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LOCAL ART & MUSIC SU 2026

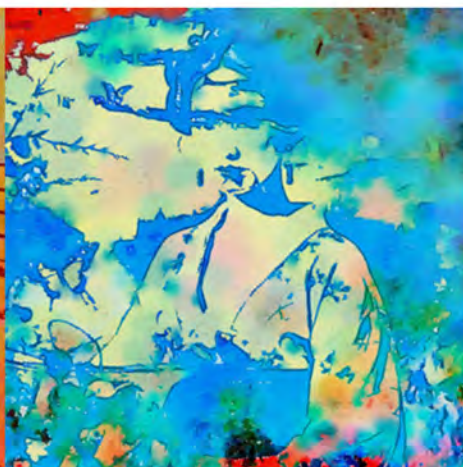


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DION OGUST

Becoming a painter

“There is an entire tribe of Woodstock.”

by Simantha MollyLou Sernaker,
aka Simi Stone

When I got off the phone with David Byrne, I was crying. He's not the most emotional guy, but he

had let me get it all out. He had said he had to replace me on the American Utopia tour, and it hurt.

This was in the spring of 2018. I couldn't blame him. By this point, I'd been performing on an injured foot for four months. Boarding the plane in a wheelchair, I flew back from the New Orleans

jazz festival to Albany, where my best friends, with whom I had grown up in Woodstock, picked me up at the airport. I got home, beat up and hobbling. More than my body was a wreck. The music business had wrecked me mentally. It had been like a bad boyfriend to me, the kind whom you kept going back to in the desperate hope that maybe this time he'd choose you if you acted right and looked pretty enough. Living in that unhappy scenario, you turn in on yourself after a while. The business will cut a girl down should

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AUGUST 8



AUGUST 14



AUGUST 15



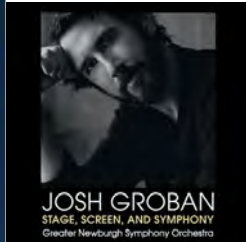
AUGUST 16



AUGUST 22



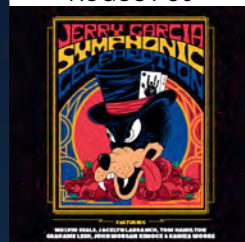
AUGUST 23



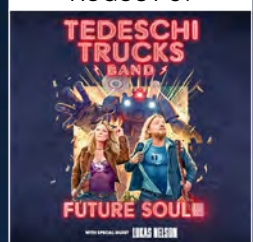
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AUGUST 30



AUGUST 31



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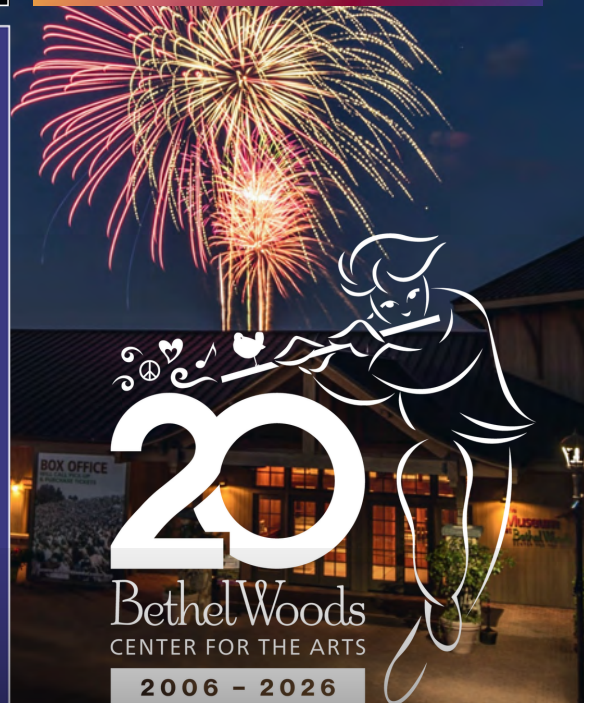
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she let it. The future went nowhere. I spent weeks on my mom's couch trying to make sense of it all. Now back in the cradle of home I didn't know where to turn. I broke down in the arms of a loving man whom I'm still living with today.

Luckily, I heard from Kate McGloughlin, the painter and print-maker who made "Requiem for Ashokan." She invited me to come by the studios at the Woodstock School of Art. "I think it's time for you to focus on your visual art," said Kate, whom I'd known since I was a little kid. In the late Eighties, she was a kid, too, probably a teenager, and my counselor at the Woodstock Youth Center. At that time, I didn't know that I was in the presence of a gifted painter.

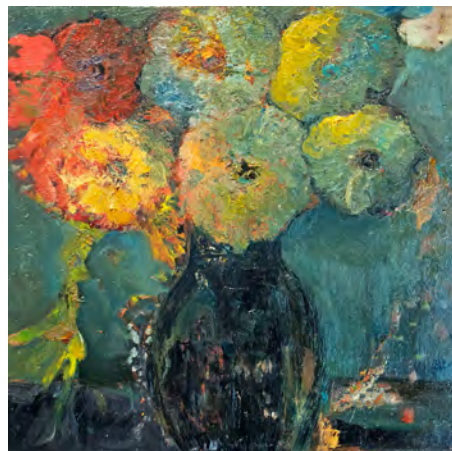


PHOTO BY AARON SHERLIFF

"Bouquet of glory," 2025. On view at Huxley-Parlour Gallery, London.

I'd been painting and drawing on my own as a form of survival since the early winter of 2014, bouncing from one artist's dream to the next. Sometimes part of their dream intermingled with my own. In most places parents want their kids to be lawyers and doctors. In some circles in Woodstock your mom might worry if you aren't an artist. Maybe I think that because I was always an artist.

The mechanism of drawing flowers started when I was a little girl. Petals peppered everything I could get my hands on: my school notebooks, orchestral sheet music, homework, journals, library books, essays, grocery bags, Mother's Day cards. If I had a pen, a flower would come to life. Half the time I wouldn't even

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realize what I was doing until my mom would rush over to grab the phone bill out from under my marker to prevent the onslaught of mutating marigolds. Returning to painting flowers in the present is no surprise.

I grew up off Route 212 right near Sunfrost. As a little girl, I'd ride my bike down the gravel drive to the double yellows by Ricks Road and turn around with my jacket wide open and pedaling as fast as my little legs could go until I was frozen to the bone. Over and over again. This is how I approach life in general.

Kate understood something about that temperament. I needed to be active and have a place to land. I

needed to be working and creating. My imagination is endlessly colorful. The trees, the woods and the mountains of Woodstock are tattooed onto my brain.

You'll see the landscape in much of my work. It's embedded within the stories of an entire life. The valleys and streams flow in rhythm with the blood in my veins. You could call me a flower child. I suppose I sound like one, not in the longhair tripping-on-acid kind of way (though I am a bit of that, too). We were the children of hippies, beatniks and non-conformists. I



am a black Jewish child of activist parents, raised meditating on my single mother's lap, taught to believe in karma as religion. Reincarnation was a given. A direct hookup to god and guru was unquestioned.

There was a different, rougher side to Woodstock life in those times. The muddy undertow laced with beautiful mixed boys and girls in Doc Martins with no curfew drinking beer with barefoot pre-teens. Peace signs and tie-dye t-shirts hung for sale in store windows. Air-brushed prints of Jimi Hendrix and Bob Dylan dazzled tourists walked down Tinker Street. I applied for a traveling fellowship in my first year of graduate study at the Museum of Fine Arts in Boston last year. I proposed traveling back home to Woodstock to study painting with Leah Lopez, an artist teaching still life in the very buildings at the Woodstock School of Art that Kate had brought me to seven years earlier. I wanted to be there. My thesis this past May stemmed from a painting that I had made at the Woodstock School of Art. I'm not just inspired by Woodstock, you see: I am Woodstock. I'm not the only one. There is an entire tribe of Woodstock.

I'm back home in this place now, where I'm creating these florals. The inspiration is all around bouncing off of everything else that I've



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ever made and lived through in my life. It can feel overwhelming at times, but I can't imagine living anywhere else in such alienating times. Richard Segalman, whom I posed for

over several years, made many paintings in my company until his passing. He introduced me to Degas and much of what was going on with art in Woodstock in the Sixties and Seventies.

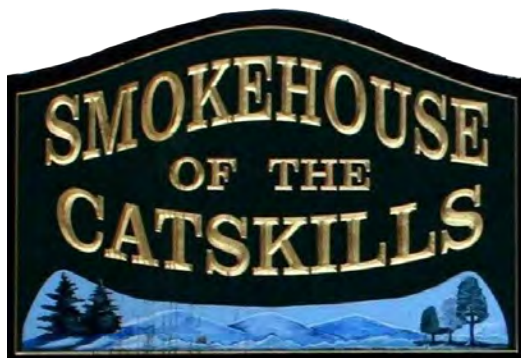
The scent of an artist at work was delightful. I fell in love with making artwork before ever picking up a brush. Once the pursuit of visual work gets into a person, there is no turning back. The journey has had ups and downs, high and lows. My constant companion throughout it all has been self-expression. In response to the struggles I contend with, friction is created. Its power gives me cause to respond from a place of deep rootedness. That is what I find myself moving toward on a daily basis. I write songs in the car on my way to oil-paint in my studio. I take photos and screen shots instead of drawing in my notebook. I run through the woods on my healed foot and memorize the shape of tree tops that kiss the sky. I have come to realize that creating flowers was and is somehow imperative to my ability to absorb the constant exposure of the world around me. Like many Woodstock artists, I process all aspects of my life through making art through painting, music, the written word, or whatever other medium. The outcomes may be unique, but they stem from one family, a single electron.



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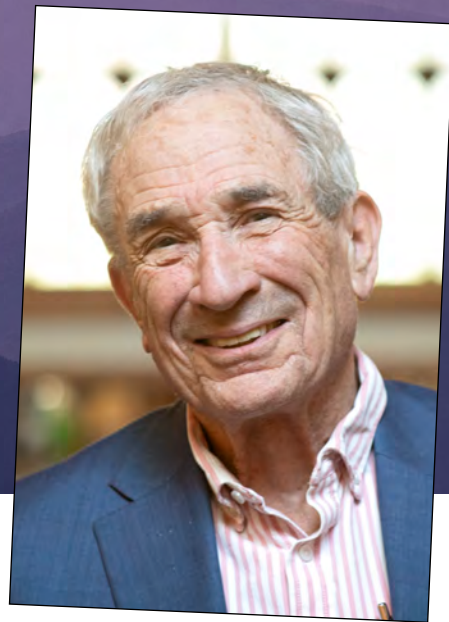
Purple mountain majesties



Rebecca Rego Barry.



Carolyn Bennett.



Bill Birns.

New owners of local publishing house seek to preserve Catskills culture

by Violet Snow

*O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America! God shed His grace
on thee,*

*And crown thy good with brotherhood
From sea to shining sea!*
-- America the Beautiful, first stanza.

Did you know that Peter Pan was born in the Catskills? Or that the bank robber most admired by the Pinkertons was finally apprehended in Schoharie County? Or that Walter R. Brooks, the

creator of Freddy the Pig and Mr. Ed, the talking horse, lived in Roxbury?

Such fascinating gems are scattered liberally throughout Peter Pan in the Catskills and Other Historical Essays, just out from local publisher Purple Mountain Press (PMP). For the new owners of the press — let's call them the PMP quartet — publishing local history is a labor of love and appreciation for the



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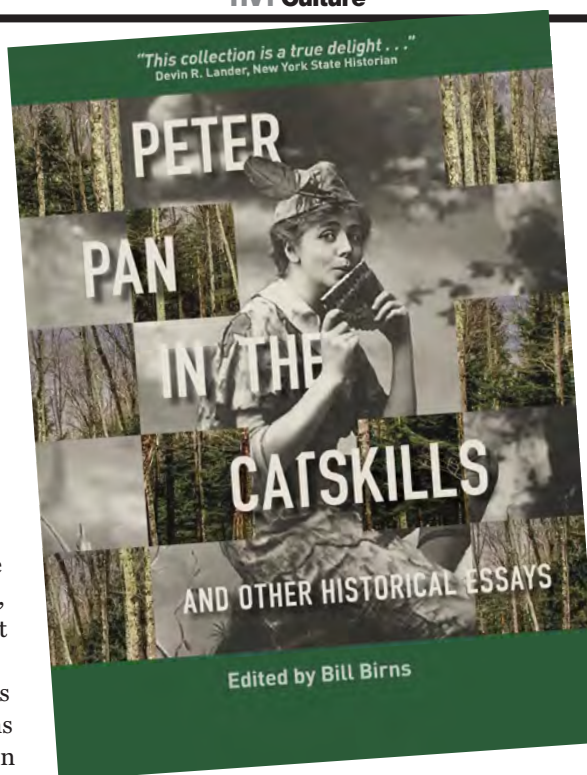
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region they call home.

PMP's books "help articulate a collective memory," said one of the quartet, Lee Hudson, a long-time member of the Gilboa Historical Society and founding editor of Catskill Tri-County Historical Views, a journal published from 2017 to 2022, the source of the essays selected for the new book. She quoted novelist L. P. Hartley, who wrote, "The past is a foreign country: they do things differently there."

"Our area is deeply influenced by earlier times and beliefs," Hudson said. "They're foundational to its identity and larger culture. But we won't understand the connections, enjoy or appreciate the depth without some knowledge of our area's past."

Thus we learn how electric fences were introduced to the dairy farms near Stamford. We read about how in the 1970s Native people of the region reconstructed the pottery techniques and patterns of their ancestors. We also catch glimpses of the Catskills lifestyle that we can recognize today, helping us understand the culture that surrounds us.



nett, described the contrast between the residents of her former home, Brooklyn, and her neighbors in the Catskills, where she has lived since 1980. "I had gone to Woodstock, the real Woodstock [Festi-

val], when I was 19," she explained. The line in the song "Woodstock," exhorting us to "get ourselves back to the garden," expressed the urge to leave her urban home.

"I loved the people up here," she said. "They were different from people downstate. Their pace, how they moved, spoke. It was an unspoken rule on Main Street that we were all one."

For example, she was writing for a local paper about a large corporation that was trying to buy a quarry in Lexington. Her coverage of the controversial issue alienated some residents. Among them was a man named Donnie, who detested her. One night, I had a heart attack," she said. "Donnie held my hand all the way to the hospital. Next day, he went back to detesting me."

The editor of the Peter Panbook, Bill Birns, has a similar affection for the local culture, which he sees as characterized by such qualities as "respect for and daily interaction with nature, and a strong sense of place." Birns told the story of Roxbury physician

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Dr. Gallo being interviewed by regional historian Alf Evers. Evers was surprised to learn that the doctor had never been to the Town of Woodstock. Gallo replied, "I've got everything I need right here in my valley."

Birns grew up in a New York City suburb and moved to Margaretville in 1971 in response to the back-to-nature movement of the time. He was hired to teach at the local high school, which didn't require a teaching certificate. Birns argued that one of his students, a smart girl who grew up poor in Shandaken, represented a distinct and historically under-represented culture. She ended up enrolling at Bennington College, where the only other equal opportunity student in her year was from Somalia.

"I've only been here 21 years, not enough to call myself local," said Rebecca Rego Barry, who with her husband Brett are the other two owners of PMP. She recalled her first visit to Fleischmanns, where she noticed the PMP office. "I was working for Simon and Schuster, and I said, 'If we ever move up here, I'd like to work in that place.' I came full circle." Brett Barry is the producer of Kaatscast: the Catskills Podcast, a biweekly series addressing local culture, history, and the arts, hosted at Silver Hollow Audio, his business in Chichester. "Purple Mountain Press has been publishing Catskills history since the mid-1970s," he said, "and to see that disappear would have been devastating. The back catalog is a trea-

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Summer 2026

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R. B. Kitaj, *O'Neill* (from the portfolio *In Our Time*), 1969–70. Photo: Robert Hansen-Sturm. © R. B. Kitaj Estate, courtesy of PIANO NOBILE, London



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sure trove, and there are more stories to be told. I'm an audio producer — book publishing was never on the radar — but I'm happy to hold the baton for now, and ideally hand it off safe and sound and well-organized to whoever comes next."

Among the PMP backlog are regional historian Diane Galusha's *Liquid Assets*, an account of the building of the upstate water supply system that served New York City at great cost to the upstate communities flooded to make the reservoirs.

The 33 essays in *Peter Pan in the Catskills* are highly accessible and wide-ranging, offering looks at Catskills geology (by Robert and Johanna Titus), naturalist John Burroughs' fascination with bluebirds, the controversy over whether West Kill resident Levi Hill invented color photography, Buffalo Bill's early performances in Stamford, and much more.

The title essay describes how Maude Adams, a theatrical star of the late 1800s, inspired novelist J. M. Barrie to write the play *Peter Pan*. She first read the script while at her house in Tannersville, where she was friends with John and Elizabeth Alexander. The couple became designers



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The author of the Peter Pan essay, Elisabeth Henry, is a writer, actress, and Tannersville resident. She had never heard of Maude Adams when she was asked to write a piece about her for a celebration at the Mountaintop Historical Association in 2000. The more she researched Maude's life, the more she became intrigued by the actress, who is little known today despite her significant theatrical success and her later innovations in stage lighting, engineering and set design.

"I believe that her time spent here in these fairytale forests informed her character development of Peter Pan," Elisabeth ventured. "A glance at how and with whom she contributed to the iconic creativity of the Peter Pan project testifies to the strength of the creative community here and why she loved this mountain, her home, so much."

Bill Birns will discuss Peter Pan in the Catskillson Saturday, August 1, at 3 p.m. at the Morton Memorial Library in Pine Hill. For information on the publications of Purple Mountain Press, visit <https://www.nysbooks.com/>.



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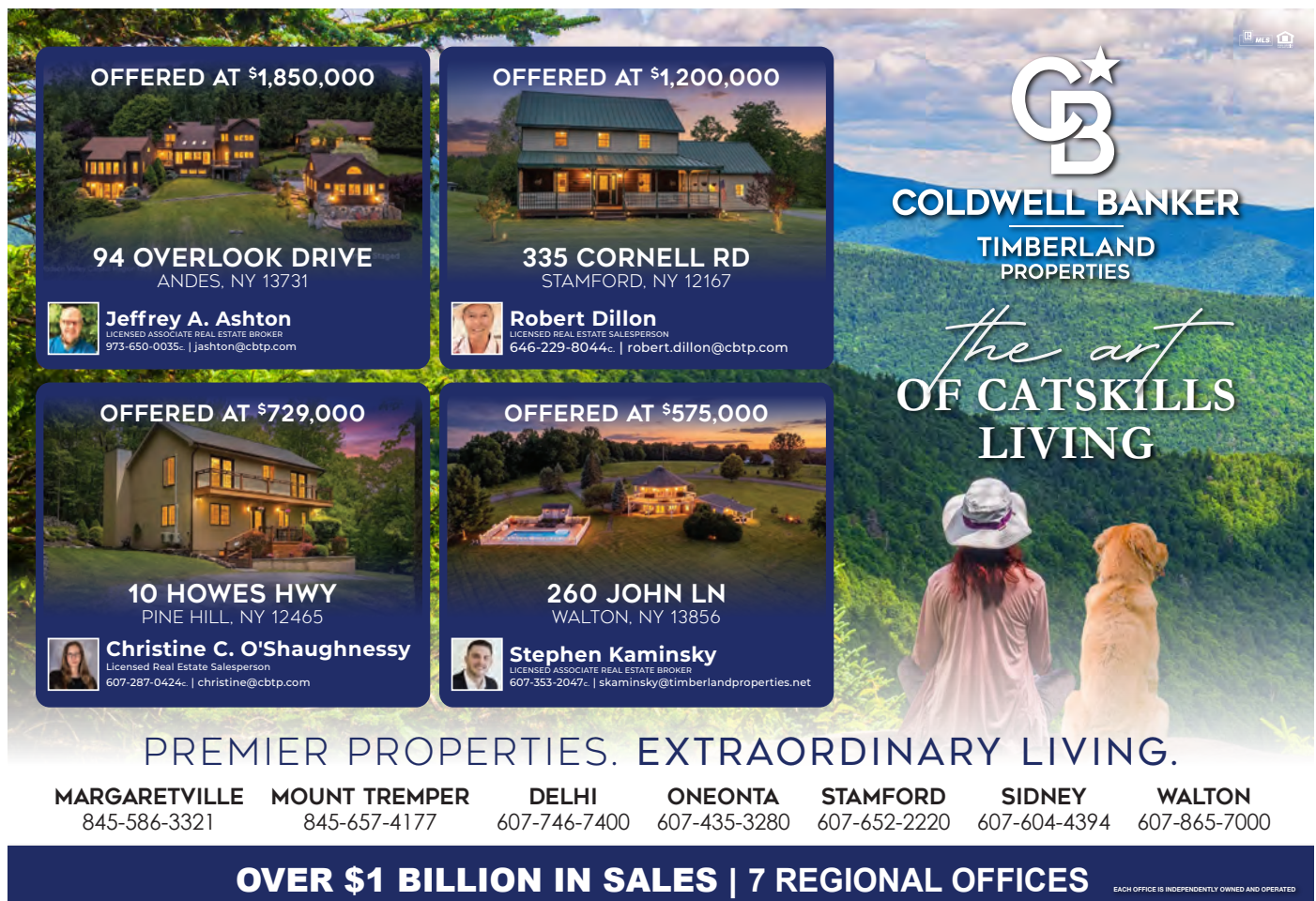
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Woodstock festival “has a twist to it”

by G. Labate

*“All the world’s a stage,
And all the men and women
are merely players;
They have their exits and
their entrances,
And one man in his time
plays many parts.”*

--From *As You Like It*,
by William Shakespeare,
1599

Upon the town-owned Co-meau property just a short stroll from Woodstock’s village green sits a coarse Elizabethan-style open-air stage, bracketed on either side by the lush green woods typical of the Catskills. This is the annual home of Bird-on-a-Cliff Theatre Company’s Summer Shakespeare Festival, which begins its 31st season July 31 and extends through the Labor Day weekend. This year’s production will be a gangster-themed ver-



Elli Michaels and David Aston-Reese.

sion of the early Shakespearean comedy *Two Gentlemen of Verona*,

The festival and the company itself are the creations of Elli Michaels and David Aston-Reese, a couple who met as working actors in a New York City

production of *Taming of the Shrew* and have since become staples of the Hudson Valley’s theatrical terrain.

“I wanted a good reason to come to Woodstock,” Michaels explains. “Many, many moons ago, before the year of the first great concert, I was brought up by some friends. I felt peaceful. I felt happy. I felt like I belonged. It’s easy to fit in. Not too many people judge.”

Before Bird-on-a-Cliff became the established paragon of Hudson Valley theatre that it is now, Michaels and Aston-Reese

started out at the Byrdcliffe Theater, taking part in a number of productions, including such unusual ones as *Waiting for Godot* with an all-female cast. *Waiting for Godot* is traditionally an all-male show. Playwright Samuel Beckett vehemently



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objected to the casting of women in the play, and his estate had shut down other productions of the show with female casts.

"We wanted to do it because it was forbidden," Michaels says. "Let them come and shut me down."

Combining classic shows with unique creative choices remained a trademark when the couple truly found their niche in the Shakespeare Festival.

"Let's cut to the chase," Aston-Reese



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interrupts. "Free outdoor Shakespeare. People love free outdoor Shakespeare."

After an initial two seasons of Much Ado About Nothing and Taming of the Shrew in more period-accurate Elizabethan garb proved too constricting for a cast working in summer



heat, Michaels and Aston-Reese began devising new themes for every production. Bird-on-a-Cliff's productions of Shakespeare's comedies have had a genre-bending twist to them.

"We sit and think and



then we fight, and we fight some more, and we think and then we come up with an idea," Michaels says. "We had a director who we'd known for years from the city come up and do Romeo and Juliet in black and white and miniskirts, and we just knew that

would be the way to go. Each year everybody that comes says, 'What are they doing this year?' We just haven't done it in space yet; I wanna do that."

"It's more interesting and more cost-effective," Aston-Reese points out.

"Thrift stores love us," Michaels jokes.

Of course, no production can ever be pulled off perfectly. "There was that one show where one of the actresses disappeared in the middle of it," Michaels recalls.

"Don't tell that one," Aston-Reese interjects.

"Why not? I found that fascinating. You don't want anything to go wrong, but audiences love it, you know, they eat that up," Michaels continues.

"You only remember the good stuff," Aston-Reese grumbles. "I know where it has to end up. We have this big ship that we start moving in this direction and once it has a certain momentum, no

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matter what change you make or what bump you hit, it just happens. Elli's really the driving force of this whole thing."

"Yeah, I tell

him what I'm thinking, and he makes it happen," Michaels adds, "Just when you think you've got something down, it changes. It's never-ending changes."

Positive audience responses have been the throughline in the Bird-on-a-Cliff's tenure. But many things have changed since the early days of the festival.

Michaels says the performances have recently been drawing a bigger, younger crowd. More diverse.

"A lot of new people keep coming," agrees Aston-Reese. "We love that. We



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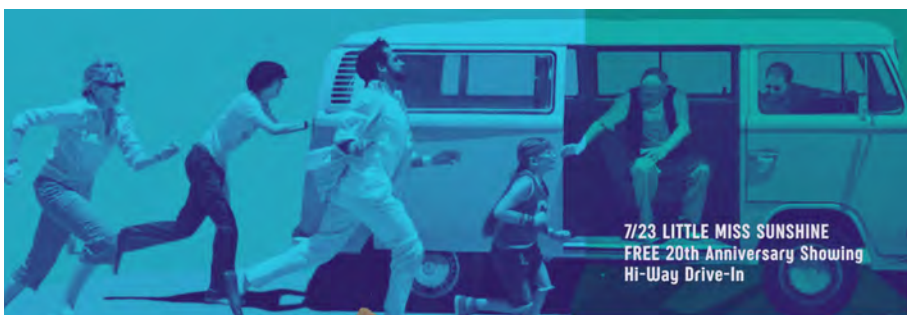
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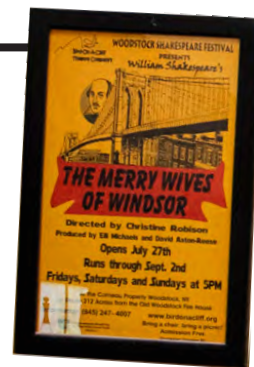
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have our same audience that have been coming for 25 years or however long, but we have new audiences that we're looking

to respond to, too, to see what they think and how we can change things."

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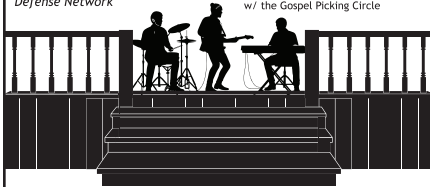
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Guided by the light

Painter Leah Lopez carves out depth on flat surfaces

by Maura Rosner

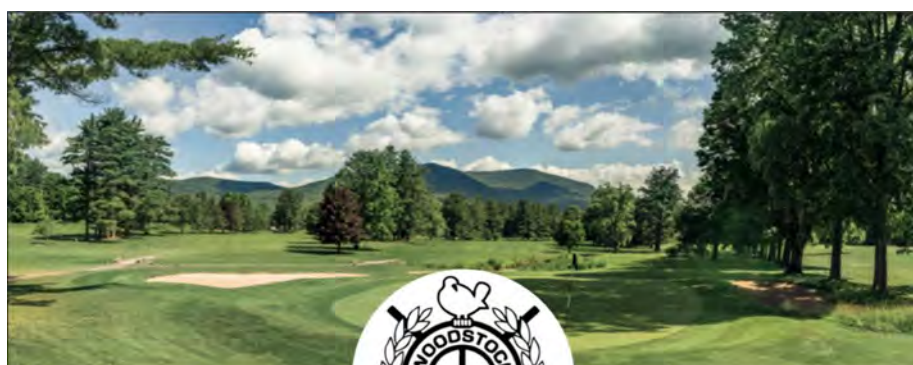
An artist's brush is never guided by their hand alone; it moves with the collective memory of the instructors, masters, and

traditions that came before.

For contemporary American oil painter Leah Lopez, the canvas is a space where classical European roots, New York legacy, and a 25-year studio practice converge. Born in New Mexico and influenced by her Western roots, Lopez

has built a career and an educational foundation. She is operating today from her studio in Kingston.

Lopez's formal journey began in Los Angeles at the Mission Renaissance Academy for Art, where she completed the program under school founder Larry



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Gluck, whose teacher, Giuseppe Trotta, was an Italian-American portraitist who emigrated from Italy, to the United States in 1891. Trotta was a prominent figure at the Art Students League of New York.

As Lopez's artistry expanded, she immersed herself in the Italian chiaroscuro tradition, an artistic technique that uses strong contrasts between light and dark to create the illusion of three-dimensional volume on a flat surface. She relies on the cool clarity of north light to carve out depth within the everyday. Lopez's artistic inheritance traces back to Frank Mason, one of the most passionate defenders of classical technique at the Art Students League.

Lopez keeps busy on the hyperlocal arts scene.

Her recent work is on display at the Woodstock School of Art instructors'

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exhibition through August 29. This autumn, she will lead Mastering Light and Shadow: A Chiaroscuro Two-Day Intensive workshop on October 2 and 3 at the Woodstock School of Art.

Her work is currently featured in the group exhibition at the Mark Gruber Gallery in New Paltz through July, where she is showing three oil paintings rendered from life. Lopez maintains ongoing rep-

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Lopez will participate in The Power Within, a group figurative exhibition opening at The Lace Mill in Kingston on September 5.

Finally, Lopez has scheduled a solo exhibition at the Wired Gallery in High Falls next spring. This exhibition will turn a sharp focus on the physical world of the chiaroscuro tradition.

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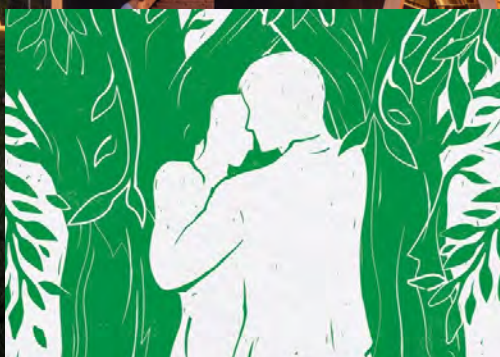
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