

PSH NEWS

Artist depicts solitude in paintings

Cecelia Fox
Special to the Capital Times

Joanna Klain's show of intaglio prints in the Gallery Lounge is about loneliness, a loneliness so cutting that even groups of people are alone...together.

The lover of traditionally acceptable art will find much to admire here. Objects are realistically depicted and conventional systems of perspective prevail. Yet the dream like poses and subjects of these prints create a sense of unreality and leap into more intuitive realms.

Klain sees her prints as "more emotional expression than representational art." She finds it easier to describe what her work is not, rather than what it is.

Although the viewer perceives a frozen moment, figures poised between one breath and the next, Klain insists that her work is not narrative per se. Half the fascination is trying to discover what these people are doing, but the prints are not illustrations from life.

"The Enormous Room" is a metaphor that looks like a story at first

glance. A woman trailing a scarf dances in a circus ring, her eyes focused on a spot in the shadows that surround her. A young girl peeks around a tenet flap, waiting to enter.

Both intently watch something invisible to the viewer. The ringmaster? Another performer? Separated by a huge six-pointed star that crouches on the floor like a malformed spider, they do not relate or interact.

The figures are drawn as if spotlighted and shadows dominate the rest of the work. A weary sadness wraps the scene.

Texture is an illusion of line, light and dark. The highly-patterned walls and clothing in some of the prints result from using lace to imprint the soft waxy ground that covers most of a plate being etched. The lace's elaborate design gives a furry texture to the backgrounds.

Natural forms, such as the sky and grass, have an organic curve bringing to mind feathers and smoke that balances the geometric patterns of the lace templates.

At least one woman inhabits each work. According to Klain, only "Summer Evening" is a self-portrait (she's the one facing the porch). Cats and



Photo by Karen Putt

Artist Joanna Klain explains two of her black and white intaglio prints to an art class. The series of prints entitled "Contemporary Expression" are currently on display in the Gallery Lounge.

lions recur as subjects and symbols.

The main theme of this exhibit is aloneness. None of the figures in the exhibit face each other. People even look away from mirrored reflections. For

Klain this represents the solitude essential to her working routines. For the viewer, all lines in this artistic universe are spiritually parallel, even if they appear to intersect.

Survey shows tax attitudes differ in state

Victoria Phillips
Capital Times Staff

With the April 15 deadline looming on the horizon, taxes are on the minds of many people. But who thought about taxes in October and November? The Pennsylvania State Data Center at Penn State Harrisburg did, when they conducted 880 telephone surveys about Pennsylvanian attitudes toward taxes.

"What we were really interested in was seeing how people perceive taxes on a fairness scale," said Berwood Yost, Survey Research Coordinator at Penn State Harrisburg. He said the survey shows that "people prioritize taxes differently."

By a margin of 2 to 1, people rated cigarette and alcohol taxes as more fair than unfair. People said gasoline and local property taxes were the most

unfair. The state sales tax and income tax were rated the most fair. Nearly two-thirds of those surveyed believed taxes in general are too high.

The survey showed that race and region produce different perceptions of taxes. Southeastern Pennsylvanians consistently said that taxes are less fair than did residents in other parts of the state. About 1 in 10 whites said the sales tax is unfair, while 2 in 10 blacks

said it is unfair.

"People rate taxes on being fair according to how taxes affect them," Yost said. He pointed out that people with the most money and education tended to rate taxes as being fair more often than lower income people.

Yost said the survey report was sent to all the legislators in the state, and that budget planners have called and requested copies.

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Bronner from page 1

called Bronner a "multi-talented guitarist, folklorist, and basketballist." But Barton said there is a dark side to Bronner that few know about.

"Simon's virtues are so blatant that we tend to overlook his dark side. His shirttail is often out, he takes to junk food like a sourbug, and his apartment is condemnable," Barton said.

"Bronner's new car is a mess, and Nixon doesn't shave as much (as Bronner)," Barton said. "However, Simon laughs at any jokes and appears to be politically incorrect, but you have to say the guy's a pro, really."

Bronner, who spent the first six years of his life in Israel, said he never planned to teach folklore at the college level. "Actually," he said, "I kind of liked politics, but I'm an immigrant, and I came from old folklore roots."

Bronner received his doctorate in Folklore and American Studies from Indiana University in 1981, the same year he arrived at Penn State Harrisburg.

THE BOOKS OF SIMON BRONNER

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- * Consuming Visions; Accumulation and Display of Goods in America, 1880-1920 (ed.). New York: W.W. Norton, 1989.
- * American Children's Folklore. Little Rock: August House, 1988.
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- * Folklife Studies From the Gilded Age (ed.). Ann Arbor: UMI Research Press, 1987.
- * American Folklore Studies: An International History. (Lawrence: University Press of Kansas). 1986.
- * Grasping Things: Folk Material Culture and Mass Society in America. Lexington: University Press of Kentucky, 1986.
- * Folk Art and Art Worlds (ed.). Ann Arbor: UMI Research Press, 1986.
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