



The Revivalists perform July 28, 2023 in the Amphitheater.

HG BIGGS / DAILY FILE PHOTO

Returning to Chautauqua Institution on their “Get It Honest” tour, The Revivalists will perform their new album of groovy, soulful indie rock at 8 p.m. tonight in the Amphitheater.

The eight-piece collective formed in New Orleans and has been together for almost 20 years; as such, their releases track the musicians’ growth through a span of life experiences. George Gekas, The Revivalists’ bass

Chautauqua renewed: Revivalists return to energize Amp

FAITH SIEGEL / COPY EDITOR

guitarist, said he has been with the band since 2008.

“We started this thing in college and never gave up,” Gekas said. “The dream back then was to never have to get real jobs, and now we keep upping the ante for what the dreams are.”

Because the group has been together for so long, Gekas said, they have become a “tribe.”

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Kagan to give lecture on US foreign policy, international relations

NORA SMITH
STAFF WRITER

Robert Kagan, senior fellow at Brookings Institution, contributing writer to *The Atlantic*, member of the U.S. Department of State Foreign Affairs Policy Board and author of several books, including, most recently, *Rebellion: How Antiliberalism Is Tearing America Apart – Again*, will give a lecture at 10:45 a.m. today in the Amphitheater.

According to *Rebellion’s* book description, Kagan warns readers of a current threat to democracy by recounting the history of opposition to liberalism and government while relating it back to today’s political state. The book’s description reads, “This is an elegant and deeply informed synthesis of history, contemporary politics and ideas that sheds light on this crucial moment.”

In an interview with Bill Kristol in 2024, Kagan said he was trying to answer a question in *Rebellion*: “Why are so many people supporting a guy who evidently wishes to overthrow the nature of



KAGAN

our system? A guy who has proven to be willing to be a dictator...” Kagan said.

The answer to this, Kagan said in the interview, is that a large group of people aren’t just following President Trump blindly; they are a part of “a very powerful movement that supports Trump that really would like to see a change in the way America operates.”

In addition to Kagan’s most recent book, his profile page on Brookings Institution’s website reads that he has expertise in U.S. foreign

policy and international relations, in addition to research areas in defense and international affairs. Some of Kagan’s most recent work centers around the war in Iran and the redistribution of international power.

According to a recent conversation with Brookings Institution’s “The Beijing Brief” podcast in an episode titled “Will China replace America on the world stage?” Kagan started a project at Brookings Institution titled “Blowback: How the Iran war may change the world.”

“Well, in my mind, this is part of a broader effort to sort of really look at where things may be heading, now that we are in a period of what I regard as probably radical change rather than incremental change; that, largely because of American actions, we’re having a real redistribution of power, real questions raised about security by a lot of nations around the world that they have to address,” Kagan said in the podcast episode.

See **KAGAN**, Page 4

Nagle on ‘intergenerational fight for justice’

NORA SMITH
STAFF WRITER

Rebecca Nagle, award-winning journalist, author and citizen of Cherokee Nation, said she sobbed when the Supreme Court sided with Muscogee (Creek) Nation in 2020, confirming that the Muscogee reservation remains intact.

“Most tribal citizens I talked to had the same kind of overwhelmed emotional experience,” Nagle said. “It was this overwhelming sense of joy, but it was also this joy that cut really deep because we knew how many sacrifices had been made to arrive at this moment where we could still have a reservation.”

Nagle said what originally began as a man’s conviction of murder in a small Oklahoma town eventually led to “the largest restoration of tribal land in U.S. history” when the defendant’s lawyers began to argue that the reservation of the defendant’s tribe, the Muscogee (Creek) Nation, was never disestablished.

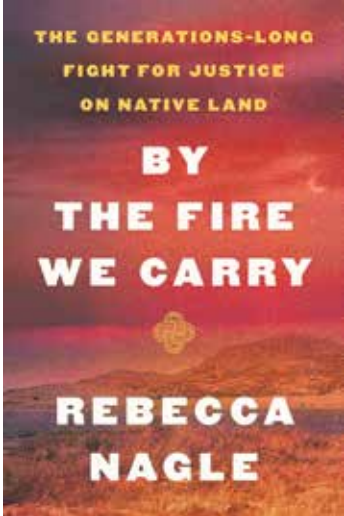
Eventually it was the later *McGirt v. Oklahoma* case, which argued that the Muscogee (Creek) Nation



NAGLE

was never disestablished, that led to the restoration of tribal land. Nagle said it was understood that the court’s decision would apply to other tribes in Oklahoma because of the similarities in their histories. So, when the court sided with Muscogee (Creek) Nation, it also meant Nagle’s tribe had a reservation.

In the Chautauqua Literary and Scientific Circle Week Seven selection, *By the Fire We Carry: The Generations-Long Fight for Justice on Native Land*, Nagle alternates between the history of her ancestors’ tribe’s removal from their homeland and



the modern murder case. In this, she said she hopes non-Native readers will understand the weight of the Supreme Court decision and the long history of this fight for justice.

“[The book tells] a sweeping story about tribal jurisdiction, tribal land and the intergenerational fight for justice,” Nagle said.

Nagle said generally most people “don’t think of Indigenous nations as sovereign nations,” and they don’t understand the history of tribes’ relationship with the U.S.

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IN TODAY’S DAILY



‘THE OTHER SIDE OF THE STUDIO’

Pre-Professional dancer Jette finds, follows his love for movement through choreography.

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‘AN ICON OF THE VOCAL WORLD’

Vocal coach Catania reflects on Malas’ legacy, Denyce Graves Foundation.

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‘IMMORTALIZING NATURE’

Sculpture artists Henry, Parrish combine nature, metal in CVA garden exhibition.

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DANCE



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.

Amphitheater water bottle guidelines

Personal water bottles of all types are welcome at all events. On concessions nights, bottles must be empty when entering through the security perimeter, but may be refilled at water stations or with purchased water inside the Amphitheater.

This requirement helps Chautauqua comply with New York State Liquor Authority regulations and protect its liquor license. Opaque bottles and bottles with large openings may also be subject to additional screening at any event. We understand that being asked to empty your water bottle before entering the Amphitheater can be inconvenient, and we appreciate your partnership as we pilot this new offering at Chautauqua.

Chautauqua Women's Club news

The Flea Boutique will be open from noon to 2 p.m. behind the Colonnade.

Library news

The Smith Memorial Library basement book sale is ongoing! *\$1/book, *\$6/bag; *rare books priced as marked. Donations of gently used books are gratefully accepted.

United Methodist House news

Time for Friday popcorn on the porch! After the Amp concert Friday, pop on over to the UM House porch for some lemonade and popcorn! The perfect closer to a wonderful week at Chautauqua!

Dancer Jette finds, follows his love for movement

NORA SMITH
STAFF WRITER

As 4-year-old Kale Jette waited in the small studio lobby while his sister took dance classes, he and his brother raised havoc, bursting with energy; it wasn't until a little boy walked out of his sister's class that his mom realized she could enroll them in dance classes as well.

Jette is pursuing a career in dance 16 years later and is currently in the Pre-Professional Division of Chautauqua School of Dance.

"It's crazy to think that if it wasn't for that one little boy who came out of that class, she wouldn't even (have) thought to put us in [dance classes]," Jette said.

Jette said no matter what, he probably would have found his way to where he is today. He recalled making up dances and performing them for his mother long before he knew what dance was.

"I started [dance classes] when I was age 5, which is incredibly rare for male-presenting dancers because so many of us will probably start in our teens and a lot older just because, obviously, it's not a thing we're put into when we're younger," Jette said.

It wasn't until high school that Jette began to consider pursuing dance as a career, with a competition-based studio as a solid foundation. Still, he considered pursuing something in math or science in college, but went to the Boca College Dance Fair and auditioned for multiple colleges to give it a shot.

"I was like, 'I'm just going to try. I've been dancing all my life; I might as well see. I love it so much, it would be great to even do it as a minor or something,' so I was like, 'I just want to try,'" Jette said.

There, Jette said, Sarah Wroth, professor of music in ballet and chair of the Ballet Department at the Indiana University Jacobs School of Music, began dancing with him.

"It was basically from that that made me realize, 'Wait, I actually could do this,'" Jette said.

Jette said Wroth told him, "You can get a job. You can do this. Come join me at IU, and we're going to do it." At Indiana University, Jette met Bonnefoux McBride Artistic Director of Chautauqua School of Dance Sasha Janes, who introduced him to Chautauqua Institution. Now, for the second time, Jette has choreographed his own piece at Chautauqua, with four choreographed pieces to date.



SKYLAR SEAVEY / STAFF PHOTOGRAPHER

Pre-Professional dancer Kale Jette, center, smiles while watching fellow dancers Elizabeth Bilotti, left, and Bess Millard, right, rehearse his choreographed piece for the student showcase Tuesday in Carnahan-Jackson Dance Studios. The student showcase will feature works by the Festival Division at 2 p.m., and Jette will showcase his piece alongside other works by the Pre-Professional Division at 4 p.m. today in Carnahan-Jackson Dance Studios.

The School of Dance provides interested dancers with the opportunity to choreograph their own pieces, giving them studio space, dancers and time to rehearse before displaying their work. Jette's piece for this year is titled "Na'au" and will be showcased at 4 p.m. today in the Carnahan-Jackson Dance Studios to a crowd of parents, peers, faculty, staff and members of Chautauqua Dance Circle.

Jette, who is Hawaiian, said he likes to incorporate Hawaiian language into the names of his pieces, and that "Na'au" literally means intestines or guts, but also represents internal feelings of the heart and mind, or a gut feeling. The first piece he choreographed at Indiana University was titled "Kaumaha" and meant the lifting of a weight.

Although Jette said he has choreographed dances for himself in his room and has always loved to improvise, he didn't realize his potential until he took a class at Indiana University and had to choreograph a dance.

"It's crazy to think how I never thought these things were an option for me until I tried it, and then I got such incredible feedback from it. I was like, 'Wait, I was just doing my own thing. I didn't realize it was actually something,'" Jette said.

Jette said he has enjoyed the validation and feedback from faculty like Janes, but also loves the collaborative process of choreographing with his fellow dancers.

"There's a lot of kids that have a real interest in cho-



Jette teaches fellow dancer Anjuli Paul a movement in his piece.

reography naturally, and so the most valuable thing you can give an upcoming choreographer is space and dancers and time — and so we do all of those things," Janes said.

Janes said this also provides dancers with an opportunity "to be on the other side of the studio," working with and directing their colleagues, in turn giving them insight into how to be a better collaborator when learning choreography from others, in addition to choreographing.

"You never know what you're going to see," Janes said. "It's really interesting. Some of the voices that come out of these works are really interesting."

Jette said he admires Janes and his love for choreography.

"I put him on such a pedestal because, honestly, I would want to be him when I'm older. That is definitely what I want," Jette said.

In the choreographic process, Jette said he tends to assign nicknames to dancers or roles that highlight the technical and emotional skills they bring to the piece.

"It naturally happens when I choreograph in general; I give them that nickname, and through that nickname, I use their technical skills and base ... the choreography on them and on what I think they represent as a dancer," Jette said.

Jette said his process is very collaborative with the dancers; through the development process, the choreography emerged naturally through exploration.

"[The dancers] know what looks good on their body," Jette said. "They know what they would want to do, so that's why I like the more collaborative process and can be like, 'Do you want to do this?'"

Jette said he hopes to dance with Complexions Contemporary Ballet one day and that all he's ever really wanted is to move.

"I will be at the studio late at night, but I will be improving," Jette said. "I will be moving. I'm not practicing my pirouettes, but I'm moving my body."

CINEMA

--- Friday, Aug. 14 ---

THE SHEEP DETECTIVES - 5:20 George (Hugh Jackman) is a shepherd who reads detective novels to his beloved sheep every night, assuming they can't possibly understand. But when a mysterious incident disrupts life on the farm, the sheep realize they must become the detectives. "Accessible enough for younger viewers without condescending to them, yet complex enough to engage an adult audience." -*Nell Minow*, *RogerEbert.com* (PG, 109m)

THE INVITE. - 8:30 Joe (Seth Rogen) and Angela (Olivia Wilde)'s marriage is on thin ice. When they invite their enigmatic upstairs neighbors for a dinner party, the night spirals into unexpected places. Have they reignited the spark or lit the match that burns it all down? "As the visiting neighbors, **Penélope Cruz** and **Edward Norton** couldn't be better." -*Mick LaSalle*, *San Francisco Chronicle* Director **Olivia Wilde's** film is "a modern *Who's Afraid of Virginia Woolf*, with kink. A movie for grown-ups, smart and sophisticated, of a type not made much anymore. So refreshing, and so deliciously funny." -*Nikki Gemmell*, *The Australian* (R, 107m)



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LECTURE

Yu discusses threats to national security, ‘appropriately terrifies’ audience

SOPHIA ROOKSBERRY
STAFF WRITER

As Miles Yu prepared to exit the Amphitheater stage yesterday morning, Emily and Richard Smucker Chair for Education Jordan Steves read one final comment from an audience member before the venue filled with a round of applause. It read: “I am appropriately terrified.”

Although the former Trump administration principal China policy adviser joked his lecture was only the opening act for Josh Groban, the seemingly extreme audience feedback was the speaker’s intention from the start. Yu began his lecture by reflecting on his identification of the two crucial developments that arose in the past decade, the first being the United States’ shift in strategic focus.

“Since the time of Bill Clinton ... our strategic focus, our doctrinal focus and focus of strategic resources has always been on Europe,” Yu said.

However, following the election of President Donald Trump in 2016, this focus shifted to threats in Asia, such as Russia, North Korea and China.

“The United States is a global power of great consequence, facing national security threats by the hundreds each day,” Yu said. “... After a 2017 visit of Trump to China when China was saying, ‘The West is in decline, the East is rising;’ ... the U.S. President and his entire team was shocked by China’s ambition and intent ... A few months later, in December 2017, the White House wrote out its first national security strategy for the Trump administration.”

This shift in security strategy was a direct result of the second major development of

the past decade: China’s position as the United States’ primary security threat. In his analysis of China’s rise to prominence, Yu looked through the lens of “Columbo,” a television show he watched while learning English in the 1980s. In this mystery series, the titular lieutenant solves murders by looking for motive, means and opportunity. Yu described the five “I’s” motivating the People’s Republic of China.

“One is the assumption that China’s party is infallible,” Yu said. “... Secondly, the party is invincible ... The third ‘I’ is that the triumph of communist cause is inevitable ... Number four ... is leadership ... Chinese leadership is really a constant idea of telling the world what to do and how to behave ... The last ‘I,’ China believes the global order [and] world system is based on injustice; ... it’s not fair that the Western world dominates.”

After completing his breakdown of the motive behind China’s threat to U.S. national security, Yu discussed the means with which China achieved that position. Although he mentioned the economic and military strength of the country, Yu specifically pointed to a situation he closely observed at the turn of the decade.

“When I was asked to investigate COVID in the early months of 2020, after the first outbreak, it horrified me to find out how much more advanced China’s biological weapons research has gone, and the COVID origin is intrinsically related to the biological research that is very deadly,” Yu said. “... China has the capability to reach this global goal and to realize this global ambition.”

Finally, Yu shifted focus to the final prong of “Colum-



DAVE MUNCH / INTERIM MANAGING EDITOR

Senior Fellow and Director of the China Center Miles Yu speaks about China’s international influence Thursday in the Amphitheater.

bo” murder mystery investigations: opportunity. He referenced the Code of Federal Regulations that outlines six official foreign adversaries: China, Russia, North Korea, Iran, Cuba and Venezuela.

“If you analyze all six of them, China stands out as the only foreign adversary that has not been excreted from the global free trading system,” Yu said. “... That is the opportunity that no other foreign adversary has enjoyed, not even the Soviet Union. ... Export control to China is very difficult to implement because China is so integrated into our system. You cannot buy any home security camera or Wi-Fi router without buying something made in China, and all your

home security information will be transferred on a regular basis back to a service somewhere in China.”

In addition to exploring the motive, means and opportunity behind China’s power, Yu added a fourth prong to the discussion, which he referred to as the united front. In addition to hard and soft power, Yu said China maintains this front with sharp power.

“[Sharp power is] the power of coercion, the power of manipulation and power of disinformation,” Yu said. “... In the old days, when the Soviet Union wanted to put state propaganda to the West, usually you would get the senior officials on ‘60 Minutes’ or ‘Channel 4’

in the U.K. ... China’s government rarely does that; they promote proxies, always some professor from Harvard, some bigshot from Washington, D.C., and several other people.”

As the Trump administration’s former China policy adviser, Yu aligns with the president’s approach of taking preemptive measures to stave off perceived threats to the nation.

“Many people portray Trump’s China policy as a reversal,” Yu said. “That’s nonsense ... As a president, you have to do something to prevent major countries from direct blowout. ... [Mutually assured destruction] is one reason why [during] the Cold War, the Soviet

Union and United States did not go head-on. ... We are in a similar situation with China. That’s why [Trump] wants Xi Jinping to be a friend. All adversaries of the United States, Trump always calls [his] best friends.”

Yu finished his lecture on the subject of Trump by discussing the goals of his second term: to “enhance homeland and hemispheric security,” to deter foreign adversaries, to promote burden-sharing with allies in NATO and to “rebuild America.”

“Every one of the four agendas has China behind it,” Yu said. “... We are living in a very dangerous world. This is one of the reasons I’m here today — to scare you.”

Granberg-Michaelson calls for spiritual conviction in global order

LILY RESLINK
STAFF WRITER

At 2 p.m. Thursday in the Hall of Philosophy, Wes Granberg-Michaelson, general secretary of the Reformed Church in America and contributing editor to *Sojourners*, began his Interfaith Lecture with an anecdote from U.S. politics. He talked about the U.S. Department of State’s prior resistance to establishing an office of faith-based partnerships and initiatives.

He said reluctance “to give attention and credence to the impact of religious forces on the formulation of foreign policy in shaping the international global order” highlights the challenges of addressing Week Seven’s theme: “Religion, Power and the Moral Stakes of a Changing Global Order.”

Granberg-Michaelson said four topics guided his lecture: religion’s contribution to morally guiding changes to global order, religion’s benefits and detriments in evolving global politics, places where religion’s impact on global developments might manifest in the future and contributions from religious communities to cultivate moral foundations of changing global order.

He named three compelling convictions he thinks religion offers to international engagement: centering all engagement on peacemaking, undermining exclusionary nationalistic ideologies as driving forces of nation-states and affirming the intrinsic value of human life as the moral reference for judging actions.

He said applying these values to a present world “gripped by violence” and “flagrant empirical denial of the equal worth of every person” requires consider-

ation of one’s starting point.

“From what perspective do we view the realities of war and peace? How do we judge the moral framework of our global order? From above, or from below?” Granberg-Michaelson asked.

He said the teaching of Christian tradition “begins from below in concrete human experiences” as its ideas of incarnation “expresses this solidarity with suffering and hope.”

He said many problems are rooted in detachment. “Policymakers, political leaders and opinion influencers often view the global order and interactions of nations from above,” Granberg-Michaelson explained. In his perspective, one of the most important callings of faith traditions today is to bridge the gap between those in power and “those who are bearing the consequences of their actions.”

He said, “The power of compassion must break the logic of vengeance.” According to Granberg-Michaelson, the word compassion means to “suffer with” and therefore, views of problems from above prevent one’s ability to practice compassion.

Granberg-Michaelson’s lecture outlined what he sees as the obstacles to religion functioning as a moral guide in global order, including various forms of “autocratic ideological religious nationalisms.”

He said, “Any living faith tradition grounded in an understanding of divine reality which ultimately embraces all people and all creation will undermine the power and hold of any autocratic, morally-superior, exclusionary nationalism.”

He expressed that “the truth of religion” positions

it as effective resistance to “every attempt at exclusionary nationalistic power claiming divine sanction.” To illustrate how this looks in practice, he pointed to interfaith examples of nonviolent movements for peacemaking justice.

The U.S. Institute of Peace — which he said was begun through efforts from his former colleague Sen. Mark Hatfield and is mostly dismantled under the current administration — studied the effects of the grassroots movements often inspired by moral and religious vision to incite change.

Granberg-Michaelson spoke about climate justice and what he called the “threatening chronology of climate disaster.” He said, “Today, the catastrophe of a warming climate burns our hearts and eyes with hell and high water.”

He said interfaith movements have mobilized for climate justice. Suggesting that one should not underestimate “the pressures from below” on religion’s potential to impact global events, he named three examples: Pope Leo’s encyclical on artificial intelligence, prayers for unity of North and South Korea and emerging spiritual movements in China.

“We are living at a time when the most dominant forces, practices and actors shaping the global order have tried to banish moral stakes from having any claims; it’s all about power, leverage, vengeance ... and transactional deals when they can be done,” Granberg-Michaelson said.

Religious voices and movements, he said, are indispensable to hopes of reshaping the global order norms. He said his three moral claims — imperatives of peace, primacy of shared



SAM HUFFMAN / STAFF PHOTOGRAPHER

Former General Secretary of the Reformed Church in America and Contributing Editor to *Sojourners* Wes Granberg-Michaelson speaks about applying faith-based morals in addressing global crises during his Interfaith Lecture Thursday in the Hall of Philosophy.

humanity and inherent sacred worth of every person — must “penetrate the prevailing forces shaping the global order.”

For people across faith traditions who ground themselves deeply in their inward spiritual belief, he outlined eight convictions to turn this belief into action. The first conviction, he said, is “This world belongs to God,” and all life permeates from God’s presence. He said action can begin with humans “knowing beyond knowledge” that they live in the midst of limitless love.

Secondly, “Our engagement with the world has a spiritual foundation.” To apply this conviction, he said, “it is crucial to recognize that the movements for social change desperately needed for a liberating future include a radical transformation of values,” which he said requires spiritual power.

Third, he said, “We act on the basis of calling.” Granberg-Michaelson said using spirituality as a guide to decide what to address offers “clarity and renewable energy” to continue making an impact.

Fourth, he said, “Our action is steadfast and is committed to the long-term.” In practice, he emphasized the role of both urgency and patience in the pursuit of long-term results with “holy significance.”

The fifth conviction, he said, is, “We will display resilience,” describing this as the most valuable gift one can offer to movements. As setbacks are inevitable, he said resilience — “detachment from the fruit of your actions” — allows people to prevail.

Sixth, he said is “detachment from ego,” which he said means not emphasizing the role that one played above the mission itself.

Seventh is “Do not de-

monize our opponents,” he said. Granberg-Michaelson said the “eye for an eye” mentality leads to death, and “radical transforming change” comes only from breaking this cycle.

Finally, eighth, he said, is, “We are rooted and grounded in love.” To Granberg-Michaelson, it is important to understand, “This love not only transforms our inner being; it also transforms the world.”

He underlied these by saying the spiritual power of religious traditions are essential to the ability for moral claims to make an impact on global order.

To conclude, Granberg-Michaelson said, “This impact will only be possible only through those ... who learn how to internalize the spiritual core of these convictions and then work and witness for them the indefatigable commitment of one’s heart and soul.”

FROM PAGE ONE

“

The U.S. has now demonstrated not only that it cannot, but that it can’t be really trusted to make sound strategic judgments. So, I think even the countries of the Gulf, which have been dependent on the U.S., are going to have to look elsewhere, and so the net result is a real diminishing of American global influence.”

— **ROBERT KAGAN**
Senior Fellow,
Brookings Institution

KAGAN

FROM PAGE 1

Later in the podcast, Kagan examined the U.S.’s place in the world, how the war in Iran affects Asian nations that are dependent on oil and gas and how the change in American foreign policy might cause “drama of international relations going forward.”

In Kagan’s recent contributions to *The Atlantic*, the war in Iran is a prominent topic, along with President Donald Trump’s foreign policy.

Kagan appeared on “PBS News Hour” in May to talk about his piece for *The Atlantic*, “Checkmate in Iran,” where he stated it is likely Iran may defeat the U.S. In the interview, Kagan spoke about changes in international distribution of power in relation to the war with Iran and the U.S.’s role in the conflict.

“I’m not advocating for this, but I think the only military solution would have to be a land invasion that removes the Iranian regime from power, and since I don’t think the United States is going to

undertake that, I don’t really know what the answer is, you know, sometimes there isn’t an answer,” Kagan said on “News Hour.”

Further, Kagan said on “News Hour,” he doesn’t understand how the damage the U.S. has done in international relations can be undone, like the Trump administration’s destruction of the NATO alliance and other alliances. Kagan said it’s likely we’ll see the same destruction take place in East Asia if it hasn’t already occurred.

On “News Hour,” Kagan said the U.S. used to have control in the Gulf, and many nations relied on the U.S. to enforce a general sense of peace, but now things have changed.

“The U.S. has now demonstrated not only that it cannot, but that it can’t be really trusted to make sound strategic judgments,” Kagan said on “News Hour.” “So, I think even the countries of the Gulf, which have been dependent on the U.S., are going to have to look elsewhere, and so the net result is a real diminishing of American global influence.”

NAGLE CLSC

FROM PAGE 1

“I think that the book helps people understand the relationship between tribes and the U.S. and the harm that the U.S. has done, but also the ways that tribes have fought to preserve our sovereignty and our ways of life and our land within that system,” Nagle said.

Further, Nagle said she hopes readers and audience members attending her presentation at 2 p.m. today in the Hall of Philosophy come to realize how history repeats itself.

“[I hope] for people to see those patterns not just as ‘It’s so unfortunate that that happened to Native people, isn’t that sad, that’s bad’ ... but actually seeing it as weaknesses in their government and a problem that we all in the U.S. need to take seriously,” Nagle said.

When working on the book, Nagle said she interviewed more than 100 people, including the forensic criminal investigator, the county sheriff who arrested the defendant, historians, tribal citizens, district

“

I think that the book helps people understand the relationship between tribes and the U.S. and the harm that the U.S. has done, but also the ways that tribes have fought to preserve our sovereignty and our ways of life and our land within that system.”

— **REBECCA NAGLE**

Author,

By the Fire We Carry: The Generations-Long Fight for Justice on Native Land

attorneys who were opposed to tribal jurisdiction and even the pastor who baptized the defendant while he was in jail.

While working on the book, Nagle said her understanding of her ancestry expanded.

“My ancestors signed the treaty for Cherokee Nation that led to our removal and led to the Trail of Tears,” Nagle said. “They signed that treaty because they thought that Cherokees, as a distinct people and as a nation, wouldn’t survive if we stayed in our ancestral homelands because of the intensity and the violence of white encroachment at that time.”

Nagle said her ancestors

thought the best chance of survival was to leave, but most people disagreed, and as a result, her ancestors were killed.

“Obviously, a lot of people died as a result of the Trail of Tears too, and so part of the book in the history is grappling with that legacy,” Nagle said.

Growing up, Nagle said she knew a different version of her ancestors’ decision, one in which her ancestors were heroes, and it wasn’t until she was older that she realized most Cherokees disagreed. In researching the book as an adult, Nagle immersed herself in primary sources such as documents, letters and speeches her an-

cestors had written about what they did and why they made that decision. Now, Nagle said she’s been able to “sit with the complexity and nuance of their decision” and has gained a different understanding than she once had.

“I felt a lot of the weight of it,” Nagle said. “The absolute grief and horror they must have felt. Today, when we talk about social justice or even just political decisions in general, what struck me about my ancestors’ lives is that they were having to make a decision based on survival, and not necessarily what was right and what was wrong, but, ‘How are we as a people going to survive?’”

REVIVALISTS

FROM PAGE 1

“There’s definitely moments of almost brotherly competition and infighting, but I would say the biggest catalyst for us happened around the pandemic when we all started to have children,” Gekas said. “Now that we all have kids, there’s a greater sense of purpose, a greater sense of unity, and we’re definitely all on the same page now, more than ever.”

Growing from college students to parents has presented its share of adult responsibilities, but amid the chaos, The Revivalists find unity.

“Everybody is at a different point of their lives, more so collectively than on previous records,” Gekas said. “And because of that, we view our time together as far more precious than we had.”

With this precious time, The Revivalists took inten-

tional measures to shape *Get It Honest* into their specific vision. They precisely whittled the album down from 100 songs to give the record a more cohesive focus and sense of seriousness — while still retaining playfulness.

“We made a point for this record to have it be a time capsule of where we are currently as adults, as artists, as songwriters, as creatives, as humans,” Gekas said. “We feel that this is our best work to date, and it’s exciting because now that we’ve done a record that has this kind of aesthetic to it, anything is possible for the next record.”

Beyond the stage, The Revivalists are donating \$1 per ticket sale to Rev Causes, their fund “dedicated to reviving and investing in our communities, our health, and our environment,” according to their website. It supports national causes, including organizations like Neuroscape, Conscious Alliance

“

We made a point for this record to have it be a time capsule of where we are currently as adults, as artists, as songwriters, as creatives, as humans. We feel that this is our best work to date, and it’s exciting because now that we’ve done a record that has this kind of aesthetic to it, anything is possible for the next record.”

— **GEORGE GEKAS**

Bass Guitarist,
The Revivalists

and Trans Lifeline, and local causes, such as ACLU of Louisiana and Innocence and Justice Louisiana.

Though The Revivalists have headlined major stages like Radio City Music Hall and are soon to debut at Madison Square Garden, there is no feeling like giving back and doing good, Gekas said.

“We’ve been fortunate enough to be invited to be in spaces with some people who we admire and people that have the ability and the network to really move mountains, and you realize these people, these beautiful humans, they give so much,” he said. “... What becomes an easy thing for you to do can really help someone, and that feeling you get is pretty indescribable.”

The Revivalists’ Friday night performance will mark the band’s return to Chautauqua; they first performed at the Institution in 2023. Gekas noted how they recognize Chautauqua’s role as a relaxing, intellectual summer “refuge,” especially with the new-

found perspective of being parents themselves.

“It’s lovely, and it’s one of the ... beautiful parts of being on the road so much is getting to have so many different captivating human experiences that span such a wide spectrum, and this is one of them,” Gekas said. “It’s singular, and there’s nothing else like Chautauqua in the country — we’ve been all over.”

Gekas said the band’s performance tonight will be reciprocal; the more energy the band gives, the more it feeds the audience, and the more energy an audience gives, the more it feeds the band. He said he hopes The Revivalists’ storytelling will allow the audience to let go and feel.

“The beauty of music is that you can create all these worlds, and you can convey all these beautiful emotions through art,” Gekas said. “We just want people to enjoy themselves and have a good time, and [they] hopefully can live in the moment with us.”



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THE CHQ DAILY

LETTERS POLICY

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Submit letters to:
Dave Munch, Interim Managing Editor

dmunch@chq.org

AMPHITHEATER CONCESSIONS

Beginning in the 2026 Season, concessions will be sold in the Amphitheater during select Evening Entertainment performances at the Odland Plaza Kiosk, including wine and beer. While food isn’t allowed inside the Amphitheater, alcohol and other drinks purchased at the Kiosk are permitted alongside water bottles, which must be empty upon entry. The Kiosk will begin selling concessions 60 minutes prior to the start of select performances.

August 14: The Revivalists

August 21: Renée Fleming
with Béla Fleck

August 27: Kenny G

August 19: Tower of Power

September 10: Indigo Girls

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THE MIX

Vocal coach Catania reflects on Malas’ legacy, Denyce Graves Foundation

LAYLA VINSON
STAFF WRITER

Vocal coach and educator Claudia Catania spent 23 years in Chautauqua Institution’s opera environment working for the late Director of Chautauqua Opera Conservatory Marlena Malas. Now, she will return to the Institution to lead a masterclass at 4 p.m. today in Fletcher Music Hall as part of The Denyce Graves Foundation’s Generational Voices program.

Ahead of her masterclass, Catania reflected on her relationship with Malas and her time at Chautauqua.

“There’s a fear that comes as an artist that when it’s over, you will have nothing to do and no place to go. And for 23 years at Chautauqua, I worked for Marlena Malas. She helped me very much understand that the next step was to teach,” said Catania, reflecting on Malas’ decades-long legacy before her passing in 2023. “... And to pass it on as a helper, that’s what I think I do for Denyce.”

As director of Chautauqua Opera Conservatory, a position formerly known as chair of the Voice Program before its title switch during the 2022 Season, Malas played an integral role in garnering much of the program’s success in her 40-plus years of work at Chautauqua. Using her positions as dean of admission at The Juilliard School and faculty for Curtis Institute of Music and the Manhattan School of Music, Malas connected students with a vast network of coaches, teachers and career opportunities.

“She attracted students from all over the world and she considered it a unique experience because they could come to Chautauqua, they could study voice with her and she was an icon of the vocal world like Denyce is an icon in the performing world,” Catania said. “... She was able to hear the potential greatness in a beginner’s voice and take them to a better place.”

Each artist in the Generational Voices program is surrounded by an intergenerational artistic council to help guide their professional journey and supported with resources ranging from distinguished educators to health and wellness experts to financial advisors. True to a core belief within The Denyce Graves Foundation, the program equips artists with the connections and knowledge necessary to “preserve history, illuminate shared humanity, expand opportunity and inspire excellence across generations,” according to its website.

In Catania’s perspective, both Malas and Graves are dedicated to advancing the next generation of opera artists.

“It’s interesting that Denyce would be in Chautauqua doing this because she and Marlena are very similar personalities: their spirit, their love of students, their commitment to the craft,” Catania said.

During Malas’ induction into the 2022 Opera Hall of Fame by OPERA America, she and Catania first connected with Graves in person while she was serving as co-host and master of ceremonies for the event.

“I said to [Graves], ‘Marlena would like to meet you.’ And in true Denyce fashion, she dropped everything and made a beeline to Marlena’s table and pulled up a chair,” Catania recounted. “She took Marlena’s hands in hers, and she said, ‘Marlena, you are a hero.’ And it was true, it really was true.”

Hoping to reconvene soon after but struggling to find the time in their hectic schedules, Malas died before the women had the opportunity to meet again. Catania reflected on the somber time with great appreciation for Graves, who she said was the first person to reach out and offer her condolences.

“At that moment, we bonded,” Catania said. “... It was



Former Voice Chair Marlena Malas receives a standing ovation during a celebration to officially launch the Marlena Malas Scholarship Fund in 2022. Claudia Catania is standing to Malas’ right.



Catania embraces Malas during the celebration.

such a blessing for me to lose Marlena and find Denyce.”

Considering one of the largest hurdles in opera is the shortage of time for young artists to invest in themselves vocally and personally, Catania said she believes both Malas and Graves have dedicated themselves to providing that vital element of time, subsequently helping artists grow and progress in a demanding field.

Catania’s roles with The Denyce Graves Foundation as a consultant, benefactor and educator — alongside her full-time faculty

position at the Manhattan School of Music — serve as further drivers in her mission to ensure the musical art form survives and young artists have the opportunity to sing, honoring the legacy Malas endowed upon Chautauqua and beyond through decades of zealous leadership.

“[Malas] was a genius at what she did, and she was my voice teacher and she was my friend, certainly, best friend for many years,” Catania said. “... She had many famous students, and this is what I hope for Denyce. I hope for her that



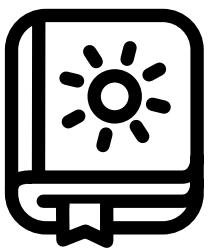
Catania introduced Denyce Graves to Malas during Malas’ induction into the 2022 Opera Hall of Fame by OPERA America.

these people that she’s helping will become famous people so that she will have the same kind of legacy.”

Regardless of the famed artists the program may produce, Graves’ mission, support and pedagogical impact earn their eminence through how they resonate in the hearts of artists — as people and performers.

“This is all about creating an atmosphere for people to explore and sometimes people don’t know what they can do,” Graves said. “They’re surprised at what they discover about how big their talent is, or how long their voices are — or how big their hearts are, how much it is they have to say.”

Struggle brings us deeper and closer to God, preaches Thomas



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

“There is no point to faith if we don’t have an honest struggle with it, because struggle takes us deeper and closer to God,” the Rev. Frank A. Thomas, Ph.D., said at the 9:15 a.m. Thursday morning worship service in the Hall of Philosophy. Thomas engaged in a conversation with Bishop Eugene Sutton about his life and faith journey.

Thomas’ parents were part of the Great Migration of African Americans from the South to the North. “My mother was a schoolteacher and my father was a short-order cook and a musician. He thought we would never get the full measure of our lives if we stayed in Gulfport, Mississippi,” Thomas said.

While the family was not overly religious, Thomas attended a Roman Catholic school for the educational opportunities and then from grades 8–12, he attended a Lutheran school. When he attended the Roman Catholic school, he wanted to be an altar boy but was told he could not because he was not Catholic. “My walk with God began early. I felt a deep connection even then,” he said.

When Sutton asked if Thomas had any teenage rebellion, he responded, “I played basketball and ran track and cross country. You can’t do that and not live righteously. I had a teacher in a sex education class who could not say the word sex; he always had to spell it.”

Thomas’ mother was the first in his family to go to college, and he was the second. He went to the University of Illinois Urbana-Champaign. He lived in a house sponsored by Lutherans and the chaplain kept urging Thomas to go to seminary. He told the chaplain he was there for an MBA.

He was attending a United Methodist church with his soon-to-be wife and the pastor asked Thomas to fill in for a men’s day speaker who had to cancel. “I said yes and I talked from Genesis to Revelation; I covered everything. One of the mothers of the church came up to me afterward and said, ‘That was good, long but good.’” The pastor took him over to Chicago Theological Seminary to register.

He decided to pursue a Ph.D. in world religions and took a course on the prophets, taught by a Roman Catholic professor who would weep in class over the sayings of



The Rt. Rev. Eugene Taylor Sutton talks with the Rev. Frank A. Thomas, director of the Compelling Preaching Initiative, about Thomas’ life and faith journey Thursday in the Hall of Philosophy.

the prophets. Thomas was the only African American and the only non-Catholic in the class. One day, the professor invited him to his office and asked Thomas what he wanted to do with his life. “I told him I wanted to be a teacher of world religions. He said to me, ‘We have enough teachers; the people need shepherds.’”

Thomas told the congregation that the church does not make room for the absence of God. He noted author Frederick Buechner, who said that people cannot experience the presence of God if they have not experienced the absence of God. Thomas said, “Struggle is part of the faith. In 2025, I found out I had prostate cancer. I prayed, I journaled, I talked with people, I asked God how this could happen. When I went in for surgery six months later, I was completely calm. It is a process to rejoice in the Lord.”

He continued, “I had to go to the House of God’s visitation, look in the mirrors and see the end and face myself. If you like my preaching, it is because I suffered my way into it. I remember Lauryn Hill saying that a lot of people like to wear the clothes of Bob Marley but they have no idea of the deep struggle Marley went through to develop deep content.”

There are no shortcuts. James Baldwin said you have to pay your dues. “The church says that Jesus suffered so that we did not have to, but that is wrong,” said Thomas.

Thomas and his wife, Joyce, lost their son this year to a hit-and-run driver. “I could not process when the police officer said he was ‘deceased.’ I don’t know how people do without the people of God.”

The Thomases are members of Trinity United Church of Christ, the church of Jeremiah Wright and Otis Moss III. Thomas was asked if he wanted to do anything in the funeral service for his son. “I said no. I want to sit on the front row with Joyce and my family. I want the rights of every other church member.”

Sutton’s final question to Thomas was, “What do you want your funeral or headstone to say about you?” Thomas replied, “That I was a good man.” Sutton asked Thomas to give the blessing and he prayed over the congregation using the “Prayer of Loving Kindness” that he ended his sermons with this week.

The Rt. Rev. Eugene Taylor Sutton, senior pastor of Chautauqua, presided. Sonya Subbaya Sutton, interim director of Sacred Music, provided musical accompaniment. For the prelude, she played “Troubled Waters,” by Margaret Bonds, on the Steinway piano. Mary Lee Talbot led the prayers of the people. Dena Ward read the Scripture lesson from Philippians 4:4–9. Audrianna Hughes, a Chautauqua Opera Company young artist who is at Chautauqua with The Denyce Graves Foundation’s Generational Voices program, was the soloist. She sang 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. Hughes was accompanied by Sutton on the Steinway piano. Support for this week’s chaplaincy and preaching was made possible by The Rev. Leonard J. Ebel Chaplaincy.

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Chautauqua Theater, Rittman, Norton Funds support ‘How I Learned What I Learned’

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.

Berger Endowment supports The Revivalists

The Evie and Stacey Berger Endowment for Popular Entertainment generously supports The Revivalists at 8 p.m. tonight in the Amphitheater.

Tonight's performance reflects the Bergers' vision of bringing dynamic, contemporary artists to Chautauqua while expanding opportunities for audiences to experience exceptional live music.

Evie and Stacey Berger believe deeply in the importance of philanthropy in sustaining Chautauqua's four pillars. Evie spent many summers at her family cottage before returning with Stacey to raise their children alongside extended family, continuing a cherished Chautauqua tradition. They have built on the philanthropic legacy of Evie's late father, Bluié Greenberg, through their own dedicated service and support. Evie has served as a team captain for the Chautauqua Fund, while Stacey serves on the Chautauqua Foundation Board and Development Council.

In 2015, the Bergers established this endowment to expand Chautauqua's popular entertainment programming, broadening the range of artists presented while creating opportunities to showcase emerging talent. Their shared love of music has also taken them to New Orleans, where they enjoy its vibrant musical culture while remaining deeply engaged in Chautauqua's artistic life.

Through their generosity, the Bergers continue to strengthen Chautauqua's popular entertainment program, ensuring audiences of all ages can enjoy diverse and memorable performances. Chautauqua is deeply grateful for their enduring commitment to enriching the Institution's cultural life through music.

Goodell Lectureship supports Kagan lecture

The Charles Ellsworth Goodell Lectureship in Government and Public Affairs generously supports Robert Kagan's lecture at 10:45 a.m. today in the Amphitheater.

Today's lecture reflects the enduring purpose of the Goodell Lectureship: to encourage thoughtful engagement with the complex issues shaping our world.

Established in honor of U.S. Senator Charles E. Goodell, a lifelong Chautauquan known for his integrity, independence and commitment to public service, the fund carries forward his legacy of civic engagement and informed dialogue. From his service in the U.S. House of Representatives and Senate to his leadership on issues including the Vietnam War and the Presidential Clemency Board, Goodell exemplified principled leadership and dedication to the public good.

A longtime member of the Chautauqua community, Goodell's connection to the Institution began during his childhood and continued throughout his life, with his family maintaining a lasting presence in Chautauqua County. Through this lectureship, his commitment to public service and thoughtful discourse continues to inspire audiences.

Chautauqua is deeply grateful for the Goodell family's generosity and for the lasting legacy of civic leadership, learning and conversation this lectureship continues to support.

Van Kirk Dill supports Nagle Interfaith Lecture

The Louise Shaw Van Kirk Dill Fund generously supports the CLSC Author Lecture featuring Rebecca Nagle at 2 p.m. today in the Hall of Philosophy.

Created in 1988 through a bequest from Mrs. Dill, along with additional gifts from her husband, Hugh Mack Dill, her daughter, Caroline Van Kirk Bissell and her son, the late H. Spencer Van Kirk III, the fund honors her deep and abiding love for Chautauqua Institution. Through its support of Chautauqua Literary and Scientific Circle author lectures, the fund continues to advance the intellectual and cultural life she cherished.

A lifelong Chautauquan, Mrs. Dill devoted her time and energy to the CLSC, Chautauqua's gardens and the Bird, Tree & Garden Club. Her commitment to the Institution reflected a deep appreciation for learning, community and the traditions that make Chautauqua unique.

The daughter of Walter C. Shaw, co-founder of the G.C. Murphy Company, and Una Virginia Carpenter Shaw, Mrs. Dill was part of a family with a longstanding legacy of engagement at Chautauqua. Her brother, Walter C. Shaw Jr., served as chairman of the Chautauqua Institution Board of Trustees, and her daughter, Caroline Van Kirk Bissell, continues the family's tradition of involvement.

Through the generosity of Mrs. Dill and her family, this fund ensures that meaningful conversations, literary exploration and the CLSC experience continue to inspire Chautauqua audiences. Chautauqua is deeply grateful for their enduring support and for the lasting legacy they have created.

CROSSWORD

By THOMAS JOSEPH

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12 Boredom

13 Bohemian dance

14 Plow pioneer John

15 Dosages, informally

17 Winter glider

18 Madigan and Poehler

20 Opposed to

22 Director Besson

23 Parodied

26 "Fiddlesticks!"

28 Sung story

29 Bank robber's disguise, at times

31 Stroller user

32 Bowling site

33 Stance

34 Says further

36 Blue hue

38 Neigh sayer

40 Suspect's defense

43 Staggering

44 Competitor

45 Radio divisions

46 Furtive fellow

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5 Swamp croaker

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8 Classic soap

9 Confident

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ERRS

Yesterday's answer

18 Yodeling locale

30 Match part

19 Perfume ingredient

33 Michael of Monty Python

21 Cranny's kin

34 Obsessed captain

23 Symbol of grace

35 Explorer of kids' TV

24 Amorous archer

37 Corn units

25 Postmark part

39 Chicago trains

27 Accumulated

41 Sheep call

42 Sort

8-14

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.

8-14 CRYPTOQUOTE

RKS BVG MK YSID MSCMDNCG

NC GQGV R MOSBVG NCID.

LBPU LDNUYBC

Yesterday's Cryptoquote: ON THE BEACH, YOU CAN LIVE IN BLISS. — DENNIS WILSON

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.

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Difficulty: ★★★ 8/13

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THE ARTS

‘Immortalizing nature through an industrial material’

Sculpture artists Henry, Parrish combine nature, metal in CVA garden exhibition

JENELL TAYLOR
STAFF WRITER

Through Aug. 26, Chautauquans can view a collection of outdoor installation works created by experienced metal sculptors Paige Henry and Ed Parrish in the Melvin Johnson Sculpture Garden of Strohl Art Center.

The exhibition, curated by Susan and John Turben Director of CVA Galleries Judy Barie, highlights outdoor works that are evocative of the natural world and speak to post-consumer culture.

Henry and Parrish are members of the Rivers of Steel Heritage Corporation team, a Pittsburgh-based nonprofit organization that showcases the artistry, workmanship and history of the steel industry via tours, workshops, exhibitions and festivals.

At Rivers of Steel, Henry began as a contractor doing structural welding repairs. Now, she serves as metal arts technician, where she maintains foundry and blacksmithing equipment and assists artists in safely executing their own projects.

“The work I have done in the industry has certainly helped inform the craftsmanship of my work,” she said.

Henry said a college foundry class is where she first fell in love with cast iron. Post-graduation, she worked as the foundry technician for the National Casting Center at Alfred University in Alfred, New York, and spent several years traveling to iron pours.

In the foundry industry, an iron pour is a live workshop in which professionals guide participants through the process of melting scrap metal into custom molds to create cast-iron sculptures.

“Iron pours have a lot of community and opportunities after academia for young artists and sculptors,” she said.

Henry’s work in the Sculpture Garden is a dandelion sculpture and her cast-iron “Stick Furniture” series, which she explained allows her to “work through complex mold challenges by creating furniture from nature.”

Her piece “Dandelion” combines cast iron and steel to create a lion’s head fixed on a stem in place of flower pet-

als. She said she used forging and fabrication to give the sculpture its “playful scale and presence.”

“‘Dandelion’ was a way for me to sculpt with clay again to make the face casting,” she said.

Her process for “Stick Furniture” began with envisioning a chair or table in her mind, sifting through her collection of bark, rocks and sticks, and sometimes hiking with the intention of seeking a particular shape in nature.

“As I started making this body of work, I was immortalizing nature through an industrial material,” she said in reference to a 2014 Rivers of Steel project called “Iron Garden.”

Henry said the premise of the project — and theme of her series — focused on the idea that nature will survive and thrive once industry shuts down.

“Once my materials are gathered, I cut them to size, screw and tether them together until I find the form I want to cast in iron,” Henry said. She then removes the sticks and other materials after the resin-bonded sand mold captures the pattern.

Then comes the iron casting campaign, which involves “a lot of people, planning and sweat,” she said. “The morning after a safe and successful iron pour, the molds are open, and the real work begins.”

Henry recalled a time when her professor, Coral Lambert — a previous exhibiting artist in the Sculpture Garden — asked her why she makes chairs if she never sits down. She said one aspect of her work conveys a longing for something she doesn’t often get the chance to indulge in: rest.

“I used to live in the White Mountains, surrounded by nature,” she said. “I might just want to go camping.”

Henry encourages viewers to touch and feel her sculptures — perhaps even to sit on them if they please.

“There is a sense of human in the forms, and the tactile qualities are really exciting,” she said.

Accompanying Henry’s furniture conversations, Parrish’s work seeks to explore humanity’s place in the natu-



“Brace” by Ed Parrish.

ral world through personifying “the discarded elements of our consumption,” he said.

Like Henry, Parrish discovered his interest in foundry while enrolled in college at East Carolina University, and after moving to Pittsburgh, he was “finally able to set up [his] own shop,” he said.

His continued exploration of metal work through blacksmithing, fabrication and foundry was “mostly self-funded and involved a lot of trial and error,” he explained.

Parrish said his “[do-it-yourself] artistic approach” led him to his role at Rivers of Steel, where he leads all foundry activities and workshops as furnace master and coordinator for the Metal Arts Program.

The organization provided him with a “historically important space” to continue his exploration in the metal arts, he said. Working at the grassroots level, Rivers Of Steel supports economic revitalization through developing thoughtful interactive experiences and fostering community knowledge of the industry’s heritage.

In particular, Parrish noted the retired Carrie Blast Furnaces — which now stand



SAM HUFFMAN / STAFF PHOTOGRAPHER

“Dandelion” by Paige Henry.



“Gazing” by Ed Parrish.

as a national historic landmark at Rivers of Steel — as memorializing the industry and paying homage to the workers who helped build Pittsburgh’s foundation.

“The Carrie Furnace is a daily inspiration to explore possibilities of metal,” he said. “It comes with opportunities for industry connections and funding that aren’t as easily accessible for an individual artist.”

Using his learned skills in fabrication — the creation of metal structures via cutting, assembling and bending processes — Parrish sculpted cast iron and aluminum works that gesture toward the relationship between nature and human consumption.

Described as “daydreaming in three dimensions,” Parrish’s addition to the Sculpture Garden is a series of sculptures made from “readily available, everyday common leftovers,” he said. Leftovers like wrappers and plastic were encased in metal using his casting process



“Rocking Chair” by Paige Henry.



“Side Table & Chair” by Paige Henry.

to reveal a unique pattern that serves as a “navigation of time and space,” he said.

Through the use of discarded material, Parrish cherishes the fleeting moments in time that were once mere afterthoughts.

“Each one informs the next,” he explained. By recycling parts and revisiting the pieces as he works, Parrish said he’s “stumbling and danc-

ing forward” through his artistic navigation.

With more than 25 years of experience in metal work, Parrish said he’s only grown more proud of what he’s accomplished, and hopes viewers attend the exhibition with “an open heart and mind.”

“Find yourself in time and space — experience form,” Parrish said. “Be in the moment.”

CTC bids farewell to 2026 Season with final Bratton Late Night show

SOPHIA ROOKSBERRY
STAFF WRITER

For one night and one night only, Chautauquans are invited to an evening of cabaret entertainment at Bratton Theater. At 10 p.m. tonight, Chautauqua Theater Company will say goodbye to the season in a night that will be “as joyful and celebratory as the summer has been,” according to Liz Fisher, the program’s director.

“It’s a chance for the entirety of the CTC company — not just the actors, it’s also our designers and our technicians and our staff members — to get up on that stage and express their own unique artistic voice,” Fisher said. “Obviously, the company has planned this whole season, but this is a chance for all of those amazing and beautiful artists to show off what they’re excited about, what they’re interested in, and really celebrate.”

In addition to members of the company moving from behind the curtain into the spotlight, Bratton Late Night promises to showcase the miscellaneous talents of conservatory actors that have remained dormant throughout the season.

“We’ve got members of the Acting Conservatory

who [Chautauquans] have seen perform a bunch of different roles throughout the summer,” Fisher said. “You’re going to get to see them do something that they’ve never done before, so if you’re a fan, it’s a great chance to be like, ‘Oh my God, I didn’t know that they could do that too,’ and then a chance to see the rest of the incredible staff who haven’t been up on that stage show off their talents as well.”

These talents range from music to movement, with original material interspersed among crowd favorites.

“We’re trying to mix it up a little bit,” Fisher said. “You’ll get some singing, and then a performance of something that’s more text-based and then an instrumental performance, and some of it is original, like stuff that this artist specifically made that you’ve never seen before, and some of it is people singing songs that I’m sure people in the audience will know and love.”

In addition to directing *The Bone Wars* at the beginning of the summer as a FutureNow directing fellow, Fisher’s role is facilitating Bratton Late Night and ensuring a cohesive night of entertainment.

“I see my job a little bit



DAVE MUNCH / INTERIM MANAGING EDITOR

The members of the 2026 Chautauqua Theater Company. CTC closes out its season with Bratton Late Night at 10 p.m. tonight in Bratton Theater. The event offers an opportunity for the entire company, not just the actors, to have their moment on stage.

like an old school DJ,” Fisher said. “I’m trying to create a vibe and a flow through the performances, and then I’m also serving as host, so trying to hopefully be charming and funny and keep the energy high ... [and] do my best late-night host impression to keep the audience engaged and setting each of our performers up for success.”

Despite this being Fisher’s

first summer at Chautauqua, this role allows her to help carry on a decades-long tradition for CTC.

“[Bratton Late Night] has been around for a really, really long time, and there was a little hiatus a few years ago, but they were really excited to bring it back,” Fisher said. “This year, of course, there’s been so much really in-

credible late-night programming at [Roe Green Theater Center]. I think it’s special to see the [original] roots [of] CTC’s late-night programming by bringing back Bratton Late Night.”

Tickets for Bratton Late Night are available for \$15 online or at the ticketing kiosk outside Bratton Theater.

“The hope is that this is a beautiful, joyful cel-

ebration of all of the people who made everything happen this summer, on and off stage, and a way to say goodbye, because this specific company is all a unique group of humans, and we won’t all be together again,” Fisher said. “Some may come back [and] some won’t, so it feels like a really special way to celebrate the work of the summer.”

PROGRAM

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FRIDAY
AUGUST 14

6:00

(6–7) Sunrise Paddle - Kayak/ SUP. Sign up in advance at 716-357-6281. Sports Club Waterfront

7:00

(7–11) Chautauqua Farmers Market. Massey and Miller

7:00

(7–9) “Dawn Patrol” Round Robin Doubles. Chautauqua Tennis Center

7:45

Chautauqua Mystic Heart Meditation Program. Kainat (Felicia)

9:15

Norton and Muinuddin (Charles) Smith, Sufi. Presbyterian House

7:45

Episcopal Holy Eucharist. Chapel of the Good Shepherd

8:00

Daily Word Meditation. (Programmed by Unity of Chautauqua). Hall of Missions

8:15

Catholic Mass. Hurlbut Church Sanctuary

8:30

Movement and Meditation with Monte Thompson. Hall of Philosophy Grove

8:55

Chautauqua Prays for Peace through Compassion. Hall of Philosophy Grove

9:00

Jack’s Nature Walk. Jack Gulvin. Smith Wilkes Hall Lakeside Patio

9:15

(9:15–10:15) Jewish Discussions. “Jewish Mysticism & Philosophy.” Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House. 23 Vincent

9:15

ECUMENICAL COMMUNION SERVICE. Hall of Philosophy

10:00

Coffee on the Porch. Presbyterian House

10:15

Coffee/Tea on the UM House Porch

10:15

Service of Blessing and Healing. UCC Randell Chapel

10:45

CHAUTAUQUA LECTURE SERIES. Robert Kagan. Amphitheater and online

11:00

(11–5) Exhibitions open. Fowler-Kellogg Art Center & Strohl Art Center

11:30

(11:30–1:30) Chabad Kosher Tent. Bestor Plaza

12:00

(12–2) Flea Boutique. Behind the Colonnade

12:15

Community Reading. Selected readers from Writers’ Center workshops or staff, plus the Community Poem. Literary Arts Center at Alumni

12:30

Facilitated End-of-Week Discussion: Naaborle Sackeyfio, Miami University of Ohio. Smith Wilkes Hall

12:30

Introduction to Jumu’ah Muslim Prayer. Visitor introduction at 12:30 p.m.; service at 1:05 p.m. Hall of Christ Sanctuary

12:30

Garden Talk: “The Ellen Biddle Shipman Garden.” (Programmed by the Bird, Tree & Garden Club). Betsy Burgeson, head of Gardens and Grounds. Miller Cottage Garden

12:45

Catholic Seminar. “Already One”: Thomas Merton’s Way to Unity. Christine M. Bochen, Ph.D. UM House Chapel. 14 Pratt

1:00

Archives Tent Talk with Jon Schmitz. Oliver Archives Center

1:00

English Lawn Bowling. 20-minute free instruction, then opt to play for fee. Bowling Green

1:15

Docent Tours of Alumni and Pioneer Halls. 50 Wythe

1:30

Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office). Christian Science House

3:30

Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office). Episcopal Cottage

3:30

Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office). Unitarian Universalist Fellowship

4:00

Generational Voices Masterclass. Claudia Catania. Fletcher Music Hall

5:00

(5–6) Hebrew Congregation Kabbalat Shabbat: “Welcoming the Shabbat” service. Rabbi Elle Muhlbaum and Cantor Vladimir Lapin. Miller Park (rain location: Smith Wilkes Hall). If the weather is questionable, call 716-742-2228 for the service location

5:20

Cinema Film Screening. “The Sheep Detectives.” Fee. Chautauqua Cinema

6:00

“Community Shabbat Dinner.” RSVP required. Zigdon Chabad Jewish House. 23 Vincent

8:00

AMPHITHEATER SPECIAL. The Revivalists with Olivia Barnes. Amphitheater

9:15

Popcorn on the Porch (post-Amp program). UM House Porch

10:00

THEATER. Bratton Late Night. Fee. Bratton Theater

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AUGUST 15

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all you nations;
extol Him, all you peoples. For great is His love toward us,
and the faithfulness of the Lord endures forever.
Praise the Lord.”
Psalm 117:1-2

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