Cambridge, Boston, and beyond

16B Extracurriculars
Events on and off campus in September and October

16E “Visual Science: The Art of Research”
At Harvard’s Science Center

16N A Day in Purgatory—and Beyond
Nature, art, and food in and around Worcester

16P The Air of Contentment
The Fairbanks House reflects Puritan-era life in Dedham.

16R Wenham Museum
A new exhibit explores equestrian life and sport on Boston’s North Shore.

16U All About the Food
Boston Public Market’s year-round cornucopia

16J Classic, Funny, Macabre
Explorer J.W. Ocker’s quest for what remains
Extracurriculars
Events on and off campus during September and October

FILM
Harvard Film Archive
harvardfilmarchive.org

“The B Film” series screens The Octopus!, Kid Glove Killer, and Weird Women, among other genre films from the mid 1930s to the 1948 Paramount Decree, underscoring the argument that they should be “recognized as a unique and quintessentially American art form.” (September 13-November 25)

From left: Child 1980, a dye-diffusion print, among works by photographer Olivia Parker at the Peabody Essex Museum; the Harvard-Radcliffe Orchestra, in Sanders Theatre; from Fruits in Decay, at the Harvard Museum of Natural History

Democratic Republic of Congo documentary Dieudo Hamadi, director of Kinshasa Makamba, the extraordinary 2018 account of three young political activists, is this year’s McMillan-Stewart Fellow in Distinguished Filmmaking, and will be on hand to share and discuss his work. (October 4-9)

GlobeDocs Film Festival
filmfest.bostonglobe.com

This annual event, sponsored by The Boston Globe, features timely films, community gatherings, and conversations with journalists.

From left: Child 1980, a dye-diffusion print, among works by photographer Olivia Parker at the Peabody Essex Museum; the Harvard-Radcliffe Orchestra, in Sanders Theatre; from Fruits in Decay, at the Harvard Museum of Natural History

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This page features information about events and programs at Harvard and nearby locations, including the Arnold Arboretum and Garden in the Woods. It also highlights cultural and scientific events at Harvard, such as lectures, music concerts, and exhibitions. The page includes details about a performance by the Harvard-Radcliffe Orchestra at Sanders Theatre and an exhibit called “Winslow Homer: Eyewitness” at the Harvard Museum of Natural History. Additionally, it promotes an event at the Charles Hotel, “The Smart Place to Stay,” offering a variety of activities and attractions in Harvard Square, including the Harvard Film Archive and the Harvard-Yenching Library. The page also includes advertisements for the Charles Hotel and a variety of other events and programs taking place at Harvard and in the surrounding area.
Kim. Peruse everything from wearable art and housewares to photographs, sculptures, and fine jewelry—with plenty of holiday-gift options. (October 12)

Peabody Essex Museum
pem.org
Order of the Imagination: The Photographs of Olivia Parker reveals the artist’s masterfully ability to spur dialogues among “nature and abstraction, permanence and ephemeralism.” (Through November 11)

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- Women’s Luncheon Series at the Harvard Club, featuring Boston Food Bank CEO and owner of Flour Bakery

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Spotlight
Works by Colby Charpentier and Natalia Arbelaez, Harvard Ceramics Program artists in residence, stretch the expressive language of clay—in the disparate directions of mind and body. In “Devitrified,” which refers to the growth of crystalline structures, Charpentier’s technically precise, clean forms explore material questions: “What if we took clay out of the vessel and glaze was all that remained?” and “What does it mean to replicate a 3-D printing process by hand?” (September 3-27)

The Miami-born, Colombian-raised Arbelaez, however, creates earthy figures, like Montañas de Fuego (above). They evoke collective human memory and cultural identity, namely of Latin American and Amerindian people. As Arbelaez explains, these objects “contribute to a contemporary dialogue while simultaneously continuing the work of my ancestors.” (October 5-November 1)

Harvard Ceramics Program
224 Western Avenue, Allston (Boston)
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New England is filled with peculiar places, and J.W. Ocker plans to find them all. The New Hampshire-based explorer—and creator of the OTIS: Odd Things I’ve Seen travel blog, podcast, and related books—gravitates to anything offbeat, haunting, or macabre. “It’s just my aesthetic,” he says on a crisp morning stroll among the 40 shuttered red-brick buildings of historic Medfield State Hospital—one of a pioneering institution that housed chronically ill patients for more than a century.

OTIS began in 2007 as a hobby that got Ocker away from the TV and out of the house, and now features his funny, slightly snarky accounts of many of the more than 1,000 such sites and objects he has visited—across the country and abroad, including hundreds in New England. Old mills, factories, and esoteric inventions fit his catch-all “odd” criterion, as do cemeteries, ruins, historic literary haunts, movie set locales, kitschy attractions, and purported centers of paranormal events.

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 Mostly because he’s an introvert, Ocker seeks eccentric physical sites and objects—not live people, unless they collect oddities—that concretize the complexities, absurd and sorrowful alike, of human nature and history. That explains his fascination with the Medfield site. “Thousands of people walked and worked around here, were in these wards—some for their entire lives,” he says. “It’s not a story in a book. It’s this unique, abandoned world that anybody can access.”

Opened in 1867 as the Medfield Insane Asylum, the Massachusetts institution featured an innovative “cottage-style” design: smaller buildings, a chapel, and a central common—all meant to provide restorative fresh air, sunlight, walking paths, and occupations, such as laboring on its affiliated farm, in a village-like setting. Unlike similar institutions that were closed, razed, or turned into condominiums, the Medfield property was bought by the town in 2014 and opened as a public park. Plans are in the works to re-develop the complex, which includes buildings on the National Registry of Historic Places, while preserving some open space as well as aspects of its critical role in the history of mental health care in the United States.

Ocker also recommends stopping at the hospital’s cemetery down the road. More than 800 patients were buried there under small plaques bearing only numbers, until the grounds were refurbished, starting in 2005. Then names replaced the numbers on new headstones, and a sign was installed: “Remember us for we too have lived, loved and laughed.” Cemeteries not only reflect local history, they are often “beautiful, quiet places, with funerary art, animals, plants, and trees,” Ocker notes. “Every family trip, I try to squeeze one in.”

Strange monuments are another unofficial OTIS subgenre. Take the two statues of Hannah Duston, an English colonist from Haverhill, Massachusetts, who was captured in 1675 by Native Americans toward the end...
of King William’s War. She finally managed to escape by killing and scalping nine of her captors, and her story was recorded by the prominent Puritan minister Cotton Mather, A.B. 1678. “Was she a hero, or not?” Ocker asks. “This is about the history of surviv-

alism, the stories, and the people who chase the stories, and the people who chase the stories; the stories, and the people who chase the stories.”

As Ocker puts it: “Just the fact that there’s something around the next bend beyond poison ivy try makes it a much more pleasur-

able experience than your average hiking trail. “It’s open daily, year round, from dusk to dawn—and it’s free. Ocker’s pick’s tend to cost nothing more than gas money.

The idea for OTIS arose when Ocker, out of college and an aspiring writer living in his native New Hampshire, just wasn’t that happy. “I didn’t really like my life. I didn’t really like it,” he says. To help break a sense of inertia, he began driving to unusual places. Digital cameras were becoming popular, so he took pictures and posted them online with humorous, informative texts. It pro-

vided a focus, even meaning, and became “a life-changing time of discovering the world outside myself.”

Kindred curated urban explorer or “off-

the-beaten-path” sites like Atlan Obscura, RoadsideAmerica, and Roadtrippers are slicker; they have cinematic visuals and battalions of scouts and writers across the globe. OTIS is personal and homegrown—one man’s nearly obsessive project.

By 2008, Ocker had moved to New Eng-

land, where he was thrilled to find that “Ev-

everything is old! Now living in Nashua, New Hampshire, with his wife, Lindsey, a profes-

sional photographer, and three young daugh-

ters, he adds, “Just going to the grocery store, I pass three historic cemeteries. My friends who grew up here don’t even know any of this stuff—but it’s all so ripe for exploring. “

He has a full-time day job as an execu-


tive at a digital creative agency in Boston, but OTIS has also morphed into far more than a pastime. He still travels for it, often taking along willing family members, like five-year-old Hazel. In addition to The New England Grimpendium: A Guide to Ghostly and Macabre Sites, and a sister volume focused on New York State (both won top awards from the Society of American Travel Writers Foundation), his book on Edgar Allan Poe-related sites earned an Edgar Award from Mystery Writers of America. A sequel with the

Witch chronicles the month-long Halloween extravaganza in Salem, Massachusetts, and due out for the holiday this year is his adult horror novel, Twelve Nights at Rotter House. It’s about a travel writer drawn to the paranor-

mal who plans to produce a best seller based on his time in a haunted mansion. Sound familiar? Ocker laughs. “Yeah, I originally conceived of it as a nonfiction account of staying in a haunted house for a few weeks, and then I realized that would be boring, so I turned it into fiction. “

His worldview easily flexes both ways. Re-

searching his sixth book, now titled Cursed Objects, has brought him closer than usual to notions of psychic phenomena and the spirit realm. He’s intrigued by the staying power of claims like “Ozzi’s curse,” the idea that people linked to the iceman” found preserved in the Alps “come to a bad end,” he intones melo-

dramatically. “You can try and go see him. Or maybe not. Maybe play this one safe.”

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Does he believe in ghosts? He laughs. “I don’t, unfortunately. I like the paranor-

mal, the stories, and the people who chase phenomena. But I just don’t believe in it—
Shimmying through "Fat Man’s Misery,” a cleft in towering granite bedrock, is among the pure, kid-like joys of scrambling in Purgatory Chasm State Reservation. The entire site is a geological funhouse—of uncertain origins. “It’s a fault,” posits Nichols College geology professor and glaciologist Mauri S. Pelto, who has studied the area south of Worcester and updated previous theories, “and the fault was exploited by a glacier that plucked out the rocks” that now litter the adjacent Purgatory Brook Valley. It was also likely a sacred place for the regional Nipmuc peoples—and given its pejorative name, conventional wisdom holds, by colonists intent on Christianizing them.

Whatever the history, the very essence of the 70-foot gorge and its cavernous, perhaps ominous, terrain still captures the imagination. Check out the precipitous outcroppings—"Lovers’ Leap" and “Devil’s Pulpit”—or take the half-mile loop that winds through the Boulder-strewn bottom and then circles back on a rough path along the cliffs. For those less eager to test their agility by climbing, the 1,800-acre park—celebrating its centennial this year—has tamer trails following brooks or through the woods, along with a playground, grilling zones, and a visitors’ center. After everyone’s exercised, drive through pastoral scenery, stopping for snacks or lunch at the Sutton Center Store, on route to exploring art, culture, and food in Worcester.

The Worcester Art Museum’s exhibit “Knights!!” offers medieval arms and combat—with live demonstrations—using objects from the Higgins Armory Collection (through November 6). “With Child: Otto Dix/Carmen Winant,” opening September 21, looks at women’s social, political, and medical conditions, notably during the Weimar Republic, and includes “The Trouble with Pregnancy: A Forum on Art and Reproduction,” on October 18, as well as a community arts showcase on the subject.

Check out the city’s emerging arts district, Canal District, with its giant murals, Saturday farmers’ market, shops, bars, and restaurants. A self-guided walking tour explains the 1820s Blackstone Canal, which linked to Providence’s seaport, and the ensuing industrial boom. Lock 50 serves super-fresh salads, burgers, and crépes, or go to El Patron Mexican Restaurant for enchiladas and tortas. Binh An Market offers Asian teas and take-out fare, such as Vietnamese spring rolls and honey-soaked pastries; walk a few blocks and eat them in the courtyard of a converted factory that now holds the Crompton Collective—stalls of vintage clothing, antiques, and local artwork. Upstairs, don’t miss the “lifestyle and plant boutique” Seed to Stem, packed with ingenious botanical creations and home goods.

Get back into nature at the nearby Ecotarium, a kid-oriented science center. It has hands-on experiment stations, a planetarium, walking trails, and a new Wild Cat Station featuring sibling mountain lion kittens found orphaned in California.

Worcester’s food evolution makes dinner easy. For inventive grilled fish, meat, and vegetarian dishes, go to deadhorse hill, or dig into the artisanal pies at Volturino Pizza Napoletana. Sole Proprietor is a traditional favorite for seafood cooked every which way, while the newer Fatima’s offers Africa-centric cuisine, like Ethiopian injera (spongy flatbread) and Kenyan ugali (cornmeal porridge). Eat before or after a show at the historic Hanover Theatre, where groundbreaking comic actress Carol Burnett appears for An Evening of Laughter and Reflection on October 17.

A day in purgatory, it turns out, is not that bad. —N.P.B.
and this is coming from a guy who’s spent the night in an abandoned prison in West Virginia, at Lorraine Bordett’s House in Full River, Massachusetts, and in all kinds of graveyards—all the places that ghosts are supposed to be, and there’s not even a single experience that’s even remotely into a real paranormal phenomenon.”

What he likes about the “Dana Ghost Town,” among the communities he curated to construct the Quabbin Reservoir in central Massachusetts, is walking through the forest and finding a stone marker: “SITE OF OANA COMMON 1804!” To all those who sacrificed their homes and way of life. Only cellar foundations remain, he explains, but many are posed with placards and images of the buildings that comprised a thriving community—the church, school, and blacksmith. “So it’s another family-friendly place, where you can wander around and understand what was there,” he says. “Some of the cellar holes even have doors you can walk through.”

STAFF PICK: The Air of Contentment

When Jonathan and Grace Fairbanks were invited to live in Contentment, a Puritan inged dwelling that includes a warren for weaving cloth, says Leslie Griesmer, business manager at the Fairbanks House historic site—the oldest wood-frame structure still standing in North America. It is open for guided tours through October, and hosts an annual fall festival, this year on September 29.

Walking around the dark, low-ceilinged dwelling that includes a warren of rooms added over time, it’s easy to imagine hunkering down there what was a frontier. The homestead ultimately accommodated eight generations of Fairbanks, which changed very little before turning it into a museum in 1904. To site curator Dan Neff, therefore, it “feels a lot more like a home than many house museums.”

Photographs, furnishings, farm tools, and dishes reflect the lives of previous occupants, giving the interior a ghostly air. A beautiful gateleg, flame-maple table built in the 1650s remains, Neff says. “It’s a giant piece of wood—there aren’t trees here big enough to make this table anymore.” There’s also a pick sackle and a yoke for oxen that are likely from the 1600s, he says, along with a sundial and eight spinning wheels. Whether any were made by a Fairbanks is unclear, but contemporary craftspeople demonstrating spinning, and other traditional skills, will be at the fall festival, along with historic re-enactors portraying soldiers, farmers, doctors, and others who were essential to keeping colonial communities alive.

He typically doesn’t get scared, at least not anymore. Perhaps as a secondary gain from founding OTIS, Ocker has inured himself to common human fears, such as mortality—or small, tight spaces. A big guy, he confesses to having claustrophobia, yet he headed the pioneering research of OL Michael, which was installed on land and open for tours in Portsmouth, New Hampshire. Used from 1535 to 1727, the submarine’s design helped revolutionize the capabilities of underwater military maneuvers. “It’s much smaller than those giant nuclear subs,” he reports, “and it’s terrifying. You see where they slept, on shelves on top of each other, and even just walking around is hard.”

One section holds a few multipurpose, foldout tables with checkerboards. “You squeeze yourself out from some tiny area, and you get to go play checkers. What’s keeps you from going bonkers,” Ocker says. “It takes a certain special mindset to do that job.”

Over the years, he has become increasingly cautious, traveling to isolated or potentially dangerous places only in the daytime—and he does not condone trespassing or other illegal urban exploring activities, even so, he has been escorted from a few sites. It’s legal to scramble around Skull Cliff, the ghastly zoo mural painted on a 30-foot rockface on a ridge in Saugus, Massachusetts. “To get to it you have to go through car dealerships on Route 1,” Ocker says, “but at the top you can look out over an old quarry and see the Boston skyline.”

He plays with “pushing beyond the fear” factor at many site visits, and knows that getting active outside on weekends and learning something new about the world benefits himself and his children. Not long ago the family explored the “Clinton Train Tunnel,” built in the early 1900s near the Wachusett Reservoir in Massachusetts. At two feet of a mile, it literally goes from nowhere to nowhere,” he says, but as you walk through it, graffiti-covered concrete walls eerily shift to raw rock, dripping with slimy earthy wetness. And it’s dark. A flash light was required in the disorienting space as he and his little daughter moved toward a port of light at the far end. She seems how lost the head of her doll along the way, and Ocker had to go back to find it.

More hauntingly beautiful is Madame Sherri’s Castle, within a forest that bears her name in Chesterfield, New Hampshire. A visit to the once majestic stone chateau, built by a theatrical New York City costume designer, can easily be combined with Mount Monadnock—region hiking, because it only takes a few minutes to take in all that remains of its home, destroyed by fire in 1897, a foundation, a few pillars, and a crumbling, winding staircase. “Tell everyone to go see,” Ocker says, “because places like this don’t stick around forever.”

OTIS rarely veers into such sentimental stuff. Ultimately, “if it’s truly odd, there’s something macabre about it,” he says. An abandoned hospital. “Look around, see this? This is an abandoned hospital.” He gestures toward the boarded-up chapel, the wards, and the swaths of open lawns.
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For the Love of Horses
Contemporary echoes of nineteenth-century sport

by NELL PORTER BROWN

Equestrian life and sports have long shaped Boston’s North Shore. In the late nineteenth century, that primarily agricultural region, with industrial hot spots along the coast and Merrimack River, evolved into “the premiere summer colony of affluent Bostonians, many of whom were avid equestrians,” according to a new exhibit at the Wenham Museum: “They rode, hunted, drove carriages, played polo, golf and tennis, swam, and sailed their yachts and steam launches.”

Within a 25-mile radius of the museum, says its director of external affairs, Peter G. Gwinn, sporting grounds and facilities for fox hunting, polo, dressage, and three-day eventing emerged over time, drawing riders and fans from across the world. The exhibit strives to “bring riders and non-riders together to learn about, and share, the importance of these sports and traditions,” he adds. “We also hope to highlight the land, and the importance—to everyone—of open landscapes and conservation, which all began here because of the love of horses.”

A continual driver of these traditions is the Myopia Hunt Club, in abutting South Hamilton, with its foxhunts, polo grounds, and golf course (designed in 1894 by Herbert Corey Leeds, A.B. 1877). It was established by a group largely composed of Harvard graduates, and, apart from two wartime breaks, polo players have competed on Myopia’s Gibney Field on Sunday matches since 1887. These matches, held this year from June 2 to September 29, are still open to the public. The $15 tickets are sold on site the day of a game; tailgating parties before and during the match are allowed. In addition, the Harvard Polo Club and its men’s and women’s teams—which feature in the museum exhibit, along with current head coach Crocker Snow Jr. ’61, a Myopia member and former championship-team polo player—are based at the Harvard Polo and Equestrian Center. It’s a short wood-land ride from Myopia’s grounds, where the club’s fall-season opening match will be held on September 22.

Besides polo, the sprawling museum show covers dressage (performance of a precise series of movements), foxhunting, and the resurgent Gilded Age coaching revival (with harnessing and driving tournaments), along with displays of saddles, bridles, and garb, horse-themed vintage games and toys, and a play paddock for children. Gwinn notes as well that the North Shore played a significant role in American eventing, also known as horse tri- als. Generally comprising dressage, show jumping, and cross-country, eventing is rooted in historic military competitions during which offic ers showed their cavalry horses’ obedience, maneuverability, and endurance.” In 1973, Myopia club polo player and huntsman Neil R. Ayer Sr., M.B.A. ’54, established a world-renowned eventing course on his family’s Ledyard Farm, in Wenham—vestiges of which remain. It was the site of numerous Olympic pre-trials; England’s Princess Anne and her then-husband, Captain Mark Phillips, competed there in 1973.
AMY & MYRA

by NELL PORTER BROWN

All About the Food
Boston Public Market’s year-round cornucopia

A T LUNCHTIME. Law of Pasta owner Avery Perry darts around his Boston Public Market shop, stopping just long enough to explain himself: “They call me the ‘bad boy of pasta’—but then I go crazy—throwing in garlic, roasted butts, spicy cocoa, cranberry, blueberry. My limit is my imagination!” Perry, who’s been cooking since he was a child and now teaches pasta making at the market’s KITCHEN (see below), is just the kind of spirited culinary entrepreneur whom the nonprofit, year-round venture promotes. “Our mandate is to support New England farmers and food producers,” says marketing coordinator Tim Johnson, “so we are always going to have a balance of vendors.”

The Public Market’s 34 shops fill the first floor of a building at the busy nexus above the MBTA’s Haymarket station, amid City Hall, the North End, and the Freedom Trail. Adjacent outdoor tables and chairs on the Rose Fitzgerald Kennedy Greenway offer space to eat and relax—or you can carry food to the MBTA’s Haymarket station, amid City Hall, the North End, and the Freedom Trail. Adjacent outdoor tables and chairs on the Rose Fitzgerald Kennedy Greenway offer space to eat and relax—or you can carry food to the seating or steps of City Hall Plaza, a terrific spot to watch thronging humanity.

More than a decade in the making, the marketplace finally opened in 2015. Focused on seasonal goods, it offers everything from prepared and take-out meals to meats, dairy products, fish, and produce, to flowers, herbs, nuts, and chocolate, to hand-crafted wooden bowls, stone planters, lotions, and so on. The family-owned Chestnut Farms, in Hardwick, Massachusetts, began with the 2004 reinvigoration of a former dairy farm, and now operates a community-supported-agriculture (CSA) program as well as the marketplace shop. It sells grass-fed, pasture-raised beef, pork, lamb, goat, and poultry, and underscores the environmental reasons to buy local with a posted chalkboard diagram that asks “How Far Does Your Meat Travel?”

Across the way, Red’s Best sells regionally sourced fish and shellfish, including lobster and other raw-bar-quality seafood. Founded in 2008 by Jared Auerbach, the company works with a network of about 1,000 fishers, processing their daily catches and locating buyers—eliminating expenses re-
lanted to the traditional wholesale-auction system. Red's also tracks the fish loads, so newspapers and processing, which help monitor environmental sus-

Red's marketplace menends to classic New England crab cakes, lobster rolls, salmon burgers, and fried calamari laced with chile peppers. For dessert, head to the counter of Red's. We're in what's called the 'emerging market district,' one of the fastest-growing areas residents who are doing their grocery shop-

The marketplace also attracts sports fans on their way to the nearby TD Garden, John-

Other local products at the marketplace, including more than 90 varieties of flowers and plants are grown, without pesticides, on the 14-acre Stow, Massachusetts, property, including a three-acre-sized greenhouse heated with bio-mass (wood-chip) boilers.

A few blossoms would sit nicely in a hand-crafted “bowlder”—bowls crafted from boulders—produced by another mar-
terface—Boston Public Market is a hub of in-

One founding member of the market-

Arts, Education, and Culture, and its outdoor locations. Later this year, it will open a second indoor hub at Logan Airport’s Terminal C. Five ven-
dors offering prepared food and take-out will form a “food court-style experience,” Johnson explains, “we are also a guide to the local agricultural system.”

Focusing on food as a guide to the local agricultural system, Johnson explains, “we are also a guide to the local agricultural system.”

June alresco beach the market.

eating intentional choices about their food.”

Proceeds support community engage-

The marketplace invites anyone to join its volunteer ranks, and/or attend its October 19 Harvest Party fundraiser. Proceeds support community engage-

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For those eager to learn more about such regional agricultural practices or just get news about the local New England food commu-

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BETTER TOGETHER: Creative Artistic Collaborations

When it comes to art, Boston and Cambridge mix classic iconography with edgy risk-taking. At legendary venues such as the Isabella Stewart Gardner Museum and the Museum of Fine Arts, Boston, plus newer destinations such as SoWa Open Market, it’s possible to enjoy traditional expressions of the form — as well as imaginative collaborations with dancers, filmmakers, craft brewers, and more. Visit some of the area’s most beloved institutions this fall for innovative pairings that make art come alive.

For years, the South End’s SoWa Open Market has given up-and-coming artisans, from painters to soap-makers to jewelers, a platform to showcase their work. This year, SoWa enhances the experience with a pop-up beer garden, inviting the region’s best brewers to pour drinks normally reserved for their own taprooms. Browse SoWa’s wares every Sunday from 10 a.m. until 4 p.m. through October and relax over drinks courtesy of Banded Brewing, Finback Brewery, SingleCut Beersmiths, and Schilling Beer Company. Pair your beer with treats from some of Boston’s favorite food trucks, including Blackbird Doughnuts and Bon Me. See the lineup at www.sowaboston.com.

Meanwhile, Thursdays are the marquee day at the Isabella Stewart Gardner Museum. Enjoy their Third Thursday programming on the third Thursday of September and October, with activities facilitated by local artists and thinkers, ranging from live music in the museum’s courtyard to talks with city horticulturists about how to preserve urban green spaces. Learn about their programming at www.gardnermuseum.org.

And on Friday, October 25, the Museum of Fine Arts, Boston, hosts the latest installment of its ongoing Late Nite series in partnership with local artists. Expect DJs, dancing, and interactive experiences until 2 a.m., along with small plates and cocktails, all while exploring the galleries after hours. Browse the lineup at www.mfa.org.

Across town at the Seaport, the Institute of Contemporary Art is known for its First Friday events, 21-plus theme parties that kick off each month with specialty cocktails, DJs, and dancing. This fall, the ICA will also host several dance performances featuring talents discovered during ICA curators’ scouting trips. From September 19 until 21, enjoy choreographer Anne Teresa De Keersmaeker’s “Fase,” set to music by renowned minimalist composer Steve Reich. On October 18 and 19, watch Zimbabwean choreographer Nora Chipaumire perform pop, punk, and Congolese rumba, highlighting the music of icons such as Grace Jones and Patti Smith. Get tickets ($35; $25 for members) at www.icaboston.org.

Finally, the Harvard Art Museums present a new documentary film, Voices of the Rainforest, on Monday, October 21. Directed and produced by acclaimed ethnomusicologist Steven Feld, Voices of the Rainforest is an experiential documentary about the ecological and aesthetic coevolution of Papua New Guinea’s Bosavi rainforest region and its inhabitants. Through sound and image, the film immerses viewers in the rainforest and makes audible connections between the sounds of the rainforest biosphere and the creative practices of singing about it by the Bosavi people. Feld discusses the film with Amahl Bishara, associate professor of anthropology at Tufts University, after the screening. Admission is free; doors open at 5:30 p.m. Learn more at www.harvardartmuseums.org.

~ KARA BASKIN