chinese woman, have a different view of my grandfather’s homeland, and I was asked to share it.”



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Email address [daily@chq.org](mailto:daily@chq.org)  
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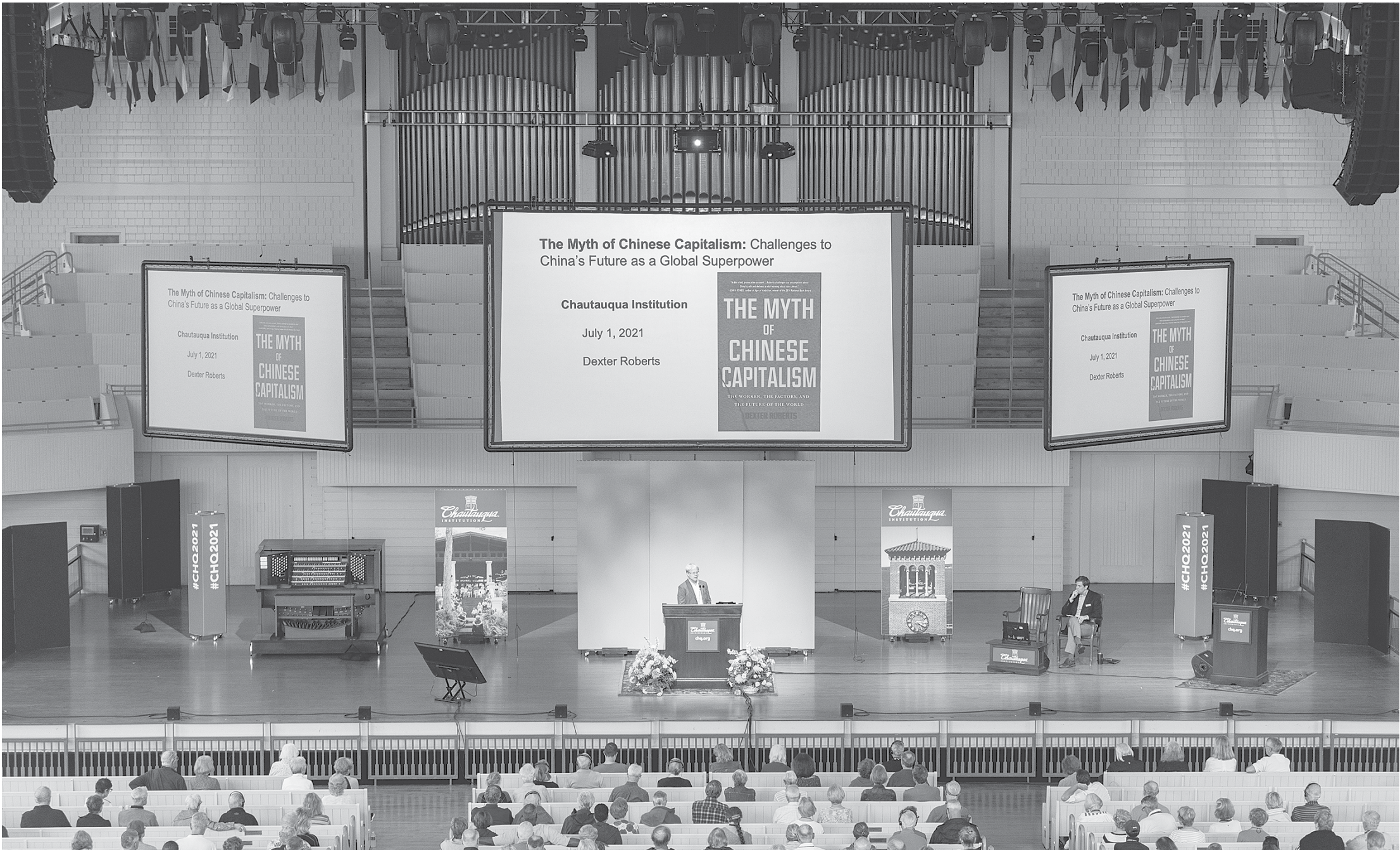
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LECTURE



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

Political scientist Dexter Roberts, author of *The Myth of Chinese Capitalism*, discusses China’s economy and the world of migrant workers during his morning lecture Thursday in the Amphitheater.

Political scientist, author Roberts examines Chinese wealth gap between urbanites, rural migrant workers; delves into country’s economic future

NICK DANLAG  
STAFF WRITER

While Mao Zedong was radically egalitarian, his successor, Deng Xiaoping, was more practical. He helped open China up to the world and convinced its people to let some among them become wealthy first. The rest of China would follow naturally.

Dexter Roberts, a fellow in the Atlantic Council’s Asia Security Initiative, said Deng was very successful over the next several years. Too successful, some thought, to the point his own successor was worried the wealth gap between China’s rich and poor was becoming too big.

This is one of the main problems that China faces today, Roberts said. China is now tainted with wealth gaps even greater than the United States.

Roberts reported in China for over two decades for *Bloomberg Businessweek*, is a fellow at the Maureen and Mike Mansfield Center at the University of Montana, where he is also an adjunct instructor of political science. At 10:30 a.m. on Thursday in the Amphitheater, Roberts delved into China’s uncertain financial future and the hurdles 300 million internal migrant workers face. His lecture, titled “The Myth of Chinese Capitalism: Challenges to China’s Future as a Global Superpower,” was the last presentation of the Chautauqua Lecture Series Week One’s theme of “China and The World: Collaboration, Competition, Confrontation?”

In 2000, Roberts reported on China’s young migrant workers. He met many of these people in Guizhou, often called the factory of the world because it has the world’s highest number of exports,

from clothes and toys to iPhones. One of those migrants was Mo Pubo.

Mo left his village when he was 15 before starting high school and spent the next five years traveling around China working at factories. He eventually landed in Guizhou, where he met Roberts.

Roberts talked to Mo’s coworkers, many of which were his distant cousins, and also Mo’s girlfriend.

“She had been very shy. She had always seemed afraid. When I addressed her, she would look down at the table,” Roberts said. “It was quite the experience to then see her several months later back at her village. She was really transformed. She was actually pretty proud of her village.”

Mo’s girlfriend returned home for two reasons: Her parents needed help during the rice harvest, and her identity card expired.

This ID is more important than one might think, not only to migrants like Mo, but to the future of the Chinese economy. It states where a person is born within China. According to Chinese law, a person cannot use health care, public education or pension funds outside of their birth area. This means that the 300 million workers must travel back to their homes in order to receive medical care. Similarly, they must send their children back home for their education, or pay high prices for private urban schools.

And it is a large risk to have an expired identity card. One of Mo’s cousins was held for ransom because theirs had expired.

“In places like Guizhou, the local police often saw migrants as a source of extra income. They would get them on the streets for any infraction they can pick

up,” Roberts said. “Certainly an expired card would be one of the classic reasons they would grab someone. They would hold them in what they would call black jails and, in fact, hold them for ransom.”

Mao and his government initially created the card policy as a means of controlling the rural population and restricting migration across the country. Roberts said Mao wanted a “captive” rural population living in communes to produce cheap grains and foods for the urban population.

“The economic rationale was: Sacrifice the livelihoods of the Chinese rural people in order to support the city,” Roberts said.

Unlike Mao, his successor, Deng, allowed the rural population to travel and live wherever they chose. But, Roberts said, Deng still tied social welfare – like health care, education and pensions – to where each person is born.

“The issue here probably does not come as a surprise: China’s rural health care, China’s rural education, is far, far inferior to what is available in cities,” Roberts said.

Like in the U.S., the wealthier the area is, the more resources the local schools and hospitals have. With rural areas lacking the factories and foreign investments that urban areas have, villages are usually poor. A lot of the money that these remote villages receive, Roberts said, comes from migrant workers’ earnings and local agriculture.

In 2000, the average wage of people in urban China was three times the average wage

of those in rural China. Today, the ratio is around 2.5 to 1.

Roberts said migrant parents can spend a high amount of money for private urban schools for children from rural areas, but even these schools are often not much better than their rural counterparts. Rural schools have a very high dropout rate; Roberts said very few actually finish high school in these areas. Furthermore, around 100 million children of migrant workers grow up separated from their parents.

China and its migrant workers are reckoning with the welfare rules around the identity card, but also with another Mao-era policy lingering into modern times.

In urban areas, homeowners are essentially free to sell, rent or buy their property and keep most of the profits. Roberts said this has led to an explosion of wealth within the real estate industry.

But, in rural areas, when owners sell their land, they receive very little because the local Party members take most of the profit.

The policies around the identification cards and selling property leave migrant workers with little money, and the extra money they do have, they need to save for emergencies. This is especially dangerous for the Chinese government because their economy is transitioning from factory- and export-gearred to one that needs to be driven by the spending power of its own people.

China’s old economic model is not working as well, Roberts said, be-

cause the one-child policy has left the country with few working-age adults and factory wages have increased. China’s economy initially grew at unprecedented rates partially due to the very low wages the companies paid their workers. Since those wages have grown over time, China’s profits have decreased, and are still decreasing.

Additionally, migrant workers often save as much as 23% of their wages, which is 15% higher than the global saving average. It is either this, Roberts said, or risk going bankrupt.

So, China’s leadership wanted to increase its household consumption, Roberts said, which is at a very low 39%, 15 points below the world average. In comparison, Roberts said American household consumption is between 70 and 75%.

Matt Ewalt, vice president and Emily and Richard Smucker Chair of Education, opened the Q-and-A by asking why the Chinese government is resistant to expanding education to rural areas.

The main issue, Roberts said, is money, as funding for schools and hospitals comes from the local area. Another issue is that there is not much benefit for rural governments to invest in schools. Their reasoning is, Roberts said, if they invested heavily in educating children, the students would still leave for wealthier cities as soon as they come of age, instead of staying within the community. Urban populations also do not want to share their access to welfare, particularly with education.

“Some of the bigger protests we’ve seen in recent years (in China) have actually been the parents of city kids who have gone and protested against the well-meaning efforts by the central government to try and allow more young people from rural China to also attend these schools,” Roberts said. “We’ve seen parents go march outside of the board of education and say, ‘Keep them out.’”

And, Roberts said, President Xi Jinping is not a strong supporter of reform.

“He does not necessarily believe in allowing young people to decide to live where they want to live and to sell when they want to sell,” Roberts said. “So I think there’s a large issue of control by the Communist Party – this perception that it’s socially destabilizing to allow rural people to move around the country.”

With Week One of the CLS ending, Ewalt ended the lecture by asking who the audience should read to learn more about China’s role in international affairs.

Roberts recommended journalists and authors Peter Hessler, Ian Johnson and Mei Fong – a friend of Roberts’ who lectured at Chautauqua two days before him.

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ACROSS

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6 Writer Carr  
11 Earthy pigment  
12 Full of energy  
13 Because of  
14 Hotel fixtures  
15 Pole worker  
16 Opposing opinion  
18 Stirrup setting  
19 Quarter-back Manning  
20 Ave. crossers  
21 Prudish  
23 Over-whelming desires  
25 Put away  
27 — Paulo  
28 Hog nose  
30 Fling  
33 Blue  
34 “Far out, dude!”  
36 Relaxing resort  
37 Lima’s founder  
39 Hem and —  
40 Skip the ceremony

41 Renown  
43 Trio tripled  
44 Code name  
45 Lock of hair  
46 Showy flower

DOWN

1 Prepare for a long pass  
2 Eye-related  
3 Abby Jimenez book  
4 Got together  
5 Eat away  
6 Shake-spearean conspirator  
7 Woeful cry  
8 Abby Jimenez book  
9 Occurrences  
10 Defeats  
17 Suffering  
22 Chinese chairman  
24 Plopped down  
26 Tank tops  
28 Mariner  
29 Road gunk  
31 Thinly scattered  
32 Finn’s friend  
33 Used up  
35 Church tenet  
38 Galoots  
42 — Gatos

Yesterday’s answer

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7-2 CRYPTOQUOTE  
A H D B : A X Z A U X H W X D Z L H G  
Z Y U Z Q G A J Q H L P A N E H Y Y , K C A  
U X H W X B L V G H L E H Y Y H L P

X H D . — X B J K B J A G R B L W B J  
Yesterday’s Cryptoquote: THERE IS MORE THAN ONE WAY TO BURN A BOOK. AND THE WORLD IS FULL OF PEOPLE RUNNING ABOUT WITH LIT MATCHES. — RAY BRADBURY

## SUDOKU

Conceptis Sudoku

By Dave Green

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Difficulty Level ★★★★★

7/02

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

Difficulty Level ★★★

7/01



RELIGION



Robin R. Wang, author of *Yinyang: The Way of Heaven and Earth in Chinese Thought and Culture*, delivers her lecture “The Dao/Tao of Transcending: Yingyang Rhythm, Body Cultivation, and A Case of Religious Practice in China Today” on Wednesday in the Amphitheater.

Philosopher Wang teaches fundamentals of Yin Yang, Taoism

MAX ZAMBRANO  
STAFF WRITER

Teaching is what philosopher Robin R. Wang does best, and this week she made her first visit to Chautauqua to teach the fundamentals of Taoism, Yin Yang and body cultivation.

“These things are uniquely Chinese,” she said. “These are Chinese seeds growing in Chinese soil.”

On Wednesday in the Amphitheater, Wang presented her lecture on these topics as the third and final Interfaith Lecture for Week One, themed “21st Century Religion in China: Collaboration, Competition, Confrontation?”

Wang teaches philosophy at Loyola Marymount University in Los Angeles, and she is the author of *Yinyang: The Way of Heaven and Earth in Early Chinese Thought*.

She began by differentiating Tao from Dao. Both words mean the same thing, Wang said, which is a road, a path or a way, but the translation one uses affects the spelling. Taoism, then, is the religion.

“It is humans’ place in the cosmos,” Wang said. “Why are we here? Where are we going?”

Wang then mentioned the text *Tao Te Ching*, or *The Book of the Way*, originally written in the 4th Century B.C. on bamboo and silk scripts. It acts as the sacred text for Taoism, like the Bible would be to Christianity or the Quran to Islam.

There are several versions and translations of the book, Wang said, because Chinese is a pictorial language and doesn’t translate directly to a language like English, leaving it open to different translations. Some translations are conceptual and some look more at body cultivation, or strengthening the mind and body, Wang said.

Chapter 42 of the book references Yin and Yang, a concept Wang thinks is not fully understood.

“I walk around Venice Beach, and there are yin-yang earrings, surfboards

and tattoos,” she said. “Everyone thinks they know about the Yin Yang.”

She said people just think it is a cool symbol with black and white fish chasing each other. This lack of understanding inspired her to write her book on Yin Yang, which she said took her around seven years to finish.

“Yin Yang is the key,” she said. “Yin Yang helps you unfold Chinese (cultural) DNA.”

The origin of Yin Yang comes from humans’ obsession with the sun, Wang said. When the sun came out of the horizon, if there was a hill, the south would be full of sunshine while the north would be in the shadow. This concept was especially important for farmers planting their crops.

Another example Wang used was earthquakes. She said if the Yin Yang would get stuck, the earth would shake. Essentially, Yin Yang is a conceptual way of explaining the world, Wang said.

Yin is more aggressive, or masculine, than Yang, Wang said. She also described Yin as rooster mode and Yang as hen mode.

Yin Yang, therefore, points to relationships and connectivity, Wang said. She then described six different relationships.

First was contradictions, opposites or differences. To start off, she gave an example of a student who might be hesitant about making a decision, instead wanting to take a nap and then decide what they wanted when they woke up, in order to make a good decision, Wang said.

“In Yin Yang, it’s not about winners or losers,” she said. “In China, when we have contradictions or differences, we reposition. It’s a Chinese skill.”

Another example Wang gave is children fighting over who can play with a toy. A solution could be to let the child who had it first play first, and then take turns with equal shares of playing time.

The second relationship is interdependence.

“One side of the oppo-

sition cannot exist without the other,” Wang said.

She gave a few examples of this relationship, too. One was a door – if it is open, one sees open space, but if it is closed, it looks like a wall. She presented a drawing from 200 A.D. that shows the physical pumping heart and a corresponding spiritual heart.

“Clearly, you can see the unity of the mind and spirit,” she said. “It’s not a dualistic split. Mind and body always go together.”

Wang also described a female-only Taoist academy – the only one in the world – in Nanyue Mountain, noting Taoism does not put limitations on women’s roles. There, they don’t have washing machines and have their own vegetable garden because all Taoists are vegetarians.

“Human beings are a part of nature, not the center,” Wang said.

Wang also said all Taoists temples are often in the mountains in order to be closer to nature.

The third relationship Wang described was mutual inclusion. In the Yin Yang symbol, there is a white dot encompassed by the black, and vice versa. She said to think of this like day and night. During the daytime, people confront the brightness, knowing that nighttime and darkness will come again no matter what. If someone prefers one, they have to experience the other anyway.

She also said it was like a silent transformation, something that goes unnoticed by humans.

“It happens – one day, you look in the mirror and realize you’re old, or that the grandchildren grew,” she said. “Which day did this happen?”

Wang said there are two souls that act as interrelated forces. There is the hun-soul, which goes to the sky toward heaven, and the po-soul which pulls downward to earth.

“These are underlying currents,” she said. “To understand China, you need

to understand underlying currents.”

The fourth relationship, resonance and interaction, is where each element shapes and influences the other. Similar to mutual inclusion, day and night interact where one comes and goes.

Wang said there is the Tao of Thought and Religion, but they are not separated. Instead, she said they are intertwined and mutually influence one another.

The fifth relationship was complementary and mutual support.

“You can’t teach somebody to use chopsticks,” Wang said. “There is no right way to use it. If you can pick up rice and put it in your mouth, that’s the right way.”

She said there is table etiquette, of course, and this relationship deals with art and culture. She referenced tai chi and martial arts as a way of teaching movement, too.

The sixth and final relationship was change and transformation.

“The body is the vessel of the Tao, and the miniature of nature,” Wang said. “Keeping the body healthy is the first stage of the quest for transformation and immortality. It is the carrier for transcending.”

She based this relationship off the Chart of the Inner Body, found in the White Cloud Daoist Temple in Beijing, which divided the body into three sections.

The Lower Field is below the belly button, where the essence for a woman is blood, and for man is sperm. The main problem that arises in this area is lust, she said.

The Middle Field is the chest, home of emotional entanglement, she said.

“Your heart gets hurt, and you can’t let it go,” Wang said. “To solve it, you connect with the cosmos, and you can release it.”

The Upper Field pertains to the brain. Here is the fight with stupidity and solving problems, she said.

Wang then compared life

“

(Taoism) is humans’ place in the cosmos. Why are we here? Where are we going?”

—ROBIN R. WANG

Author,  
*Yinyang: The Way of Heaven and Earth in Early Chinese Thought*

to riding a horse, where one has to consider weather, terrain, the horse’s temperament and how far the horse needs to go.

Taoism is like in mathematics when one starts broadly, then learns more and more until finally becoming very specific.

She said Taoism is a great way to think about dealing with China.

“These six relationships let us think about our relationship,” Wang said. “We need communication, and we need to work together and solve these bigger global issues and in our personal life.”

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PROGRAM

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FRIDAY  
JULY 2

- 6:00 **Sunrise Kayak & Paddleboard.**  
Sign up with payment one to two days before event at 716-357-6281 or sportsclub@chq.org. Sports Club
- 7:00 (7–11) **Farmers Market**
- 7:00 (7–9) **“Dawn Patrol” Round Robin Doubles.** Chautauqua Tennis Center
- 7:30 **Mystic Heart Meditation: Spiritual Practices of World Religions.** Leader: **Bhante Chipamong Chowdhry** (Theravea Buddhism/Mindfulness Meditation.) Donation. Marion Lawrence Room, 2nd floor, Hurlbut Church
- 8:00 **Daily Word Meditation.** (Programmed by Unity of Chautauqua.) Hurlbut Church
- 8:00 **Catholic Mass.** Episcopal Chapel of the Good Shepherd
- 8:30 (8:30–8:35) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove
- 9:00 **ECUMENICAL WORSHIP.** “Bass Horn in the Back.” **The Rev. Nelson “Bud” Horne.** Amphitheater
- 9:15 **Jewish Discussions.** (Programmed by Zigdon Chabad Jewish House.) “Kabbalah and Meditation.” **Rabbi Zalman Vilenkin.** Zigdon Chabad Jewish House and Zoom (www.cocweb.org)
- 10:00 (10–7) **Vaccination Verification Station Hours.** For admittance to Amphitheater and Performance Pavilion on Pratt vaccinated Seating. Bring gate pass, photo ID and vaccination card or photo of vaccination card. Bestor Plaza



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

Composer, vocalist and guzheng virtuoso Wu Fei performs Wednesday in the Amphitheater.

- 10:30 **Garden Walk.** (Programmed by the Bird, Tree & Garden Club.) Guided walk with **Betsy Burgeson**, supervisor of garden and landscapes, Chautauqua Institution. Odland Plaza
- 10:30 (10:30–11:30) **Chautauqua Lecture Series Master Class.** **Dexter Roberts**, author, *The Myth of Chinese Capitalism*. In conversation with **Matt Ewalt**, vice president and Emily and Richard Smucker Chair for Education. Fee.

- Register on site with credit card. Smith Wilkes Hall
- 12:00 (12–5) **Gallery Exhibitions Open.** Fowler-Kellogg Art Center and Strohl Art Center
- 12:00 **Catholic Mass.** Episcopal Chapel of the Good Shepherd
- 12:15 **Prose Writer-in-Residence Brown Bag Lecture.** (Programmed by the Chautauqua Writers' Center.) **Sonja Livingston.** CHQ Assembly Virtual Porch (porch.chq.org)
- 12:15 **Challah Baking.** (Programmed by Zigdon Chabad Jewish House.) Zigdon Chabad Jewish House and Zoom (www.cocweb.org)
- 12:30 **Twelve Step Meeting.** Marion Lawrence Room, Hurlbut Church
- 1:00 **Chautauqua Speaker Series.** (Programmed by the African American Heritage House.) **Paula Madison**, chairman and CEO,

- Madison Media Management and 88 Madison Media Works. CHQ Assembly (assembly.chq.org)
- 1:00 **Catholic Seminar Speaker Series.** Methodist House
- 2:00 **Guided Group Kayak Tour.** Learn about Chautauqua Lake and Institution grounds while kayaking along the shore. Fee. Sports Club
- 2:30 (2:30–5) **Mah Jongg.** (Programmed by the Chautauqua Women's Club.) Memberships available at the door. CWC House
- 4:00 **THEATER. *Blood at the Root.*** (Reserved seating; purchase Preferred tickets or reserve 6-person lawn pods at tickets.chq.org, or by visiting Ticket Office.) Performance Pavilion on Pratt
- 4:30 **Play CHQ.** Family Friendly Kickball. Boys' and Girls' Club fields
- 5:00 **Men's Softball Opening Night**

- Double-Header.** Arthritics v. Slugs; Muskie Men v. YAC PAC. Sharpe Field.
- 5:00 **Hebrew Congregation Evening Service.** “Kabbalat Shabbat: Welcoming the Sabbath.” **Rabbi Rob Morais.** **Jesse Thorpe**, cantorial soloist. Miller Park (if rain, Smith Wilkes Hall)
- 8:15 **SPECIAL. An Evening with Michael W. Smith.** (Reserved seating; purchase or reserve seats at tickets.chq.org, or by visiting Ticket Office.) Amphitheater

- 9:30 **Chabad Jewish House Community Shabbat Service.** **Rabbi Zalman Vilenkin.** Kiddush follows at 12:15 p.m. Zigdon Chabad Jewish House and Zoom (www.cocweb.org)
- 10:00 (10–5) **Vaccination Verification Station Hours.** For admittance to Amphitheater and Performance Pavilion on Pratt vaccinated Seating. Bring gate pass, photo ID and vaccination card or photo of vaccination card. Bestor Plaza
- 1:00 (1–5) **Gallery Exhibitions Open.** Fowler-Kellogg Art Center and Strohl Art Center
- 1:00 (1–5) **Play CHQ.** Pick-up games. Boys' and Girls' Club
- 3:30 **LITERARY ARTS.** Writers' Center Reading. **Danielle Legros Georges**, poetry; **Zelda Lockhart**, prose. CHQ Assembly Virtual Porch (porch.chq.org)
- 2:00 **Play Discussion.** (Programmed by Friends of Chautauqua Theater.) Discussion of Dominique Morisseau's *Blood at the Root*. Jessica Trapasso Pavilion at Children's School
- 4:00 **THEATER. *Blood at the Root*** (Reserved seating; purchase Preferred tickets or reserve 6-person lawn pods at tickets.chq.org, or by visiting Ticket Office.) Followed by panel discussion. Performance Pavilion on Pratt
- 5:00 **Catholic Mass.** Hurlbut Church
- 8:15 **INDEPENDENCE DAY CELEBRATION.** Music School Festival Orchestra and Voice Program. **William Eddins**, guest conductor. Amphitheater
- 8:30 (Dusk) **Chautauqua Cinema Under the Stars.** “**Monsters, Inc.**” Weather permitting. Sharpe Field

For Thou hast been my help,  
and in the shadow of Thy wings  
I sing for joy.  
My soul clings to Thee;  
Thy right hand upholds me.  
*Psalms 63: 7-8*

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