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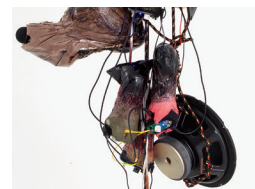
Cambridge, Boston, and beyond



**8F The Heritage Museums and Gardens**  
*Botanical splendor, Americana, and race cars on Cape Cod*



**8B Extracurriculars**  
*A sampling of Greater Boston events in July and August*



**8D Kevin Beasley**  
*Haunting sculptures capture cultural mores at ICA/Boston*



**8E Boaters Ahoy**  
*Portsmouth's annual Round Island Regatta is open to all*



**8I MASS MoCA**  
*Contemporary art, comedy, music festivals—and more*



**8K Pipe Up!**  
*Organ concerts at the ornate, historic music hall in Methuen*

THE HERITAGE MUSEUMS AND GARDENS





# Extracurriculars

Events on and off campus during July and August

SEASONAL

Farmers' Market at Harvard

[www.dining.harvard.edu/farmers-market](http://www.dining.harvard.edu/farmers-market)  
Fresh fish, meats and produce, along with specialty breads, herbs, and cheeses. Check the calendar for guest chefs and

cooking demonstrations. Science Center Plaza. (Tuesdays, through November 20)

Newburyport Artwalk

[www.artwalknewburyport.blogspot.com](http://www.artwalknewburyport.blogspot.com)  
Gallery receptions, pop-up exhibits, and

artist talks in the historic downtown district, amid restaurants, shops, and easy strolls along the Merrimack River. (June 23 and August 18)

African Festival of Boston

[www.africanfestivalofboston.com](http://www.africanfestivalofboston.com)  
An annual celebration of African arts, culture, and food. Rows Wharf. (July 28)

MUSIC

The Wailin' Jennys

[www.boxoffice.harvard.edu](http://www.boxoffice.harvard.edu)  
The award-winning Canadian trio's vocal

From left: Lane's Cove (c. 1930s), among works by artist Harrison Cady at the Cape Ann Museum; The Wailin' Jennys perform at Sanders Theatre; a gardener from "Playtime in the Making," an exploration of how "play" spawns creativity, at the Fuller Craft Museum

FROM LEFT: ©HARRISON CADY/ THE JAMES COLLECTION, PROMISED GIFT TO THE CAPE ANN MUSEUM; ART TURNER; KAREN LAFLEUR AND MARLOW SHAMI



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harmonies reinvigorate folk, roots, and pop tunes. Sanders Theatre. (August 23)

## FILM

### Harvard Film Archive

www.hcl.harvard.edu/hfa

**Luchino Visconti, Architect of Neoreal-**

**ism**, offers decadent classics like *Death in Venice* and *The Damned*. (Through July 15)

**Cinema of Resistance.** The exploration of spirited protest includes Robert Bresson's *A Man Escaped* and Midi Z's *City of Jade*. (Through July 21)

## STAFF PICK: Kevin Beasley at the ICA/Boston

**Artist** Kevin Beasley's sculptures resonate with what's *not* there. He typically uses found objects, from Air Jordans and T-shirts to feathers and amplifiers, and molds them into eerily inhabited shapes or spaces using resin or polyurethane foam. "His work is largely thinking about how he can evoke sites and histories and bodies that are no longer present," says Ruth Erickson, Mannion Family curator at the Institute for Contemporary Art/Boston, where 16 of Beasley's works are on display through August 26.

Among them is *If I was standing alone I wouldn't stand it at all* (2017). The nearly eight-foot-high piece is crafted from housedresses, kaffans, shirts, and du-rags tied or draped together to coalesce into a group of ghostly figures. Mourners? Witnesses? A family? There's a sense of haunting, of darkness, and yet also of strength and vitality, reflected in its size, feeling of motion and group unity, and through clothing dyed in brilliant purples and yellows and oranges.

The Virginia-born Beasley is a relatively young artist on the rise. He holds fine-art degrees from the College for Creative Studies, in Detroit, and Yale, and was included in the Whitney Biennial in 2014, and in a landmark show on electronic and new-media art at the Metropolitan Museum of Art. In 2015, the Guggenheim Museum exhibited two Beasley sculptures it had commissioned: *Strange Fruit* (Pair I) and *Strange Fruit* (Pair II). They feature Air Jordans and other everyday items hanging like a bunch of grapes, but are clear references to the protest song made famous by Billie

Holiday, about the lynchings

of black men. Microphones and speakers connected to the pieces absorbed and emitted ambient sounds.

"In the same way that housedresses or sneakers lying on their sides can evoke an absence," Erickson points out, "he's very interested in materiality of sound, to connect bodies, reverberate through bodies, and connect spaces." At the ICA, *Phasing* (Ebb) (2017) also combines clothing and audio equipment—in this case, the microphone is placed elsewhere within the museum, picking up conversations that are then played from amplifiers linked to the sculpture. "It references the dislocation of the origin of sound and the place of its reception," according to Erickson. It's another ghost, or could be seen as ghostly mourners, or Greek chorus figures, she adds, offering a stream of actual voices bantering in real time. But the words and the context are disassociated, as if no one is even noticing or speaking to the raw embodiments at hand.

—N.P.B.



PHOTOGRAPH BY JEAN VONG. © KEVIN BEASLEY

## THEATER

### American Repertory Theater

www.americanrepertorytheater.org

Hip-hop group **STL GLD**—Album, Video, and Producer of the Year winner at the 2017 Boston Music Awards—performs at Oberon. (August 3)

Drawing from the eponymous Langston Hughes poem, **The Black Clown** is a "music theater experience" incorporating vaudeville, opera, jazz, and spirituals to vivify a black man's powers of resilience. Starring bass-baritone Davóne Tines '09, with a new score by Michael Shachter '09. Loeb Drama Center. (August 31-September 23)

## NATURE AND SCIENCE

### Tower Hill Botanic Garden

www.towerhillbg.org

A day trip to the Boylston grounds offers a discussion on Impressionist paintings and garden talks and tours, along with a special **Butterfly Walk** with Massachusetts Butterfly Club naturalist and photographer Dawn Vesey. (August 18)

### Arnold Arboretum

www.arboretum.harvard.edu

There are weekend horticultural tours and free-wheeling, family-fun explorations of this vital slice of the natural world in the middle of Boston.

## EXHIBITIONS & EVENTS

### Harvard Museum of Natural History

www.hmn.harvard.edu

**Lily Simonson: Painting the Deep** features six original mural-sized paintings glowing with luminescent pigments, inviting viewers into an immersive experience of oceanic life. (Opens June 30)

### MicroChefs: An Evening for Curious Adults.

Learn about the beneficial microorganisms that create or contribute to wine, cheese, and chocolates—and other foods we love. (July 19)

### Fuller Craft Museum

www.fullercraft.org

**Playtime in the Making**, an installation by artists Tommy Simpson, Karen LaFleur, Nan-

cy Tucker, and Marlow Shami, highlights textiles, furniture, musical compositions, animation, writings, and other art forms to explore the critical importance of play and risk-taking in the creative process. (Opens May 19)

### Peabody Essex Museum

www.pem.org

Look for themes of family, memory, and mortality among the 125 photographs (many of which have not been publicized before) on display in **Sally Mann: A Thousand Crossings**. (Opens June 30)

### Cape Ann Museum

www.capeannmuseum.org

**Harrison Cady: View from the Headlands.** The illustrator created whimsical animal scenes for scores of children's books, as well as drawings for magazines and newspapers for more than 70 years. A longtime Cape Ann summer resident, he also produced lively landscape paintings of the region and its harbors. (Opens July 7)

Events listings are also accessible at [www.harvardmagazine.com](http://www.harvardmagazine.com).

## Spotlight

**The Round Island Regatta**, in Portsmouth, New Hampshire, "is open to anyone who can get a boat there"—from kayaks, paddleboards, and rowboats to large sailboats and the smallest racing dinghies, Cape Cod Frostys—says event leader Matt Glenn, captain of the nonprofit Gundalow Company's touring boat *Piscataqua*. "We even had a windsurfer once. And there's a kids' paddling class as well."

The August 11 competition launches from the ramp on Pierce Island. Each boat travels out about 300 yards to Round Island, makes a few loops (about half a mile each), then returns to shore. Spectators



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are also welcome, and typically gather on the banks of the Black Channel. "It's a small body of water, which makes it fun because you can watch it from shore," Glenn adds, "as opposed to most sailboat races."

Besides sponsoring the regatta, which helps raise money to support its conservation and education mission, the Gundalow Company runs programs on marine and coastal ecology, along with public and private cruises on the *Piscataqua* River using its own gundalow, a replica of the region's original (pre-railroad) cargo-barges. It follows up the August racing festivities with a trophy and award ceremony—for best new and decorated boats, best costumes, and for sportsmanship—and a shoreline picnic spread.



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# From Flowers to Race Cars

Amid botanical splendor, a Cape Cod destination for Americana

by NELL PORTER BROWN

## EXPLORATIONS



**R**IDDLE OF THE DAY: Where can you find a showroom packed with Indianapolis 500 race cars and a “Hidden Hollow” playground featuring a waterfall and a tree house inspired by medieval churches, along with 800 types of day lilies in bloom and the most comprehensive collection of hydrangeas in the nation?

Answer: Heritage Museums and Gardens, in Sandwich, Massachusetts.

This eclectic and dynamic hundred-acre site has been a favorite New England destina-

tion since it opened in 1969—and still aims to please a wide array of passions. “We’re an intergenerational place,” says Heritage president and CEO Ellen Spear. “We like people to learn together.” On display, too, are classic American cars and artifacts, along with an exhibit on illustrator “Wendell Minor’s America.” There’s also the hugely popular adventure park—ziplines and rope courses winding through treetops—and The Hydrangea Festival (July 6-15), and Family Fun Fridays (July 27-August 17). “We’re the place,” Spear adds, “where peo-

**Clockwise from top right: the daylily garden; the replica of a Shaker round barn, currently holding the Indy 500 race-car exhibition; from *Heartland*, illustrated by Wendell Minor; riding the vintage carousel; and the gardens’ bountiful hydrangeas, Cape Cod’s iconic flower**

ple tell us their family memories are made.”

Not far from the summertime bustle of historic Sandwich, where restaurants and cafés and shops cater to crowds, the museums and gardens sit at the quiet end of a residential road. The property had been a farm, then a horticulturalist’s enclave, when

## HARVARD SQUARED

it was bought in 1967 by Josiah Kirby Lilly III (the great-grandson of chemist Eli Lilly, founder of what’s now the eponymous global pharmaceutical giant). Josiah originally developed the museums as a tribute to his father, Josiah Kirby Lilly Jr. (also an Eli Lilly and Company executive), who collected antique firearms and military miniatures.

“We have over 6,000 pieces representing every uniform worn by soldiers, from the American Revolution to World War II,” Spear says, as well as “the largest, most complete collection of Elmer Crowell carved bird decoys, and everything that was in his whole [Cape Cod] shop. We have weathervanes, red ware, lots of shop signs, paintings, children’s mugs, a small collection of art glass—and the third-largest collection of Currier and Ives prints.” Rotating selections from that 12,000-object “Heritage Collection” are featured in galleries adjacent to the indoor carousel, built in 1908.

Reasoning that the military items might not have wide enough appeal for children and women, Lilly bought that working amusement-park ride with its ornate, hand-carved menagerie in 1971. It was made in the Brooklyn factory founded by master carver Charles Loeff, a German immigrant who also created the first carousel at Coney Island. In Sandwich, the colorful figures decked with painted bridles, saddles, and jewels include two goats, a horse and a deer (with real tail hair and antlers, respectively), along with benches called “chariots” that were intended for women in long skirts, all circling a self-playing band organ.

In developing the site, Lilly worked with architects on building a replica of the Revolutionary War-era “Temple of Virtue,” where George Washington awarded the first Purple Heart to a wounded soldier in upstate New York, that’s now exhibit space for the Wendell Minor show. Lilly also commissioned a version of the round stone barn at Hancock Shaker Village, in Pittsfield, Massachusetts, that ordinarily holds about half of the Heritage Museums & Gardens’ collection of 40 antique American automobiles. Lilly himself acquired most of the vehicles, which range from an 1899 Winton Motor Carriage and a 1909 steam car used as the first official presidential automobile to a 1922 Rolls-Royce Phaeton made in Springfield, Massachusetts, and a sleek 1962 Chevrolet Corvette. This

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## HARVARD SQUARED

season, because the Indy 500 visiting exhibit is the prime attraction, visitors can see only some of his own cars (now in a lower-level storage area in the barn), either behind glass or by reserving a spot on the "Behind the Scenes Antique Automobile Tour."

The round barn now is packed with 20 iconic Indy 500 vehicles, among which Spear walks and talks, excitedly pointing out the 1911 Stoddard-Dayton pace car driven by speedway developer Carl Fisher during the inaugural race, and the 1925 Miller Special, a single-seater driven by Ralph de Palma (the renowned competitor during the early days of racing amassed 612 laps in 10 Indy 500 races, a record that stood until 1987). There's also the 1913 Duesenberg driven by future ace fighter pilot (and speedway owner) Eddie Rickenbacker, the 1972 Parnelli VPJ-1 driven by Mario Andretti, and the 2005 Panoz in which Danica Patrick made her Indy 500 debut, qualifying for fourth position.

Although the 1951 Chevrolet "First in Line" panel truck, ablaze with more than a hundred racing decals, never rounded the track,



A view of the museum's prized antique American car collection

it did reliably transport its owner, Lawrence "Larry" Bisceglia, to it. The die-hard fan was an Arizona mechanic who drove to the speedway every year, initially arriving early, and then becoming the official "first in line" record-holder, during the course of nearly six decades. The truck, like all the cars exhibited, are part of the Indianapolis Motor Speedway Hall of Fame Museum.

Lilly died in 1995, but would likely have appreciated the race cars, especially because they evoke his hometown, although he and his family long spent summers on Cape Cod, where he was active in philanthropic and civic causes. Other Lilly family members currently serve on the Heritage organization's board of trustees, which, within the last eight years has expanded Lilly's original mission.

His vision was "of a place for cultural

education and exploring American history," says Spear, "and the automobile collection was a way to examine innovation and engineering and changes in lifestyle in the U.S.A." wrought by cars. Now, however, the museum's mission also explicitly includes developing the grounds to better foster "outdoor discovery and excellence in horticultural gardens and landscape design," she reports. That cars do not jibe with that environmental focus is not lost on Spear, who explains that the mission has evolved over

time. And it's clear the property's horticultural legacy and illustrious landscape predate the Lilly family, and was cultivated by its previous owner, Charles Owen Dexter.

A New Bedford textile manufacturer, Dexter was also a civic leader, photographer, musician, yachtsman, and horticulturist—"a real Renaissance man," according to Spear. In 1921, he bought the property, then known as Shawme Farm (the land was first settled by European immigrants in 1655), and moved there with his family after his

doctor diagnosed him with heart disease and gave him a year to live.

"He went on to live 22 more years," Spear says, with a laugh. In that time, he worked with landscape architect Paul Frost to transform the farm into an arboretum, planting countless specimens and trees, including what's now the oldest example of a fringe tree (*Chionanthus virginicus*) in the region. Dexter also became well known for his work hybridizing rhododendrons. He bred

## ALL IN A DAY: MASS MoCA

Since opening in 1999, MASS MoCA has been a welcome and invigorating force within the Western Massachusetts arts-and-culture scene. This summer, the museum offers more than a dozen contemporary art shows, along with music and dance concerts, comedy acts, and films.

Events take place throughout 26 old mill buildings, including an iconic clocktower, in downtown North Adams (at right), and curators make the most of courtyards, passageways, and lawns (below). The annual Bang on a Can Summer Music Festival (July 12-28) features boundary-busting classical music and a family play-along session in a jeans-and-T-shirt setting. Blondie, the classic punk band, performs August 3, and Jaimeo Brown and his ensemble, Transcendence, offer a soul-enriching fusion of jazz, blues, and hip-hop on August 18. Also on tap are more than 50 bluegrass and roots bands, all set to play at The FreshGrass Festival (September 14-16).

Art exhibitions range from enormous installations and digital-media displays to sculptures and oil paintings.

Etel Adnan, author of *The Arab Apocalypse*, creates poetry and lyrical images through *lepoirellos*—paper works that unfold like an accordion—and on canvas. Her small landscapes of scenes from Lebanon and northern California sing with harmonious hues, as in *Untitled* (2017), at right.

Also evocative are the wild and wily

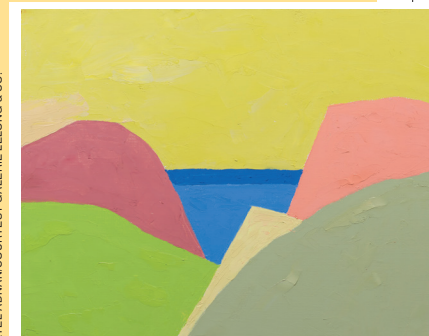
works in "The Lure of the Dark: Contemporary Painters Conjure the Night." Among those artists is Sam McKinniss, who mines the primal experiences of freedom, fear, and awe in his luminous *Northern Lights* (2017), at left.

More concrete are the shipping containers and shelters constructed out of stacked wooden pallets in "The Archaeology of Another Possible Future," by Los Angeles-based artist Liz Glynn '03. It commands an entire building. The museum's notes suggest, though, that all these massive materials, along with catwalks, digital printers, and displays of antique tools (below), speak to a critical abstraction: "the shift from a material-based economy to one in which technology companies seem to generate billion-dollar valuations out of thin air, nanotechnology continues to operate beyond the field of the visually apprehensible, and capital is accumulated as a pure concept."

Add to these shows Laurie Anderson's virtual-reality experiences, *Chalkroom* and *Aloft*, and James Turrell's otherworldly light sculptures, *Perfectly Clear* and *Hind Sight* (which all require advanced reservations), and it's easy for anyone to spend hours wandering the grounds and galleries. Even what's not officially on display—architectural and industrial artifacts—are worth attention.

Make MASS MoCA a day trip, or, because it's summertime, treat yourself to a longer Western Massachusetts arts-injected excursion and take in the neighboring Williamstown Theater Festival, The Clark Art Institute, the Williams College Museum of Art, and Bennington Museum as well.

—N.P.B.



MASS MoCA  
www.massmoca.com



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for hardiness, bright colors, large blossoms, and fragrance, and, at his peak, produced more than 10,000 new seedlings a year.

Today, Heritage Museums & Gardens holds about 160 varieties of rhododendrons named for Dexter and for estate superintendent J.C. Cowles—and thousands of unnamed varieties. They bloom from mid May to mid June, blanketing the grounds with white, pink, and fuchsia blossoms, although the pathways that snake through and around the towering specimens, many more than 90 years old, are wonderful to stroll at any season.

The grounds also boast more than 5,000 other documented plant species, rang-

ing from Cape Cod's native flora to exotic plants and trees (most of them labeled) along two miles of walking trails. The main path begins at the entrance and parallels an ornamental flume, built in 2010, through which water flows before dropping 26 feet into a pond where varieties of water lilies bloom throughout the summer. The path continues on to the Sundial Garden, where 800 cultivars of daylilies bloom from late spring through the summer, peaking in early July.

Beyond lies one of the newest aspects of the organization's gardening mission: the North American Hydrangea Test Garden and the Cape Cod Hydrangea Garden,



The pint-sized, paradisaical Hidden Hollow (far left) features water play and a three-tiered tree house. Concerts, games, and family fun take place on lawns and in an amphitheater.

which include an estimated 155 species and cultivars. From early July through the end of September, these rounded, big-leafed bushes are aglow with flowers, in a spectrum of hues from white to pinkish violets and blues.

Toward one end of the property is Hidden Hollow. A favorite oasis of kids and adults alike, this two-acre playground features natural materials—rocks, branches, water, and plants, along with a child-scaled waterfall, water-pumping station, and fort-building zone to help foster STEM-related curiosity and experimentation. In the corner, the charming three-tiered tree house by renowned designer Pete Nelson was inspired by Norse stave churches, and then built by

students at the Upper Cape Cod Regional Technical School.

Older children and others may prefer the adventure park on the other side of the road. Ziplines and five aerial trails on rope and cable bridges snake through the treetops; there's also an interpretative nature trail at ground level. (Plan ahead: reservations for this popular attraction are a must.) The bandstand in a natural amphitheater holds summer concerts, from jazz to rock 'n roll. And anyone who shows up for Family Fun Fridays gets to ride the carousel for free. "I like to think of this place as the 'Museum of Summer,'" says Spear. "People are relaxed, visiting friends and family. They can take the time to think about things and explore their passions."



produces the panoply of sounds.) The Methuen organ was built in 1863 in Germany for the Boston Music Hall. Edward F. Searles, a rags-to-riches, Methuen-born interior designer, bought it later and built the hall. The splendor speaks to his respect for the instrument; the three-foot-thick walls to its power.

The Methuen Memorial Music Hall  
mmmh.org  
—N.P.B.

## CURIOSITIES: Pipe Up

The Methuen Memorial Music Hall, with its lavish English baroque-inspired interior, was built to house the first concert organ in the United States. It's worth a visit, even for those who find the music emitted by the 6,088-pipe instrument a bit bombastic, or uncomfortably associated with church services. People bring "baggage to the table," says concert organist Carson P. Cooman '04, research associate in music and composer in residence at Harvard's Memorial Church, just as they do with "other forms of classical instruments... in a world where pop music reigns." He took up the organ at age 10, mastering its traditional range and flourishes, as in J.S. Bach's Toccata and Fugue in D Minor, but now he specializes in contemporary works. He'll perform "Yankee Doodle Variations," by Carlotta Ferrari, among other pieces, on July 18 for the hall's summer and fall concert series.

Watching organists, dwarfed by 64-foot pipes, maneuver keys and pedals while you puzzle out the musical mechanics can be half the fun. (Air vibrating through different-sized pipes

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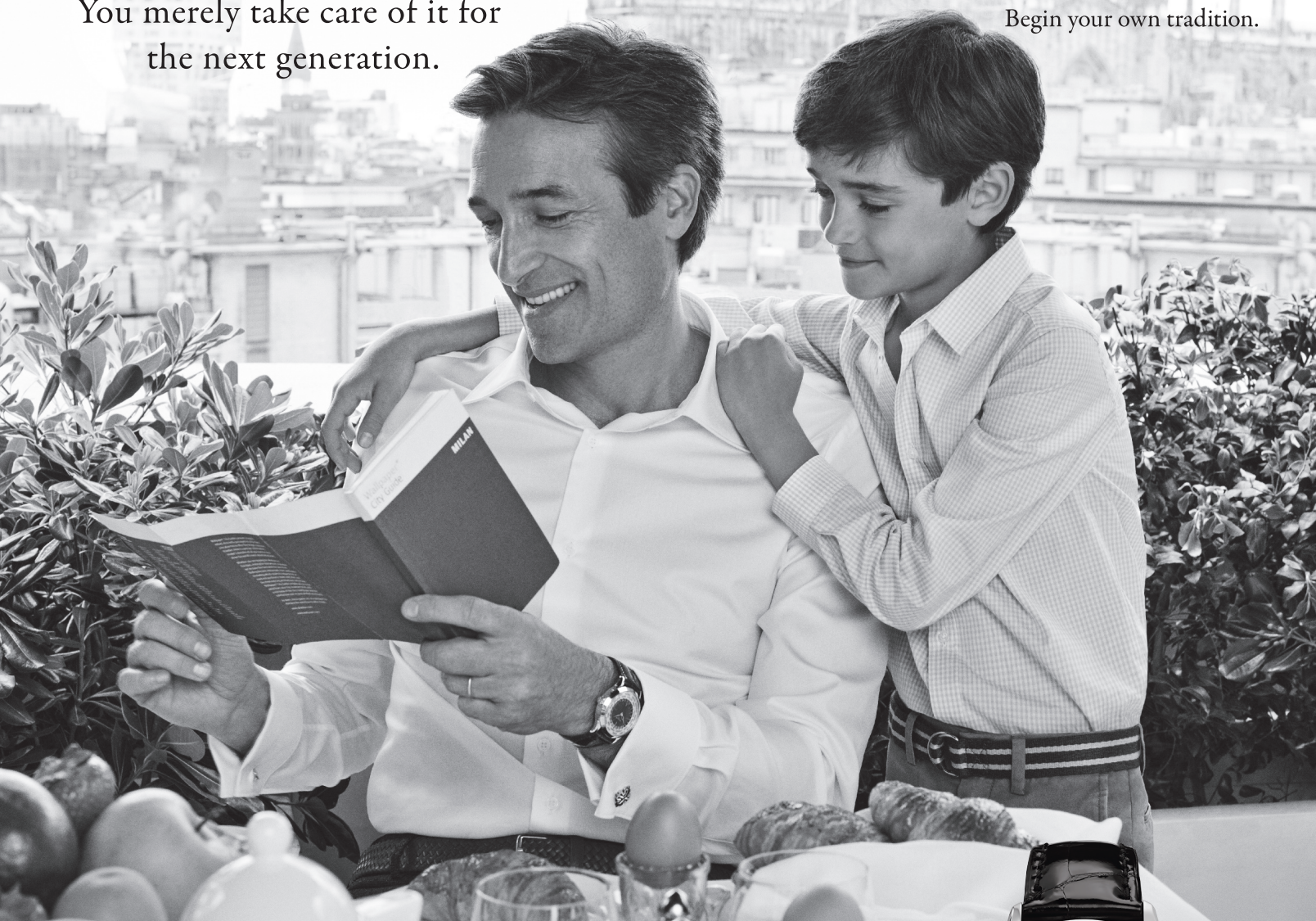


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