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June 12, 2025



GARDENING
Books &
Blooms 6

Dee Salomon
on what makes a
garden a garden.

FOOD

After
Hours **4**

BOOKS

Pastries
and pages **8**

MUSIC

Down County
Jump **10**

FISHING

Tangled
Lines **12**

ART

Paint and
pour-overs **14**

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Erick Johnson Exhibition

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Furnace – Art on Paper Archive is pleased to present *Passages*, a solo exhibition of new works by artist Erick Johnson. This latest body of work explores color as a threshold—an ever-shifting visual language of movement, transition, and transformation.

Passages #3, 2025, Oil on paper, 20" x 16"

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Caitlin Hanlon, *Production Manager* • Olivia Montoya, *Composing*

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RESTAURANTS: NATALIA ZUKERMAN

Kevin Kelly's After Hours

Kevin Kelly doesn't call himself a chef; he prefers "cook." His business, After Hours, based in Great Barrington, operates as what Kelly calls "a restaurant without a home," a pop-up dining concept that prioritizes collaboration over competition, flexibility over permanence, and accessibility over exclusivity.

Kelly grew up in Great Barrington and has roots in the Southern Berkshires that go back ten generations. He began working in restaurants at age 14. "I started at Allium and was hooked right off the bat," he said. He worked across the region from Cantina 229 in New Marlborough to The Old Inn on the Green at Jacob's Pillow before heading to Babson College in Boston to study business. After a few

years in Boston kitchens, he returned home to open a restaurant. But the math didn't work. "The traditional model just didn't feel financially sustainable," he said. "So, I took a step back and asked, 'If that doesn't work, then what does?'"

The answer became After Hours. Rather than investing in a single location, Kelly partners with various venues and brings the restaurant experience to them. He uses the commercial kitchen at The ThorneWood, a former inn turned workforce housing in Great Barrington. "They didn't really have much use for the commercial kitchen, and I happened to connect with them when they acquired the property. We were actually the first tenant in the building," said Kelly.

Events are usually family-style and rooted in seasonal, local ingredients, sourced from local farms whenever possible including Dancing Greens, Indian Line, Off The Shelf and North Plain.

Since launching in December 2023, After Hours has hosted more than 150 events and partnered with nearly 100 local businesses including Wards Nursery in Great Barrington, Paige's Place in Otis, Massachusetts, The Berkshire Botanical Garden, and coming up is a summer residency at The White Hart in Salisbury. From multi-course dinners to casual market pop-ups, its model adapts to the space, the moment, and the ingredients. "We design menus based on the venue," said Kelly. "Whatever the kitchen allows, we make it work."

Looking for partnerships that are mutually beneficial adds to the community-oriented business model. "Something we always look to curate with events and event partners is finding ways to mutually collaborate on marketing. So, Wards is a great example where they're really looking to tap into a younger demographic and that's something we're able to really bring to the table."

Now, Kelly is extending the model with a new initiative called The After Hours Supper Club. A subscription-based model, members will receive monthly meals for two or four with seasonally inspired mains, small plates, desserts, and extras. A portion of the proceeds supports Berkshire Bounty, a nonprofit fighting local food insecurity.

The Supper Club is not Kelly's first collaboration with Berkshire Bounty. Last Thanksgiving, he launched a "buy one, give one" meal kit where one purchased meal equaled one donated to a local family. "Berkshire Bounty is so grateful for the contin-

ued support from Kevin and After Hours. Through Kevin's creativity and care, together we are making an impact on food security in this community and providing nourishing food for the most vulnerable among us," said Morgan Ovitsky, Executive Director of Berkshire Bounty. The subscription model allows After Hours to extend its reach into homes across the region. "We've had strong early interest," said Kelly. "We're fulfilling our first orders in June."

Staffing such a fluid operation is a challenge. To address this, Kelly also created After Hours Gigs, a flexible labor system where people can sign up for one-off shifts. "Most people around here have three or four jobs," he said. "This lets them pick up a gig with low commitment." About 15 to 20 people work regularly through the system, but Kelly is often still scrambling to fill roles on busy weekends. With five events in just four days on the calendar, Kelly keeps moving. "It's a lot," he said. "But you just do it. One event at a time."

There is a distinctly anti-macho ethos to his kitchens. "I was exposed to that cutthroat, 'Yes, chef' culture. It's not for me. I don't want anyone apologizing for who they are or what they love." When someone asks what to wear to a gig, his response is simple. "Be comfortable. Be presentable. Be yourself."

What Kelly has built with After Hours is less a brand than a belief that food should be personal, shared, grounded in place and people. So, what's the most delicious thing he's made recently? "A white pizza with ramp pesto," he told me, eyes lighting up. "We've started doing Sicilian slices at the farmer's market. Breakfast pizzas are next."

For more information, visit: www.afterhoursgb.com

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PHOTO BY CHRISTOPHER DELAROSA

Kevin Kelly

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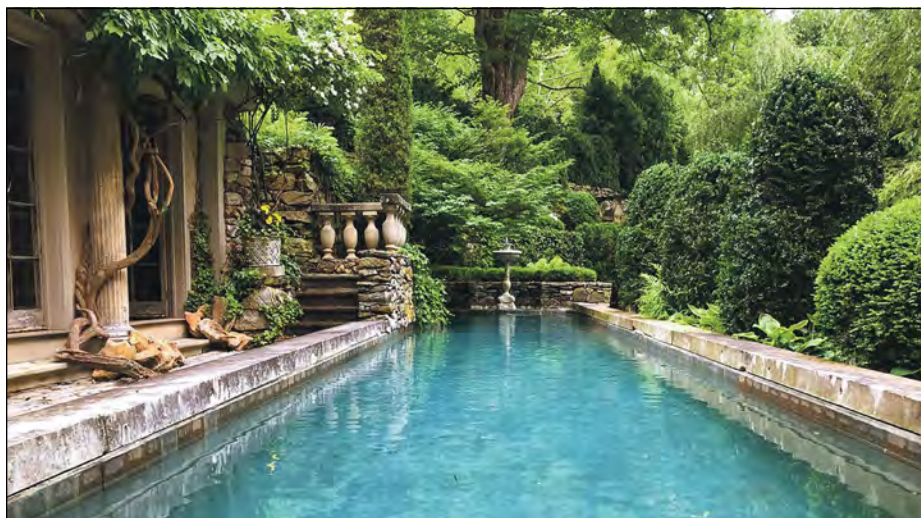


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PHOTOS PROVIDED

Four distinctive Cornwall gardens will be featured in the 2025 Books & Blooms self-guided garden tours Saturday, June 21.

CORNWALL LIBRARY: NATALIA ZUKERMAN

Books & Blooms' tenth anniversary

On June 20 and 21, the Cornwall Library will celebrate its 10th anniversary of Books & Blooms, the two-day celebration of gardens, art, and the rural beauty of Cornwall. This beloved annual benefit features a talk, reception, art exhibit, and self-guided tours of four extraordinary local gardens.

The first Library sponsored garden tour was in June 2010 and featured a talk by Page Dickey, an avid gardener and author. This year's Books & Blooms will coincide with Ellen Moon's exhibit "Thinking About Gardens," a collection of watercolors capturing the quiet spirit of Cornwall's private gardens. Moon, a weekly storyteller to the first grade at Cornwall Consolidated School and art curator for The Cornwall Library, paints en plein air. Her work investigates what constitutes a garden. In the description of the show, she

writes: "there are many sorts...formal, botanical, cottage, vegetable, herb... even a path through the woods is a kind of garden. My current working definition of a garden is a human intervention in the landscape to enhance human appreciation of the landscape." Also on display are two of her hand-embroidered jackets. One depicts spring's flowering trees and pollinators. The other, a kimono, was inspired by Yeats's "The Song of the Wandering Aengus."

On Friday, June 20 at 5:30 p.m. writer and garden philosopher Dee Salomon will give a talk titled, "What Makes a Garden a Garden?" at Cornwall Town Hall. Beloved for her "Ungardener" column here in our newspapers, Salomon will reflect on the meaning of gardens and their place in the human imagination. The presentation is followed by a festive cocktail reception at the library, with live music by the Crownback Funk Trio, an improvisational blend of funk, blues, and jazz.

Then on Saturday, participants can enjoy self-guided tours of four distinctive Cornwall gardens, each with docents on hand to answer questions. From a terraced Italianate hillside overlooking the Housatonic River to a wild deer-frequented garden brimming with perennials and daffodils, these gardens tell stories of transformation, imagination, and place.

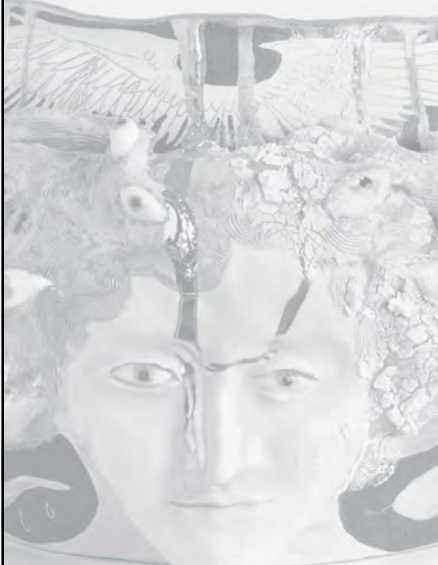
Books & Blooms is a reflection of the Cornwall Library's vital role in town. "The library really is the central meeting place," said event organizer Kirk Van Tassel. "People come here for talks, kids' programs, art exhibits. It's a cornerstone of community life."

To purchase tickets, visit cornwall-library.org



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An exhibit of watercolors titled “Thinking About Gardens” by Ellen Moon will be on display at Cornwall Library during Books & Blooms.



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Pastries and pages

‘What Are You Reading?’ explores the lives of our local community through the books they love. In this edition, we meet Gabriella Rosa, a pastry chef whose journey from high school baker to a.m. sous chef at White Hart Provisions is flavored by heritage, passion, and a deep respect for the culinary craft.

In her junior year of high school, Gabriella Rosa discovered she had a knack for baking. “Holiday Collections” was one of the first cookbooks Rosa spent time with, learning how to perfect brownies, cookies, and especially cupcakes.

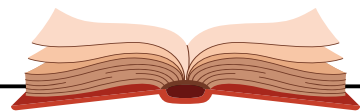
For International Food Day at her high school, she made a classic French chocolate truffle. This memory marks the beginning of her decision to be a chef.

Rosa applied to several culinary arts schools and attended the Art Institute of New York City where she majored in pastry arts. Upon graduation she worked at the Mayflower Inn, located in Washington, Connecticut, where she immersed herself in the unknown — artisanal breads, pies, quiches, etc.

Driven by the never-ending pursuit of knowledge, she applied to be a pastry chef at The White Hart Inn.

For her interview, she was asked to prepare three types of cookies and

What Are You Reading? Olivia Geiger



two plated desserts. Her chocolate chip cookies and brownies were such a hit that the recipes are still used at Provisions today.

Rosa takes great pride in her team in the kitchen. She invests time in training each member, not only to ensure consistency in their work, but also so they may go home with the skills to cook for their loved ones.

Rosa finds a deep satisfaction and pride in feeding the community with food that is of quality, with food and ingredients that she believes in.

Rosa’s newest project is developing and executing the menu for “Taco Tuesdays.” As a Mexican woman, she is proud to create and execute a menu that celebrates her roots. The goal is to represent her culture’s food and flavor with unwavering authenticity.

“I am doing taco night as a kind of ode to my history, and ode to my heritage.”



PHOTO BY GABRIELLA ROSA

Some of Gabriella Rosa’s favorite cookbooks.

One of the many cookbooks that inspired Rosa is “Norteña,” by Karla Zazueta. The author is from the northern region of Mexico, the same region Rosa’s family calls home. In these recipes Rosa dances with the nostalgic memories of her childhood, recalling visits to her grandmother in Mexico who also cooked meals written down on a page from another woman with similar tastebuds.

This past Christmas, Rosa’s mother gave her a copy of “Holiday Collections.” She uses the recipes — with some minor tweaks — finding honor in upholding tradition.

Some of Rosa’s other favorite cookbooks include:

“Mosquito Supper Club,” by Melissa Martin

“Six Seasons,” by Joshua McFadden

“Kismet,” by Sara Kramer and Sarah Hymanson

In these recipes, Rosa dances with the nostalgic memories of her childhood, recalling visits to her grandmother in Mexico.

“Diasporican,” by Illyanna Maisonet

“Nopalito,” by Gonzalo Guzman and Stacy Adminano

“Mi Cocina,” by Rick Martinez Provisions at the White Hart Inn is located at 15 Under Mountain Road, in Salisbury and is open daily from 7 a.m. to 8 p.m.

Olivia Geiger is an MFA student at Western Connecticut State University and a lifelong resident of Lakeville.

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PHOTO PROVIDED

The Down County Jump festival headliners are, from left, Tony Trischka, Bruce Molsky and Michael Daves.

MUSIC: MIKE COBB

Down County Jump at The Race Brook

From Friday, June 13 through Saturday, June 14, The Race Brook Lodge in Sheffield, Massachusetts, presents a weekend long music festival dubbed Down County Jump. Top-notch local and national touring musicians will perform early Americana styles.

On Saturday, festival headliners Michael Daves on guitar, Tony Trischka on banjo, and Bruce Molsky on fiddle will regale audiences with old time and bluegrass styles with enough room for modern interpretation and improvisation.

Trischka, mentor to Bela Fleck, broke the banjo world open by combining traditional Scruggs style with jazz and pop. Molsky is known as the foremost exponent of old time fiddling, while Daves is highly regarded as one of the best proponents of bluegrass guitar.

In a phone interview, Daves distinguished between styles they will play. “Old-time predates bluegrass. There’s very little improvisation, and it’s most often instrumental fiddle tunes. The fiddler leads the melody, plays it repeatedly, and everyone finds this amazing groove.”

“Old-time musicians tend to be more straightforward about the melodies, whereas bluegrass musicians tend to use those traditional melodies as a jumping-off-point for improvisation. Tony and Bruce play at such a high level. There is a musical conversation that encompasses so much musical understanding and finds common ground,” he added.

Scholarly in his knowledge yet down to earth, Daves grew up in Georgia, was raised by musician parents, and attended Hampshire College in the Pioneer Valley of Massachusetts where he studied with jazz

On Saturday, festival headliners Michael Daves on guitar, Tony Trischka on banjo, and Bruce Molsky on fiddle will regale audiences with old time and bluegrass styles with enough room for modern interpretation and improvisation.

maestro Yusef Lateef.

Though he tours the world with high profile musicians like mandolinist Chris Thile, Steve Martin, and The Steep Canyon Rangers, Daves now lives in Adams, Massachusetts, having relocated there with his wife, luthier Jessi Carter from Brooklyn several years ago.

In addition to performing and recording, Daves teaches guitar and bluegrass singing. He’s inspired by the “high lonesome” bluegrass sounds of legendary artists like Del McCoury, Bill Monroe and Ralph Stanley.

“There’s an openness to their sound. It’s intense with mournful bluesy wailing and smearing, sliding notes over a breakneck speed. It borrows from African American traditions like blues and gospel and mixes with Appalachian ballad styles, which has roots in the British Isles. It’s a uniquely American form from people who were listening to one another for centuries.”

The Down County Jump will be his first show at Race Brook Lodge. For tickets and information, go to: rblodge.com



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PHOTO BY PATRICK L. SULLIVAN

A rock shelf formation on the private stream.
This kind of terrain creates excellent cover for trout.

Tangled early June 2025

When syndicated columnists get lazy they gather together bits and pieces that never made it out of the notebook, mash them together, and email it in. Usually they try to unify the disparate items under a catch-all heading, such as “Heard on the Street” or “Things the Cabby Told Me.”

I’m working on that. A few days before Memorial Day I was whiling away an idle hour or two on the Blackberry. From the bridge at Beckley Furnace I observed a fellow fly-caster. We acknowledged each other, and after a couple casts he called up “Got any tips?” I scrambled down. He was Andrew Stone of Illinois, with a teenager at



TANGLED LINES
PATRICK L. SULLIVAN

one of the private schools. I gave him the little mini-bugger I have been using with considerable success in recent years and almost immediately he was on a fish. This was very good for my ego. In the last week of May I went on my first solo trip to the private fishing club water. I had my button proclaiming my status as a paid-up member



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attached to my hat. On advice from the club president, I also made an enlarged photocopy of said button and left it on the dashboard.

The club has an arrangement with property owners along the medium-sized stream. Three members of this particular family drove by at various times, with much waving and tooting of horns.

Armed with an old Orvis seven and a half foot four weight with a slow action and a 10-foot Tenkara rod tucked in my pack, I slithered downstream along surprisingly slick cobble, swinging a team of traditional winged wet flies below me.

Nothing happened.

Then the stream took a hard left into a long shelf formation, and here I struck gold.

Alertly noticing the casings from a bug called isonymchia on the stream-side rocks, I changed over to a Leadwing Coachman winged wet fly on a dropper under an iso dry fly.

I like isos. They are big, and their imitations are big too. I can see them to tie on.

Isos are also good swimmers, so instead of obsessing about the perfect drift, I can put some English on them, especially the subsurface versions.

There are typically two rounds of isonymchia in the streams I frequent in New York and Connecticut. The first starts around the beginning of June and seems to taper off as July approaches.

Then it all starts again in August, and runs for a couple months. I have caught fish in the Esopus and Housatonic in late October on iso imitations.

The first brown nabbed the wet fly, and a few minutes later another sportingly took the dry.

After an unfortunate encounter

with some knotweed I switched over to the DragonTail Talon Mini 310, which is a fixed-line rod with a slow action that fishes at 10 feet and packs down to 12 inches when collapsed, which means it can be stuck in a shallow pocket on a vest or in the wader's handwarming pocket or even in a pants pocket

The extra reach allowed me to simply flick the line back and forth in front of me, thus avoiding a back cast and the dratted knotweed.

Using a team of a yellow soft hackle wet in size 14 and the Leadwing, I rustled up a couple more of the truck fish from the stocking the first week of May. Neither paid any attention to the yellow fly, which I only included because I saw a yellowish bug flying around. This is called "Not Matching the Hatch."

Back at base I next spent a thoroughly frustrating day failing to catch anything anywhere on a day that should have been perfect — overcast, warmish, drizzly. The kind of day that makes aquatic insects leap from their beds and rejoice in the promise of a new day.

After a solid five hours of fooling around I finally found some wild browns who were willing to play. They weren't big but they were very wiggly, resulting in many "compassionate releases," which is a convenient rationalization of the failure to land a fish.

Speaking of failure, I forgot to buy milk. Twice. So on two successive mornings I had to drink my coffee black.

I remembered to buy a quart, figuring I could bring it back to Connecticut in the cooler.

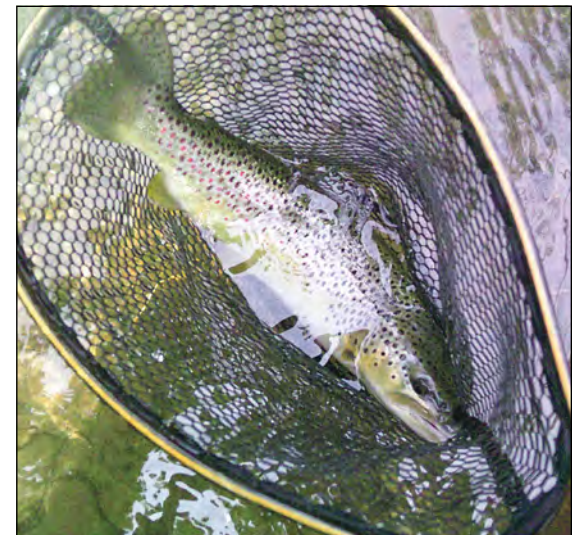
Well...

Let's just say that as I peck this out on a rainy Saturday morning, May 31, I am enjoying a cup of black coffee.



PHOTOS BY PATRICK L. SULLIVAN

Above, Andrew Stone netted a trout on the Blackberry in May, thanks in part to some stellar advice from yours truly. Right, the first brown trout from the private fishing club stream looks much bigger than it was because I deliberately brought my smallest net.



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Paint and pour-overs: art and coffee return to Falls Village

When the Furnace – Art on Paper Archive opens “Passages,” Erick Johnson’s first solo exhibition at the Falls Village gallery, it won’t just be the art that beckons. The coffee will once again be flowing from the café next door.

“There’s a door right into the café,” said gallery director and artist Kathleen Kucka, walking into the adjoining room. “The opening will spill in there. It always does.” The Falls Village Café closed in October, much to Kucka’s dismay, but is set to reopen as Off the Trail Café.

“Without the café,” Kucka said, “it just didn’t work. Not to mention my

own hunger. So I just closed for the winter, which actually worked out really well.” With the reopening, there is a revived enthusiasm fueled by art and caffeine.

Johnson’s paintings and works on paper that ripple with color mark a bold step forward for the artist. While his abstractions have long played a quiet presence in group shows and the gallery’s flat files, “Passages” offers the first full spotlight with all eyes on the shifting geometries, the softened edges, the negative space that Kucka called “meandering.”

Johnson, who splits his time between Tribeca and Hillsdale, is steeped

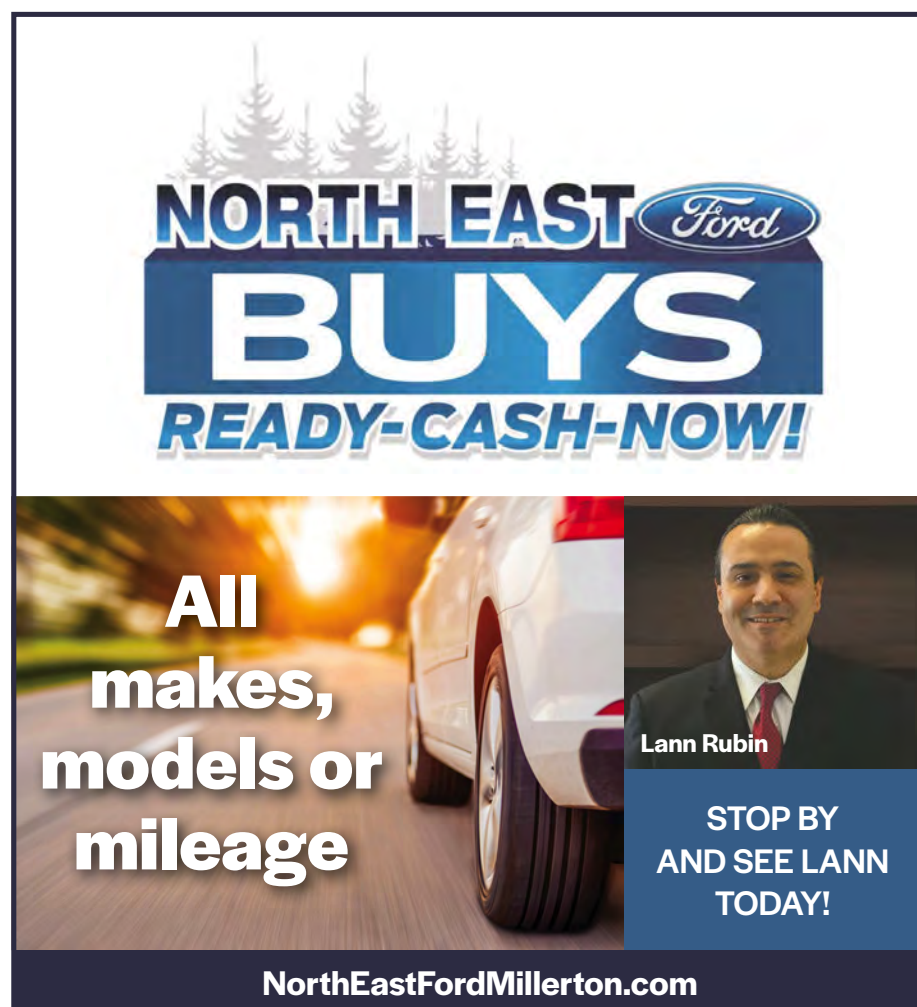
in the art world. He was the assistant for landscape painter Wolf Kahn for over a decade. He knew de Kooning. “And the work has only gotten more inventive,” said Kucka. “The stacking. The shapes. Even the way he’s using the brush. It’s like woven fabric.”

Two of the works in the show are paintings in the formal sense — paint on stretched canvas — while the rest are pigment-rich explorations on thick paper. “There really is a distinction,” Kucka explained, and a difference in

the impact from the smaller to the larger pieces. And yet, the through-line is unmistakable: color as a portal, form as an exploration.

So come for the conversation, stay for the coffee. But mostly, come for the work — vibrant, unfolding, and, as Kucka put it, “just beautiful.”

The opening reception is Saturday, June 7, from 4 to 6 p.m. The show will be on view through July 6 at Furnace – Art on Paper Archive at 107 Main St., Falls Village.



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Passages #3 by Erick Johnson (oil on paper).

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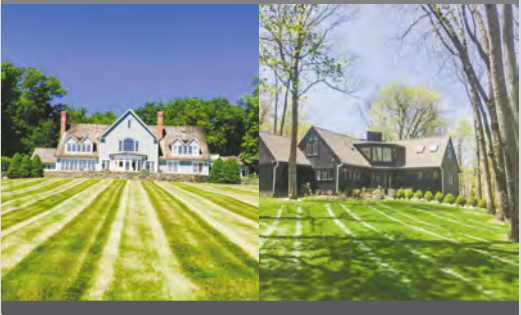
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