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The independent newspaper of eastern New York, southwestern Vermont and the Berkshires

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Courtesy of Chapman Museum

In Glens Falls, a plan for downtown apartments meets a push for parkland

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hot sauces,
barrel aged

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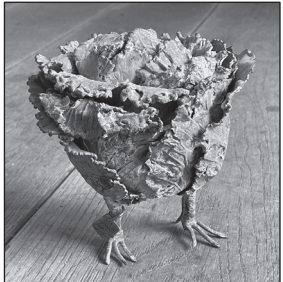
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Glens Falls choice: Downtown apartments or green space
When developer Chris Patten proposed last summer to put up a new 64-unit apartment building on a prominent corner in downtown Glens Falls, he offered to fill an urban gap that has persisted for 45 years. Patten said he wanted to restore some of what the city had lost when the five story, marble-columned Glens Falls Insurance Co. building was torn down in 1976, leaving a vacant lot at the corner of Glen and Bay streets. His new building would mostly fill the footprint of the old one, generating lots more pedestrian traffic for downtown. Reaction to his plan was swift -- and overwhelmingly negative. Page 4



New York’s disappearing third parties
When voters across New York head to the polls this November and next, they’ll likely have fewer candidates to choose among for local, state and federal offices. New state rules make it much harder for third-party candidates to get their names on the ballot, and that’s put a chill on party members who might have considered running for office. Four minor parties that were on ballots statewide last year, including the Green and Libertarian parties, have lost their ballot lines under the new rules. Page 7



At the Clark, sculptures with a playful take on nature
The French artists Claude and Francois-Xavier Lalanne were married 40 years and worked together even earlier. Although they seldom collaborated on a sculpture, they always showed their work together under the shared name “Les Lalanne” and became known around the world for their whimsical life forms. This summer, their copper and bronze shapes will come to the Berkshires.. Page 18

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Cover photo courtesy of Chapman Historical Museum: An aerial view of downtown Glens Falls, taken in the 1910s, shows the V-shaped Glens Falls Insurance Co. building at the intersection of Bay, Glen and South streets and the Church of the Messiah just to the north on Glen Street.

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Joan K. Lentini photo

Floyd Carruth Jr. shows off a display of his Vermont Barrel Aged hot sauces, which he prepares for retail sale in the commercial kitchen at Mach’s General Store in Pawlet, Vt.

Feeling the heat of Vermont

Pawlet hot sauce maker finds a spicy niche

By STACEY MORRIS
Contributing writer

PAWLET, Vt.

It’s nearly noon on an April weekday, and Floyd Carruth Jr. has been working on his latest batch of hot sauce since early morning. Carruth owns Vermont Barrel Aged LLC, and he’s also the company’s one-man production line, working out of the commercial kitchen of Mach’s General Store.

Steam rises from a simmering vat of his signature bourbon hot sauce as he places an immersion blender the size of a small jackhammer in the center of the bright red brew. Carruth turns the power up to medium speed and smiles down at the bubbling action below.

The smile is for good reason. Carruth spent nearly three years meticulously developing the recipes of his four hot sauce varieties. It was an arduous process to reach the point where he deemed them ready for public consumption. But the wait, he said, has been worth it.

Carruth’s tagline, “homegrown hot sauce,” is no exaggeration. His main ingredient is peppers grown just a few miles away, and nearly every other part of his sauce-making process involves local sourcing.

“I tried growing peppers myself, but it’s tricky growing them in Vermont, and I’m not much of a farmer,” Carruth said. “I tried making vinegar myself, but that didn’t work either.”

He ended up leaving the ingredient production to local people with lots of experience. That gave him the proper time and attention to devote to alchemy. There are some out-of-state spices and sugars augmenting each variety of hot sauce in its own way. But the main ingredient – the cayenne and ghost peppers Carruth ages – are from Quail Hill Farm in East Poultney. The apple cider is from Yoder Farm in Danby. And the maple

syrup is from Bob Wood of Wood Family Maple Products in Pawlet. “I let the experts do their thing, and I perfect my technique,” Carruth said. Before the hot sauce is shelf-ready, there’s the matter of proper aging for his four varieties: Bourbon, Hard Cider, Smoked Ghost, and Smokin’ BBQ.

Barrels from a distillery
Many commercial hot sauces use fresh

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Urban density vs. open space

In Glens Falls, a plan for downtown apartments meets a push for parkland

By EVAN LAWRENCE
Contributing writer

GLENS FALLS, N.Y.

When developer Chris Patten proposed last summer to put up a new 64-unit apartment building on a prominent corner in downtown Glens Falls, he offered to fill an urban gap that has persisted for 45 years.

For much of the 20th century, the corner of Glen and Bay streets was the site of the Glens Falls Insurance Co., whose five-story, marble-columned edifice dominated the intersection known as Monument Square. The landmark building, whose front door faced the Civil War monument at the center of the intersection, was razed in 1976. Though its loss was long mourned by architecture and local history buffs, the lot has remained vacant ever since.

Outlining his plans to the city's Common Council in August, Patten said he wanted to restore what Glens Falls had lost. He proposed a five-story structure that would mostly fill the footprint of the old insurance building. It would provide lots of new living space in the center of downtown, generating more pedestrian traffic—and more customers for downtown businesses.

Reaction to the plan was swift and negative. Opponents objected to the size of Patten's



Joan K. Lentini photo



Courtesy of Chapman Museum

Above, the empty lot at the corner of Glen and Bay streets in downtown Glens Falls has been the focus of controversy since a developer proposed in August to fill it with a five-story apartment building. Below, the Glens Falls Insurance Co. building occupied the corner from 1912 until 1976.

proposed building, the idea of adding more apartments downtown, and to Patten's preliminary renderings of the facade, which were modeled on the old insurance company

building.

Members of the Church of the Messiah, an Episcopal congregation just northwest of the site, were especially upset. The Glens Falls

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Insurance building had been erected mere feet from the church in 1912, leaving it shaded for 64 years. The church’s members said an apartment building on that corner would detract from their historic structure and blight the neighborhood.

Opponents called for the lot to be preserved as urban green space, and Glens Falls Mayor Dan Hall embraced that idea, saying the city should find a way to take possession of the lot and protect it from development.

“The property has been part of the public realm for 45 years,” Hall said in an interview last month. “It’s privately owned, but people think of it as a park.”

Patten, who has responded to the opposition by offering a series of scaled-down proposals over the past eight months, declined to discuss the project in detail for this story. Both he and Hall indicated that he is involved in legal negotiations with the city over the property’s future.

“We’ve been denied. We’ve been beaten up,” Patten said in a brief interview. “The city will try to take the property by eminent domain. We have lawyers working on it.”

Filling a void

The old Glens Falls Insurance Co. building was demolished in 1976 after the company merged with Continental Insurance (later absorbed by Travelers) and built a new high-rise office tower and a parking garage just to the north in the triangular block bounded by Glen, Bay and Washington streets. The owners of the complex graded the site of the old building and planted it with a lawn and a few trees.

The half-acre lot was briefly the focus of a redevelopment effort in 2008 when, at the

urging of then-Mayor Roy Akins, developer Bruce Levinsky proposed putting up a 120-unit hotel on the site, according to reports in the local daily newspaper, The Post-Star. But the project never went forward.

In the proposal he outlined in August, Patten told the city’s Common Council that he wanted to buy the corner from its owner, 333 Glen Street Associates (which also owns the Travelers office tower), and put up a five-story building with 64 apartments, a few shops on the ground floor, and a parking garage.

Patten had mostly done residential development in the surrounding town of Queensbury but had also renovated a building across Glen Street for apartments and retail space.

Patten had a contract to buy the corner, pending city Planning Board approval for a subdivision that would carve out the corner parcel from the rest of the 333 Glen property. His initial proposal also depended on the city changing the zoning for the parcel to allow higher density development.

The site is in the city’s Three Squares Historic District, which was placed on the National Register of Historic Places in 1984. The district is noteworthy for its architecturally distinctive buildings, mostly erected between a devastating fire in 1902 and the onset of the Great Depression in 1930.

The Planning Board gave the go-ahead to the subdivision in January. Hall, who made it clear he’d like to keep the site open, asked for the subdivision approval to be conditional on the current owners giving the city the first option to buy the parcel. But the Planning Board said it had no legal authority to make such a stipulation.

Hall has since suggested the city could acquire the property by eminent domain.

In February, Patten trimmed the proposed development to a four-story structure with 43 apartments and one retail space, with tenant parking at the neighboring garage. He also offered to donate 10,000 square feet of the 23,000-square-foot parcel to the city, but the city didn’t pursue the offer. Hall said last month that Patten had withdrawn the offer.

At its March meeting, the Planning Board rejected Patten’s plans, saying the submitted information was inadequate.

Patten further pared his proposal to 21 apartments in a four-story building. But even that scaled-down plan was challenged at the board’s April 6 meeting by Judy Calogero, a former state housing commissioner who serves on several local economic development boards.

Calogero contended even the scaled-back plan would exceed the density limits set by the city zoning law. The law, she said, allows only one apartment unit per 2,500 square feet of land – a standard that would limit the site to no more than nine apartments.

Patten’s lawyer responded by pointing out instances in which he said the city had approved other projects that exceeded these limits.

Small lot, small building?

Calogero said in an interview that she’s not opposed to having more housing downtown.

“Apartments downtown are a great benefit,” she said, adding that a nearby apartment project on Bay Street “has really helped downtown.”

“There’s a need for more of it,” she said. “There are plenty of opportunities elsewhere in the city.”

But the site facing the Civil War monument

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"is very limited with square footage," Calogero said.

Vehicular access to the site would also be difficult because of the complex traffic pattern at the intersection, she added.

"When the insurance office building was razed, Continental agreed to maintain the property as a park," Calogero continued. "The old building detracted from the Church of the Messiah. That's an important consideration."

Responding to Patten's claim that the city ignored the density restriction for other housing projects, Calogero said he was wrong about one project, which by her calculations falls within the limits. Even if the density restriction wasn't enforced elsewhere, that doesn't mean Patten's project should be given a pass, she said.

Calogero used the example of two people speeding on the Northway. If only one is pulled over, that driver can't get out of a ticket because the other one got away, she said.

"If he wants to build nine units, I'd support it," Calogero said, though she added that the developer should also have to complete a traffic

impact study.

Calogero has called for staff from the state historic preservation agency to visit the site. Given the location in the city's historic district, "it's appropriate for the city to engage them to do a review to see how a building could be done," she said.

A review would include how a building should be placed on the site, appropriate styles and construction materials, and how to minimize the impact on the Church of the Messiah. The Planning Board should require a street elevation, to show how a building would look in its surroundings, and a shadow study, to see what effect the building's shadow would have on the church and nearby traffic, she said.

The city also could require a full environmental impact statement, Calogero said. That might be mandatory if the city used federal funds when the office tower was built, she said.

Calogero said she'd rather see green space and a park at the corner of Glen and Bay. Having the lot available for outdoor activities

and festivals, she said, "would do more to support other businesses in the area than adding apartments."

Planning Board Chairman Daniel Bruno declined to discuss the project in detail last month.

Patten "needs to resubmit with additional information based on the preliminary review," Bruno said. "That's all I'm going to say."

But board member Peter Accardi expressed support for redeveloping the site. The green space that now occupies the corner lot "isn't used much," he said.

"There's a problem with occupancy," Accardi said of Patten's proposal. "I don't know what the solution is. I was in favor of it. It seemed like a good thing."

The city's assessor's office confirmed that as of late April, the property was still held by 333 Glen Street Associates.

The mayor said he didn't want to discuss the property's future in detail.

"We're in negotiations with Mr. Patten," Hall
continued on page 12

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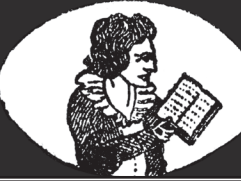
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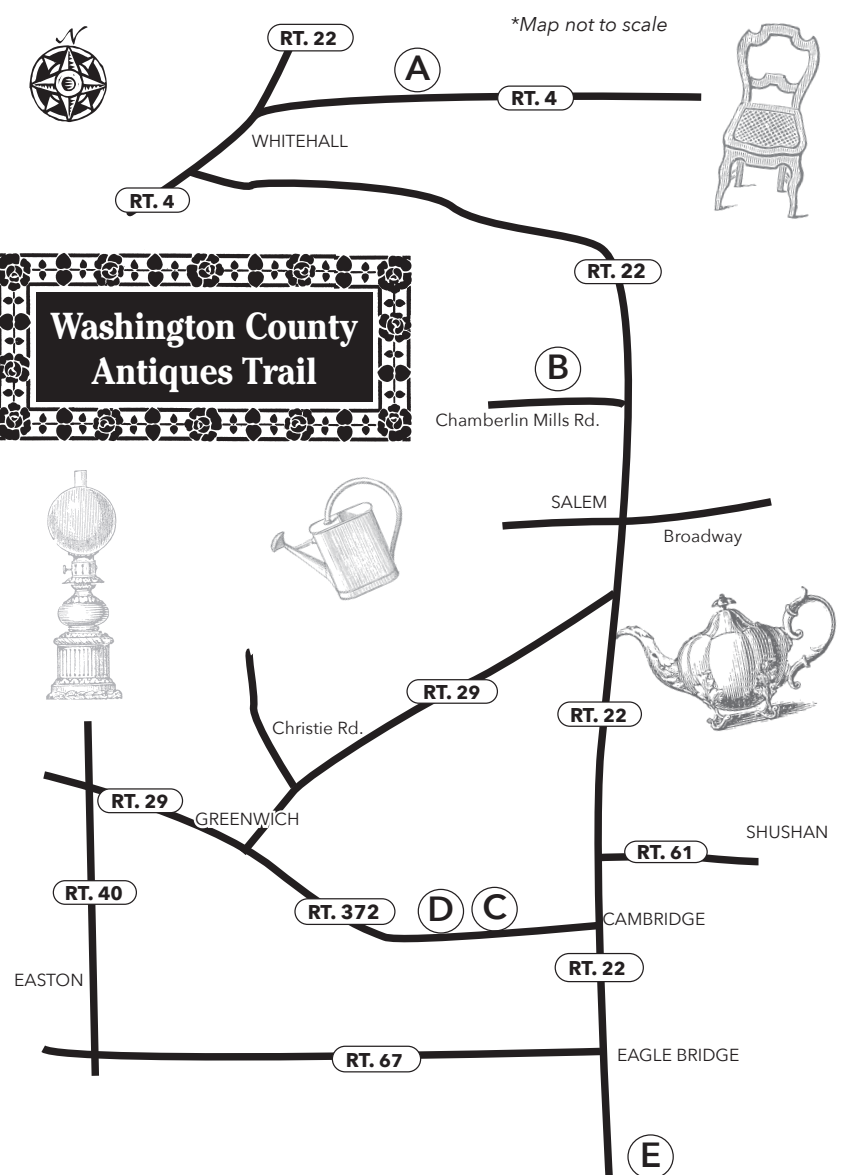
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NEWS & ISSUES

Third-party candidates vanishing from N.Y. ballots
Tougher rules mean fewer Greens, Libertarians and others will run

By MAURY THOMPSON
Contributing writer

When voters in New York head to the polls this November and next, they'll likely have fewer candidates to choose among for local, state and federal offices.

New state rules make it much harder for third-party candidates to get their names on the ballot, and that has put a chill on party members who might have considered running for office. Four minor parties that were on ballots statewide last year, including the Libertarian and Green parties, have lost their guaranteed ballot access under the new rules.

Party leaders say the new standards for permanent ballot access are virtually impossible to achieve – and threaten the survival of third parties in New York.

"We're seeing fewer candidates," said Pater LaVenía, the state co-chairman of the New York Green Party. "It becomes very difficult."

LaVenía said the new rules are among the toughest in the nation.

The state Libertarian Party normally has more than 100 candidates running for offices around the state in a local election year, but this year it has heard from only about 25, state Chairman Cody Anderson said.

And the Serve America Movement, or SAM Party, which first gained a ballot line in New York in 2018 only to lose it under the new rules, has essentially taken a year off to regroup, said Evelyn Wood of Thurman, a Warren County organizer for the party.

"We're trying to re-establish ourselves," she said.

Under rules that had been in place for decades, any political party whose candidate for governor received at least 50,000 votes statewide was entitled to a line on New York's ballots for the next four years. But the new rules, enacted by the Legislature last year as a late addition to the state budget, effectively tripled the threshold of votes needed to qualify for a ballot line – and required parties to qualify every two years instead of every four.



Joan K. Lentini photo

Robin Barkenhagen, a former co-chairman of the Warren County Green Party, changed his enrollment to the Democratic Party in preparation for a bid for a city council seat this year. He says he switched partly because of new ballot access rules that make it much harder for third-party candidates to run.

The change meant that, to keep their ballot status, minor parties had to have a 2020 presidential candidate who received at least 2 percent of the statewide vote, which worked out to more than 171,000 votes in last year's high-turnout election.

Besides the Democratic and Republican parties, only the Conservative and Working Families parties, which backed major-party nominees Donald Trump and Joe Biden respectively, met that threshold.

The Green, Libertarian and Independence parties, whose presidential nominees each garnered less than 2 percent of the vote, and the SAM Party, which didn't offer a presidential nominee, all lost their ballot lines.

allies, who pushed for the new rules, have cast the change as an effort at fiscal responsibility at a time when the state is moving toward a system of public matching funds for political campaign donations. Public funding, they argue, should only go to viable political parties that have demonstrated broad support among voters.

But critics say the change is a blatant attack on third parties that will wind up hurting democracy and limiting the choices available to voters.

"This is the United States," Wood said. "We want to make it easier for people to get involved in government."

Although the political parties that lost their ballot lines may continue to exist, the practical effect is that their individual candidates now will be required to gather lots more petition signatures to get their names onto ballots.

continued on next page

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A Green Party candidate running for countywide office in Washington County, for example, would in recent years have needed to gather only 42 valid petition signatures when the party had a permanent ballot line. Now, in a normal year, that candidate would effectively need to run as an independent and gather 1,750 valid signatures. (The signature thresholds, based on a complex formula set by the state Board of Elections, have temporarily been cut in half, however, because of the Covid-19 pandemic.)

Anderson said that in a statewide race, a Libertarian Party candidate would have needed 15,000 petition signatures in recent years. But the same candidate would now need to collect 45,000 valid signatures.

And because the state no longer recognizes the Greens or Libertarians as official political parties, those signatures must now come from a collection of voters who aren't enrolled in one of the recognized parties – and who haven't signed a competing candidate's petition.

"Instead of being able to go out and collect from your party, you have to go out and knock on doors," explained LaVenía, the Green Party co-chairman.

Candidates holding back

Locally, the change is discouraging some minor-party candidate from running — or is prompting them to switch to one of the major parties instead.

Matt Funicello, the Green Party candidate in 2014 and 2016 for the 21st Congressional District seat, said the party's loss of ballot access

is helping to ensure he won't run again anytime soon.

"I think I am going to just be a regular enrolled Green, and I will find other ways to get my message out," he said.

Robin Barkenhagen, a former co-chairman of the Warren Country Green Party, said the party's loss of ballot status was one of the reasons he switched his enrollment to the Democratic Party in preparation for running for a Glens Falls Common Council seat this year.

Another factor, he said, was that running as a Democrat positions him to compete in a two-person race, rather than a three-person contest, in November. Barkenhagen previously ran on the Green Party line for state Assembly in 2002 and 2016 and for Glens Falls councilman-at-large in 2017.

Wood, who last year ran as the SAM Party candidate for the 114th Assembly District seat, said that besides the hurdle of having to gather many more petition signatures, candidates from the parties that lost their ballot lines face another disincentive. Because they must run as independents, their names would appear farther down the ballot, below the ballot lines of the officially recognized parties.

"It makes it much more difficult to get found on the ballot," she said.

Anderson, the Libertarian chairman, said this also makes it less likely that candidates enrolled in other parties will seek dual endorsements from the minor parties. (In New York, candidates can run on multiple ballot lines and combine the number of votes they receive on each line.)

Bigger barriers to access

Under the new election rules, the threshold for political parties to obtain or keep permanent ballot status is now 130,000 votes – or 2 percent of the votes cast statewide, whichever is greater — for the party's gubernatorial and presidential candidates. In 2020, the 2 percent threshold worked out to about 171,000 votes.

The Libertarian presidential candidate, Jo Jorgensen, received 60,383 votes in New York, which would have qualified the party for ballot access under the old threshold for governor's races. The Green Party candidate, Howie Hawkins, received 32,942 votes, while the Independence Party candidate, Brooke Pierce, garnered 22,656.

LaVenía said it was difficult to get voters to choose the Green Party in a year when many were so passionate about the choice between Biden and Trump.

Minor-party leaders say the new threshold is virtually impossible to achieve, particularly in a presidential election year. Third-party presidential candidates typically are not allowed to participate in presidential debates and do not get the level of media and public attention that the major-party candidates receive, LaVenía said.

Several other states that use the presidential vote as a threshold for ballot access offer alternative methods to get on the ballot, but New York does not, he said.

Even the 50,000-vote threshold in governor's races was difficult to achieve.

It took the Libertarian party 50 years to earn permanent ballot status based on its performance in the 2018 governor's race. Then it lost it two years later under the new rules.

"Essentially they moved the goal posts after

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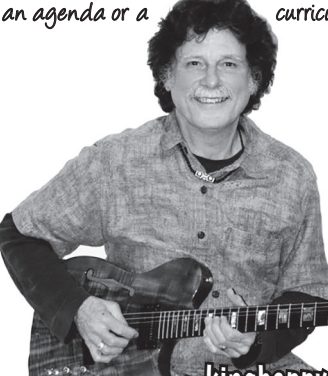
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we kicked our field goal,” Anderson said.

The Green Party qualified for a ballot line in 2010, and re-qualified in 2014 and 2018.

Legal challenge pending

The Green and Libertarian parties have jointly filed a lawsuit to overturn the new rules. Oral arguments were expected to begin in late April.

Anderson expressed optimism about the outcome.

“The fact that we’re even being heard in oral arguments is a great sign,” he said.

LaVenía was more guarded.

“It’s very difficult to tell” what the result of

the legal challenge will be, he said. “The court has been less than enthusiastic with hearing arguments on this.”

A federal court dismissed a previous case that the Working Families and SAM parties filed to overturn the new rules.

The case brought by the Green and Libertarian parties is more detailed, and they waited until after the November election to file it, so they could show that the parties had been actually harmed by the new rules, Anderson said.

State Sens. Robert Jackson, D-Manhattan, and James Sanders, D-Queens, introduced legislation in January to restore ballot access

rules to the previous threshold and time frame. But the legislation did not have an Assembly sponsor as of April 21 and had gained no traction in the Senate.

Minor-party leaders said they are committed to getting gubernatorial candidates on the ballot in 2022, even if the lawsuit is unsuccessful.

“We’re going to have a candidate, and we’re going to use the gubernatorial election to bring up this issue of ballot access,” LaVenía said.

New York Independence Party Chairman Frank MacKay did not respond to a request seeking comment for this report.



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See map on page 15



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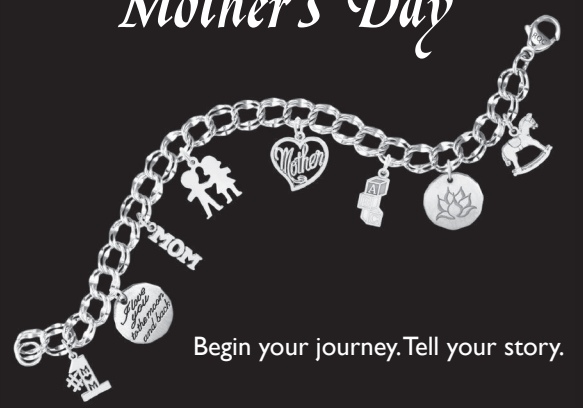
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A MONTH IN THE HILLS

Analysis tracks pandemic flight to local counties

A new analysis of postal data shows Columbia and Berkshire counties were among the top destinations in the United States for people who relocated amid the coronavirus pandemic.

The *New York Times* reviewed data from 30 million change-of-address requests filed with the postal service in 2020 and compared those with data from 2019. The analysis showed the Hudson, N.Y., metro area (Columbia County) had the biggest increase in the nation in net inbound migration between the two years, with an increase of 9.7 percentage points. The Pittsfield, Mass., metro area, which includes all of Berkshire County, was No. 6 nationally, up 3.9 percentage points.

The Times reported that the 2020 postal data overall showed the same broad migration patterns that existed before the pandemic, such as people leaving states in the Northeast and industrial Midwest and moving to the South and West. But when compared with 2019, the data also showed an unusually large outflow of urban residents from cities including San Francisco, New York and Boston where there are large numbers of jobs that could be done remotely.

An interactive map accompanying the online version of the Times story showed data by Zip code in the region north of New York. Among the postal zones in Columbia County with the biggest increases in net inbound migration from 2019 to 2020 were Canaan (up 31 percentage points), Copake and Ancramdale (each up 25 points), Ancram (up 23), East Chatham (up 19) and Craryville and Old Chatham (each up 18).

In Berkshire County, the postal zones with the biggest increases in net inbound migration between the two years were Ashley Falls (up 20 percentage points), Sandisfield (up 19 points), Richmond (up 17), West Stockbridge (up 15) and Great Barrington (up 10). The paper's interactive map did not include towns north of Lanesborough in Massachusetts or southern Rensselaer County in New York.

In a separate report last month, the *Times Union* of Albany examined data on change-of-address requests from New York City to area counties and found large increases from 2019 to 2020 in the number of people moving to Rensselaer and Saratoga counties. The number of address changes from New York to postal zones in Rensselaer

County went from 52 in 2019 to 460 in 2020, while the number of relocations to Saratoga County increased from 170 to 1,050.

Also in April, Realtor.com reported, based on mortgage data from the first three months of this year, that the Hudson, N.Y., area saw one of the biggest increases in the nation in second-home purchases when compared with data from the same period in 2020. The area posted the fifth-largest increase in the nation, with second-home sales up 18.7 percent from last year.

In other news from around the region in April:

Shooting school accused of 'flagrant disregard'

The town of Pawlet is asking the Vermont Environmental Court to hold the operator of a paramilitary training center in contempt for disregarding a court order to cease operations.

The state court ruled in early March that Daniel Banyai must shut down his Slate Ridge center, which he has described as a school, and dismantle any buildings that were constructed without zoning permits. The court also directed Banyai to pay the town more than \$46,000 in fines.

The *Rutland Herald* reported that in a motion filed with the court on April 21, a lawyer for the town claimed Banyai had done nothing to comply and was continuing to operate the center in "intentional and flagrant disregard of the court's order."

The Slate Ridge center was the focus of a lengthy investigative report published in October by the online news site VTDigger. The report, and subsequent stories by other regional and national news organizations, detailed the concerns of neighbors who say they've been menaced over the past few years by armed men connected with the center.

Slate Ridge has two shooting ranges on a 31-acre property near the New York state line, and some of its patrons have claimed in social media posts to have links to anti-government militia groups.

In the court's March ruling, Judge Thomas Durkin supported the town's view that the training

center constitutes an unpermitted use of residential land under the town's bylaws.

Mass MoCA employees vote to unionize

Workers at the Massachusetts Museum of Contemporary Art have voted by a wide margin to be represented by a national labor union.

In an April election overseen by the National Labor Relations Board, the museum's employees voted 53-15 to affiliate with UAW Local 2110. NLRB officials counted the mail-in ballots April 28 in a videoconference that was open to union and management representatives.

Local 2110, also known as the Technical, Office and Professional Union, is based in New York City and represents more than 3,000 workers at universities, publishers, museums, law firms and other offices.

The *Berkshire Eagle* reported that the vote was set in motion in early March, when workers at Mass MoCA filed a petition with the NLRB seeking union representation. The employees cited concerns about low salaries and doubts about job security in the wake of pandemic-related layoffs.

Tracy Moore, the museum's interim director, issued a statement pledging to respect the workers' decision and to "build a culture where our employees feel valued and respected, and have the opportunity to contribute to the mission and grow as professionals."

— Compiled by Fred Daley



Joshua S. Kleederman D.M.D.

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Glens Falls *continued from page 6*

said. "I don't want to say more about it."

But if the city were to acquire the land, "we want to keep it as green space," he added. "We've had some thoughts of a small play area, events, or a monument. If we end up with it, we'll formulate some plans for it."

Shaped by history

Local historian Joseph Cutshall-King, who was executive director of Glens Falls' Chapman Historical Museum at the time the old insurance building was demolished in 1976, said he has "really mixed emotions" about Patten's proposal. As the museum's leader from 1975-85, he took a keen interest in the city's history and development.

The effort to develop more downtown housing represents "a striking reversal of suburbanization," he said.

But while "people would like to see more people come downtown, they don't necessarily want to see people living downtown," he added. "People love to have green space."

Cutshall-King said the history of the corner of Glen and Bay streets is complex. The first building there was the home of Joseph Wing, the brother of settlement founder Abraham Wing. It was constructed when the Quakers returned to the area after the American Revolution, he explained.

That house was removed in 1888 to make

way for the Glens Falls Insurance Co.'s second building, completed in 1890. According to old photographs in the Chapman's collection, the brick building had a large tower that dwarfed the steeple of the Church of the Messiah, which was completed in 1866.

Around 1910, when the insurance company decided it needed more room, it moved into temporary quarters in City Hall and sold the brick building to the local Masons, who moved it across Glen Street for their temple. The tower was razed, but part of that building is still standing, Cutshall-King said.

The 1912 insurance company building, shaped like a truncated V, came right up to the sidewalk on both Glen and Bay streets. There were concerns at the time of the insurance company merger that it would be left to decay, although Cutshall-King remembers it as a very solid structure.

"There was a protest when it came down," he said.

The insurance building "was a victim of a time when everything was moving out of town," Cutshall-King said.

When Glens Falls Insurance was sold to Continental, the city helped to support development of a new office tower in an effort to keep the insurance company and its work force in the city center.

"The Glens Falls Insurance building was a sacrificial lamb," Cutshall-King said.

Its demolition ended close to 200 years in

which the corner was continuously occupied by buildings.

Although there has been some major construction in the city in the last few years, he pointed out, downtown Glens Falls is still losing old buildings and has a lot of empty or little-used spaces left from previous redevelopment efforts.

"When will things stop being flattened, and when will things be rebuilt?" Cutshall-King asked. "I think the city council has to think about what it wants to see down there. What do you intend to do around it? If you're not going to build there, will the developer pull up stakes and move to Saratoga Springs or Hudson Falls?"

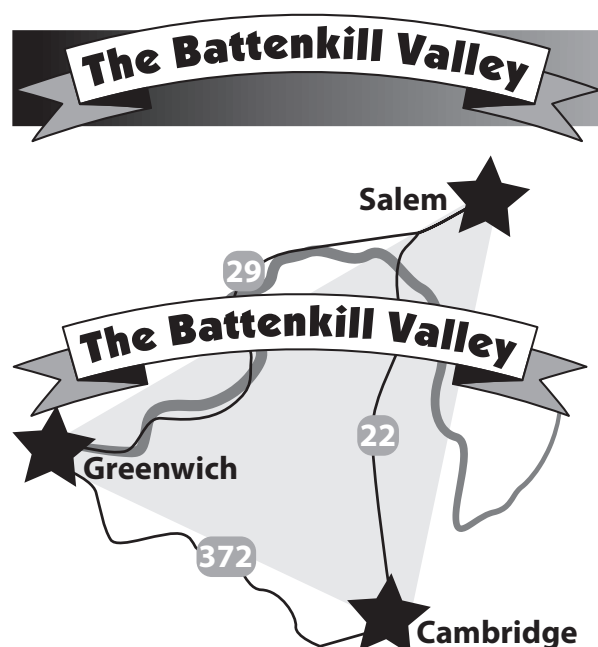
The nearby block bounded by Maple, Bay, Washington and Ridge streets "has some beautiful architecture, but the rest is empty," Cutshall-King said.

Cities elsewhere in upstate New York are taking advantage of low interest rates and the trend of re-urbanization, he said.

"They're seizing on what's left and building around it," he explained.

In contrast, he said, large chunks of downtown Glens Falls remain empty. He cited a stone and iron fence between the Church of the Messiah and the office building next door, vestiges of a mansion that once stood there.

"It's symbolic of what's not happening," Cutshall-King said. "There's a green lawn and a lovely fence with nothing behind it. You want to ask, 'Is that all there is?'"



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See map on page 15

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See map on page 15

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Filling the paper with stories large and (often) small

Newsrooms of the 19th century could turn into community gathering places when there was breaking news.

“After mail time last evening there was an anxious group around the Star’s telephone in this village to learn the particulars of the death of Vice President Hendricks, the first news of which was received from the Star office,” *The Morning Star* of Glens Falls reported on Nov. 26, 1885, the day after the 21st vice president, Thomas A. Hendricks, died in his sleep on a visit to his home state of Indiana.

Reporters ordinarily did not sit around the newsroom waiting for the telephone to ring, however.

“A Star reporter in search of news on Saturday sauntered into a business place where several venerable citizens had congregated to talk on the subject of taxes, water works, the horse railroad and other matters of interest,” the Star reported a few days later, on Nov. 30. “The appearance of the newspaper man seemed to start one of the patriarchs off on a new train of thought.”

Reporters for the daily paper routinely checked in at the police station.

“Police business is very quiet at present,” the Star reported on Dec. 17, 1885. “Yesterday a reporter found the several justices deeply engrossed in their law books amid a cloud of cigar smoke, but the lock-up and docket were both empty.”

The Mile Track, a long-ago harness racing

track off Upper Coolidge Avenue, was another routine stop for reporters making their rounds, though they probably didn’t visit it as often as the police station.

News could be found among the horsemen, even in winter.

“Few people are aware of the fact that the sleighing on the Glens Falls driving park is excellent,” the Star reported on Dec. 18, 1885. “Yesterday a Star reporter found half-a-dozen or more members of the Gentlemen’s Driving Association speeding their nags on the course and enjoying the bracing atmosphere.”

The lobbies of downtown hotels were another place to gather news, as this opening of another story made clear:

“A Star reporter strolled into a leading hotel last evening and noticed, comfortably ensconced in an armchair beside the heater, a fine-arts connoisseur of fragrant Havanas and local politics, a gentleman whose conservatism and breadth of observation entitle his utterances to consideration.”

Even inactivity could be newsworthy if reported by a skilled storyteller such as *The Morning Star* reporter who traveled north to check out Lake George in late January 1886.

“Lake George is slumbering beneath its mantle of snow and crystal ice,” the reporter wrote in the Jan. 26 issue, going on to muse about how the mirth and gaiety of the summer season were similarly in a suspended state amid

winter’s cold.

The writer found the Hamilton House and Central House were the only hotels open.

“At the latter, Uncle George Brown, the veteran boldface, greets the visitor with his wanted vigor,” the paper reported. “Although his hair has become silvered by the march of years, he still gives his personal attention to the details of the business and makes his guests feel thoroughly at home.”

The local news business of the era was particularly competitive in the community of Sandy Hill, now Hudson Falls.

“Sandy Hill can produce a larger crop of newspaper reporters than any other town in the state,” *The Morning Star* reported on Dec. 4, 1885. “They may be found dodging about on all sides at all hours, and the individual who has not had his name in print is a scarce article.”

Dozens of weekly and daily newspapers in Warren and Washington counties and beyond had correspondents beating the streets of Sandy Hill.

“Sandy Hill seems to be provided with more newspaper reporters to the square inch than any town in Christendom,” the Star reported on Aug. 26, 1885. “Four or five of them may be seen scouring the streets almost any afternoon.”

One Sandy Hill reporter came across a novel story when he stopped at a local market.

“Your correspondent was shown yesterday at Bombard’s grocery establishment a curiosity in the form of a corn cob so closely resembling

continued on page 17

Maury Thompson

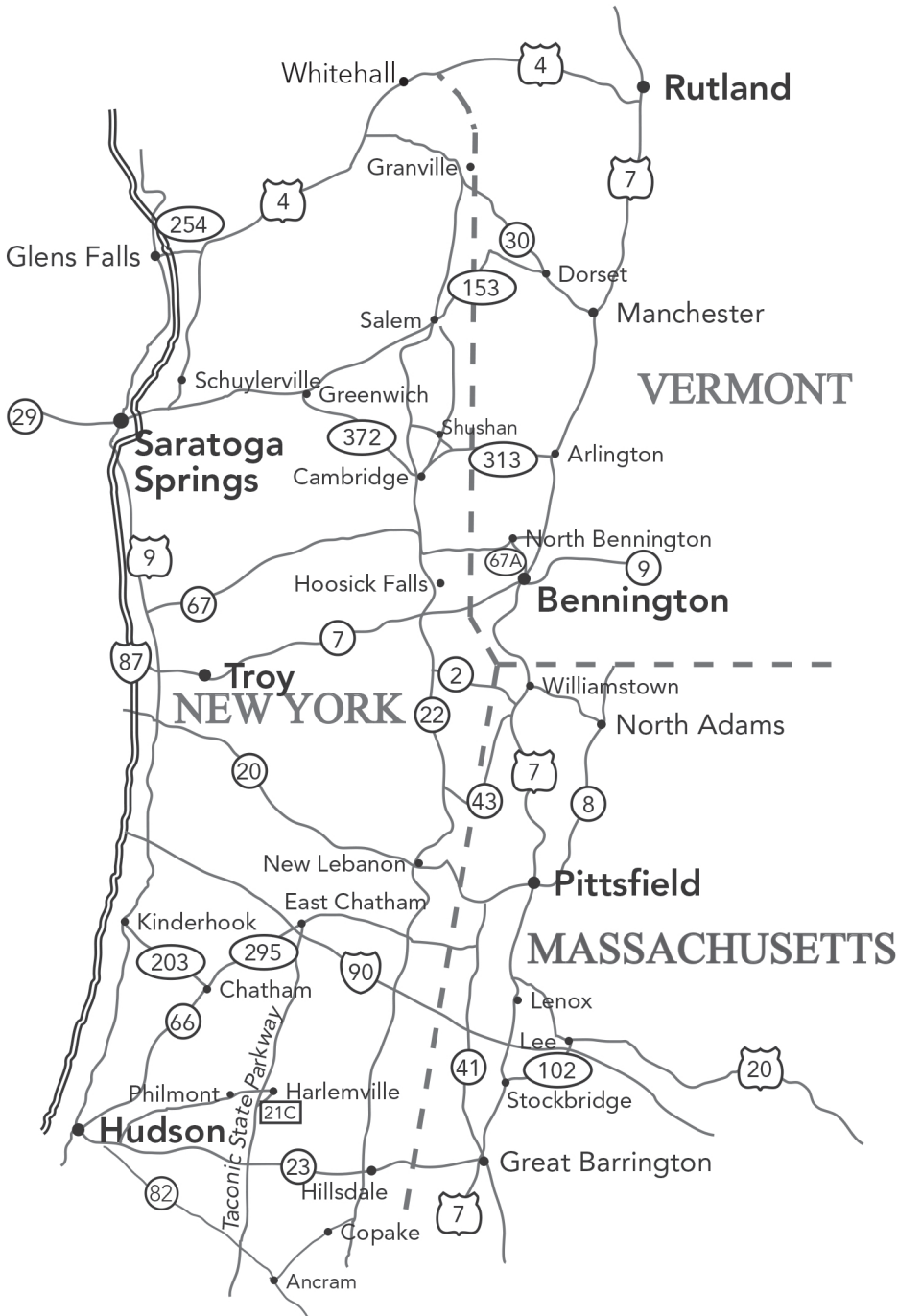
News that’s slow-brewed for a high-speed age

We’re told we live in an information age, yet the traditional gathering of news is in decline.

Conventional news organizations are scaling back their efforts to ferret out the facts, even as they spread each factoid ever more widely via 24-hour broadcasts and the Internet. Is this the best way to keep you informed?

At the *Hill Country Observer*, we still take time to connect the dots, to put the news and issues of our region into a broader perspective. We only publish once a month, but we shine a light on stories and trends that aren’t getting much attention elsewhere.

Judging from our growing circulation, readers like the results. Tell us what you think.



Hot sauce *continued from page 3*

peppers as a base, but Carruth said he ages his peppers for a minimum of five years.

For his bourbon sauce, he sought out oak barrels from Solo Distillery in Windsor.

"It's the perfect vehicle for aging peppers for a bourbon sauce," he explained. "There's always residue in the barrels when the distillery is through with them."

The peppers destined for the Hard Cider variety are aged in barrels from Stowe Cider.

Adam Fronhofer and his wife, Laura Ramos, own Quail Hill Farm, the source of more than 600 pounds of peppers that Carruth buys annually.

"Floyd's sauces have a flavor which can only develop with time and patience," Fronhofer said. "Having the patience to grind all those peppers, put them in a barrel and then sit on it for years really gives him a unique product."

Carruth isn't content to let his barrels sit idle while the contents age. He rolls them around his property, often setting them in the sun so the temperature of the aging peppers fluctuates.

"By moving them from a cool, dark place into a warm, bright place, the wood breathes and the sauce mellows out," he explained.

New batches of just-ground peppers are added to the barrels as aging sauce is extracted for bottling.

"It's similar to wine making," Carruth said. "I only pull a small amount from each barrel, so I never have to start the aging process from the beginning."

His field research revealed that the majority of hot sauce lovers prefer medium heat.

"It was a battle to get the flavors right," he said with a laugh. "Most don't want the heat too aggressive. My sauces made with cayenne give an initial hit, but then it goes. I also leave the seeds in my sauces. They add texture,

complexity and crunch."

Going hotter

Gary Scannevin of Killington discovered Vermont Barrel Aged hot sauces at the Rutland farmers market and has been a fan ever since.

"There are good hot sauces and great hot sauces out there, but Floyd's is really remarkable," he said. "The fact that it's locally sourced and aged in barrels really set it apart. The first time I tasted it, I was like, 'Whoa!'"

Scannevin added that his favorite flavors are hard cider and bourbon.

At farmers markets and food festivals, Carruth offers samples on eco-friendly wooden spoons, not tortilla chips, so the flavor will be experienced unimpeded.

He would have gone along merrily making only medium-heat sauces had it not been for an intervention at a food festival a few years ago.

"A 7-year-old came up to me after sampling my sauce and said, 'Is this the hottest stuff you have?'" Carruth recalled. "And I knew I had to go hotter."

So he began formulating an uber-hot sauce. The process includes smoking the bright red, oblong ghost peppers over a fire kindled with retired oak barrels.

"Smoking them with barrel wood adds a lot of heat and complexity to the sauce," he observed, adding that he cuts the ghost peppers with cayenne peppers.

"Straight ghost peppers would be way too much heat," he said. "So I use 60 percent cayenne and 40 percent ghost peppers."

As Carruth continued tending his latest batch of bourbon hot sauce, he gave it another stir then checked the temperature. When it reached 150 degrees, he added maple syrup as a finishing touch. After the sauce cooled, he'd spend the rest of the afternoon emptying the contents of the vat into 250 glass bottles.

Depending on where they're sold, the

6.7-ounce bottles retail for about \$10 each. The heavy glass flasks are also available in gift packages of two or four, bound together on repurposed oak planks.

Changing tastes

Carruth said all of his flavors sell consistently well, though demand changes with the seasons.

"When the weather gets cold, sales of the bourbon hot sauce go up," he said. "In the fall, it's hard cider, and BBQ does really well during the summer. I keep reading that hot sauce has outsold ketchup as the national condiment, and I think it's true."

A case in point: A bottle of Vermont Barrel Aged sits on the condiment counter at Mach's General Store, along with ketchup, mustard, salt and pepper, for patrons to use on their to-go sandwiches, salads, pizzas and french fries.

Customers report using Carruth's sauces for everything from grilling and braising to pasta, pizza, egg dishes and mixed drinks.

"I've even used it with French toast," he said. "Adding a bit to maple syrup gives the sweet heat effect."

Demand is growing, and Carruth ships out of state as well as selling the sauces at specialty food stores, farmers markets and food festivals. But he's cautious about growing the company too fast.

"I'm more concerned about putting out a high-quality, consistent product," he explained.

Though hot sauce wasn't considered to be a popular local commodity when he began selling it three years ago, Carruth said he has seen a steady increase in people's curiosity.

"In the Northeast, we're getting to like more heat," he said. "It's always been popular down south, but we're getting more diverse in our population as far as exposure to other flavors."

Visit www.vermontbarrelaged.com for more information about Vermont Barrel Aged hot sauces.

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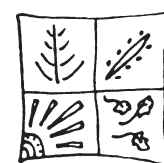
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Letters *continued from page 14*

faithfully in most American homes.

Trusted national network anchors reported the day’s main stories without much in the way of divergent editorial slant. When Walter Cronkite said, “That’s the way it is,” America believed him.

I miss living in a culture mostly rooted in a shared reality. We didn’t all agree about everything (this was America, after all), but the news was the news, and “alternative facts” were recognized as a symptom of psychosis.

While following the trial of Derek Chauvin, the former police officer charged with the murder of George Floyd, I’ve thought about the responsibility of trial juries to impartially consider the weight of evidence. I wonder whether we as citizens can ever again manage to evaluate events on the basis of fact, not spin or ideology.

This trial might be a good test. It’s been broadcast live on the politically neutral C-SPAN, and it’s been streamed in real time at CourtTV.com. I have urged anyone who questions the importance of the Black Lives Matter movement, or feels there’s no middle ground between defunding and defending the police, to view this trial.

The trial has not changed my belief that police departments should be held to account for excessive use of force.

Abundant rules and procedures that should protect citizens from police abuse are already in place. Training programs and oversight structures already exist within departments. So why are there so rarely consequences when law enforcement fails to comply? How do we hold police to account when they break the law?

I believe Derek Chauvin is guilty of murder because I’ve watched the video footage, listened to eyewitnesses, medical experts and law enforcement specialists who have testified to the unlawfulness, unnecessary brutality and likely lethal effect of Chauvin’s actions that day. Check out the evidence if you disagree; at least then we can have a real conversation.

We can’t remain huddled on opposite sides of some ideological divide when it comes to issues like police brutality. We should be talking honestly and factually about how it happens and what can be done to restore our trust in law enforcement whose duty it is to serve and protect us, not each other.

Robin Vaughan Kolderie
Hoosick, N.Y.

Thompson *continued from page 15*

the human hand that had it been ensconced in a kid glove it would have passed as such,” *The Morning Star* reported on Nov. 2, 1885. “The thumb and first fingers are fully developed and the wrist and arm are as perfect as that of a human.”

Newspaper editors in the 19th century, like their counterparts today, worked long hours for modest pay.

“Papers are discussing the meaning of the word editor,” *The Morning Star* reported on Dec. 3, 1885. “It’s very simple: a man who labors twenty-five hours out of twenty-four and gets a square meal once in a week of Sundays.”

Deadline reporting was common, even for social gatherings such as the weekly tournaments of the card game whist and meetings of The Chautauqua Literary and Scientific Circle.

Changing weather conditions could be updated until 3 a.m. and still make the morning paper.

Maury Thompson was a reporter for The Post-Star of Glens Falls for 21 years before retiring in 2017. He now is a freelance writer focusing on the history of politics, labor and media in the region.

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ARTS & CULTURE

Playful twists on a natural world

Works by French artistic duo Les Lalanne on view at the Clark

By KATE ABBOTT
Contributing writer

WILLIAMSTOWN, Mass.

The old stone buildings in Ury, south of Paris, once held an 18th century dairy farm.

By the late 20th century, the workshops had grown into two artist studios side by side, and the land around them into gardens. Copper and bronze shapes, like the veined rippling cup of a giant cabbage leaf, appeared along the paths and around corners.

The sculptors Claude and Francois-Xavier Lalanne, who lived and worked at the Ury property, were married 40 years (until Francois-Xavier's death in 2008) and worked together as artists even earlier. Although they seldom collaborated on a sculpture, they always showed their work together under the shared name "Les Lalanne" and became known around the world for their whimsical organic life forms.

This summer, their works will come to the Berkshires for "Nature Transformed," an exhibition that opens Saturday, May 8, and runs through Oct. 31 at the Sterling and Francine Clark Art Institute.

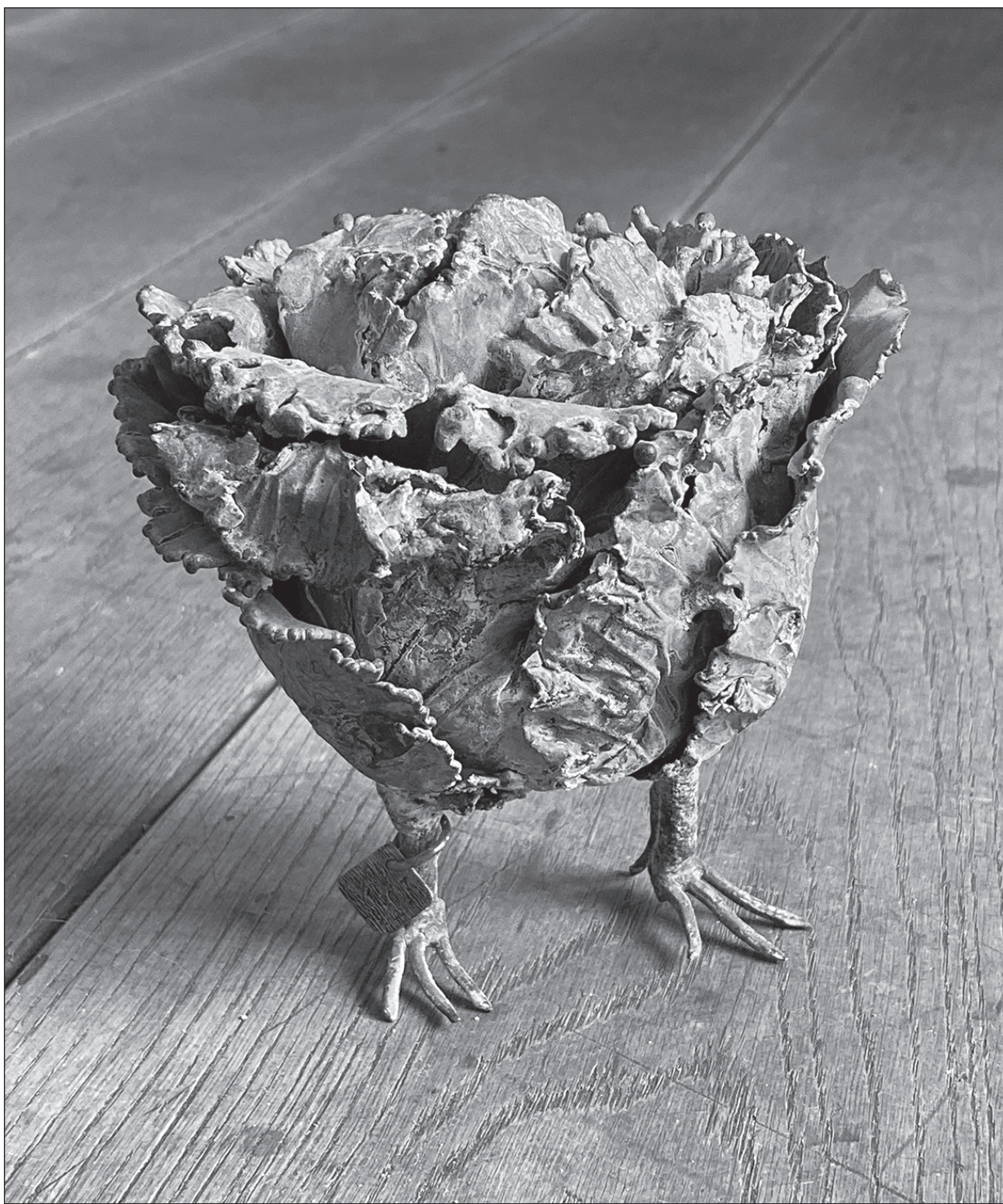
Kathleen Morris, the Clark's director of collections and exhibitions and curator of decorative arts, traveled to Ury with director Olivier Meslay and curator Esther Bell to talk with Claude Lalanne in the last year of her life. (Claude died in April 2019.)

Morris said she had not known what to expect, and the place kept surprising her.

"Everyone described it as a life-changing experience to me," she recalled.

She felt a sense of magic that was hard to put into words as she walked the paths and sat in the living room full of the Lalanne's art and the art of their friends. It was comfortable and welcoming. Claude invited her to take a chair, and she sat next to silvery fish-shaped pillows from Francois-Xavier's "Sardine Bed."

Meslay has long admired Les Lalanne, and Morris had come with him to talk with Claude



Courtesy of Sterling and Francine Clark Art Institute

Claude Lalanne's 2017 sculpture "Choupatte" (Cabbagefeet) is among the works in the new exhibition "Claude & Francois-Xavier Lalanne: Nature Transformed," which opens May 8 at the Clark Art Institute.

about showing her work and her husband's, and to ask her blessing.

With this summer's exhibition, the Clark will become the first American museum to

show Les Lalanne's work in 40 years, though their sculptures have appeared in exhibits and collections from the Centre Pompidou to Windsor Castle.

The Clark had planned to offer this show a year ago, and now, after a pandemic delay, it will open in the Conforti pavilion, with its wall of windows, and outside.

Bronze ginkgo leaves fan into a bench. An enormous carp hovers over the reflecting

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pool. A rhinoceros can open into a writing desk, and dragonfly wings, lady’s slippers and nautilus shells curl into the bowls of spoons.

Emerging from postwar Paris

Les Lalanne began in Paris in the late 1950s, in Montparnasse, in a community of artists in the Impasse Ronsin, a cul-de-sac of studios that had been a creative center since World War I.

Claude and Francois-Xavier met as young artists in this experimental crowd, in and out of each others’ studios and cheap, barely heated rooms, sharing equipment and ideas.

In their neighborhood, the sculptor Constantin Brancusi shaped the long tapered forms inspired by the flight of birds, and the poet Mina Loy described their lines, “bare as the brow of Osiris.” Isamu Noguchi studied stone sculpture. Later, after World War II, Niki de Saint-Phalle was painting with a rifle, and Jean Tinguely building scrap-metal machines and asymmetrical fountains.

Metal sculptor James Metcalf pooled resources to help Claude set up her metalworking and wrote an essay in the catalog for Les Lalanne’s first show in 1964.

Among these emerging and well-known artists, Claude and Francois-Xavier made a living by creating work for stage productions and shop windows. In the post-war 1950s and ‘60s, in the era of surrealism and abstract expressionism, they were exploring the natural and the real, even when they saw it slant.

They did not follow artistic trends, Morris said. They were not part of any one school of art. They had many friends among the surrealist artists, but they would not have called themselves surrealists.

“They forged their own path,” she said. That may be, she believes, why they so rarely appear in museums in the United States, because curators question how to describe them. Are they sculptors, designers, decorative artists?

Morris said she sees them as sculptors, but she also believes it doesn’t matter.

The Lalannes said the same. They often spoke in frustration about people who focused on classifications and not on the work itself.

Two artists in a joined name

Morris has created a retrospective to span their careers, from early work to their last years, with an equal number of works from each artist, and at least one collaboration.

They always exhibited under their joined

name, she said, and in their shows they never identified who had created which work.

Yet they rarely worked together on one piece, and they had different practices, Morris said.

Francois-Xavier would start with meticulous drawings, like an engineer, and create massive creatures that could look like one thing and transform into another.

At the Clark, a life-sized, 600-pound bronze rhinoceros held a hidden door that folds down into a writing surface. In time, Francois-Xavier would create five rhino sculptures, Morris said. The rhinoceros held a sense of mystery and power for him, a fascination he shared with the surrealist Salvador Dali and the absurdist playwright Eugene Ionesco.

Over the years, Francois-Xavier would create fewer hidden doors and uses but continue to explore a blend of natural and abstract, as in his massive smooth sardines – or owls with rounded heads and large eyes reminiscent of Brancusi’s human forms.

Claude worked with detail and improvisation and the kind of skill that makes a triple flip look easy. In her studio, she would have metal shapes everywhere, on shelves and tables. She could take up one element from a shelf and combine it with another, Morris said, experimenting, feeling for a moment when it felt right.

She was meticulous, but when she was finished her works would have a sense of randomness, as though they just fell together in a beautiful tangle.

Over time, her works grew in scale. She began with life-sized renderings, Morris explained, because she made them from real

leaves or shells or other forms, transmogrified.

She would copper plate them, essentially dissolving copper (in a galvanic bath with an electric current) and coating a leaf or a flower with it. The leaf would be dislimned and leave the metal shape behind.

Over time, Claude began to translate smaller works into larger forms, until her cabbage leaves became almost her own height. She cast them in metal and welded them together, set on absurd chicken feet.

One of the great things about Les Lalanne’s work, Morris said, is that the artists made it by hand themselves. Claude set up her baths and laid her copper plating herself. Even if they eventually sent some of the larger pieces to a foundry to be cast, they put the pieces together themselves and created surfaces and patinas.

At 92, Claude still worked in her studio every day till the end.

And though she and her husband worked in different ways, Morris said she found a similar spirit between them. She feels no sarcasm or alienation in their work, no satisfaction at anyone else’s expense, but an openness and sense of play.

“There’s something so joyful about their work, and so magical at the same time,” she said. “That’s something I love about their work, how much joy is invested in it. It’s a celebration of life, natural and human and animal ... It’s hard to look at their work without seeing and feeling your spirits lift.”

And at the end of a pandemic, she thinks people will embrace this sense of humor and hope.

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Clark Art Institute • 413-458-2303 • www.clarkart.edu/museum/clarkconnects • Adv. timed tickets REQ'D
• May 8-Oct. 31: "Claude & Francois-Xavier Lalanne: Nature Transformed"
• through May 16: "A Change in the Light: The Cliché-verre in Nineteenth Century France"

• through Oct. 17: Ground/Work
• through Jan 2022: Erin Shirreff: "Remainders"

Collar Works • 621 River St., Troy, NY • www.collarworks.org • info@collarworks.org
• through May 16: "Collective Health"

Courthouse Gallery • 1 Amherst St., Lake George, NY • 518-668-2616 • www.lakegeorgearts.org/courthouse-gallery/ • mail@lakegeorgearts.org
• May 5-Jun. 5: "Go Home," by Paul Akira Miyamoto
• 2021 Peoples Pixel Project at www.lakegeorgearts.org/2021-selections

Hart Cluett Museum • 57 2nd St., Troy, NY • 518-272-7232 • hartcluett.org
• through Jun. 26: Rensselaer County's Black History
• through Dec. 18: The Way We Work(ed)
• ongoing: "By Water & By Land;" "South End Tavern;" "Uncle Sam;" & "Stoves of Troy"

Historic Deerfield • 84B Old Main St., Deerfield, MA • 413-774-5581 or 413-775-7214 • Historic-Deerfield.org
• May 29-Nov. 28: "Celebrating the Fiber Arts;" "Into the Woods;" "Engraved Powder Horns;" "Branches of Woodworking"

The Hyde Collection VIRTUALLY • <https://hydecollection.org> • 518-792-1761
• ongoing: Hyde House and the Permanent Collection
• May 1-Oct. 31: "Summer Bomb Pop: Collections in Dialogue" (part of "All Together Now" collaboration with the Tang)

Image Photos Gallery • 413-298-5500
• photography of Clemens Kalischer

The Laffer Gallery • 96 Broad St., Schuylerville, NY • 518-695-3181 • www.thelaffergallery.com
• through May 2: "Mutual Harmony," feat. Patricia Collins, Eden Compton Clay, Valerie Craig, Matt Chinian, & Robert Niedzwiecki

LARAC • 7 Lapham Pl., Glens Falls, NY • 518-798-1144 • In person or virtually at <https://larac.org/lapham-gallery>
• through May 12: "Colours"
• May 28-Jun. 30: LARAC Members Show

National Museum of Dance • VIRTUALLY • 518-584-2225 • www.dancemuseum.org
• Art of the Dance: "Posters from Hollywood's Golden Age"
• Art in the Foyer: "On Being Still: Portraits by Joanne Savio"
• Dancers After Dark: Photos by Jordan Matter"
• A Tribute to 2019 Hall of Fame Inductees Carmen de Lavallade & Frederick Ashton

Norman Rockwell Museum • 9 Glendale Rd, Stockbridge, MA • nrm.org • 413-298-4100 • Adv. timed tix REQ'D
• through May 31: "Imagining Freedom: Freedom's Legacy"--Virtual Exhibitions:
-- "The War Generation;" "Roosevelt's Four Freedoms;" "The Artistic Response;" "Rockwell's Four Freedoms;" & "Freedom's Legacy"

Olana State Historic Site • 518-828-0135 • www.olana.org • Free; daily 8 am-sunset
• Historic Landscape Video Tour • <https://www.olana.org/tour-category/virtual/>
• Olana Outdoor Tours (Tix REQ'D for everyone)
• May 2-Oct. 31: "Fallen," by Jean Shin

Old Austerlitz Church • 11550 & 11561 St. Rte. 22, Austerlitz, NY • oldausterlitz.org
• May 1-23: "Throwing Shapes," with Ruth Freeman, Joan Grubin, and Ghost of a Dream

Pamela Salisbury Gallery • 361 ½ Warren St., Hudson, NY • www.pamelasalisburygallery.com
• May 15-Jun. 20: Barbara Takenaga: Recent Paintings
• May 15-Jun. 20: Elisa Jensen: "Closer to Home"
• May 15-Jul. 25: Judy Pfaff: "The Carriage House: A Site-Specific Installation"
• through May 9: Graham Nickson: "Passages"

Salmon Falls Gallery • 1 Ashfield St., Shelburne Falls, MA • 413-625-9833 • salmonfallsgallery.com • VIRTUALLY & in-person
• through Jun. 27: David Ernster Curates Clay (featuring 11 artists)

Schantz Galleries • virtually at schantzgalleries.com or @schantz_galleries
• Exhibiting works by 60 artists

The Sembrich • www.TheSembrich.org
• ongoing: The Thatcher Photos

SEPTEMBER • 449 Warren St., #3, Hudson, NY • septembergallery.com • By appt. only
• ongoing: Laleh Khorramian; Odessa Straub; Annie Bielski; Nicole Cherubini; Taylor Davis; Sheila Gallagher

Shaker Museum | Mount Lebanon • VIRTUALLY • shakermuseum.org
• Fifteen past years' exhibits viewable online
• through Sept. 31: "Call for Woodwork: In Union, Remotely"

Sohn Fine Art • 69 Church St., Lenox, MA • 413-551-7353 • www.sohnfineart.com
• through May 3: "Perspective" w/ photographic artists Richard Alan Cohen, Marcy Juran, Ana Leal, Ralph Mercer, Bruce Panock, Julia Smith, JP Terlizzi
• May 7-Jul. 25: "Futurity *renewed or continuing existence" (multiple artists)

Southern Vermont Arts Center • 930 SVAC Dr., Manchester, VT • 802-362-1405 • www.svac.org
• Elizabeth de C. Wilson Galleries • May 8-Jun. 27: "Force," forces seen and unseen in contemporary life • www.SalemArtWorks.org
• through Jun. 6: All Member Exhibition

SPAC Virtual Gallery • spacfoya.org
• The 2021 Adirondack Trust Company Festival of Young Artists: "Metamorphosis"

Spencertown Academy Arts Center • VIRTUALLY • spencertownacademy.org
• May 1-31: "Inherent Beauty," photos invitational with David Halliday, Ellen Lynch, Gerald Seligman, and Neal Warshaw

continued on next page

Indoors and out, exhibition explores creations from Salem Art Works

MANCHESTER, Vt. Works by nearly 50 artists connected with Salem Art Works in Salem, N.Y., will be included in a new exhibition that opens May 8 at the Southern Vermont Arts Center.

The exhibition, entitled “Force,” will be on view in the Elizabeth de C. Wilson Museum galleries from May 8 through June 27, with a closing reception to be held on Saturday, June 26. The concurrent outdoor sculpture exhibition at the arts center’s Stroup Family Sculpture Park will remain on site through 2021 and beyond.

Anne Corso, executive director of the Southern Vermont Arts Center, said the show “will bring some of the most progressive contemporary artists working today to our galleries and

outside the walls to activate our campus.”

For the indoor galleries, curator Pearl Cafritz, the Salem Art Works director of administration, is selecting “art depicting and interpreting forces both seen and unseen at play in contemporary life.”

Anthony Cafritz, executive director of Salem Art Works and co-curator of the outdoor sculpture exhibition (with Zac Ward, SAW’s sculpture park manager), said the pieces encompass “a wide range of forays and investigations into artistic expression and how physical objects exist in the landscape.”

Artists included in the exhibition include staff, board members, exhibitors and other partners from across Salem Art Works’ 16 years of

programming, residencies and existence as a sculpture park.

Nearly 50 different artists will be included in “Force,” which will encompass sculpture, painting, prints, mixed media, glass, ceramics and more.

Salem Art Works is a nonprofit art center and sculpture park located in rural Washington County, N.Y. Founded in 2005 by the artist Anthony Cafritz, it is dedicated to supporting emerging and established artists in the creation of new and progressive work.

Southern Vermont Arts Center is open from 10 a.m. to 5 p.m. Tuesday through Saturday and from noon to 5 p.m. Sunday. Visit www.svac.org for more information.

THEATER LISTINGS

- 62Center.Williams.edu Online** • Senior Honors: “Spitfire: A Space Femme Fantasia,” by Lyndsey Bourne • May 1, 7-8:30 pm; May 2, 2-3:30 pm • A play-thing about a group of female pilots who were secretly tested for astronaut training by a military doctor working with NASA in 1960. A historical story juxtaposed and interspersed with scenes from a contemporary, fictional story about Polly, a space-obsessed teenage girl and a queer romance that goes wrong.
- Bridge Street Theatre** • May 10-16 • “Rashaun Mitchell + Silas Riener in Residence,” working with Jodi Melnick, Taylor Stanley, and Sara Mearns on “Open Machine,” new work that combines improvisational structures, algorithmic scores, and game-based ideas. Free video excerpt from “Open Machine” will be on BST’s YouTube channel, accessible to everyone on BST’s email list as of the afternoon of the premiere, on Friday, May 21. Sign up at <https://eleoonline.net/Pages/WebForms/Mobile/ShowFormMobile.aspx?id=9b5a950b-8894-4d55-ad65-a5007f8e4236&linkto=1299>. Links will be also be posted on BST’s website (BridgeStreetTheatre.org), Twitter account ([bridgestreettheatre](https://twitter.com/bridgestreettheatre)), and Facebook page. • Video excerpts from Previous BST Dance Residency participants can be found at https://www.youtube.com/playlist?list=PLgTxgdAiFBiopUUneCNQ9xoTFzbi9u9u_.
- Hudson Valley Radio Theater** • murdercafe.net • 845-475-7973 • <https://murdercafe.net/radio-theatre> • Free, donations accepted online
- Current: “Match Me If You Can!” (Hosted by Big Mo, the Mobster from “Murder at the Speakeasy”) https://www.youtube.com/watch?v=tV8T_2cOvZY
- PS21** • 2980 Rte. 66, Chatham, NY • 518-392-6121 • PS21chatham.org • May 29-30 • Modern Opera Fest: “The Extinctionist,” composed by Daniel Schlosberg with a libretto by Amanda Quaid, directed by Louisa Proske and music director Jacob Ashworth • Heartbeat Opera’s dark comedy about a couple grappling with the prospect of bearing a child in a world threatened with environmental collapse. Directed by Louisa Proske and music director Jacob Ashworth.

Exhibitions *continued from page 20*

- Stone Valley Arts at Fox Hill** • 145 E. Main St., Poultney, VT • stonevalleyarts.org • 802-325-2603
- May 1-30: LMNOPI aka Lopi Laroe: Retrospective
 - May 14-Jun. 27: “Neuroanatomy” collage exhibit
- Tang Teaching Museum and Gallery**
- 518-580-8080 • <http://tang.skidmore.edu> • ONLINE
 - May 1-Oct. 31: “All Together Now” collaborations between neighbor arts organizations. Details at <https://tang.skidmore.edu/exhibitions/356-all-together-now>.
 - through May 2: “Hyde Cabinet #11: Don’t

- Theorize, Accessorize”
- through Jun. 6: “Never Done: 100 Years of Women in Politics and Beyond” & “We’ve Only Just Begun: 100 Years of Skidmore Women in Politics”
 - through Jun. 13: “Energy in All Directions”
 - through Sep. 11: Nicole Cherubini: “Shaking the Trees”
- Thompson Giroux Gallery** • 57 Main St., Chatham, NY • 518-392-3336 • thompsongirouxgallery.com
- May 1-Jun. 6: “Grace-beauty of form,” w Jim Bergesen, Cotter Luppi, & Gerald Wolfe
- Valley Artisans Market** • 25 E. Main St., Cambridge, NY • 518-677-2765 • Online shop at valleyartisansmarket.org
- World Awareness Children’s Museum** • 518-793-2773 • www.worldchildrensmuseum.org
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







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Arts & Culture

THE CALENDAR MAY 2021			
Sun	Mon	Tues	Wed
<div>2</div> <div></div> <div>Boston Early Music Festival • Ensemble Correspondances: “Perpetual Night: 17th Century Ayres & Songs” • ends May 8 • bemf.org • youtube.com/bostonearly/</div> <div>Chamber Music in the Courthouse • “Sweet Sonatas” • 3-5 pm, \$20 • Salem, NY • salemcourthouse.org</div> <div>caffelena.org • Hungrytown • Live Stream 7-8:30 pm, free • Live 8-9:30 pm, \$22</div> <div></div> <div>62Center.Williams.edu Online • Senior Honors: “Spitfire: a Space Femme Fantasia,” by Lyndsey Bourne • 2-3:30 pm</div> <div></div> <div>imagescinema.org • “About Endlessness” (ends May 13)</div> <div>62Center.Williams.edu Online • Senior Honors:</div> <div>9</div> <div></div> <div>imagescinema.org • See titles May 2 & 7</div> <div>62Center.Williams.edu Online • Independent Study Screening: Samori Etienne ’21, “What I Is?” • 2-3:30 pm</div> <div>16</div> <div></div> <div>caffelena.org • Guy Davis • Live 7-8:30 pm, \$14-\$28</div> <div></div> <div>imagescinema.org • See titles May 12</div> <div><div>misc.</div></div> <div>Lakegeorgeartsproject.org • Spring for the Arts</div> <div>23</div> <div></div> <div>Chamber Music in the Courthouse • Salem, NY • Details: salemcourthouse.org</div> <div></div> <div>Kaatsbaan Spring Fest: American Ballet Theatre • See details May 22</div> <div>30</div> <div></div> <div>Kaatsbaan Spring Fest • Steve Gunn • 4 pm • Tix: kaatsbaan.org</div> <div></div> <div>Kaatsbaan Spring Fest • See details May 29</div>	<div>3</div> <div></div> <div>caffelena.org • Rick’s Pick: Tae Lewis & Padraig Timoney • Live 7-8:30 pm, \$5; Live Stream 8-9:30 pm, free</div> <div></div> <div>imagescinema.org • See titles May 2</div> <div>10</div> <div></div> <div>caffelena.org • Sirsy • Live Stream • 7-9 pm, free • Live 7-9 pm, \$24 • Live Stream (7-9:30, free) & Live (7-8:30 pm, \$5): Ethan Crowley & David Tomesak</div> <div></div> <div>imagescinema.org • See titles May 2 & 7</div> <div>17</div> <div></div> <div>caffelena.org • Live Stream (free)/Live (\$5): Mel Guarino Band • 7-8:30 pm</div> <div></div> <div>imagescinema.org • See titles May 12</div> <div></div> <div>northshire.com • Tony Hiss (“Rescuing the Planet”) w/Bill McKibben • 6 pm • Zoom</div> <div>24</div> <div></div> <div>caffelena.org • Mikki Bakken & Nicole Deloi • Live 7-8:30 pm, \$5</div> <div></div> <div>northshire.com • Nicolas DiDomizio (“Burn It All Down”) • 7 pm • Zoom</div> <div>31</div> <div></div>	<div>4</div> <div></div> <div>caffelena.org • Folk Club Kids! Live Stream story time • 10:30-11 am • EVERY Tue.</div> <div></div> <div>imagescinema.org • See titles May 2</div> <div></div> <div>benningtonmuseum.org • Art at Lunch: “Performative Acts” with Dona Ann McAdams • 12-1 pm • Pre-reg. for Zoom</div> <div>ClarkArt.edu Online • “‘Others’ of Various Kinds”: J. Vanessa Lyon on Intersectionality as an Early Modern Scholar • 12-1 pm</div> <div>northshire.com Live at home • Milli Hill (“Give Birth Like a Feminist”) • 5 pm • Zoom</div> <div>11</div> <div></div> <div>caffelena.org • Jazz with Chuck Lamb Trio with Joel Frahm • Live 7-8:30 pm, \$13.5-\$27</div> <div></div> <div>imagescinema.org • See titles May 2 & 7</div> <div></div> <div>northshire.com Live at home • Poetry w/ Jules Gibbs & Rachel Eliza Griffiths • 6 pm • Zoom</div> <div>18</div> <div></div> <div>caffelena.org • Rochmon Record Club: Rolling Stones – Let it Bleed • Live Stream, free • Live, \$10 • 7-8:30 pm</div> <div></div> <div>imagescinema.org • See titles May 12</div> <div></div> <div>northshire.com • Megan Culhane Galbraith (“The Guild of the Infant Saviour”) • 6 pm • Zoom</div> <div>25</div> <div></div> <div>northshire.com • Megan Culhane Galbraith (“The Guild of the Infant Saviour”) • 6 pm • Zoom</div> <div><div>misc.</div></div> <div>massaudobun.org/pleasantvalley • Birding</div>	<div>5</div> <div></div> <div>imagescinema.org • See titles May 2</div> <div></div> <div>TheConklingCenter.org • “What is Elder Law Estate Planning” • 10 am • 518-983-1494</div> <div>brattleboromuseum.org • “Costa Rica & COVID-19” • 7:30 pm • Pre-reg. REQ'D</div> <div>caffelena.org • Poetry Night • Live Stream 7-8:30 pm, free • Live 7-8:30 pm, \$5</div> <div><div>misc.</div></div> <div>massaudobun.org/pleasantvalley • Birding at Pleasant Valley • 7-8:30 am • Pre-reg. REQ'D w/form</div> <div>12</div> <div></div> <div>imagescinema.org • See titles May 1 & 7; & British Theater Series: “42nd Street” captured live (ends May 18).</div> <div></div> <div>brattleboromuseum.org • “An Introduction to NFT Art” • 7 pm • Pre-reg. REQ'D</div> <div><div>misc.</div></div> <div>massaudobun.org/pleasantvalley • Birding at Pleasant Valley • 7-8:30 am • Pre-reg. REQ'D w/form</div> <div>19</div> <div></div> <div>caffelena.org • Bluegrass Jam with Red Spruce • Live, 7-9 pm; \$5</div> <div></div> <div>northshire.com • Jennifer Dugan (“Some Girls Do”) • 6 pm • Zoom</div> <div>brattleboromuseum.org • “The Vermont African American Heritage Trail” • 7:30 pm • Pre-reg. REQ'D</div> <div><div>misc.</div></div> <div>massaudobun.org/pleasantvalley • Birding at Pleasant Valley • 7-8:30 am • Pre-reg. REQ'D w/form</div> <div>26</div> <div></div> <div>northshire.com • Dottie Pepper (“Letters to a Future Champion”) • 6 pm • Zoom</div> <div><div>misc.</div></div> <div>massaudobun.org/pleasantvalley • Birding at Pleasant Valley • 7-8:30 am • Pre-reg. REQ'D w/form</div>

Arts & Culture


THE CALENDAR MAY 2021

Thurs Fri Sat

6

 **Saratoga-arts.org** • First Thursday: Jillian Smith Trio, feat. Jon Leroy & Andy Hearn • 5:30-6:30 pm • 320 Broadway, Saratoga Springs, NY

caffelena.org • Terri Roiger & the Sharp 5 Quintet • Live Stream 7-8:30 pm, free • Live 8-9:30 pm, \$20

 **imagescinema.org** • See titles May 2

Jacobspillow.org • Inside the Pillow Lab: “Donald K. Brown / Evidence” • 7 pm • YouTube





northshire.com Live at home • Emma Smith (“This is Shakespeare”) • 6 pm • Zoom

battenkillbooks.com • Fiction Bk Club: Octavia E. Butler’s “Parable of the Sower” • 6:30 pm (Outdoors [rain? May 7]) • 518-677-2515

62Center.Williams.edu Online • James & Jerome – “INK: In celebration of the WCMA Collection” • 7-8:30 pm

13

 **caffelena.org** • Pete Sutherland • Live Stream 7-9:30 pm, free • Live 7-8:30 pm, \$11-\$22

 **imagescinema.org** • See titles May 2, 7, & 12



northshire.com Live at home • Charles Fergus

(“Nighthawk’s Wing”) • 6 pm • Zoom


misc.

Moreau Community Center • “Bird Folk Art Painting” • 2-4 pm • \$20 • 518-695-3399

BerkshireBotanical.org • Birding in the Garden • 6-7:30 pm • Pre-reg. REQ'D

20

 **Kaatsbaan Spring Fest:** American Ballet Theatre, w/world premieres: Helen Pickett & James Whiteside • 6:30 pm • Tix: kaatsbaan.org


 **Jacobspillow.org** • Inside the Pillow Lab: “Music From the Sole” • 7 pm • YouTube



Kaatsbaan Spring Fest • “A River Runs Through It: Convo about Booming Hudson Valley Food Scene” • 4 pm • tix: kaatsbaan.org

northshire.com • Norman Fischer (“When You Greet Me I Bow”) • 6 pm • Zoom

27

 **Kaatsbaan Spring Fest.** • “American Lyric: a Kaatsbaan Site-Specific Commission” • 6:30 pm • Tix: kaatsbaan.org




Kaatsbaan Spring Fest.

• “A River Runs Through It” • See details May 20

northshire.com • Jim Shepard (“Phase Six”) • 6 pm • Zoom

carvingstudio.org • Interactive Artist Talk w Anne Brisson • 7-8 pm • RSVP Req'd for Zoom

7

 **caffelena.org** • Girl Blue • Live Stream 8-10 pm, free • Live 8-9:30 pm, \$20




imagescinema.org • See titles May 2; Fresh Fest: A Food + Farming Film Festival (free; ends May 13) with “The Long Coast,” “Fruits of Labor,” “Finding Hope in Farmland,” & “Gather”


misc.

massaudobun.org/pleasantvalley • Birding at Canoe Meadows • 7-8:30 am • Pre-reg. REQ'D w/form

BerkshireBotanical.org • Online • Garden Treasures from Our Friends Online Auction • Starts 9 am through May 15, 5 pm • The Last Minute Beginner’s Guide to Gardening • 6-7:30 pm • Pre-reg. req’d

14

 **caffelena.org** • The Restless Age • Live 8 pm, \$12.50-\$25

 **imagescinema.org** • See titles May 12


misc.

massaudobun.org/

pleasantvalley • Birding at Canoe Meadows • 7-8:30 am • Pre-reg. REQ'D w/form

Cambridge Historical Society • Famous Plant Sale Fundraiser • 9 am-5 pm • Coral’s Corner & Cones, 35 N. Park St., Cambridge, NY

21

 **TheFoundryWS.com** • Pittsfield HS Orchestra Fundraiser • 6 pm • Free • 2 Harris St., W. Stockbridge, MA

DeweyHall.org • TapRoot Sessions Outdoors: “Bad Penny Pleasure Makers” • 7-8 pm • taprootsessions@gmail.com • 413-429-1176



Kaatsbaan Spring Fest. • American Ballet Theatre • See details May 20



Kaatsbaan Spring Fest • “Into the Wild: Food Foraging” • 4 pm • tix: kaatsbaan.org

misc.

massaudubon.org/pleasantvalley • Pre-reg. REQ'D w/form • Birding at Canoe Meadows • 7-8:30 am • Demystifying Bats, Online • 7-8:30 pm

May 21

brattleboromuseum.org • Artist Talk: Anna Schuleit Haber • 7:30 pm • Pre-reg. REQ'D


misc.

massaudobun.org/pleasantvalley • Birding at Canoe Meadows • 7-8:30 am • Pre-reg. REQ'D w/form




Kaatsbaan Spring Fest: “Into the Wild” • See details

8

 **caffelena.org** • Scot Ainslie • Live Stream 8-9:30 pm, free • Live 8-10 pm, \$12-\$24

Clarion Concert Online • Anthony Trionfo and Albert Cano Smit with Eugenia Zukerman • 5 pm premiere stream, accessible after • clarionconcerts.org

 **imagescinema.org** • See titles May 2 & 7

62Center.Williams.edu Online • Independent Study Screening: Samori Etienne ’21, “What I Is?” • 7-8:30 pm



ClarkArt.edu • “Ground/Work Lower Campus Talk” • Outdoor, distanced • 11 am-12:30 pm • Meet at Fernandez Terrace • Call after 9 am to confirm • EVERY Sat.

15

 **friendsofclermont.org** • Tom Hanford’s Songs & Chimneyside Tales • 1-2 pm • Free • Pre-reg. REQ'D

JamsintheHamlet.creator-spring.com • Sleepy Hollow String Band • Free, dons • 5-7 pm, opens 4 pm • Hamlet Park, Hillsdale, NY

caffelena.org • Taylor Ashton • Live Stream 8-9:30

Global Big Day • Guided bird walks; raptor show; Timothy Achor-Hoch bird paintings • Benefits Grassland Bird Trust • 1 pm • Reg. @ grasslandbirdtrust.networkforgood.com • Slyboro Ciderhouse & Hicks Orchard, Granville, NY

misc.

saratogapreservation.org • Virtual Historic Homes Tour • Tix req’d

friendsofclermont.org • Border Collie Herding Demo at Clermont • Free • Ltd., Pre-reg. REQ'D

IS183 Art School • World Collage Day, Online Zoom • 9:30 am-9:15 pm • 13 Willard Hill Rd, Stockbridge, MA • is183.org

massaudobun.org/pleasantvalley • Family Wildflower Search, Canoe Meadows, Pittsfield • 7-8:30 am • Pre-reg. REQ'D w/form

pm free • Live 8-9:30 pm, tix


HelsinkiHudson.com • Live Streamed & Virtual: ‘Wish You Were Hear,’ feat. Dust Bowl Faeries; & Sirsy • 8 pm • Tix + don.

 **imagescinema.org** • See titles May 12

misc.

Cambridge Historical Society • See details May 14

22

 **caffelena.org** • Annie & the Hedonists • Live 8-10 pm, \$12.50-\$25




Kaatsbaan Spring Fest: American Ballet Theatre, Dorrance Dance, Mark Morris Dance Group • 6:30 pm • Tix: kaatsbaan.org

misc.

benningtonmuseum.org • Simple Trad’l Baskets w/Bliss McIntosh • Adults, & accomp. 9+ • 1-4 pm • Ltd. 15; Pre-reg. REQ'D

29

 **benningtonmuseum.org** • “(re)Sounding” • 4-5:30 pm (R/day: Jun. 5)



Kaatsbaan Spring Fest • Martha Graham Dance Co., Alvin Ailey Dancers, NYC Ballet • 6:30 pm • Tix: kaatsbaan.org

misc.

historic-deerfield.org • Opening Day • 9:30 am • Deerfield, MA

BerkshireBotanical.org • Tree Peonies in Bloom at Cricket Hill Nursery • 1-3 pm • Offsite • Pre-reg. req’d

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- from Manchester 30 minutes
- from Pittsfield 50 minutes
- from Saratoga Springs 1 hour, 15 minutes
- from Williamstown 20 minutes

See map on page 15

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ROBERT FROST

"AT PRESENT IN VERMONT"
APRIL 2 - NOVEMBER 7, 2021

POET • FARMER
HIS WORLD • HIS WORDS

~ 1920-1938 ~

I AM DONE WITH APPLE-PICKING NOW ...
FOR I HAVE HAD TOO MUCH OF APPLE-PICKING:
I AM OVERTIRED OF THE GREAT HARVEST
I MYSELF DESIRED.

-ROBERT FROST

"AFTER APPLE-PICKING"
PUBLISHED NORTH OF BOSTON 1914 (EXCERPT)



Apple Tree & Grindstone (detail), 1923, J.J. Lankes (1884-1960), wood engraving.

EXAMINING THE POET'S LIFE AND WORK IN THE CONTEXT OF THE PHYSICAL AND CULTURAL LANDSCAPES
OF SOUTHERN VERMONT DURING THE PERIOD WHEN HE WON 3 OF HIS UNPRECEDENTED 4 PULITZERS

ALSO ON VIEW

20th Century Modernists
Grandma Moses Collection
Early Vermont History
19th Century Bennington Stoneware

**Bennington
museum**
ART HISTORY INNOVATION

75 Main Street
Bennington, Vermont

Please visit benningtonmuseum.org for full exhibition schedule and details