Stamberg to advocate for museums, says art is thriving

Ellie Hangsby Staff Writer

Susan Stamberg has asked questions since HI2.
As the host of such NPR programs as “All Things Considered,” “Morning Edition,” and “Weekend Edition Saturday,” it was her job to pick the guests. When she comes to Chautauqua, however, it will not be to question but rather to answer.

“IF I have talkst, I need to give answers,” she said. “I talk a great deal about the things I learn. It’s a mutual circle.”

Stamberg will give a lecture at 7:30 a.m. today in the Amphitheater, where she will add to the week’s theme, “A Case for the Arts.”

“Art is thriving, and all the evidence is on the Internet,” she said. “All this new technology has given creative people opportunities, they’ve never had.”

Despite these successes, she said, there still is a fundamental problem. “When you speak with (fellow journalist) David Hockney, who now makes art on his iPhone. He’s very successful, but he still asks, ‘How do I make money from it?’ If David Hockney is having that problem, what is Joe Smith going to do?”

Stamberg said because of this, she lectures to help bring attention to artists like Joe Smith. “Museums and art matter,” she said, “and when I speak, at museums, that’s what I talk about.”

Stamberg’s role at NPR has brought her voice into the homes of millions. She was the first female journalist to host a nightly news program. “All Things Considered,” and has since been elected to both the Broadcasting Hall of Fame and the National Radio Hall of Fame.

Her experiences have led her to speak with such people as Rosa Parks and Luciano Pavarotti.

In addition to her work with NPR, she has hosted multiple PBS television series, moderated three Fred Rogers television specials and narrated performances with the St. Louis Symphony Orchestra and the National Symphony Orchestra.

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Telling stories without words

Leah Rankin Staff Writer

His artwork has transformed some of the most imaginative stories into some of the most visually recognizable books in children’s literature, but author and illustrator Eric Rohmann said you still can’t judge a book by its cover.

“Even the little (kids) can’t judge a book by its cover,” Rohmann said. “I’ve illustrated, because I’ve never had a kid who hasn’t understood. Some of my illustrations, because they know the world enough, and they’re imaginative. They can fill in the blanks.”

Rohmann showed a drawing of a kid and a girl realizing their pictures never stood still. It was the difference between static art and illustration. His characters had personalities; they had adventures, and they often took on a life of their own.

“There is an ‘ebb and flow’ between the previous page and what is going to be on this page. These kinds of illustrations have more to do with providing information than displaying a detailed work of art,” Rohmann said.

“I never hold back with my illustrations, because I’ve never had a kid who hasn’t understood them,” Rohmann said. “We’re the little (kids) at it and find something they understand, because they know the world enough and they’re imaginative. They can fill in the blanks.”

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

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

“Illustrator Rohmann visits Young Readers

Interfaith Lecture

Bonnefoux finds inspiration in spirit

Emma Morehbt Staff Writer

At age 35, when most kids pretend to fight fires or dreamed of performing surgeries, Jean-Pierre Bonnefoux decided he wanted to be a dancer.

Since then, Bonnefoux has accumulated countless awards performed with the Paris Opera, Bolshoi and Kirov Ballets, and choreographed for the New York City Ballet. He co-founded a dance company that toured the U.S. for four years. He has taught at prestigious dance schools, and he now is the artistic director and president of the North Carolina Dance Theatre.

“Museums and art matter,” he said. “When I speak to artists, that’s what I talk about.”

Bonnefoux’s role at NPR has brought her voice into the homes of millions. She was the first female journalist to host a nightly news program. “All Things Considered,” and has since been elected to both the Broadcasting Hall of Fame and the National Radio Hall of Fame.

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In addition to her work with NPR, he has hosted multiple PBS television series, moderated three Fred Rogers television specials and narrated performances with the St. Louis Symphony Orchestra and the National Symphony Orchestra.
The WNED documentary “Chautauqua: An American Idea” will run on PBS stations nationwide, “The sponsorship seems especially important now, as our grandchildren have become so much a part of a Chautauqua community and bring their friends to the shows,” Kathy Pender said. “It’s a way for our family to remember Michael’s lively spirit.”

Penders support Cirruscious performance

The Chautauquan Daily

Wednesday, July 20, 2011

NEWS

Briefly

NEWS FROM AROUND THE GROUNDS

Institution seeks feedback through surveys

Chautauqua Institution is conducting surveys during the 2011 Season to learn more about how Chautauquan make their summer plans and to get feedback on how to enhance the guest experience. Surveys are available in the Chautauqua Bookstore or can be taken online at www.chiquest.com.

School of music holds special Cora Q-and-A

Thursday morning, lecturer Barbara Smith Condon, a world-renowned opera singer and civil rights activist, participate in a special Q-and-A program with the School of Music. Group will meet at 10 a.m. in front of the Neighborhood picnics to be held today

The annual Neighborhood Picnics, sponsored by the Chautauqua Women’s Club, will take place from 5:30 p.m. to 7 p.m. today at various locations around the Village. See Tuesday’s Daily for a map of locations. Everyone should have received a flyer containing all of what to bring for their area picnic.

Art event to support student scholarships

Tickets are available for Stroll through the Arts, a VACI Participating artists will be on hand to sign their works. The event will be held on July 29, and proceeds will benefit students of the School of the Arts.

CLSC class news

• The Class of 2011 will hold a meeting today from 9:30 a.m. to 10:30 a.m. at Alumni Hall. Members will plan to gather on campus Aug. 3.
• The Class of 2010 will hold a meeting at 9:30 a.m. Thursday at Norton Hall. Whitman College will take place from 9:30 a.m. to 11:15 a.m. Thursday. Tickets are 25 cents each, and members will in addition be invited to the soiree and musical being held this year at the Metzgar Center or call 716-357-6276. Entries close at 6 p.m. Thursday.

Hesse Lectureship supports Stambaum morning lecture

The Class of 2009 will hold a meeting at 9 a.m. Thursday in the Gazebo at the northwest corner of the Amphitheater, and the Amphitheater. Members of the Class of 2008 will hold an information session at 9:30 a.m. at Norton Hall. Memberships will be available for $50.

Class of 1999 will hold a meeting at 10 a.m. Thursday in the Kimball Room. The Class of 1998 will hold a meeting at 9:30 a.m. Thursday in the Kimball Room.

CLSC Alumni Association events

• The Alumni Association will hold a special meeting of the Alumni Association, which will take place at 9:30 a.m. Thursday in the Alumni Hall Kate Kimbell Room.

The Class of 1997 will have a strategic planning and brainstorming social hour Thursday. RSVP to or for further information, email CLSC97@mac.com.

The Class of 1992 invites all CLSC class members with a class slab or a class name to a special meeting at 10 a.m. Tuesday at the home of members Mary Law Todt and Jacob Todt, 27 Madyne Blvd., for a special meeting. For more information, call Mary Law at 763-375-2057.

BTG sponsors bat Ch Tutu

BTV News host Jen Boyles presents a bat Chat with plat}-

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Nassy to weep and wail in today's mini-concert

The International Order of the King’s Daughters and Sons class of 2011 hails from the United States, Hungary, Egypt, Lebanon and Canada.
BONFIEUX

Sad Empedocles, producer and talent coordinator of Circu-
mstances, will be at the show for approximately 50 minutes, 
speaking about the show’s performers, all-world-class athletes.
These performers, along with some of the show’s tem-
perature and experience, the counselors said, because 
they talk to and teach girls with who are only a few 
years younger than them. The campers all have differ-
ent personalities, Hall said, 

but none of these accom-
plishments could have come about without the support of their 
deep connection with one another.
At 2 p.m. today in the 
Hall of Chautauqua, Bon-
niefoux will add another 
element to Circumstances’ 
“Art and soul” in his lecture “Theш body and the conscious mind.”
Great dancers should be in constant connection to their 

“I think we are able to get to 
the audience and have to 
get to the heart of the matter, 
which I don’t make

Like Bonniefoux, many 
dancers decide at a very 
early age to pursue this 
dream. Even so, they are 
confused about how to make 
this happen, he said.

The show is about the 

Great energy that you get 
from the audience is what 
enticed Bonniefoux to do the show, he said.

“Imagine if you had a 
Broadway musical where 
everybody in the audience 
was actually an artist,” Bonniefoux 

Up to 80 girls will sign 
bookstores and other locations.

Along with growing up, ever-
moving through the years of changing art forms, Empedocles added.

This explains why of-

“Whether it’s about dance 
or what happened around 

The activity that’s getting 
the most excitement now? Preparing for “Air-

and choreographs, his 
faith, and how he’d perform 
if he was an athlete.

He said he finds God in 
his sport, from the place an 
athlete is and the things they 
do is directly related to 
his faith in a physi-

“Whatever it takes to 
take the audience through 

dancing, he said. “It’s about 

The show is about the 

It turns out Schulz was 

Schulz was a 

BOOMING


to life by introducing Young 

is outdoors. The 

It’s a big production,” 

It is actually an adult 

Mia Stevens 
Taylor Rogers 
Ella Houghton 
Mia Perper 

BONFIEUX

SAC trio decorated with Week Three accolades

Dad Empedocles, producer and talent coordinator of Circu-

BONFIEUX

BONFIEUX

ROHMANN

studies Schulz’s work, 

isn’t that what it’s all about?

It is outdoors. The 

weeks of history and 

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The main character is a 

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This explains why of-
Voice, instrumental students collaborate, foster ensemble frame of mind

Leah Rankin
Staff Writer

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

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

“Sometimes it’s important for singers to have a slice of that hummus pie,” soprano Rachel Sternberg said. “It’s not about all the time.”

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

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

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

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

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

Fel will perform “Pastoral” by Igor Stravinsky and collaborate with baritone Brian Vu for “Les Masques” by the French composer Francis Poulenc.

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

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

Eliasen focuses on opera for Chautauqua Speaks

Lori Humphreys
Staff Writer

If you lose opera, you’ll lose hearing. Mikael Eliasen, director of the Curtis Institute of Music Voice Department and Chautauqua Music School voice teacher, explains, “Opera — What is it?”

Eliasen’s presentation, combining personality, experience and conviction delivered can be, promises to delight opera fans. And it promises the possibility of persuading the argument that opera is a vital art that can be enjoyed not only for what it is but how it relates to the present. Adjectives like “multi-faceted,” “alive,” “romantic,” “intense,” and “big political drama” spring to his conversation.

“Don Carlos and Nino Rota were rewritten,” he said. “There is the line in La Traviata where Act 3 synthesis. God forgives me, but human beings don’t. Can you be more current than that?”

Eliasen said it is the singing voice that lured him to do opera. Accompanying singers and teaching aspiring singers has been both profound and passion. The voice is a marvelous mystery to him, and he is mesmerized by the throat frequency as he discussed the training of a young singer.

“My oldest sister is a singer, and growing up in Denmark, I played for her,” he said. “When I went to Vienna, I became obsessed with opera and the singing of opera.”

This obsession led to a successful freelance career accompanying singers and to an even more successful 25-year career teaching — only the voice, only the music. Eliasen said his role — the training of the singing voice — is one he loves.

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

Eliasen will perform “Pasto-" by Benjamin Britten. The David Effron Conducting Fellow, leads the MSFO through Four Sea Interludes from Peter Grimes Monday evening in the Amphitheater.

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

Donations benefit the Chautauqua Women’s Club Scholarship Fund.
In his benediction, he said, “God’s presence with us is the message we have to share. God’s benediction to us is a message of hope, the result of therapy and his vibrant spirituality,” Gaddy said. “Wiesel has said, ‘Whoever listens to or reads the story of hope, the result of therapy and his vibrant spirituality,’ Gaddy said. “Wiesel has said, ‘Whoever listens to or reads the story of hope, the result of therapy and his vibrant spirituality,’ Gaddy said. 

Gaddy called the novel a witness to the Rwandan genocide. The persistence of survivors’ guilt is destructive for him. Scripture tells him to remember but it is impossible for him to forget. He says, “The old man in me has a mad desire to dance.” At the end of the novel, there is an unexpected surge of hope, the result of therapy and his vibrant spirituality.”

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

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

In Kenya, Gaddy saw Baptist worship leaders dancing with energy. “They were dancing their faith that came from great joy and buoyant trials,” Gaddy said. At the Holocaust Museum in Washington, D.C., two friends performed a dance of repentance, forgiveness and commoration. One held the Torah aloft and the other the Gospels, and they became entwined, “uniting two traditions, two Scriptures and two women. In the dance, there was beauty and mercy, law and grace, forgiveness and hope,” Gaddy said.

His last experience was in Capadocia, Turkey, watching Sufi mystics who are sometimes called whirling dervishes. “They danced their prayers,” Gaddy said. “Dance prevailed except for the swooshing sound of the dervishes as their robes swung around. The dignity and the glory of the dance entranced me. The movements and the clothes spiritual meaning. They wear a tall camel-hair hat that is the tomb of the ego, and their long white robe is the shroud of the ego. They begin with their arms entwined to symbolize God’s unity. Then they point their right hand up to the sky to indicate the blessings of God, and the left hand is open to bring the earth to be a blessing to all.”

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

“Let this be an invitation to you to find the artistic means to share your faith in new ways. Dance is a vital part of the media of expression to faith. I want leaders who can dance even if their feet can’t move. I want them to dance in their head and in their heart. I want the people on the private floor of the White House to be able to move and express the stress and strain, joy and sorrow of the decisions they have to make. Maybe that will avoid a war,” Gaddy talked about making the Wiesel’s A Mad Doctor to Dance. The story is not an easy one, and at least one reviewer called it unsuitable and impractical, but for Gaddy, it was a profound experience.

A Jewish New Yorker, originally from Poland and a survivor of the Holocaust, has decided he has gone mad. He is mad about the Holocaust, that his parents died just after liberation, mad at God, truth and the impossibility of love. He is seeing a therapist who is the child of Holocaust survivors. The persistenece of survivors’ guilt is destructive for him. Scripture tells him to remember but it is crucial for his therapy to forget.

“At the end of the novel, there is an unexpected surge of hope, the result of therapy and his vibrant spirituality.” Gaddy said. “Wiesel has said, ‘Whoever listens to or reads the story of hope, the result of therapy and his vibrant spirituality,’ Gaddy said.

The Rev. Paul Womack served as liturgist. Julie Steele and Maria Nosemi Shiri, from the International Order of The King’s Daughters and Sons’ Scholarship Program, read the scripture. Julie read first in English, and then Maria read in Hungarian. Julie is from Vienna, W.Va., and attends West Liberty University, where she is pursuing pharmacutical studies. Jared Jacobsen, organist and coordinator of worship and sacred music, led the Motet Choir in “Lord of the Dance.” It is a Maxine Shaker hymn by Elder Joseph Brackett, adapted by Sydney Carter and arranged by John Ferguson.
Fish, the second legator in Week Four's topic on "Case for the Arts," is also a columnist for The New York Times. He used this poem in support of his argument for keeping liberal studies alive in universities dedicated to commerce. Without the study of humanities, he said, cultural artifacts would be lost.

"I hope you agree with me that 'The Forefathers' is an amazing poem," Fish said once he had finished a 20-minute reading and analysis. "It is a supreme achievement of moral imagery, of literary imagination, of our American university, and our question today is: What's its point?"

He said it further hampers the question of value that is used to pay humanities professors.

Fish said a popular argument that Farrell disputed is that the humanities are an "elitist" education.

"Farrell argued that the humanities are an elitist education because of the literary and cultural capital they confer on their students," Fish said. "That is not a valid argument."

Fish mentioned the writings of Victor Farrell, who said there were few who would argue that humanists inspire good thinking any more than, say, business students or law students.

"As it is that college graduates make more money on average in a lifetime than those who stop at high school, Farrell wrote that this fact refers to all college educations, not specifically liberal arts," Fish said. "We refer to one's college education as a job training and one cannot be trained for a job in four years."

Another argument that Farrell disputed is that liberal arts education builds oral and writing skills. He said the task the college graduate must learn is "inextricably linked to the arts." He said the arts are an "unstoppable and indomitable" force.

"It's an interesting question, how do we justify the existence of a 'course' or the academic study of 'The For-"e

Fish said the poem, he said, doesn't supply a life lesson to most people. It doesn't inspire future thinkers to live in accordance with its sentiments. It doesn't enhance the life of a reader. It doesn't inform the behavior of his or her classmate.

"But the first thing I tell my students, and this is not a recommendation — some of them may think otherwise, but not all those methods are appropriate to everyone of us, because our personalities are suited to some methods and not to others," Fish said. "I think that you have some people who don't have that experience and yet have all of the business acumen in the world, and they come in with a certain form of shame and humiliation that the reason they're in business is not to do that, they come in with a certain form of shame and humiliation that the reason they're in business is to do that.

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"But the first thing I tell my students, and this is not a recommendation — some of them may think otherwise, but not all those methods are appropriate to everyone of us, because our personalities are suited to some methods and not to others," Fish said. "I think that you have some people who don't have that experience and yet have all of the business acumen in the world, and they come in with a certain form of shame and humiliation that the reason they're in business is not to do that, they come in with a certain form of shame and humiliation that the reason they're in business is to do that.

Fish said once he had finished a 20-minute reading and analysis. "It is a supreme achievement of moral imagery, of literary imagination, of our American university, and our question today is: What's its point?"

He said it further hampers the question of value that is used to pay humanities professors.

Fish said a popular argument that Farrell disputed is that the humanities are an "elitist" education.

"Farrell argued that the humanities are an elitist education because of the literary and cultural capital they confer on their students," Fish said. "That is not a valid argument."

Fish mentioned the writings of Victor Farrell, who said there were few who would argue that humanists inspire good thinking any more than, say, business students or law students.

"As it is that college graduates make more money on average in a lifetime than those who stop at high school, Farrell wrote that this fact refers to all college educations, not specifically liberal arts," Fish said. "We refer to one's college education as a job training and one cannot be trained for a job in four years."

Another argument that Farrell disputed is that liberal arts education builds oral and writing skills. He said the task the college graduate must learn is "inextricably linked to the arts." He said the arts are an "unstoppable and indomitable" force.

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

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

—Don Kimes

Director of the Visual Arts at Chautauqua Institution

Motor Vehicles

Chautauqua is a walking community, and driving is limited to travel to and from the gate and designated parking spaces. To make the grounds safer and more enjoyable for pedestrians, there are certain restrictions on the use of motor vehicles. The speed limit for motor vehicles is 10 miles per hour. Parking permits must be displayed and vehicles must be parked only in designated locations. Motorcycles are not permitted on the grounds during the season.
Tuesday July 26 | Dusk
The Water Horse

Tuesday August 2 | Dusk
Blind Side

Tuesday August 9 | Dusk
Up

Tuesday August 16 | Dusk
Bucket List

All movies on Tuesdays with a rain date of Wednesdays.
All movies FREE & viewable from both sides of the Floating Stage.
Sound broadcast on 104.9 fm.

Casual Waterfront Dining
Nightly Entertainment

Sunday - 5pm
Bubba Gump, Moli Comedy Show
Monday - 5pm
Chautauqua Lake & Kelly Party Kansas City Concert
Tuesday - 5pm
Wolfgang's Tapa Night
Wednesday - 6pm
Family Night - Kids 12 & Under, Enjoy the Show FREE (All Kids)
Thursday - 6pm
BAY BAY with Jules R Us
Fri. & Sat. - 10pm
Best Live Music on the Lake

JULY EVENTS
ALWAYS THE BEST LIVE MUSIC

July 22 | 10-1:30 - Geek Army
July 23 | 10-1:30 - Winslow

Banquet Rooms including Gourmet Sandwiches, Homemade Pastas, Fresh, Locally Produced Strawberry Salad and our WORLD FAMOUS WINGS!
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School of Art students let passion guide their summer

Lori Humphreys

The white banner with “PRACTICAL FUR!” in red letters swings in the breeze from its perch at Jamestown resident Pat Fellows’ stand on the Farmers Market at the Farmers Market Center. Fellows’ stand is one of three first-time vendors at the market, which is open from 1 p.m. to 4 p.m. Wednesday and Friday and six Sundays from noon to 4 p.m., through Aug. 21. Rep/ly resident Sylvia Taylor and Dunkirk resident Mandy Janish also are first-timers at the market. Taylor specializes in hand-made glycerin soap; Mandy makes cotton tote bags and handbags.

The Farmers Market also features jewelry, magnets, fiber arts, glass and serving spoons — all created by local artists and crafters. Chautauqua Women’s Club member and market chair Hope Alcorn said the artists donate 25 percent of proceeds from their sales to the Women’s Club’s Scholarship program. The scholarship fund supports students in the Chautauqua Institution Schools of Fine and Performing Arts.

To graduate from Ridley is to have the keys to knowledge in your pocket, true friends by your side, a ticket to the world in your hand and the resources of a legacy at your back as you move forward in life.

Wednesday, July 20, 2011

Lori Humphreys

Photos: Rick Etsick
8:00  The Contemporary Printmaker class. Fowler-Kellogg Art Center
9:00  The Art of Composition class. Fowler-Kellogg Art Center
10:00  Art Critic Class. Fowler-Kellogg Art Center

ON DISPLAY

The Gallery Store at the Strodt Art Center

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

Saturday, July 22

11:00 - 1:00  The Art of Calligraphy class. Fowler-Kellogg Art Center
1:30 - 2:30  Make a Quilt in a Day class. Art Center Conference Room
12:00  Hearing Impaired Open Mic. Fowler-Kellogg Art Center

Sunday, July 23

9:00 - 11:00  Drawing class. Fowler-Kellogg Art Center
12:00 - 1:00  Creative Writing class. Fowler-Kellogg Art Center
11:00 - 13:00  Painting class. Fowler-Kellogg Art Center