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Dickson to discuss changing of international world order, European self-dependence

CODY ENGLANDER
STAFF WRITER

Before his lecture, Robert Chatterton Dickson, an international affairs consultant and a former senior member of the British Diplomatic Service, reflected on a time when the world order changed very drastically.

“I started in the diplomatic service in 1990,” he said. “So, at the end of the Cold War, the Soviet Union actually still existed then, but only just. The Berlin Wall had fallen, and we thought we were into an era, we thought it was the end of history, peace and prosperity, all that. And it felt like a time when the West had won. [We thought] the Western economic ideas were going to be the way to a combined democracy, human rights, rule of law, rules-based international system. It felt then as though that was the only way that society should be organized, and the best way for society to be organized. And I think there was a period of considerable optimism, which really lasted between 1990 and 9/11.”

At 10:45 a.m. today in the Amphitheater, Dickson, an international affairs consultant based in London, will continue Week Seven's Chautauqua Lecture Series



DICKSON

theme, “Global Power and Our Evolving International Order.” Dickson worked in a state of relations within the U.K., U.S., European Union, Russia and NATO. He served overseas as ambassador to the Republic of North Macedonia, consul general in Chicago, deputy ambassador in Afghanistan, high commissioner in Bangladesh and chargé d'affaires of the U.K. Mission to Afghanistan. While in London, he was head of the Foreign Office Counter Terrorism Department and a director in the Cabinet Office National Security Secretariat. Within these roles, he worked closely with American colleagues.

See **DICKSON**, Page 4



SKYLAR SEAVEY / STAFF PHOTOGRAPHER

Members of Chautauqua School of Dance perform “One” choreographed by Bonnefoux McBride Artistic Director of Chautauqua School of Dance Sasha Janes in their performance with the Music School Festival Orchestra Aug. 3 in the Amphitheater.

Ahead of Student Gala II, School of Dance students reflect on summer at Chautauqua

NORA SMITH
STAFF WRITER

Having leapt further into the professional world in Chautauqua Institution's School of Dance, students will now perform on the Amphitheater stage for the final time this Summer Season at 8 p.m. tonight.

Natalie Bowman, a dancer in the Pre-Professional Division, grew up in Minnesota and said, after begging her parents to put her in classes, she first started dancing around the age of 7.

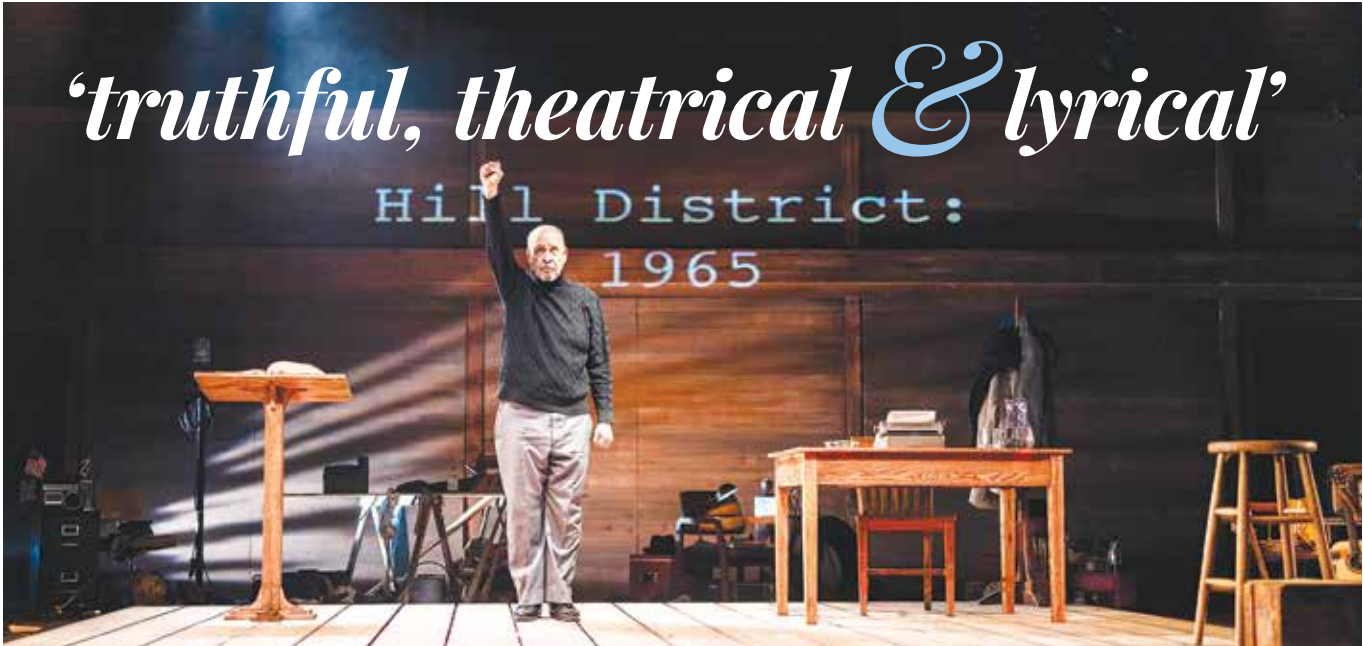
“[I] fell in love with it very quickly and just always really wanted more,” Bowman said.

“It's one of those things you get a taste of it; you just can't get enough.”

Bowman said at around the age of 11, she started thinking about dance more seriously and began training at St. Paul Ballet before moving to Seattle toward the end of high school to further pursue it.

“That was kind of the point where I was like, ‘Okay, this feels feasible to go professional. Like, this is the dream; we're going to go for it,’” Bowman said.

See **DANCE GALA**, Page 4



SAM HUFFMAN / STAFF PHOTOGRAPHER

Chautauqua Theater Company Guest Actor Lance E. Nichols, playing the part of August Wilson, performs during a rehearsal of *How I Learned What I Learned* Friday in Bratton Theater.

King Carroll continues ‘career-long passion’ for Wilson as director of ‘How I Learned What I Learned’

SOPHIA ROOKSBERRY
STAFF WRITER

August Wilson's *American Century Cycle* comprises 10 plays that document the Black experience throughout the 20th century, with one play representing each decade and all but one set in Pittsburgh. Chautauqua Theater Company's Producing Artistic Director Jade King Carroll has either directed, assistant directed or dramaturged all of them, some more than once.

“I have a real career-long passion for the theatricality, the musicality, the lyricism, the events of the plays, the people and the history,” King Carroll said. “There's always something larger than life that happens in an August Wilson play.”

For her most recent Wilson project, King Carroll directed what some argue is the eleventh play of the cycle. *How I Learned What I Learned* is

Wilson's autobiographical one-man memoir, which King Carroll directed in 2023 at Portland Stage Company in Maine and Le Petit Theatre in Louisiana. Completing a full summer season for CTC, King Carroll revived her iteration in Bratton Theater for a round of preview performances that began with a preview Friday and an opening performance Tuesday.

See **HOW I LEARNED**, Page 4

Sackeyfio to navigate current disconnect through spiritual common ground

LILY RESLINK
STAFF WRITER

Self-described as “not a religion scholar, per se,” Naaborle Sackeyfio, associate professor of Global and Intercultural Studies at Miami University, draws from her own pluralistic upbringing in West Africa as a primary source for her interfaith insight.

Sackeyfio will deliver a lecture at 2 p.m. today in the Hall of Philosophy to explore how shared spiritual worldviews inform responses to human struggle within the contemporary context of what she called a “crumbling liberal order.”

She said she will bring her perspective from an upbringing exposed to diverse religious and spiritual traditions in northern Nigeria, which she noted is West Africa's most populous country.

According to Sackeyfio, many spiritual traditions speak to the sacredness of all humans and share themes of interconnectedness, community building and the dignity of others. In her lecture, she said she will explore how these views influence the



SACKEYFIO

navigation of policy on human rights, migration and climate change.

Sackeyfio said her Interfaith Lecture will pose the question: “Especially in really fraught political times, where political discourse is frayed so much, how do we remember who we are?”

In exploring how spirituality can answer this question, Sackeyfio will reference contemporary examples. She said she will also share reflections on Nobel Prize laureate Leymah Gbowee, whom she said helped bring justice to Liberia alongside other female activists.

See **SACKEYFIO**, Page 4

IN TODAY'S DAILY



BUILDING THE BOAT

How ‘Quaker Pirate’ Drake stays afloat through art, activism, community.

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‘A TEST OF WILL AND A TEST OF RESOLVE’

Nawaz moderates conversation on war in Iran with Sadjadpour, Boniadi in morning lecture.

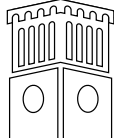
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FOCUSING ON FOOD

CVA opens annual members exhibition ‘Setting the Table’ in Fowler-Kellogg Art Center.

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TODAY'S
WEATHER



H 77° L 63°
Rain: 53%
Sunset: 8:22 p.m.

THURSDAY



H 78° L 59°
Rain: 23%
Sunrise: 6:22 a.m. Sunset: 8:21 p.m.

FRIDAY



H 77° L 55°
Rain: 11%
Sunrise: 6:23 a.m. Sunset: 8:19 p.m.

COMMUNITY



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 the **Briefly** column. Submit information to Gracie Szablewski in the Daily's editorial office. Please provide the name of the organization, time and place of meeting and one contact person's name with a phone number. Deadline is 5 p.m. four days before publication.

Chautauqua Women's Club news

The Flea Boutique will be open from noon to 2 p.m. behind the Colonnade. The Chautauqua Women's Club will host Language Hour from 1 to 2 p.m. at the CWC House. Join us for "Before the Stage: An Evening with Denyce Graves & Generational Voices" at 5 p.m. at the CWC House. Tickets available at chautauquawomensclub.org.

Learn lifesaving skills at Fire House Hall

A free "Stop the Bleed" and hands-only CPR course will be offered from 9 to 9:45 a.m. Wednesdays at Fire House Hall throughout the season. Walk-ins are welcome. For more information, contact Sid Holec, M.D., FACS, at 941-716-1729.

You're invited to join the Chautauqua Choir

Do you love to sing and have some choral experience? The Chautauqua Choir sings for the Sunday morning worship service and the Sunday evening Sacred Song service. A basic ability to read music is needed. Attendance at one (but preferably two or three) of the weeknight rehearsals is required. Rehearsals are 6:15-7:45 p.m. Thursdays, Fridays and Saturdays in Fletcher Music Hall. No audition is required. New singers should arrive at 6 p.m. to register and be assigned a music folder. Questions? Email choir@chq.org or call 716-357-6321.

Library news

At 9:15 a.m. Wednesdays in Smith Memorial Library, join Carrie Jacobus and friends for a "Fiber Arts Get-together." Bring your projects! At noon Thursdays, join Friends of the Chautauqua Writers' Center for "Locals at The Library!" This week features authors T. F. Herr (*The Lost Gold of Chautauqua*), Judy Shuler (*The Nazi's Daughter*) and Deborah Madar (Boulder Point). At 12:30 p.m. today, join photographer/author Michael Haritan for a discussion of *Chernobyl: Aftermath of the World's Greatest Nuclear Disaster*.

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Building the boat: How ‘Quaker Pirate’ Drake stays afloat through art, activism, community

SAM HUFFMAN
STAFF PHOTOGRAPHER

Artist Todd Drake always believed humans are born to help others. Although he initially ignored his artistic inclinations, Todd now uses his art, shaped by his Quaker faith, to make a difference in his community.

Todd was invited to visit the Quaker House as a guest speaker July 30, during which he discussed his artistic journey spanning 40 years, his work in social activism and how he strives to educate aspiring creatives. He was compelled to visit Chautauqua Institution upon learning of three of the four pillars — Science, Religion and the Arts, which he believed to be core foundations of his life's work. However, he made sure not to neglect the fourth pillar, Recreation, either; in his time here, he enjoyed exercising on the grounds and swimming in Chautauqua Lake.

"Finding this community is like being part of the best intentions of humans," Todd said. "I know the place isn't perfect by a long shot, but there's a lot of good intentions here that have come to fruit, and it's just wonderful to be a part of that."

In his home state of North Carolina, Todd's passion for social activism was awakened upon hearing accounts of animal abuse while participating in a meeting at his local humane society. He later deepened his understanding of global struggles outside the U.S. during his college years, when he decided to pursue a career in medicine.

"I wanted to be a doctor and go to places where people were starving or in need of medical care," Todd said. "When I was in the medical school path, I went to Haiti and saw what life was like outside the United States, and that was a real awakening."

Todd spent two years in medical school, but experienced burnout and decided to return to his early passion for the arts.

"I really felt like I'd been given a set of gifts as an artist that God wanted me to use," Todd said. "Why would [God] give me these gifts if they weren't to be used?"

It took some time for Todd to find synergy between his activism and his art. This changed when he began photographing the untold stories of immigrants in his community. He produced a book with author Hannah Gill titled *Going to Carolina Del Norte*, which presented stories of North Carolina immigrants from Celaya in Guanajuato, Mexico, through photographs and oral histories. He then moved to Brooklyn,

New York, where he continued his art activism and explored societal struggles through printmaking and other artistic mediums.

As his most recent artistic endeavor, Todd ventured into the world of street art and graffiti. After becoming inspired by street art he found throughout the city during the COVID-19 pandemic, he decided to begin putting up his own graffiti and prints, displaying messages of perseverance, empathy and anti-war sentiments. Todd would later adopt his street art alias "Quaker Pirate," inspired by the Obadiah series of children's books by Brinton Turkle, in which the main character is told to be "a good quaker pirate."

"When I heard that phrase 'quaker pirate,' I was like, 'That's what I'm doing,'" Todd said. "I'm putting up work that comes out of my Quaker faith, but I'm doing something illegal, like a pirate would do."

This series of works has garnered recognition, leading to solo exhibitions in museums across the country that display Quaker Pirate's print graffiti. While his challenging yet empathetic images struck a chord with community members, some of his works have also been vandalized or taken down, most of which have been related to the ongoing Israeli-Palestinian conflict and the recent Immigration and Customs Enforcement crackdowns in major cities across the United States. Despite Todd's messages facing criticism, he said the roots of his Quaker faith compel him to project what he believes to be the right truths, whether they are popular or not.

"Graffiti is democratic, it's uncensored, it's free speech made visible," Todd said. "I feel a weight with that. I want to make sure that if I'm going to go to bat, and get that kind of criticism, it's got to be the right truth."

In the 40 years since he began his artistic career, Todd initially saw his role as an artist as being a "fisherman" of sorts, in which he sought sales, exhibitions and fame. He later realized being an artist was more akin to being a "boat builder," meaning his art supported him through his toughest trials and brought him closer to his family and community. Through this realization, Todd now stays local to care for his family while still dedicating himself to his artistic passions.

The Drake family raised a home that strongly encouraged art and creativity, in which Todd would take his wife, Robin Drake, and his



SAM HUFFMAN / STAFF PHOTOGRAPHER

At top, artist Todd "Quaker Pirate" Drake is shown with print graffiti artwork he created depicting author and Holocaust survivor Joseph Gosler containing messages comparing U.S. Immigration and Customs Enforcement to the Nazi party July 31 in the Quaker House. Above, Drake views print graffiti artwork he created containing messages of perseverance and empathy.

two children, Shaw and Robin Reid Drake, to as many art museums as he could find during his children's youth.

"I think art teaches nuance and teaches being comfortable with not knowing something immediately," Todd said. "There's all kinds of things that the brain is trained with when you're viewing art, and so I think that has been infected in the whole family."

It was this strong foundation of arts education that would help the Drake family forge their own paths and serve their local communities. After being inspired by his father and mother's work with the Montagnard peoples in Vietnam in his childhood years, Shaw grew up to become an attorney focusing on immigration issues. He served as a lecturer of

law for Stanford University's International Human Rights and Conflict Resolution Clinic and worked as an attorney for the American Civil Liberties Union.

Growing up playing in Todd's studio, Robin Reid would follow in their father's footsteps to become an artist, poet, filmmaker and educator. Robin Reid has had works published by outlets such as *Foglifter*, *DREGINALD*, *UnderStory Quarterly* and *Poetry Magazine* and currently teaches in Chicago public schools with Young Chicago Authors and teaches a creative writing course at the School of the Art Institute of Chicago.

Outside of his artworks, Todd has also worked as a professor at various colleges in North Carolina. In 2019, he and his wife also managed the Bayard Rustin Residency, a Quaker residential community with the goal of empowering BI-POC citizens and working to promote a society of anti-racism and intersectional equality.

Now, the couple plans to settle down in Todd's home state of North Carolina, where he will continue making art. Despite the occasional struggles of an artistic career, Todd remains determined to endure to speak on human rights through his art while always putting his family and community first.

"When my heart breaks about something, or I'm deeply worried about something, I have a venue to act on that," Todd said. "I'm not rich, I'm not famous. I can't instantly cause change, positive in the world, but I'm a single individual, and I can make something with my hands, and I can share that, and that process gives me hope and keeps me afloat. That keeps me going."

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LECTURE

Nawaz moderates conversation on war in Iran with Sadjadpour, Boniadi

ARIANNA NEVAREZ
STAFF WRITER

Though headlines about Iran focus on the Iran war, “PBS News Hour” co-anchor Amna Nawaz said the country of Iran is more than its wars.

At 10:45 a.m. Tuesday in the Amphitheater, Nawaz moderated a conversation with Senior Fellow at the Carnegie Endowment for International Peace Karim Sadjadpour and Nazanin Boniadi, SAG and AACTA Award-nominated actress, on each speaker's connection to the country, the current state of Iran and the future of the Iran war.

Sadjadpour, a CNN Global Affairs analyst, said the war is discussed primarily in terms of modern technology, yet ancient emotions are driving and sustaining it. When President Donald Trump launched the war in February, Sadjadpour said Trump wanted to be the president to “end the humiliation” that Iran had caused the United States since the 1979 revolution and hostage crisis.

Sadjadpour said Iranians feel they have been humiliated by the U.S. over the decades and are seeking revenge for the assassination of their supreme leader, Ayatollah Ali Khamenei. These emotions are leading both parties to slow the ending of the conflict, according to Sadjadpour.

“I don't see a conclusion to this war anytime soon. We will see moments where there's kind of a lull in fighting, but it is simply going from hot war to cold war,” Sadjadpour said. “Right now, I think we're in kind of a daily state of

cold war. They're blocking the strait. We have a naval blockade against them, and right now, it's a test of will and a test of resolve.”

According to Sadjadpour, what matters most to revolutionary dictatorships is simply staying in power. He said the U.S.'s attempts to end the war with bombs and bribes will not help to end this quickly, because the Iranian regime can hold the most power by being isolated.

Boniadi, an activist who has been connected to Iranian civil society for two decades, shared her perspective regarding what she's heard from Iranian people on the war and said the Iranian regime “does not care for its people.” She said Iranian people's celebration of the assassination of their supreme leader was out of desperation.

The Trump administration sent a message that help was on its way, which gave courage and hope to the Iranian people, she said. Now, Boniadi continued, people have lost that hope and feel stranded after promises were not fulfilled. She said she talked to a mother in Iran who “said it best.” The mother said, “My children are afraid of bombs. I'm afraid for their future if this regime survives.”

“They feel alone,” Boniadi said. “They are caught between a rock and a hard place. Nobody wants war, but at the end of the day, who is going to get rid of this regime, a regime that just doesn't care for the Iranian people?”

Iranian people were asked their feelings about the re-

gime in a recent poll by the Group for Analyzing and Measuring Attitudes in Iran, where 25% of Iran's literate population aged 15 and above admitted to protesting in January. Boniadi said that translates to about 14 million of a 92 million-person population. Overall, Iran is a country that has crumbling infrastructure and an economy that's suffering due to “corruption, mismanagement and neglect.”

Nawaz asked both speakers about their connection to Iran. Boniadi talked about how her parents left Iran for London when she was only 20 days old. She said her parents saw the newly forming Islamic Republic and believed it was “going to destroy the country.” She said not many people at the time had the same foresight.

As she grew older, Boniadi said she had a desire to visit Iran, but her father wrote anti-regime articles, which made him a target. To visit the country, she had to lie about having no connections to her father. On her trip, she saw the “beauty of the people, the land, the culture and the history.”

Boniadi also interacted with what she said the Iranian regime calls the “morality police.” At 12 years old, she and her uncle were stopped by a plain-clothed militia who demanded they produce a marriage certificate. When her mother tried to protect Boniadi and explain the situation, the man threatened to arrest Boniadi and her mother.

“That was the experience



SKYLAR SEAVEY / STAFF PHOTOGRAPHER

Actress and activist Nazanin Boniadi, center, joins in conversation with Karim Sadjadpour, senior fellow at the Carnegie Endowment for International Peace, and Amna Nawaz, broadcast journalist and “PBS News Hour” co-anchor, on the current state of Iran Tuesday in the Amphitheater.

that really informed my desire to want to support and advocate for the women of Iran,” Boniadi said. “... Once I started my activism, it becomes impossible; it would be a danger to me (to go back to Iran).”

Sadjadpour was born and raised in Michigan, but growing up in the aftermath of the Iranian revolution, he said, “The last place in the world you would want to be from in the 1980s is a country which has just taken American citizens hostage.” His Iranian identity became something he avoided.

After graduate school, Sadjadpour moved to Tehran, Iran, to experience the culture he had once distanced himself from. He found Iran unique due to it being a “very rich civilization” full of history, yet no one captured it because the country isolated itself through politics.

Now, as an analyst specializing in Iran, Sadjadpour said he has been told he should not return to Iran because he would be arrest-

ed on arrival. After learning this, he became blunt in his analyses, though this topic is part of his identity.

“When the topic you're working on is close to your heart, there is a tendency... to conflate your hopes and your analysis,” Sadjadpour said. “I would like to see Iran become a better place, and therefore that was being reflected in my analysis.”

Boniadi said Iran has compiled a list of certain people and media entities, and if Iranian people send information to those identified they could face the death penalty. Boniadi is on this list, and therefore cannot visit Iran because of her activism.

Nawaz brought up how people in Hollywood often choose not to speak out due to losing a role or opportunity, but Boniadi said she worries more “about what the world would look like if [people] didn't speak out.”

Sadjadpour said Iran has historically thrived where there are “chaos, war and weak states.” He said this

current war is playing into Iran's strengths and the U.S.'s weaknesses. When Trump keeps threatening to continue bombing Iran and destroy their civilization, Sadjadpour said Iran benefits from that instability.

Boniadi said Iran's goal is to divide the Democratic and Republican parties and sow inner-party division. She closed by saying soft power is what is important, which includes the funding of human rights organizations and people who document abuses in Iran, so the Iranian regime can be held accountable when it falls, which Boniadi said will happen.

“The Iranian people will persevere. The question is, we'll need to do everything we can to get them there; that doesn't mean we need to bomb this regime out of existence,” Boniadi said. “That means being strategic in how we deal with this regime, to disempower the regime and empower the people for self-determination.”

J Street President Ben-Ami outlines envisioned future for US, Middle East

LILY RESLINK
STAFF WRITER

During his 2 p.m. Interfaith Lecture Tuesday in the Hall of Philosophy, J Street Founder and President Jeremy Ben-Ami pitched the question of what percentage of the earth's land surface is occupied by Israel and Palestine. The answer, he said, is less than 0.02%.

“The tiny strip between the infamous river and the infamous sea, it occupies such a disproportionate share of the real estate of our politics, of our news, of our family dinner tables. It affects and moves energy markets, religious identity, academia. It affects elections, careers, student life on college campuses,” Ben-Ami said. He said this “tiny little strip of land” has become a central focus to the U.S., and he posed the question of how one place so small has cast such a large shadow over so many lives.

In all the conversations he has had related to this topic, including ones with political leaders, he said he is able to find only one thematic tie: “People disagree.”

There is one agreement he sees, which is “recognition that American policy and policymakers have been bound together by one rulebook, one political rulebook, that governs how to approach this conflict for a very long time,” he said.

Ben-Ami explained the four elements of the rulebook that he said no longer apply to the modern world.

First, he said, is the waning expectation to recognize Israel and the U.S. as having a “special relationship” described as “unbreakable” and “unshakeable.”

Second, he said, is the previous bipartisan support for Israel. “It was a rare issue that Republicans and Democrats could agree on. And you weren't supposed to use it as a political football.”

The third point concerned the expectation of limited investment from people in the U.S. surrounding the conflict.

Fourth, he said, is the view that the tools for

American foreign diplomacy were not applicable to Israel and Palestine.

He said these rules were previously off-limits to debate, but that has changed in more recent years. In what he called “a political earthquake,” Ben-Ami acknowledged the fears surrounding this shifting ground.

He said, “I would argue that every big crisis offers an equally big opportunity.” This guided him to expand shifts underlying the opportunities for different trajectories amid the current conflict.

As the first important shift, he said that Israel is a fundamentally different country today compared to “the one many in this audience grew up knowing.” He said while there had been some continuation from American policy makers “still operating within a relationship grounded in shared interests and values,” as of August 2026, he would argue that Washington, D.C., is aware of this shift.

He said the second shift relates to U.S. public opinion, and how he said it is now unfavorable toward Israel as “a regional superpower.”

“[Americans] weren't looking any longer at a vulnerable young democracy fighting for survival against overwhelming odds, but rather at a regional superpower with one of the strongest militaries in the world that was exercising indefinite control over another people,” he said.

He noted the war in Gaza as an accelerator of these shifts in public opinion.

He said he does not believe these shifts in opinions mean Americans are becoming anti-Israel “in the sense of opposing the existence of a national home for the Jewish people,” but rather, he said he sees “a widespread readiness to critique Israel and specifically the Netanyahu government.” He also noted the impact of what he said is AIPAC's weakened influence in Washington.

The third shift he noted regarded the “Arab world and the attitudes of Arab regimes toward Israel.”

“Arab states see Israel as strategically on the side in the fundamental conflict they have in the region. And that's with Iran,” Ben-Ami said.

He said the Arab world views Israel “not as a permanent outsider, but as a meaningful potential partner.”

Regarding diplomatic approaches by President Trump's Administration, Ben-Ami said, “their vision left out Palestinians.” He spoke about the impact of the Oct. 7, 2023, attack, including its role in disproving presumptions about how Palestine configures into the relationship between Israel and the Arab world. Contrary to what some believe, Ben-Ami said regional integration and Palestinian self-determination are increasingly parts of the same strategic vision.

“The notion that Israel can actually be integrated into the region is something that the founders of Israel in 1948 could never have allowed themselves to dream about, and it now, today, is actually on the table.”

This led him to expand on the opportunity he sees to reshape the U.S. approach to engaging with the Israeli-Palestinian conflict and the Middle East, which he broke down into three principles.

The first, he said, is “Stop managing the conflict. Start trying to resolve the conflict.” He said this looks like an improvement in economic conditions and security cooperation. He criticized previous approaches to the conflict.

“Principle number one for American policy must be to lay out a vision for full conflict resolution and make clear nothing less is the goal of all our efforts,” Ben-Ami said.

He said the second principle is “think regionally, not bilaterally.”

He described what he calls “the 23-state solution.” Ben-Ami said, “For decades, we have spoken about a two-state solution. Ironically, I believe that phrase has become part of the problem.”

Realistically addressing the regional problems, in Ben-



SKYLAR SEAVEY / STAFF PHOTOGRAPHER

Jeremy Ben-Ami, founder and president of J Street, speaks Tuesday in the Hall of Philosophy.

Ami's perspective, requires regional engagement. He explained how the 23-state solution is a “win-win-win.”

“Sometimes the only way to solve a seemingly impossible problem is to make it bigger,” he said.

The third principle, he said, involved a “recalibration of both sides.” He said a partnership with Israel must be grounded in accountability, reciprocity and shared objectives, as he said other U.S. partnerships are.

“America should have stable, mature relationships with both countries, subject to the same rules and conditions as all other countries around the world,” Ben-Ami said.

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CINEMA

IT WAS JUST AN ACCIDENT - 2:45 & 8:30 What begins as a minor accident sets in motion a series of escalating consequences in Iranian director **Jafar Panahi's** most bluntly political film yet, a defiant rebuke of authoritarianism that still delivers the entertainment value of a gripping thriller. "Panahi doesn't make statement films; he makes question films, designed to instigate soul-searching and debate." -*Janice Page, Washington Post* "Fascinating and extraordinarily powerful." -*Bilge Ebiri, New York Magazine/Vulture* "You will never forget it. This is essential viewing and essential filmmaking." -*Randy Myers, S.J. Mercury News (PG-13, In Farsi with subtitles. 105m)*

THE DEVIL WEARS PRADA 2 - 5:30 Twenty years after making their iconic turns as Miranda, Andy, Emily and Nigel - **Meryl Streep, Anne Hathaway, Emily Blunt and Stanley Tucci** return to the fashionable streets of New York City and the sleek offices of Runway Magazine. "Revels in pleasure: the pleasure of fashion, of luxury, of power and ambition. It's also a tremendous pleasure to watch." -*Dana Stevens, Slate (PG-13, 119m)*

FROM PAGE ONE

HOW I LEARNED

FROM PAGE 1

“The reason that we were able to produce two main stages this year is because I could bring this play in for much less, because it had already been produced,” King Carroll said. “... We really put up a world-class production on a dime because everybody involved thought it was really important that Chautauqua have a full season.”

At 2 and 6 p.m. today in Bratton Theater, Chautauquans will have an opportunity to experience *How I Learned What I Learned* and step into the autobiographical world of Wilson. *How I Learned What I Learned* not only rounds out CTC’s Summer Season, but it is also the play with which King Carroll is introducing Wilson to the company, despite it being somewhat of an outlier among the playwright’s works.

“Most August Wilson plays are ensemble pieces,” King Carroll said. “... With this play, it’s him and the audience, so the ensemble is completed by the audience. The fourth wall is broken in a different way that doesn’t happen in any of the August Wilson ... plays that are within the cycle.”

King Carroll said she is looking forward to Chautauquans experiencing the story and meeting the man behind some of the 20th century’s most impactful plays.

“This is a story that is needed right now,” King Carroll said. “It talks about how much we need

the arts. It talks about the importance of African American culture. It talks about what it is to become a master storyteller by seeing it enacted, so I think it just becomes more and more relevant since the first time August did it in 2003, or the first time I did it in 2023.”

Not only does King Carroll believe Chautauquans will learn and benefit from the production, but she also personally enjoys working on a piece she has a long-standing connection to, one that honors Wilson as her former collaborator and colleague.

“I’ve been doing more new plays recently, but I’m still always pitching offenses,” King Carroll said. “Once we have some energy in our budget and we’re not working with budget constrictions, I would love to do a full August Wilson on Bratton ... The worlds are just so profoundly truthful, theatrical and lyrical that I can’t think of a single artistic director that doesn’t have an August Wilson somewhere on a short list for their upcoming season.”

Chautauquans can experience *How I Learned What I Learned* now through Sunday’s closing performance. Tickets are available for \$65 either online or at the ticketing kiosk outside Bratton Theater.

“[*How I Learned What I Learned*] is an ode to theater,” King Carroll said. “It’s an ode to America, and I hope it creates a curiosity and a hunger for more August Wilson at Chautauqua Theater Company.”



SAM HUFFMAN / STAFF PHOTOGRAPHER

Members of Chautauqua School of Dance perform “Money Money” during a dress rehearsal Monday in the Carnahan-Jackson Dance Studios for the School of Dance’s Student Gala II performance.

DANCE GALA

FROM PAGE 1

In the past year, Bowman moved to St. Louis for a position at St. Louis Ballet, and she said it has been very exciting to enter the professional world after all the years of training and hard work.

“It really has opened the door to, ‘Okay, now where do I take it?’ Now that I’ve achieved this kind of milestone, it’s like, ‘What is my career? Where is my career going to take me? What do I want from dance besides hitting these points?’” Bowman said.

Bowman said studying with Chautauqua School of Dance has allowed her to see that despite sharing such a strong love for dance, every dancer’s path is distinct.

“I think it’s so beautiful,” Bowman said. “Even just talking to the staff and hearing how they’ve been fulfilled in different ways in their careers, whether it’s dancing at different companies ... I think it’s just like following where your heart is. ‘Are you doing the things you want to be doing? Are you dancing the rep-

ertoire you want to do?’”

This is Bowman’s first time at the School of Dance, and she said the program has been an incredible, immersive experience and all the dancers have formed close bonds.

“There’s so much shared passion, and so many interesting conversations, even with other artists in Chautauqua outside of dance and little collaborations,” Bowman said. “It’s been so magical and inspiring.”

Judah Horenfeldt, a dancer in the Festival Division, is also experiencing Chautauqua’s School of Dance for the first time.

“I really like the program,” Horenfeldt said. “It’s super intense, but it’s in a good way because you get so much out of it and it’s so cool to learn from teachers, from different teachers all over the world...”

Horenfeldt said the performance aspect of the program is a highlight because he gets to improve in every skill aspect of dance. Currently, Horenfeldt is training at the School of American Ballet; he said he dreams of one day making it into the



SAM HUFFMAN / STAFF PHOTOGRAPHER

School of Dance Pre-Professional dancer Natalie Bowman holds a leaping position while being carried off stage by fellow dancer Kale Jette during rehearsal Monday.

New York City Ballet.

Noemi Okun, another dancer in the Festival Division, said she first started dancing when she was just 3 years old, and she always knew she wanted to pursue it as a career. She first started to take it seriously around age 11, when she joined Pacific Northwest Ballet.

“It’s scary because it’s not a typical career path, like, it’s definitely not something my parents are very familiar with,” Okun said. “But one of the reasons I came [to the School of Dance] was because of the career path opportunities and the connections you can make here.”

This is Okun’s first time at the School of Dance, and she said it is very different from her other experiences at other dance programs around the country.

“It’s definitely healthy competitive, but it’s really supportive as well,” Okun said. “It’s a lot more like a community.”

Okun said because the classes and program are relatively small, it feels like the students get the attention they need because

“

There’s so much shared passion, and so many interesting conversations, even with other artists in Chautauqua outside of dance and little collaborations. It’s been so magical and inspiring.”

— NATALIE BOWMAN

Pre-Professional Dancer, Chautauqua School of Dance

the staff and faculty get to know the dancers quickly and can learn closely how much the students are improving.

In the future, Okun said she hopes to dance as much as she can.

“I really would love to do this professionally, like, dance all the roles I look up to, even the things I see the pre-pros doing, I’d like to do that someday,” Okun said. “Hopefully someday, [I can] come back here and be a pre-pro. That would be really awesome.”

DICKSON

FROM PAGE 1

Dickson said he plans to offer the view of a practitioner in terms of today’s discussion about international affairs, which he will be talking about in a strictly personal capacity. He reflected on the changes in the international order and the limits of diplomacy he saw during his experiences.

“I always felt that, however flawed it might be in practice, U.S. international leadership benefited enormously from the fact that its own constitution and arrangements at home were based on [democracy and human rights] principles,” Dickson said. “However flawed they might be in practice, that was a very noble ideal. I suppose I saw the limits of that in Afghanistan. I was in Afghanistan during the war, so from 2013 to 2015, which, in some ways, felt like quite an optimistic period because it did feel as if our great, American-led Afghan

project might be sort of going in the right direction.”

He noted a peaceful transfer of power as a major step in the right direction in hopes of a self-sustaining order of governance. However, with the U.S.-backed Islamic Republic of Afghanistan collapsing in 2021, Dickson saw the limits of U.S. diplomacy firsthand.

“Post 9/11, and particularly in Afghanistan, my personal experience was that even the greatest military power and idealism had their limits, and we know with the outcome that we saw,” Dickson said.

While critical, Dickson comes from a place of admiration for the United States, first traveling to the country when he was 19 years old. He also examined the idea that the shifting of the new world order isn’t solely an American issue.

“[Europe has] got a huge demographic challenge, which is actually multiple challenges because we’re running out of people in Eu-

rope,” Dickson said. “At the same time, Europe is facing constant threat of uncontrolled migration from elsewhere. So we need more people, but we need them in a controlled way, and that is turning out to be very difficult, and brings a lot of political challenges, including in the U.K. And then clearly, tech is a challenge everywhere, as is demographics, as is climate. But I think for Europe, [it’s] really not part of the tech revolution.”

According to Dickson, Europe has leaned on the United States as an ally for a number of years, but Dickson noted the current relationship as “strained.”

“People who have been the closest partners of the U.S. are busy reconsidering their arrangements,” Dickson said. “So the Japanese clearly, the Saudis, the Gulf monarchies clearly are, but we in Europe are as well, because, [of] direct threats to our allies, as with Greenland, and more or

less explicit threats to depart from NATO, at a time when Russia is a huge, very direct threat on our doorstep. You know, that changes a lot, and in some ways, it’s quite healthy for Europe, because Europe was very complacent.”

To Dickson, it’s important to understand that the world changes and having intermediary forces is important to ensure the world has a level of diplomatic security.

“The key thing we need is diplomats, and of course, I would say that because I’ve been a diplomat for a long time. But I think, pulling all that together, what we need is people who can operate in an effective way to generate understanding and outcomes between countries, and sort of make things happen, and are prepared to invest their time in the language skills, and you know, living overseas, understanding societies and working out where and how best to work together.”

SACKEYFIO

FROM PAGE 1

“There’s so much that I think spiritual traditions can offer in terms of helping us to remember our center and that there’s something connected that helps us to think of ourselves as a, broadly speaking, human family.”

Sackeyfio said she grew up learning about humility, kindness and helping others “in a very open-minded and curious household” in West Africa.

“It’s such a vibrant space for religion,” Sackeyfio said. “It didn’t matter that you were this faith tradition or that one. We’re human.”

Sackeyfio said she does not belong to a particular faith tradition.

She said she left West Africa in the early 1990s due to the impact of political decisions, growing religious tensions and reoriented economic policies. Acknowledging religious tension, she said what sticks most in her

mind is the peaceful coexistence of her Christian and Muslim neighbors.

She said she witnessed harmonious relationships from a young age. “I think that also informs my own respect for the power that these kinds of connections can do,” she said.

In Sackeyfio’s perspective, spirituality gives people the flexibility and space to explore their interconnectedness. “It’s understanding that you are a ripple, and you have this incredible wattage,” she said.

In line with Week Seven’s theme of “Religion, Power and the Moral Stakes of a Changing Global Order,” she said an implicit question of her lecture is where morals center in this discussion.

“Inherent in all of the world’s wisdom, spiritual traditions, as I understand it, is this intrinsic celebration of the human in relation to ... something larger than ourselves,” she said.

She said this spiritual exploration helps humankind find their individual and relational roles in this life.

Sackeyfio spoke on the potential of uniting spiritual beliefs, saying, “they’re not about universalizing.” Instead, she said spiritual tradition is about celebrating the different frameworks and practices that guide people to their respective innermost beliefs.

“There’s a breakdown of remembering the human dignity of other folks, and even how we relate to what nature is — something out there, something just for the taking — not realizing that nature is part of us,” she explained.

Drawing from her experience as an energy scholar, mindfulness practitioner and science communicator, Sackeyfio said she hopes to offer tools for practicing mindfulness and seeking understanding of others within her message of spiritual connection.

As a professor, Sackeyfio

teaches courses on global and intercultural studies, international studies and African governance and development. Amid the world’s disarray, she shared her response to when international studies students are seeking direction.

“There’s this tendency to think, ‘I’m so small. What can I actually possibly do?’ and I think that’s certainly where a spiritual tradition has so much more potential, especially now when people are feeling disconnected.”

Sackeyfio emphasized the importance of practicing mindfulness. She explained how it gives people perspective on what is within their control, and how that is important because understanding what is within one’s power is a guide to areas where, in this world, it is possible to make a difference.

“You start with yourself,” she said. “And I think that’s what the spiritual traditions offer, but in community.”



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RELIGION

Loving kindness faces horrors of past for freedom, preaches Thomas

“We don’t want to see the end of Jerusalem, every empire, every nation dashed to the ground with not one stone standing. This is hard stuff, but if we want to be honest, brave and kind, we have to take the journey of self in God’s House of Visitation. We have to enter the story,” the Rev. Frank A. Thomas, Ph.D., told the congregation.

Thomas preached at the 9:15 a.m. Tuesday morning worship service in the Amphitheater. His sermon title was “The Journey of Self into God’s House of Visitation,” and the Scripture reading was Luke 19:41–46 from the Common English Bible. The influence for this sermon came from “Interview with James Baldwin on Henry James” by David Adams Leeming.

Jesus invites us into the House of God’s Invitation, but are we willing to go in, Thomas asked the congregation. “No, we would rather stay on the porch. Why? Because after seeing Jesus weep, his indictment of Jerusalem and words of judgment, I think I have heard enough. I’ll take a raincheck, Jesus.”

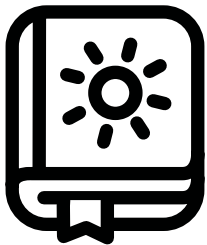
If we do accept the invitation to go in, the room Jesus will show us is the end of things, Thomas continued. “I don’t want to see the end of things. I don’t want to see my last sermon; I have been preaching since 1982. I don’t want a last time to kiss my wife or see my daughter’s or granddaughter’s faces. As the spiritual says, ‘I want to die easy when I die, to shout salvation as I fly.’”

Author Henry James was a great influence on James Baldwin. The two American writers shared an essential theme — the failure of Americans to see through to the reality of others. “Our assumptions prevent us from seeing and entering into the stories of others,” Thomas said.

He continued, “This is not true of all Americans, but it is a majority mindset, to not be able to see the reality of others. We search for receptacles to dump our troubles in, as Baldwin says, ‘Someone to pay our dues for us.’ Native Americans, African Americans, European immigrants, Jews, the Japanese, negative and vicious view of Black women as welfare queens. Particularly the trans community and, dare I say it, diversity, equity and inclusion. Let me say it again. Diversity, equity and inclusion. (We need) a multi-racial, multi-ethnic, multi-gender and a multi-religious America.” The congregation applauded loudly.

Americans refuse the invitation to enter the story of others. The most important aspect of the American personality is freedom and innocence, Thomas said, but “freedom is the end of innocence; with freedom, we have finally entered the picture.” As an example, he cited people in Minnesota, who reacted to the tactics of Immigration and Customs Enforcement by entering the story and saying no. There was more applause from the congregation.

In his play Joe Turner’s Come and Gone, August Wilson told the story of Herald, who was snatched by Joe Turner and put in a chain gang. In real life, Joe Turney was the brother of a governor of Tennessee, who snatched Black men off the roads and illegally impressed



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

them into chain gangs for seven years. W. C. Handy, the father of the blues, wrote the song, “Joe Turner’s Come and Gone,” with the chorus “They tell me Joe Turner’s come and gone / They tell me Joe Turner’s come and gone / (Oh, Lordy) Got my man and gone / He come with forty links of chain / He come with forty links of chain / (Oh, Lordy) Got my man and gone.”

Thomas said, “Joe Turney went out like a hunter and rounded up 40 men at a time. Why did he think these Black men did not want to go home? Turney is innocent because he stands outside the story, without paying his dues, without entering the scene as a victim.”

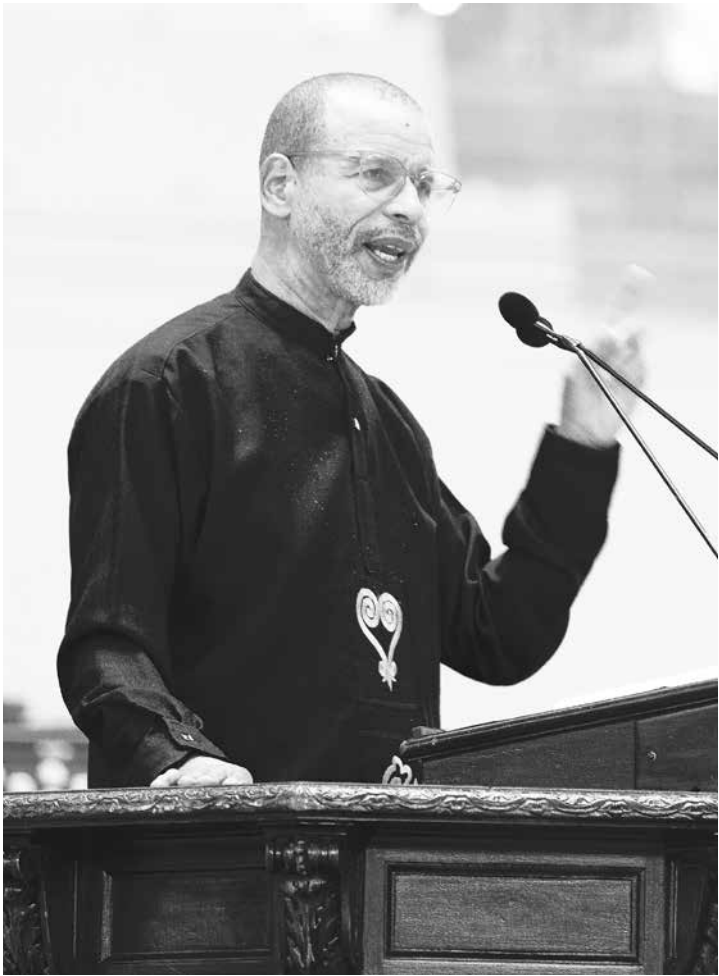
He continued, “There is no way Turney can snatch people and break up families if he enters the story. You want to go home (Thomas said, referring to Turney), and this man wants to go home too, but he is not a man because you see him as a receptacle to dump garbage on. We look for scapegoats, like immigrants.”

Thomas told the congregation, “We have to take the journey of self. This is hard stuff. There is a general failure to touch, see and feel others.” On that journey, we enter the room in God’s House of Salvation and exchange innocence for freedom.

One of Thomas’ mentors said, “There is a little house inside of me. Windows not made of glass, doors through which no one can pass. I go there, just me and my God, and my God introduces me to me. Open doors that I might see this is the house of God’s visitation, the actor showing you the end in the house of visitation.” Thomas said, “There is left only mirrors. There are no windows for you to look out and see, to search for; there is only you and God.”

It is easier to run than stay in that room with all the stench you brought in with you, but this is what happens when you end your innocence, Thomas said. “When we face up to ourselves, when we tell the truth about ourselves, we vomit up the truth. If you don’t tell the truth about yourself or if you don’t make the journey, then you fail to see through to the reality of others.”

He continued, “This is loving kindness: to face the horrors of the past, to be honest, brave and kind to yourself, to be honest, brave and kind to others. Otherwise, we will be dashed to the ground with no stone on top of another.”



GABRIEL MILBY /STAFF PHOTOGRAPHER

The Rev. Frank A. Thomas delivers a sermon about practicing loving kindness to foster peace during morning worship Sunday in the Amphitheater.

Thomas concluded by praying “A Prayer of Loving Kindness” for immigrants, particularly those with brown skin, then for LGBTQ+ people, then for transgender people. “This is the Word of God for the people of God.” The congregation stood and applauded.

The Rt. Rev. Eugene Taylor Sutton, senior pastor of Chautauqua, presided. The Rev. Mary Kitchen, a retired Presbyterian minister and one of the fiddle players on Bestor Plaza in the afternoons, read the Scripture. Owen Reyda, organ scholar, played Prelude in D Minor, Op. 109, No.1, by Camille Saint-Saëns, on the Massey Memorial Organ. The Motet Choir, under the direction of Sonya Subbayya Sutton, interim director of Sacred Music, sang “At the Still Point of the Universe,” by Al Fedak, for the morning anthem. Reyda accompanied the choir on the Massey Organ. There was no postlude due to time constraints. Support for this week’s chaplaincy and preaching is provided by The Rev. Leonard J. Ebel Chaplaincy.

Morning worship services for Thursday, Friday

MARY LEE TALBOT
STAFF WRITER

The 9:15 a.m. Thursday worship service in the Hall of Philosophy will include a conversation between this week’s chaplain, the Rev. Frank A. Thomas, and Chautauqua’s senior pastor, the Rt. Rev. Eugene Taylor Sutton. Audrianna Hughes, a Chautauqua Opera Company young artist who is at Chautauqua with the Denyce Graves Foundation Generational Voices program, is the soloist, and she will sing two spirituals, both in settings by 20th-century African American women: “My Soul’s Been Anchored in the Lord” by Florence Price and “He’s Got the Whole World in His Hands” by Margaret Bonds. The prelude music will be Bonds’ piano work, “Troubled Waters.”

The Rev. Julie Wilson-Black, pastor of the Fairlington Presbyterian Church

in Arlington, Virginia, will be the preacher at the 9:15 a.m. Friday ecumenical communion service. The service will feature music for congregation and choir. Music by G.F. Telemann for oboe, violin and piano with musicians Rebecca Scarnati, Maura Giannini and Willie LaFavor. The prelude will be “Metamorphosis” by Philip Glass, played by Interim Director for Sacred Music Sonya Subbayya Sutton. The Motet Choir will sing settings of “Gift of Finest Wheat” and “Taste and See,” and lead the congregation in songs from around the world.

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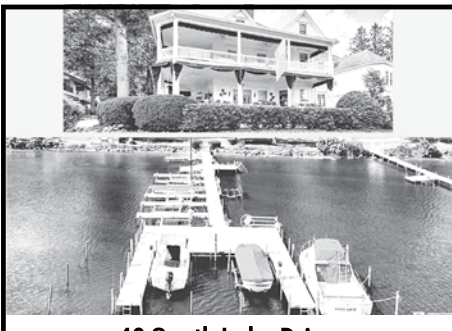
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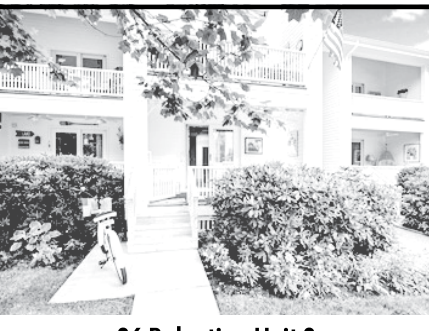
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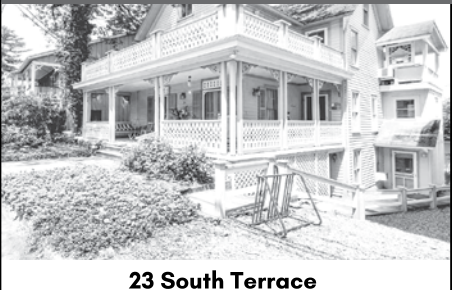
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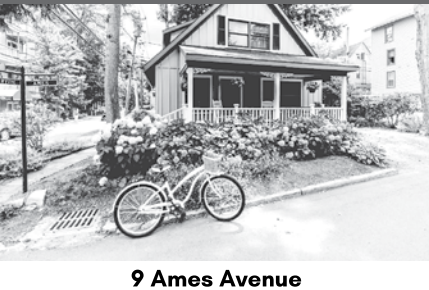
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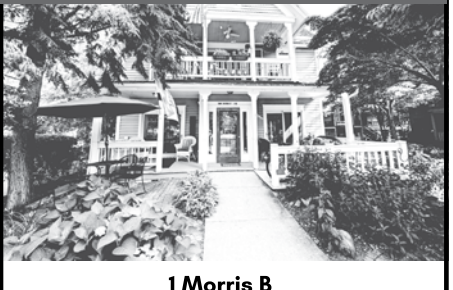
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THE MIX

Ponkow nominated to unopposed Class B Board of Trustees seat

CODY ENGLANDER
STAFF WRITER

During Saturday’s annual Chautauqua Corporation meeting, Sara Ponkow was nominated as a new Class B Trustee, running unopposed. She will serve her new term for four consecutive years and is set to begin Oct. 1, 2026.

The board is composed of 24 trustees, split between 20 Class A Trustees and four Class B Trustees. Class A Trustees are elected by current members of the Board of Trustees, not required to be property owners in Chautauqua Institution. Class B Trustees are nominated by homeowners, with each property receiving a single vote within a trustee election. Both Class A and B Trustees have the same functional powers; the distinction goes only as far as the election.

Following Ponkow’s unopposed win, the board shared its annual financial results from the 2025 Summer Season.

“In 2025, the gain from operations [before] depreciation and significant capital gifts was \$600,000, as compared to the prior year’s gain of \$1.5 million,” Angela Schuettler, corporate secretary and chief financial officer for Chautauqua Institution, said. “I focused on this metric and not necessarily the bottom line income shown in the financial statements, [which] is much higher, because the accounting standards require capital gifts to be recognized as income, but those gifts are restricted

for very special projects and could never be used to fund general operations.”

Schuettler focused on the expense front, expressing improvements on cost control and keeping expense growth to 4%, which she deemed “reasonable” throughout the prior year.

“In the last quarter of 2025, we reduced costs or found revenue improvements totaling \$5.7 million to better position the Institution for the long run,” Schuettler said. “The majority of those savings will actually be reflected in the 2026 financial results, not necessarily in the 2025 [financial results].”

The Institution, according to Schuettler, remains in a well-positioned financial state with a solid liquidity position, having ended the 2025 Summer Season with \$8.6 million of unrestricted cash. This number is consistent with the reasonable level of cash available to operations to manage working capital needs. With the Athenaeum Hotel, there is an unutilized line of credit of \$7.2 million, further adding to Chautauqua Institution’s liquidity position, according to Schuettler.

“Importantly, we continue to invest in assets with capital spending at close to \$18 million during 2025. That was made up of almost \$4 million of ongoing CapEx preservation, \$1.1 million for technology infrastructure and \$12.8 million for large capital projects such as the Roe Green Theater Center, Greene Family Commons and the



SKYLAR SEAVEY / STAFF PHOTOGRAPHER

Chautauquans attend the annual Chautauqua Corporation meeting Saturday in the Hall of Philosophy.



Above left, Interim Chief Executive Kyle Keogh speaks during the Leadership Forum and shares financial statements from the 2026 Season. Above right, Board Chair Laurie Branch answers questions from Chautauquans.

Turner Community Center locker rooms. Finally, the beneficial interest in the net assets of Chautauqua Foundation was up to an astounding \$25 million from 2024.”

She also stressed that Chautauqua has no debt,

which she views as a benefit to the grounds for the years to come. The meeting ended with a statement from Interim Chief Executive Kyle Keogh on the 2026 Season before taking questions from the board and audience. He touched on Chautauqua’s

advancements and the continued need for philanthropy and new housing on the ground, a project Keogh noted will be pushed to Mark Coolidge Johnson’s tenure.

“Overall, it’s a beautiful set of grounds. People just relax when they walk in here, blood

pressure goes down. As Ken Burns said, ‘When [I] walk in this place, [I] just feel like [I’m] in the right part of America,’ Keogh said. “...We’re going to continue to balance the budget. We did it for this year; we actually think we’re in pretty good shape.”

Thursday Morning Brass to perform final concert of season

ROCCO PRIOLETTI
STAFF WRITER

At 4 p.m. today in Fletcher Music Hall, Music Director Aidan Chamberlain will conduct Thursday Morning Brass through their final concert of the season.

The community-based brass band originally began as an endeavor of three newly retired friends who met at Chautauqua Institution. Since its humble formation 25 years ago, the group has grown to host 18 members from varying backgrounds — from local brass teachers to retired Rochester Philharmonic and Syracuse Symphony Orchestra musicians.

Before leading the band with a baton in hand in 2022, Chamberlain per-

formed with the band as a trombonist. He noted the fun assortment of music that Thursday Morning Brass’ program has to offer Chautauquans.

“We play some classical, some jazz. We’ve got some funk music this time. We’ve even got ‘Bohemian Rhapsody’ by Queen.

So, we’ve got a really wide variety of music, and it’s a great sounding group,” Chamberlain said.

Chamberlain noted that the band will play contemporary pieces as well. Included are two suites composed by the London-based trumpet player Ryan Linham. The other comes from a familiar face in the group.

“We do have a new piece by Mark Lenz, who

is a trombone player in the band. He used to be in the Rochester Philharmonic and retired from that, but he’s playing with us,” Chamberlain said.

Each year, Thursday Morning Brass provides a scholarship for a brass player through volunteer donations.

The group is supported by The Jason and Nancy Weintraub Chautauqua Band Community Band Endowment Fund. Jason Weintraub founded the Community Band in 1990, conducting it until his passing in 2022. Weintraub was succeeded by Chamberlain who, in addition to leading Thursday Morning Brass, is the band’s music director.



GABRIEL MILBY / STAFF PHOTOGRAPHER

Thursday Morning Brass, led by conductor Aidan Chamberlain, opens the Old First Night celebration Aug. 4 in the Amphitheater.

Brown to share lessons learned from corporate sustainability

JENNA OUTCALT
STAFF WRITER

Tamara Brown knows corporate sustainability doesn’t always sound like fun. However, she wants to bridge the gap between corporate sustainability and community engagement in her lecture today.

“As I started to work through this speech and think about it, I thought the last thing people want to hear about is what corporate folks do — at least, that’s what it seems like,” Brown said. “So what I really hope to do is to intersperse a little bit of fun.”

Brown will speak at 3:30 p.m. today in the Alumni Hall Ballroom about lessons from her time in corporate sustainability for the Chautauqua Climate Change Initiative.

Brown recently retired from leading the sustainability program at Linde, a multinational engineering and industrial gases company. However, her background was originally in

technology development, which she said was crucial as climate goals and the need for decisive action became more prominent.

“I found that that engineering background and that technology background really helped, because a lot of what we see as the next frontier of sustainability really is dependent upon technology,” Brown said.

She emphasized that technology itself is not the only piece of the puzzle when it comes to sustainability, though.

“In order to make any of those technologies practically work in the future, we have to not only bring communities along, we have to bring communities’ input in, and we have to make sure that communities are comfortable with the technology, can use those technologies and can participate in the benefits from those technologies,” Brown explained.

“In order to make any of those technologies practically work in the future, we have to not only bring communities along, we have to make sure that communities are comfortable with the technology, can use those technologies and can participate in the benefits from those technologies.”

She said she plans to share anecdotes from not only the corporate side of her work, but also the community interaction side.

“I have some really fun stories that are real stories of how people’s lives have changed and how some of the work that we do through sustainability helps that,” Brown said. “I’ll also have some ... anecdotes about traditional community and working on green projects or social projects and things like that that I think people will love.”

Brown explained that when it comes to any kind of sustainability, whether corporate or personal, it “starts off with values.” She also said that the issue of climate change doesn’t exist in a vacuum, so people and corporations have to think about the choices they make.

“Climate change doesn’t proliferate, it doesn’t get further and further, without people,” Brown said. “And you also aren’t going to reverse this climate

change or limit climate change without people.”

Brown said she has spent more than 20 years in western New York and loves Chautauqua Institution. She said she appreciated the encouragement of open dialogue and engagement.

“What I hope that people will do is not just sort of think about those values and think about that interdependence, but actually leave and act on them,” Brown said.



BROWN

She said she wants her talk to help Chautauquans apply the knowledge they’ve gained this summer.

“In the end, I really want people to really think about all the really great things that they’ve learned and started to think about from Chautauqua over this week or over the past weeks,” Brown said. “What do you do about that?”

—TAMARA BROWN

Former Linde Sustainability Vice President

LITERARY ARTS

2026 Janus Prize Winner Mirza to give reading in Athenaeum

NORA SMITH
STAFF WRITER

Writer Hassaan Mirza breaks away from a conventional narrative in his 2026 Janus Prize-winning short story “Name, Place, Animal, Thing” and hopes to offer readers a new perspective on conflicts.

“I was interested in thinking how a short story could be a vehicle for ideas and for experimentation in form,” Mirza said. “So, the fact that the reading experience is enriched not only by the completion of narrative but also the experience of a deception of form. So as you're reading, the story keeps changing itself; it becomes a different experience.”

Growing up in Pakistan, Mirza said he played a children's game called Name, Place, Animal, Thing, which eventually became both the name and the narrative structure of the story and presented him with a lot of freedom.

“I feel excited that there's a prize out there that recognizes formal innovation or experimentation in short stories, especially,” Mirza said.

During a celebratory event at 4 p.m. today in

the parlor of the Athenaeum Hotel, Mirza will give a public lecture and reading; he will also receive \$5,000, plus travel and lodging, to partake in a week-long writing residency at Chautauqua Institution.

Michael I. Rudell Director of Literary Arts Stephine Hunt said the Janus Prize is in its ninth year and is awarded to short prose, fiction or nonfiction that challenges conventions and does something never seen before while being written by an emerging writer who has not published a book-length work yet.

“What I really love to celebrate about the innovative piece of this prize is it invites not just breaking of conventions and form, etc., but genre bending in ways that you wouldn't expect ...” Hunt said.

Hunt said there are very few awards like the Janus Prize, and it is important because it supports emerging writers like Mirza.

“He's incredible, and his work is really emotionally impactful and fun, which is a very difficult thing to balance,” Hunt said.

Mirza said the story was inspired by the cultural shift in the U.S. and world after



Stories are often — and people are so often — so given to abstract things. We turn everything into a metaphor that selfishly reflects on our own lives, and that's certainly how literature is also often interpreted.”

— HASSAAN MIRZA
2026 Janus Prize-winning Author,
“Name, Place, Animal, Thing”



MIRZA

the COVID-19 pandemic, including changes in society's structure, the consumption of media and the difference in how people speak about politics and identity.

“I was interested in thinking about how that can be told through the story of an interracial family and the generational difference between parents and children and wife and husband,” Mirza said.

Mirza said he was also drawn to writing about the “unique and strange experience” of the pandemic.

“That to me, that felt very interesting narratively, like if someone's entire life is going in one direction and suddenly, just when they're about to enter middle age, the whole world sort of

shifts and their expectations shift, how would that cause a disruption in their lives?” Mirza said.

He added that he was interested in a person's decision to either continue living as before the pandemic or alter their life accordingly.

Another source of Mirza's inspiration was his visits to the Cincinnati Zoo after the pandemic. Here, Mirza said he became interested in the particular landscape of a zoo and how humans view creatures.

“Stories are often — and people are so often — so given to abstract things,” Mirza said. “We turn everything into a metaphor that selfishly reflects on our own lives, and that's certainly how literature is also often interpreted.”

Mirza said he is interested in how the story uses and drives conflict in different ways, and he said he is curious about how readers think about it and react to it.

“For instance, the turmoil of being in an interracial relationship is a very common subject for many writers of color or immigrant writers,” Mirza said. “The failure to be understood completely by one culture or being stuck is a pretty resonant trope.”

Mirza said he was interested in how estranging the reader through what he described as the “weirdness” of the story might lead them to encounter new experiences of these conflicts. Furthermore, he said he is interested in seeing

ing animals from a non-anthropomorphized lens.

“We are fundamentally unable to communicate between these other species, and yet we are so drawn to them. What does that say about us?” Mirza asked.

Mirza said he looks forward to hearing what readers think of the story.

“I felt like the story, when it was written, would be unappealing to a more general market, so it feels really special to be recognized for it and for it to be recognized for your own sort of strange instincts,” Mirza said.

Author De la Paz to share quest for home through writing

NORA SMITH
STAFF WRITER

As an immigrant from the Philippines inspired by his own search for belonging, award-winning poet and guest judge for the 2026 Chautauqua Prize Oliver de la Paz continues his quest for home in his writing.

In the 1970s, de la Paz and his family immigrated to the United States and eventually settled in eastern Oregon, where de la Paz's only company was the public library.

“That's where I spent a lot of my days,” de la Paz said. “I was an avid reader, and I'm an only child, and I was a scribbler. I kept a notebook and I wrote stories. I wrote a lot of stories.”

Still, de la Paz said he didn't consider himself a writer until he was admitted into a creative writing program and published his first book, *Names Above Houses*. Even today, as an author and editor of seven books, he said imposter syndrome still lingers.

“The imposter syndrome comes and goes, and I think that now I realize it's part

of the cycle of writing,” de la Paz said. “Some days are really great, some days are really tough, but they're all part of the process.”

In his writing, de la Paz said he's “very interested in the idea or concept of what a home is,” whether thinking about who has one, how one is built or where one can be found.

“That investigation or inquiry comes from my own search for a place where I would belong, and I think that all stems from being an immigrant, an only child winding up in a predominantly agricultural white part of eastern Oregon and trying to figure out where I fit in,” de la Paz said.

Michael I. Rudell Director of Literary Arts Stephine Hunt said she's pleased to welcome de la Paz back to Chautauqua Institution for “Writing the Diaspora: A Reading with Oliver de la Paz,” at 12:15 today on the Alumni Hall porch.

Within de la Paz's recent award-winning poetry collection, *The Diaspora Sonnets*, de la Paz said he “re-



That investigation or inquiry comes from my own search for a place where I would belong, and I think that all stems from being an immigrant, an only child winding up in a predominantly agricultural white part of eastern Oregon and trying to figure out where I fit in.”

— OLIVER DE LA PAZ
2026 Chautauqua Prize Guest Judge



DE LA PAZ

counts in poetic form, my family's search for a place to live,” and Hunt said he examines his personal migrations around the globe.

“He's done a lot of movement around the world, and his experience in life and diaspora as an experience of life, as well as a formative piece of culture and of his thinking and his writing, will be central to what he'll talk about,” Hunt said.

With de la Paz having been to Chautauqua on many occasions, Hunt said de la Paz was someone of immediate interest when selecting guest judges for the 2026 Chautauqua Prize.

“He's not only an incred-

ible poet, but just a fantastic reader,” Hunt said, adding that one of her favorite parts of being the prize administrator is getting to listen in on the judges' deliberations for the long list of finalists because she gets to experience these writers as readers of other works as well as their own.

“Getting to learn a bit more about how thoughtful and generous and beautifully critically involved Oliver is as a reader was really important, at least to me,” Hunt said. “And really fun to witness, but what we're going to be able to see is the other side of his work, him as a writer.”

De la Paz said he will read some new pieces centered around the St. Louis World's Fair and the aftermath of the Philippine-American War, in addition to pieces from *The Diaspora Sonnets*.

“A lot of my work comes about in the aftermath of U.S. imperialism and war, and the conversations that center around what happens when there is a mess that's made in the world,

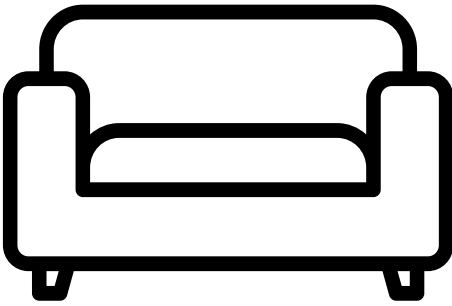
and where ... people wind up after that happens,” de la Paz said.

De la Paz said he looks forward to conversing with Chautauquans and exploring all the Institution's grounds have to offer once again.



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MSFO SEASON FINALE



At top, the Music School Festival Orchestra, under the baton of 2026 David Effron Conducting Fellow Michelle Bushkova, performs Manuel de Falla’s “The Three-Cornered Hat Suite No. 2” during their final performance of the season Monday in the Amphitheater. Bottom left, Bushkova leads the MSFO through the suite. Bottom right, Concertmaster Meixi Zhou shakes hands with MSFO Artistic Director Timothy Muffitt.

Earley Lectureship supports Dickson morning lecture

The Edith B. and Arthur E. Earley Lectureship generously supports today’s lecture featuring Robert Chatterton Dickson at 10:45 a.m. in the Amphitheater

Today’s lecture reflects the Earleys’ enduring commitment to bringing distinguished voices and global perspectives to Chautauqua. Established in 1999, The

Edith B. and Arthur E. Earley Lectureship was created to sustain and enrich the Chautauqua Lecture Series. Since first visiting Chautauqua Institution in 1959, Edith and Arthur Earley demonstrated a steadfast commitment to the arts and educational programming that define the Institution, helping ensure audiences can

engage with leading thinkers, authors and experts.

As lifelong summer residents, the Earleys devoted themselves to supporting the Chautauqua Symphony Orchestra and the performing arts while championing the Institution’s tradition of lifelong learning. Through their enduring philanthropy, Chautauqua continues to

foster meaningful dialogue and create opportunities to explore critical global and cultural issues.

Chautauqua is deeply grateful for Edith and Arthur Earley’s extraordinary generosity and for the lasting legacy their vision continues to have on the Institution’s educational and artistic mission.

Chautauqua Theater, Rittman, Norton support mainstage play

The Chautauqua Theater Fund, The Rittman Family Fund for Performing Arts and The Florence and Cynthia Norton Fund for Theater generously support *How I Learned What I Learned* by August Wilson, directed by Jade King Carroll, running Aug. 8-16 in Bratton Theater.

Together, these funds reflect a shared commitment to sustaining Chautauqua Institution’s tradition of exceptional theatrical programming and ensuring that audiences continue to experience powerful storytelling on stage.

Established in 2002, The Florence and Cynthia Norton Fund for Theater provides general support for the Institution’s theater program. Florence Norton made Chautauqua her year-round home following her marriage to Paul Norton in 1940 and remained an active leader until her passing in 2011. She served on numerous boards, including the Opera Guild, Chautauqua Art Association (now FCVA) and Friends of Chautauqua Theater. Their daughter, Cynthia, attended school at

Chautauqua before studying at Tufts University and the San Francisco Art Institute, where she launched a successful career as a fashion designer.

Also supporting today’s performance is The Rittman Family Fund for Performing Arts, established in 2000 by Patricia B. Rittman in honor of her husband, William Rittman. A Chautauquan since 1930, Bill devoted decades of service to the Institution, including a term as trustee from 1974 to 1982. Following military service in World

War II and graduation from Harvard Law School, he enjoyed a distinguished career in the pharmaceutical industry, primarily with Richardson-Vicks.

Together, these funds help ensure that Chautauqua Theater Company continues to present inspiring performances that engage, challenge and enrich audiences. Chautauqua is sincerely grateful for the enduring generosity of these supporters and for their lasting investment in the performing arts.

Carnahan-Jackson supports School of Dance Student Gala II

The Carnahan-Jackson Dance Endowment generously supports the Chautauqua School of Dance Student Gala II at 8 p.m. to-night in the Amphitheater.

The Carnahan-Jackson Foundation of Jamestown, New York, was founded by Katharine and Clyde L. Carnahan, whose family has demonstrated a multi-generational commitment to Chautauqua, education and the arts. Introduced to Chautauqua by her mother, Katharine became an active leader in the community, serving as an Institution

trustee and providing leadership to Smith Memorial Library and the Department of Religion.

Their son, David Carnahan, carried that legacy forward as chairman of the Carnahan-Jackson Foundation, a director of the Chautauqua Foundation and a trustee of the Institution. David met his wife, Martha, at Chautauqua and remained a devoted member of the community until his passing in 2022.

Through the Chautauqua Foundation, the Carnahan-Jackson family has sup-

ported a wide range of programs, including the School of Dance. The Carnahan-Jackson Dance Studios stand as a lasting testament to their belief in the importance of artistic excellence and providing opportunities for young dancers to develop their craft.

The Chautauqua Dance Endowment further strengthens that commitment by providing ongoing support for the School of Dance’s general operations. Founded in 1989 by Artistic Director Jean-Pierre Bonenfant, the dance program

includes performances by internationally acclaimed ballet and modern dance companies while training the next generation of artists through the renowned School of Dance.

Together, the Carnahan-Jackson Foundation and the Chautauqua Dance Endowment help ensure that dance continues to flourish at Chautauqua. The Institution is sincerely grateful for their enduring generosity and their lasting investment in artistic excellence and arts education.

CROSSWORD
By THOMAS JOSEPH

ACROSS
1 Tag info
5 Make a retraction
11 Musical work
12 Lined up
13 Mardi Gras wear
14 Hitchcock film
15 Mont Blanc, for one
16 Olympian leader
17 Silly
19 Eggy drink
22 News summary
24 Rude push
26 Bickering
27 News article
28 Got up
30 Some golf clubs
31 Groan inducer
32 Title holder
34 Enjoy the tub
35 Marital promise
38 Hitchcock film
41 Diner order
42 Win back
43 Fourth-down play
44 Orbital point
45 Inquires

DOWN
1 Deep sleep
2 Milky gem
3 Hitchcock film
4 Reproachful sound
5 Turn red, maybe
6 Follows
7 Coral isles
8 Compass trace
9 Japanese drama
10 First prime number
16 Micro-wave, in slang
18 Brussels-based org.
19 Hitchcock film
20 Kitchen sight
21 Setting items
22 Rough voice
23 Words from Caesar
25 Take on
29 Lulu
30 Tattoos, slangily

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U	N	I	O	N		R	H	O	N
S	A	L	A	D				E	N

Yesterday’s answer
33 “The Duke”
34 Small setback
36 Easy two-pointer
37 Chooses
38 Monk’s title
39 Gym unit
40 Sense of self
41 Hotel feature

1	2	3	4		5	6	7	8	9	10
11					12					
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44								45		

8-12

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.

8-12 CRYPTOQUOTE

W F C X S Q C X E S C K Z H C Q W F C

T C U R Z N S J Y B E K C K G Z T C

U J R M Z . — L U T C K Q B K K C E E

E Z N C E E

Yesterday’s Cryptoquote: WHEN YOU’RE FOCUSED ON YOUR ENEMY, THEN YOU ARE IGNORING YOUR ALLIES. — STACEY ABRAMS

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 Conceptis Sudoku increases from Monday to Sunday.

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

Difficulty: ★★★8/12

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

Difficulty: ★★8/11

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VISUAL ARTS

CVA opens annual members exhibition ‘Setting the Table’ in Fowler-Kellogg

JENELL TAYLOR
STAFF WRITER

From 3 to 5 p.m. today at Fowler-Kellogg Art Center, Chautauqua Visual Arts will hold the opening reception for its annual members’ exhibition, “Setting the Table.”

Through Aug. 26, visitors can view paintings, sculptures, fiber art pieces and glassworks from new and returning CVA members in the First Floor and Angela Fowler Memorial Galleries of Fowler-Kellogg.

The exhibition is presented in conjunction with Chautauqua Institution’s upcoming Week Eight theme of “The Future of Food: Climate, Technology and the Next Agricultural Revolution.”

This year, Associate Director of CVA Galleries Erika Diamond and Susan and John Turben Director of CVA Galleries Judy Barie were joined by Carnegie Mellon University interns Kinsey Gebhart and Elsie Marshall to sift through submissions and select the works for “Setting the Table.”

Some of the works on display reflect on the role of sustainability in the future of food production, while others “celebrate the everyday rituals of gathering, sharing meals and cultivating a connection to the natural world,” Gebhart and Marshall said in a joint statement for the exhibition.

“These artists explore where our food comes from, the hands that grow and prepare it and the traditions and memories that surround it,” the pair said in their exhibition statement.

Quilters Susan Davis-Gillis and Amit Taneja model sustainability through their works by striving to keep traditional crafting techniques alive.

Gillis is an experienced seamstress and member of the UpcycleCHQ Maker Program. She created Nutmeg Hollow, a small business that specializes in upcycled materials and project kits that give new life to used materials.

For “Setting the Table,” Gillis created a quilt from upcycled fabric scraps. Focused on pineapple imagery, the quilt calls viewers to inspect the history of the “iconic symbol of hospitality,” Gillis said.

After developing an anaphylactic allergy to pineapple, Gillis set out to learn more about its history and symbolic roots.

“I’d traveled to Asia regularly for work over the decades, and pineapple was everywhere I went,” she said. “When I suddenly couldn’t eat it anymore, I found myself wanting to understand this food I’d taken for granted.”

Gillis said she was struck to learn that the spread of pineapple around the world was tied to a difficult history of colonial trade, exploitation and plantation labor. At the same time, however, she said the fruit came to symbolize hospitality, having been carved into doorways and printed onto teacups and tablecloths.

Gillis described a strange tension in its story and explained how pineapple is “a symbol of welcome with roots in a much less welcoming history.”

That contrast is what drew her to create the quilt shown in the exhibition. “I wanted to set the table, literally,” Gillis said. “For us to look at that fuller history honestly, and then ask what a more inclusive, thoughtful version of hospitality could look like moving forward.”

For Taneja, quilting allows free movement and exploration. In 2016, he began sewing his own bowties, which has since blossomed into the creation of his online quilting guild — now with more than 2,000 participants.

Taneja uses fabric to endow his quilts with interesting designs, “much like a painter

would use paint to create a painting,” he explained.

In one of his quilted designs, Taneja said he made use of small pieces of fabric that typically go to waste to create circular dinner plate patterns.

“It was such a happy creation to see all the colors working together to create shape and texture,” he said.

For his quilt “Frida’s Dinner Party,” Taneja was interested in how repetitive fabric patterns arranged in a hexagonal shape could create a color story.

“That wall hanging uses 648 triangles meticulously arranged and sewn together to make the whole piece look like it’s one continuous piece of fabric,” he said.

Taneja said he believes that quilting is an art that can be touched and felt. “It connects the artist and the viewer, having the same experience of feeling the fabric in their hands,” he said.

Sculptor Passle Helminski creates sculpted knitted works to express her creativity.

Her piece “Berry Me” is a mixed media sculpture of an oversized energy chew that Helminski said is “beyond chewing, because it is huggable.” She said energy chews fuel her practice, and “Berry Me” represents her sense of humor through its vibrant colors and blends of texture.

Her second submission is an oval sculpture covered in newspaper wearing a pair of glasses titled “Goodtimes Food Critic.” She said the idea came from looking at hard-boiled eggs that were resting on a newspaper clip that read “Goodtimes.”

As Helminski engaged in mileage, the amount of hands-on practice spent with a particular medium, she said the image kept floating around in her mind.

“After my mileage, I made a large egg and added ‘Goodtimes’ from the newspaper,” Helminski said. “I remember a critic gave me those glasses, which made me smile, so I added glasses to the egg.”

Helminski said her art is meant to bring her joy. For this exhibition, she said, “‘Berry Me’ will be on the table,” and “‘Goodtimes Food Critic’ will lend an eye in setting the table.”

For fused-glass artist Wendy Cohen, her focus is on practicality and utilitarian use. Over the course of the 18 years she has worked with glass, she has found beautiful objects with practical use intrigue her more than pieces meant solely for viewing.

Cohen makes dishware, jewelry, cheeseboards and other items that are meant to be used, worn and felt in daily life.

“I stick with mainly usable forms,” she said. “I always consider myself more of a craftsperson and not a true artist.” She said the enjoyment of utilization is what she aims for.

In “Setting the Table,” Cohen will present a fused glass sushi set because it deviates from the ordinary. She said it felt more exciting and rewarding for her than making a simple bowl or plate.

The set is made of several pieces, and the nice thing about groupings is that “each thing can be used for so many other things,” Cohen said.

Her process typically begins with entering her studio and looking around until a piece of glass catches her eye, which then primes her to create.

“I like the idea of being able to mix and match,” she said. “The glass that I had — it’s primarily orange and red — really spoke to me as a sushi set.”

Before glass, Cohen worked as a potter. She said clay has a mind of its own and taught her a valuable lesson that she’s since carried into her practice with glass.



Pieces are displayed in the open members exhibition “Setting the Table” Tuesday in the First Floor Galleries and the Angela Fowler Memorial Gallery in Fowler-Kellogg Art Center.



Sally Hootnick’s “Yellow Coneflowers.”

“There really is a zen of clay,” she said. “One of the things you learn is patience — you learn to accept failure.”

Cohen said her practice brings her joy, and she looks forward to entering her studio each morning to see the product of her work inside the kiln. Part of the excitement is the unpredictable nature of glass as a medium, Cohen explained.

“That’s been a constant throughout all my work,” she said. “Some of them are ‘ahas,’ and some of them are exactly as I wanted them to be.”

Painter Sally Hootnick employs various techniques to visualize the atmosphere of loved ones gathering for a meal at dinnertime.

She used cold wax for her piece “Yellow Coneflowers,” which is a medium made from beeswax, resin and a solvent used for softening.

“It thickens the paint until it has almost the consistency of cake frosting,” Hootnick said. “Because it’s too thick for a traditional paintbrush, I apply much of it with silicone kitchen tools.”

In addition to oil paint, Hootnick also works in encaustic — an ancient painting technique that uses melted beeswax mixed with damar tree resin and colored pigments. Her piece “Yes Please” was done using this technique.

As she built up the painting’s surface, she said each layer was fused using a blowtorch. “I also embedded drawings of a tablescape into the wax and finished the piece with silver leaf,” Hootnick said.

As a longtime Chautauquan, Hootnick maintains a studio in the CVA Arts Quad each summer and pulls inspiration from the Institution’s scenery.

“I grew up in the area,” she said, “and the colors

and textures I’ve known all my life here continue to find their way into my work.”

Like Cohen, wood artist Subagh Khalsa makes pieces rooted in functionality and practical use. For “Setting the Table,” Khalsa created hanging wall cabinets intended to slow the process of daily tasks, such as preparing a meal.

Khalsa said he wanted to create a space that reminds viewers to slow down and recognize that awareness and appreciation can be found in moments that appear mundane on the surface.

“I’d like my work to engage the consciousness of the user,” he said. “So that when you open it, you can’t just grab a big doorknob — you have to open it with a couple of fingers, you know?”

Khalsa’s process is a slow one, beginning with an amorphous mental image.

“My way of working is not necessarily very efficient,” he explained. “I start out with an idea, an image that has occurred to me of what something might look like, then I tend to create the defining line of the piece.”

When thinking about his wall cabinets, Khalsa investigated practical utilitarian objects and described how they are made for ease of use. From his perspective, these objects don’t typically offer an experience that engages the user’s mind.

“You pick up a spatula, and it has a handle on one end and a flat thing on the other end that sort of tells you to go ahead and use,” he said. “If the piece is designed, not as a mechanical object, but as an aesthetic object, it causes one to appreciate what they’re making.”

Above all, Khalsa believes humans are makers. He explained how much of humanity’s daily life is han-



Susan Davis-Gillis’ “Growing Shared Abundance.”

dled absentmindedly and without consideration.

“We started out making our entire physical culture — whether it be a spear, a stone ax, shelter, food or clothing,” Khalsa said. “So much of our life now is manufactured for us, and one of the few places that’s left where we are makers is food for many people.”

Over the span of his career, Khalsa has learned the importance of taking his time.

“My spiritual progress and my woodworking process have converged at this place where I’ve learned to never hurry,” he said. “That gives me tremendous joy at this time in my life.”

He said when he began his spiritual practice more than 50 years ago, that sentiment was already floating around.

“So it’s not a matter of learning something,” he said. “It’s a matter of remembering.”

At one point, Khalsa built houses and boats, but over time, his works have become smaller in scale. Now, he sees slowing down as a gift.

Khalsa said he’s proud of his process, and reiterated the joy he feels in being “forced into slowness by an aging body.”

Marshall and Gebhart say “Setting the Table” is intended to speak to the fleeting moments in life that are “deeply intertwined with identity, memory and community.”

As Chautauquans make their way through the exhibition, they are encouraged to consider the many ways eating, preparing and sharing food can shape worldly perception and unite diverse perspectives.

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PROGRAM

W WEDNESDAY AUGUST 12			8:15 Catholic Mass. Hurlbut Church Sanctuary	11:00 (11–5) Exhibitions open. Fowler-Kellogg Art Center & Strohl Art Center	3:00 Knitting/Crochet Group on the UM House Porch. 14 Pratt	8:00 AMPHITHEATER SPECIAL. School of Dance Student Gala II	12:30 Chautauqua Mystic Heart Meditation Program. Kainat (Felicia) Norton and Muinuddin (Charles) Smith, Sufi. Hall of Missions
			8:30 Movement and Meditation with Monte Thompson. Hall of Philosophy Grove	12:00 (12–2) Play CHQ. (Programmed by Youth & Family Programs). Surprise! Bestor Plaza	3:30 Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office). Catholic House	8:30 Cinema Film Screening. “It Was Just an Accident.” Fee. Chautauqua Cinema	12:30 Chautauqua Climate Change Initiative talk. “Is the US losing it’s edge in global clean energy leadership?” Clint Wilder. Alumni Hall Ballroom
			8:30 (8:30–2) Chabad Kosher Tent. Bestor Plaza	12:00 (12–2) Flea Boutique. Behind the Colonnade	3:30 (3:30–5) Generational Healing. Susan Vande Kappelle. UM House Chapel. 14 Pratt	10:00 Bandits on the Run. Fee. Roe Green Theater Center	12:45 Catholic Seminar. The Rev. Doug May, MM. “Dreams and Realities of a Priest Encountering Life in Egypt and the Middle East.” Methodist House Chapel. 14 Pratt
			8:55 Chautauqua Prays for Peace through Compassion. Hall of Philosophy Grove	12:15 Twelve Step Meeting. Hurlbut Church Marion Lawrance Room	3:30 Jewish Film Series. “Neshoma.” Everett Jewish Life Center. 36 Massey		12:45 Duplicate Bridge. ACBL Sanctioned. \$12. Sports Club
			9:00 (9–10:30) Creating an Inclusive Chautauqua. Skill Building Workshop. Alumni Hall Ballroom	12:15 Women In Ministry. Hall of Missions	3:30 Chautauqua Climate Change Initiative talk. “Corporate sustainability, from big goals to community impact: lessons for Chautauqua.” Tamara Brown. Alumni Hall Ballroom		1:00 English Lawn Bowling. 20-minute free instruction, then opt to play for fee. Bowling Green
			9:15 Fiber Arts Get Together. Bring your projects! Smith Memorial Library Listening Room	12:15 (12:15–1:15) Men in Ministry. UCC Randell Chapel Parlor	3:30 Unitarian Universalist Cultural Ethics Series. Fish Stark, executive director of the American Humanist Association. Hall of Philosophy		1:00 Memoir-in-progress conversation. Evadne Giannini. <i>The Ground We Stand On: Living Without Certainty.</i> UCC HQ Living Room
			9:15 (9:15–10:15) Jewish Discussions. “Positive Living.” Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House. 23 Vincent	12:30 Authors @ The Smith: Michael Haritan, <i>Chemobyl: Aftermath.</i> Smith Memorial Library Classroom	4:00 Chautauqua Janus Prize Award Ceremony & Reception. “Name, Place, Animal, Thing” by Hassaan Mirza. Athenaeum Hotel Parlor. RSVP required		2:00 THEATER. New Play Workshop 3: As You Like It. Fee. Bratton Theater
			9:15 ECUMENICAL WORSHIP. The Rev. Frank A. Thomas. Amphitheater and online	12:30 Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office). Presbyterian House	4:00 Chautauqua Janus Prize Award Ceremony & Reception. “Name, Place, Animal, Thing” by Hassaan Mirza. Athenaeum Hotel Parlor. RSVP required		2:00 INTERFAITH LECTURE SERIES. Wes Granberg-Michaelson. Hall of Philosophy and online
			10:00 Coffee on the Porch. Presbyterian House	12:30 Everett Jewish Life Center Meet and Greet. Jeremy Ben-Ami, founder and president of J Street. Everett Jewish Life Center. 36 Massey	4:00 (4–6) Play CHQ. (Programmed by Youth and Family Programs). Pupper Puppets. Miller Park		2:45 Cinema Film Screening. “The Devil Wears Prada 2.” Fee. Chautauqua Cinema
			10:15 Service of Blessing and Healing. UCC Randell Chapel	12:45 (12:45–1:45) Guided Kayak Historic Tour. Sign up in advance at 716-357-6281. Fee. Sports Club Waterfront	4:00 Thursday Morning Brass Final Concert. Fletcher Music Hall		3:00 Social Hour. Lutheran House. 25 Peck on Brick Walk
			10:15 Social Hour hosted by Ridgeway UM Church. UM House Porch. 14 Pratt	1:00 English Lawn Bowling. 20-minute free instruction, then opt to play for fee. Bowling Green	4:15 Jack’s Tree Walk. Jack Gulvin. Smith Wilkes Hall Lakeside Patio		3:00 Life Member Tea. Alumni Hall. 50 Wythe
			10:45 CHAUTAUQUA LECTURE SERIES. Robert Chatterton Dickson. Amphitheater and online	1:00 (1–2) Language Hour. CWC House. 30 South Lake	4:45 Chautauqua Mystic Heart Meditation Program. Therapeutic Gong Meditation with Kim Hehr. Hall of Christ Sanctuary		3:30 Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office). Baptist House
				1:00 (1–2) Language Hour. CWC House. 30 South Lake	5:00 Before the Stage: An Evening with Denyce Graves & Generational Voices. CWC House. 30 South Lake		3:30 (3:30–5) Creating an Inclusive Chautauqua. Skill Building Workshop. Alumni Hall Prose Room
				1:00 Docent Tours. Fowler-Kellogg Art Center and Strohl Art Center. Meet in Fowler-Kellogg Art Center	5:30 Cinema Film Screening. “The Devil Wears Prada 2.” Fee. Chautauqua Cinema		4:00 (4–6) Play CHQ. (Programmed by Youth & Family Programs). Paper Chain Challenge. Heinz Beach
				1:15 Docent Tours of Alumni and Pioneer Halls. 50 Wythe	6:00 THEATER. How I Learned What I Learned. Fee. Bratton Theater		5:45 Cinema Film Screening. “It Was Just an Accident.” Fee. Chautauqua Cinema
				1:15 Informal Critique. Published author will lead a discussion of one page of your prose or poetry. Bring 10 copies. Ballroom, Literary Arts Center at Alumni Hall	6:30 Eventide: The Colors of India. Amit Taneja. Alumni Hall. 50 Wythe		6:00 BROADWAY AND BEYOND: The Music of Jason Robert Brown.” Fee. Elizabeth S. Lenna Hall
				2:00 THEATER. How I Learned What I Learned. Fee. Bratton Theater	6:30 Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office). Lutheran House		6:00 THEATER. How I Learned What I Learned. Fee. Bratton Theater
				2:00 INTERFAITH LECTURE SERIES. Naaborle Sackeyfio. Hall of Philosophy and online	6:30 Unity’s Positive Path for Spiritual Living. (Programmed by Unity of Chautauqua). Turner Conference Room		6:15 Chautauqua Choir rehearsal. Fletcher Music Hall
				2:45 Cinema Film Screening. “It Was Just an Accident.” Fee. Chautauqua Cinema	6:45 Testimony Meeting. Christian Science Chapel. 12 Center		6:30 Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office). Disciples of Christ House
				3:00 “Setting the Table: CVA Members Exhibition” Opening Reception. Fowler-Kellogg Art Center. First Floor	7:00 Film Screening. Chautauquans Seeking Healing for Palestinians and Israelis. UM House. 14 Pratt		7:00 Vespers. Presbyterian House Chapel
							7:00 Vespers. Lutheran House. 25 Peck on Brick Walk
							7:00 Pastor in the Parlor Program. The Rev. Mark Hurst. UM House Parlor. 14 Pratt
							7:30 Forest Bathing. (Programmed by the Bird, Tree & Garden Club). Kate Mayberry. Intersection of Massey and Hawthorne Avenue
							8:00 AMPHITHEATER SPECIAL. Josh Groban: Stage, Screen & Symphony. Amphitheater
							8:30 Cinema Film Screening. “The Devil Wears Prada 2.” Fee. Chautauqua Cinema

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