Kemble to show design thinking as best way to innovation

by Jordan Stevens

In a philosophy that Lennon might appreciate, George Kemble said he believes the best kind of innovation happens when innovators come together from across disciplines.

This philosophy, called design thinking, is a foundation on which Kemble helped build the Hassay Platt Institute of Design or d.school, the heart of Stanford University’s multidisciplinary initiative.

Kemble, the d.school’s executive director, brings this contemporary method of thinking to Chautauqua to close out the week themed “Imagine...” at 10:45 a.m. to discuss and challenge how we think.

“We are all hungry for innovation, for ways to move forward,” he said. “What I’m interested in is our ability to nurture innovative Design thinking, according to the d.school’s Web site, is the idea that “true innovation happens when strong multidisciplinary groups come together, build a collaborative culture and explore the intersection of their different points of views.”

Toward that end, the school this year has kicked off an effort to serve students who wish to develop new skills in business, medicine, design, among others, its Web site says. The d.school has not studied its students, only those who wish to supplement their own degree program with a depth of design thinking.

“We operate on the principle that you need to get ideas, you need to discuss them, you need to experiment, you need to do it with others,” Kemble said.

Amateur pianists of all ages are invited to join but: Hard work and creativity will be chosen as a winner from selected students of its own, only the Piano Program’s first Sonatina Festival.

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No longer do you have to be enrolled in the Chautauqua School of Music to perform on the grounds. Beginning at 12:30 p.m. Sunday, Aug. 23, pianists of all ages will get the chance to participate in the Piano Program’s first Sonatina Festival. Pianists on a non-professional track will be able to compete for certificates and a chance to take part in a master class led by chairwoman Rebecca Penney.

A sonatina, Penney said, is a short movement from a larger four-movement work, which makes it the perfect competition piece for the d.school’s mission.

From toddlers to seniors, all amateur pianists are invited to enter the festival as long as they are currently studying with a teacher and develop the necessary skills.

Amateur pianists of all ages are invited to join, but: Hard work and creativity will be chosen as a winner from selected students of its own, only the Piano Program’s first Sonatina Festival.

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Battle for God: Fundamentalist in Judaism, Christianity and Islam: Muammar El-Mabady

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The Chautauqua Women’s Club Scholarship Fund will be accepted by the Post Office of Chautauqua Central School District. For more information contact Mark Altschuler at (716) 357-2239 for information.

BTG presents Nature Walk today
Naturalist Jack Galvin will lead a Nature Walk sponsored by the Bird, Tree & Garden Club at 9 a.m. today. Meet under the shade arbor on the way toward the lake of Smith Wilkes Hall.

CFC holds annual meeting
The Chautauqua Dance Circle will hold its annual membership meeting at noon today in the Hall of Philosophy. Next year’s board members will be announced.

CWC Flea Boutique open
The Flea Boutique will be open from noon to 2 p.m. today in the Woman's Club. Attendees are invited to meet Chautauqua Symphony Orchestra musicians.

Meet the CSO musicians
All are invited to a Brown Bag lunch at 12:15 p.m. today in the 100 building to meet Chautauqua Symphony Orchesta musicians.

APYA sponsors Music prayer service
At 1 p.m. every Friday at Miller Bell Tower, APYA Music sponsors a Music Prayer Service. For Junia, the Music prayer service invites on Friday afternoon all Congregations to contribute to the instructions of the elements of the Music worship experience with the special presence of registered family of the Chautuaqua. APYA Music coordinates, with questions to further understand what we shall do in the prayer, will be available in Arabic, English and transliteration with detailed explanations. Those who wish to join in prayer or understanding, no instructions or reservations are required.

CWC offers Mah Jongg for CWC members
The Chautauqua Women’s Club invites members to meet at 2 p.m. today in the Clubhouse for an afternoon of Mah Jongg. Bring your set if possible. Cards are available at Chautauqua Bookstore and memberships are available at the door.

River presents "The Dybbuk" at Chautauqua Cinema
Join Shriners from 2 p.m. to 4:30 p.m. this afternoon in the City Auditorium for the story of a young bride possessed by a malicious spirit on the eve of her wedding. The musical will be followed by a discussion.

Jammers players hold free baseball clinic
Players from the Jammers Jammers, a Class A minor league baseball team, will offer a free base- ball clinic from 9 a.m. to 11 a.m. at Saturday Sharpie Field. Any interested youths between ages 8 and 12 are invited to attend tuition. The clinic will be held at 9 a.m.

Friends of Joe Rait hold memorial excursion
Friends of Joe Rait are sponsoring a tour of the Robert H. and Karen A. Georgescu Memorial Center at 3 p.m. today. The tour will entice the Center’s permanent exhibits and its temporary glass art exhibit to be held until July 4.

The Barbara A. Georgescu Lectureship Endowment sponsors Kembel’s morning lecture at Amphitheater
The Barbara A. Georgescu Lectureship Endowment sponsors this morning’s lecture featuring George Kembel, co-founder and executive director of Stanford’s Hasso Plattner Institute of Design. Kembel is currently on the board of directors and the executive committee of the International Tennis Hall of Fame, receiving the Chairman’s Award for outstanding board contributions in 2003. He was a board director at Lincoln Center Theater, A Better Chance and the John Jay College of Criminal Justice Foundation. He was also a committee member for the Boys and Girls Club of New York, and served as the administrative director for Tony Randall’s National Actors Theatre. Formerly, Ms. Georgescu was a member of the Advisory Board Outreach for WNET/Channel 13. She also has been a committee member for the Junior League, a Woman’s Board member at the Rush Presbyterian/St. Luke’s Hospital (Chicago), the Rehabilitation Hospital (Chicago), the Young Women’s Christian Association and the Brick Presbyterian Church. With her husband, she has been honored by the Episcopal Charis- New York, for her extensive outreach work.

She has been married for 45 years to Peter Georgescu. They have lived in Amsterdam and Chicago and now reside in Manhattan, Palm Beach, Fla. and Chautauqua, N.Y.

At Chautauqua, Mrs. Georgescu is a 2012 graduate of the Chautauqua Literary & Scientific Circle, a property owned by the Bird, Tree & Garden Club and serves on the board of trustees for the Institution.

The Myra Baker Low and Katharine Low Hembree Fund provides funding for afternoon lecture
The Myra Baker Low and Katharine Low Hembree Fund provides funding for today’s 2 p.m. lecture featuring Karen Armstrong.

The fund was established in the Chautauqua by the late Myra Baker Low and Katharine Low Hembree of Galesburg, Ill. Myra was born in Galesburg in 1929. She was the first child of Myra and Howard Baker Low, prominent local residents, devoted Methodists and graduates of Illinois Wesleyan University. Kay was an avid reader of history and a woman of tradition and celebrated her 80th birthday at Chautauqua last year. Kay carried on the tradition and celebrated her 80th birthday at Chautauqua last year.

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Roosevelts at the 1939 World’s Fair: a political and social future

by George Cooper

September 1939 Not a particularly optimistic time. The Depression. Runnymede of the English Journal was in the springtime and the beginning of the World of Tomorrow. The 1939 Fair was a show of strength on the part of Franklin Roosevelt. They were there, and David Cope, documentary historian and retired high school history teacher will talk about their presence as New Yorkers in New York and as leaders of this country. He’ll be in the Founding Women: Inspiration and Successions show. The Waters of Chautauqua Lake provide an abundance of game and food fish. Muskellunge create the greatest thrill as predators. The waters of Chautauqua Lake provide an abundance of game and food fish. Muskellunge create the greatest thrill as predators. The waters of Chautauqua Lake provide an abundance of game and food fish. Muskellunge create the greatest thrill as predators. The waters of Chautauqua Lake provide an abundance of game and food fish.
Each song presents itself with its own story, and we’re able to keep it together,” said Kembel. “The school has the potential to inspire others to do something great for the world. She asked the TED Community to help her build a Charter for Communication, to help restore the Golden Rule as the central global religious doctrine.

In her acceptance speech, Armstrong said, “Religion is about behaving differently. Instead of deciding whether or not you believe in God, first you have to do something. Do you behave in a compassionate way. And then you begin to understand the truths of religion. And religious doctrines are meant to be summed up, to remind you to put them into practice.”
Vivienne Benesch said she was very pleased with the opportunity for interpreters at the Chautauqua Theater Company (CTC). "It is at least a step in the right direction," she said. Wiegand is Deaf, and has been since birth. She studied at Gallaudet University in Washington, D.C., and earned her undergraduate degree in theater at Appalachian State University. Afterward, she worked professionally in theater at Appalachian State University. For three years before enrolling in the master's program at Boston University in 2007, "Deaf people are very visual, we use our eyes," Wiegand said. "I think that contributes to my sensitivity to light. I think that's why I've developed a fascination with light over the years."

Most of the time in technical rehearsals the theater is completely dark, which makes any design relying on light a challenge. "The first time I worked with Wiegand in this season, spoke through a headpiece," she said. "I was able to see dark and lips speak proficiently.

The problem right now is that with any voice recognition program, the human voice is so intricate, how do you translate that to a computer? It's very, very difficult," Wiegand said. The microphone MicroLea tried also picked up other voices in the theater like actors enacting during technical rehearsals. "We have more questions now than we have answers," he said. "Basically, I think we've just scratched the surface."

Micoleau said after he and Wiegand met, they were able to work together without any difficulties. "There is a grace period where learning each other's personalities and quirks is important," he said of getting to know the working style of an assistant. Micoleau and Wiegand searched different ways they could improve their communication without an interpreter, including voice recognition software called Dragon NaturallySpeaking. They talked about experimenting with the computer software and incorporating it in their work together and also with the audience.

"I think it's fascinating, and I find her fascinating, and she's a good assistant," Micoleau said. The design fellows take over responsibilities during the two New Play Workshops held earlier in the season. Working with Wiegand as a director during "Rx," Benesch said it forced her to reassess the way she communicates and reflect on how she gives direction. "Being around Annie this summer has somehow made it clear to me that there is no obstacle there at all as long as you're willing to communicate directly," she said. Benesch said Wiegand definitely has talent as a designer. "Her innate understanding of the body, face, sound and what a piece of theater is far greater than I would have imagined," Benesch said. "It's been sort of revelatory to watch her work here, and tease out her perspective and understanding of the work as it at least as much as my own, I think."

Micoleau grew up in Des Moines, Iowa, and was born Deaf. She said her family was never able to tell if her deafness was because she was born three months premature or because of the medicine she was given at the time. She has always had hearing aids, starting with a large device at 5 years old.

"It's very hard for me to jump in and say something, but for the most part the director and other people that I work with will develop a visual idiocy that helps us understand each other," she said.

Micoleau said he would have to consider where he positioned himself in a large to group to accommodate Wiegand. He said sometimes he would forget about Annie's need to see him speaking. "Ultimately you end up re-learning in texts," he said. Then he would remember that she did not understand what he was saying because he was not in the right light, or positioned correctly in a group. Micoleau said he person- ally was shocked to find that no other more accurate voice recognition program exists. He and Wiegand also will be working with one of her BU professors, Mark Studebaker, with the hope to improve a system that works today.

No matter what, Wiegand will continue working in the theater. She said that she realizes this is her art form and many in the theater are supportive.

"I was very open-ended," she said. "That's probably, one of the biggest reasons I get along in this business, because other people are very accepting."
The three fruits of prayer

Joy Chaplin-Tyler Campolo had preached about it. After all, he had started presidential campaigning the previous year. The congregation, instead of filling in, unexpectedly crowded into song. They chorused: “Joy that joy, joy, joy down in my heart” and went on to sing a number of joy songs.

The chaplain, obviously elated at their response, exclaimed, “Now, let’s sing ‘Joy to the World’ and” organize Jacobson, will tell it to the organ bench, lad off. The familiar words washed over the Amp and into the surrounding area, and it wasn’t even Christmas! After two verses, the crowd was, at last, willing to disperse and to carry that joyful aura with them. Campolo said, afterward, that this was a first for him.

But back to the sermon that inspired that response.

Campolo addressed the value of prayer and its three fruits, complete with a heartwarming story for each. For his work with Mother Teresa’s comments to an interviewee, “In prayer, I listen and then listen. If you don’t accept (Punjabi),”

For a visual representation of silence as the proper milieu of prayer, Campolo recommended the current exhibit at the Hall of Christ, “Through the Lens: Evoking ‘Thin Places’” for its reflections by Larry Rankin with refections by Ruth Becker.

For a visual representation of silence as the proper milieu of prayer, Campolo recommended the current exhibit at the Hall of Christ, “Through the Lens: Evoking ‘Thin Places’” for its beautiful surroundings, including a heartwarming story for each. He began with Jared Jacobsen, still seated at the organ bench, led off. The choir of instruments included: Lovely is Your Dwelling Place, O Lord.”

The second fruit of prayer, he noted, is the power to build connections, what Christ, in the silence, confers the power to make connections.

The third fruit of prayer, joy, also evoked an unexpected response from an audience at the Hall of Christ, “Through the Lens: Evoking ‘Thin Places’” for its beautiful surroundings, including a heartwarming story for each. He began with Jared Jacobsen, still seated at the organ bench, led off. The choir of instruments included: Lovely is Your Dwelling Place, O Lord.”

That’s the kind of church Jesus meant to create,” the chaplain said. After Campolo’s prayer for Agnes to be delivered and rounding area, and it wasn’t even Christmas! After two verses, the crowd was, at last, willing to disperse and to carry that joyful aura with them. Campolo said, afterward, that this was a first for him.

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Actress Deena Smith talks of the importance of listening to each other

**by Alice R. O’Grady**

**Staff writer**

“If you say a word often enough, people begin to believe it. That is what Anna Deve- vené said in her interview, written by me in San Francisco. She suggested that one quality of a person who is a good listener is that one can hear, and, most importantly, listen.

Anna Deve- vené, an actor, writer, and teacher, opened her Am- phitheater lecture on Thursday morning with a poem by San Francisco poet Lawrence Stenhouse. She spoke about the subject of listening. In her research, she came to the realization that there would probably be some dis- tinction in her adult life re- duction. No school or study ed environment contrasts to those she found. There would be some dis- tinction in her adult life re- duction. No school or study ed environment contrasts to those she found.

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Glenn Goldberg’s “Seekers,” 12 in. x 16 in., watercolor and acrylic on cloth.

Goldberg to deliver Visual Arts lecture by Regina Garcia Cano

Artist Glenn Goldberg will deliver tonight’s Visual Arts lecture from 12:15 p.m. today on the front porch of the Literary Arts Center at Alumni Hall.

Kovacic, a teacher at the Creative and Performing Arts High School in Pittsburgh and published poet, will give her lecture. “It’s a Poem! It’s a Painting! ... It’s an Artist’s Book!” at 12:15 p.m. today on the front porch of the Literary Arts Center at Alumni Hall.

Kovacic said she has found that assigning artist books to her students, she has a way to tap into their creative thinkers, and their creativity in ways that traditional teaching methods cannot. She will bring examples of artist books with her to the lecture, and as approved by her high school students.

The concept of the artist book dates back to William Blake, who published Songs of Innocence and Experience by himself in the late 18th century. Blake wanted to take back the production of his own material, Kovacic said, and incorporate his own illustrations and engravings in a way that printmakers of the day could not accommodate.

While the art form has been around for centuries, Kovacic said it became a truly American art form in the 1960s.

“The artist takes over the production of their own book and works independently,” Kovacic said. That was part of the revolutionary quality of the art books in the 1960s when people were trying to turn art back from galleries and institutions in the same way that writers were trying to take writing back into their own hands.

While it is easier to talk about what an artist book is, by talking about what it is not, Kovacic said. She also spoke about the environment in which book artists worked’re the “Postsecret” artist book made out of “very busy and stressful” workbooks.

“It was a book about sharing and it said, ‘You’ve got the lightest thing you have ever held, so it was almost like a cloud in your hand. There was also a small book that was all lip-reading. It was pictures of an artist that incorporated the book the book the books moved so you could read the book and you could hold up the book you gave the feeling of being tallied in.’”

When she gives her students an artist book, Kovacic said, she finds that the excitement of the physical pleasures of writing and text making.

PROSE WRITER IN RESIDENCE TAPS INTO CREATIVITY THROUGH ARTIST BOOKS

by Sara Teitel

There is art, and there is literature. Separately, both are important cultural assets, but together, they form hybird books.

Not the kind one can find on a coffee table, nor an art textbook or an illlustrated novel, but in the words of Kristin Ko- vacic, Chautauqua Writers’ Center prose writer in residence, “conceptual art pieces fashioned as books—an artistic re-imagin-ation of the book.”

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Lecture:

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Kovacic, a teacher at the Creative and Performing Arts High School in Pittsburgh and published poet, will give her lecture. “It’s a Poem! It’s a Painting! ... It’s an Artist’s Book!” at 12:15 p.m. today on the front porch of the Literary Arts Center at Alumni Hall.

Kovacic said she has found that assigning artist books to her students, she has a way to tap into their creative thinkers, and their creativity in ways that traditional teaching methods cannot. She will bring examples of artist books with her to the lecture, and as approved by her high school students.

The concept of the artist book dates back to William Blake, who published Songs of Innocence and Experience by himself in the late 18th century. Blake wanted to take back the production of his own material, Kovacic said, and incorporate his own illustrations and engravings in a way that printmakers of the day could not accommodate.

While the art form has been around for centuries, Kovacic said it became a truly American art form in the 1960s.

“The artist takes over the production of their own book and works independently,” Kovacic said. That was part of the revolutionary quality of the art books in the 1960s when people were trying to turn art back from galleries and institutions in the same way that writers were trying to take writing back into their own hands.

While it is easier to talk about what an artist book is, by talking about what it is not, Kovacic said. She also spoke about the environment in which book artists worked’re the “Postsecret” artist book made out of “very busy and stressful” workbooks.

“It was a book about sharing and it said, ‘You’ve got the lightest thing you have ever held, so it was almost like a cloud in your hand. There was also a small book that was all lip-reading. It was pictures of an artist that incorporated the book the book the books moved so you could read the book and you could hold up the book you gave the feeling of being tallied in.’”

When she gives her students an artist book, Kovacic said, she finds that the excitement of the physical pleasures of writing and text making.

EXPRESSING APPRECIATION

by Beverly Hazen

Come enjoy Paul Leone’s Native American Storytelling at 6:15 p.m. today at the Mabel Powers Pavilion. This is an opportunity to connect with the grounds of Chautauqua that were formerly Seneca lands and part of the Iroquois Confederation.

Leone said he believes that telling stories is the best way to connect with the past.

Leone has written numerous books. The Horse, The Elder, Stories of the Chautauqua Spirit, Chautauqua Ghosts and History of the Underground Railroad. Some of his books are available at Chautauqua Bookstore.

Leone is a historian, educator and founding member of the Southern Tier Storytellers and member of the National Association for the Preservation and Perpetuation of Storytelling. This will be Leone’s first storytelling for the Bird, Tree & Garden Club’s Ravine Lecture program this season.

The Ravine is located creekside, below the east side of Thunder Bridge. It may be reached by the path next to the creek from Boys’ and Girls’ Club or from the lake-side ravine path at the bridge. An adult should accompany children less than 12 years of age. Rain location is Smith Wilkes Hall.

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**IN MEMORIAM**

**MILESTONES**

**Mildred Lesenger**

Mildred Lesenger, 91, passed away on July 27, 2009, after a brief illness. Born in 1917 in Brooklyn, N.Y., she lived in Paterson, Verona, and most recently Maplewood, N.J. She was predeceased by her husband of 54 years, Benjamin, and her son, Arthur. She is survived by her son, Jay, artistic/general director of Chautauqua Opera Company, and many loving nieces and nephews. Mildred came to Chautauqua for the first time during the 1993 Season and returned for the next 15 seasons. She was a member of the Chautauqua Opera Guild and a contributor to the Opera Endowment and the new Connolly Residence Hall. The funeral service was held on July 29 at Robert Schoem’s Menorah Chapel in Paramus, N.J. Brenda Harris, leading soprano with Chautauqua Opera, sang in her memory. Interment followed at the Simplex Emorial Cemetery in Saddle Brook, N.J. In lieu of flowers, memorial contributions may be made to the Chautauqua Opera Endowment Fund, P.O. Box Q, Chautauqua, NY 14722.

**David B. Orr**

Dr. David B. Orr, 78, passed away on July 7, 2009, in Fredericktown, Va., after a long illness. Born in Miami to Maxine J. and Edith (Bram) Orr, he was a 1948 graduate of Miami High School. He received his doctorate from Columbia University in 1966. Orr lived in the Washington, D.C., area for nearly 40 years. A highly regarded research psychologist, he had an outstanding career in the private and public sectors. He was an educator, author and nationally recognized expert in time-compressed speech. Orr traveled widely, loved music, and was an avid supporter of the performing arts.

He and his wife first came to Chautauqua for a weekend visit in 1992. Completely enamored, they returned each year to eventually spend the entire season on the grounds. After 2004, Orr’s health precluded further visits. He was a benefactor of Chautauqua Symphony Orchestra, supported the Chautauqua Women’s Club scholarships for young artists, attended most operas, plays and recitals and belonged to the Chautauqua Literary & Scientific Circle of 1997. In a 1999 letter, he said of Chautauqua, “Marvelous — unusual — with its daily offerings of music, art, lectures, classes and its lovely setting.”

He is survived by his wife of 31 years, Barbara Barnett of Fredericktown, a son, two stepchildren, and six stepgrandchildren. In lieu of flowers, donations may be given to the Fredericktown Festival of the Arts, P.O. Box 7816, Fredericksburg, Va, 22404 or to the Chautauqua Institution P.O. Box 28, Chautauqua, NY 14432-0028.

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**Making a (Creek) Bed**

Photos by Sara Graca

Molly Areu Jaffé and Eva Marie Hinesky hawked their craft together to create their first rock sculpture of the season in the creek under Thunder Bridge — something the girls try to accomplish every year.
A. Christina Giannini has become a staple to the Dance program and is celebrating her 20th season at the Institution today. At right, Giannini fits Alessandra Ball, a member of the North Carolina Dance Theatre.

**DANCE**

**How many rows does a good tutu need?**

by Christina Stavale

When she saw a production of “Peter and the Wolf” as a young girl, A. Christina Giannini remembered looking through her mother’s binoculars and counting the number of rows on the duck character’s tutu.

“At the back end of that show, I said, ‘I want to do that,’” she said, referring to the tutus she saw onstage. “My mother said, ‘Get another idea because you’ll never make a living doing that.’”

Today, she knows exactly how many rows you need to make a good tutu (50), and how long it takes to make one from scratch (about 40 hours). She has also become a staple to the Dance program at Chautauqua and is celebrating her 20th season at the Institution today.

That first summer she spent here 20 years ago was quite a different situation — [we had] all kinds of costumes, but not for Chautauqua’s natural habitat. “It’s very beautiful, but the situation — we had in every color of the rainbow. The costumes are near duplicates of what was used in the New York City Ballet. I was going to rent, but it costs more than half my budget to rent it,” Giannini said.

Now, the costume shop is lined with racks of costumes in every color of the rainbow. Giannini remains hard at work, even after day, making sure costumes are in tip-top shape for performances.

She estimated that the department uses about 500 costumes over the course of the summer. She does everything she can to reuse them, including creating large side seams in each costume. “You make huge seams on the side so things can be let in and let out,” she said. “We always think ahead, don’t make something that only one person is going to wear.”

Artistic Director Jean-Pierre Bonnefoux said he is amazed with the way Giannini works within the dance program’s small costume budget.

“Christina really makes magic with the smallest budget I’ve ever seen,” he said. “She has to be tough sometimes, but she has never wished for more money. She just makes the very best of what she has.

And the best she can do with a small budget is often top-of-the-line.

This season, the George Balanchine ballet “Western Symphony” has been performed by the Academy students in the School of Dance Gala, and will be performed again Saturday by the North Carolina Dance Theatre in residence.

“They are far from being medieval costumes out because I work with living sculptures,” she said. “Clothes you do for dance are sculptural. And that’s the hard part about it — to make them work, to function. And I often say we’re doing a combat sport in chiffon, and other women do the same thing to job to be very strong; they have to be fragile, light, and move. They have to be tough sometimes, it depends on the choreography. They’re tricky to make.”

She said a costume is successful when it adds to the totality of the picture and choreography. That is where Giannini’s expertise lies.

“I always felt I lucked out because I work with living sculptors,” she said. “Clothes you do for dance are sculptural. And that’s the hard part about it — to make them work, to function. And I often say we’re doing a combat sport in chiffon, and other women do the same thing to job to be very strong; they have to be fragile, light, and move. They have to be tough sometimes, it depends on the choreography. They’re tricky to make.”

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“Your thinking about the total sculptures,” Giannini said. “What are we trying to do? Every fabric has its own character.”

In her 20 years at Chautauqua, Bonnefoux said she has added great insight to the dance program. She has done everything from creating medieval costumes out of a bed comforter to putting together costumes at the last minute when something in a costume changed.

“I can’t imagine how many costumes she’s made,” he said. “For her, though, time is not an issue.

“20 years? she said. “It’s a scary, sort of incredible.”

But I don’t look at it. It will get done weird. It’s just there. She talks, it’s clear she is proud of how far Chautauqua Dance has come during her time there.

“I have been with Chautauqua Dance for 20 years, and it’s been a second love.”

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FAMILY ENTERTAINMENT

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Photos by Sara Graca
Chautauquans participate in some “firework clapping” while a young one rocks out during the two Tuesday night Family Entertainment Series performances of Billy Jonas for right and his band in Smith Wilkes Hall.

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Friday, August 14
7:00–7:30 Evening Market
7:15 (7:15 – 7:30) Myrick Heart Meditation. Leader: Minamoto and Shoshita Norton-Smith (Harita / Islam). Hultquist Center
8:00 Morning Meditation. (Sponsored by the Chautauqua Women’s Club) Behind the Good Shepherd
9:00 9:00 (9:00 – 11:00) Catholic Mass. Chapel of the Good Shepherd. Rev. James Ruttan, Team Minister, residing at St. Michael’s, Buffalo, N.Y. Methodist Church. "Christian Responses to Terrorism." Rev. Dr. J. Paul Womack. Hultquist Center
9:15 (9:15 – 8) DEVOTIONAL HOUR. The Chautauqua Symphony Orchestra, South Wilkes Hall
11:30 (11:30 – 1:15) Lunch/Lecture. "It’s a poem! It’s a painting! It’s an artist’s wisdom!" Kristin Kovacic,请注意,你需要提供更多的上下文信息来准确地回答这个问题。