The Chautauquan Daily

Double bill, double thrill

Simple truths unite contrasting operas

by AUSON MATS | STAFF WRITER

PHOTOGRAPHY BY RACHEL KILBOY

Tonight, Michael Chiodi gets to enjoy a chau- thletic dichotomy as he acts two contrasting roles in Eastman Opera Company's main-stage production of the season. “It’s like therapy for me,” he said. “I get to set a lot of my system by playing these characters.”

The show is the double bill of Rustic Chivalry (Ca- novella rusticana) with music by Pietro Mascagni and The Clowns (I Pagliacci) with music by Ruggero Le- ccuccia. It plays at 7:30 p.m. tonight and Aug. 2 in Norton Hall.

In Rustic Chivalry, Chiodi plays a lovely man, Ali- cos, in The Clowns, he plays Timo, a hunchback. “Alcico is a good guy. He’s a hard worker, he’s built this business on his own, he’s the most successful per- son in town, and everyone loves him,” Chiodi said. “Timo is not a nice guy. He probably was brought up to be, when he was young, he was made fun of because of his deformity, but he came to see himself as attractive... It’s not one of the nicer men I’ve played.”

Chiodi’s performance in The Clowns is the only link between the two operas. The primary con- nection point is the verismo, or truthful, quality of the music. “I think poets are visual people, as photographers are, but there’s a big visual compo- nent in the poetry.”

Collins finds poetry in photography

by Sara Toth

What do you get when you cross poetry with pho- tography? The Chautauquan audience will find out when former United States Post Laureate Billy Collins speaks with An- thony Bannon, Ron and Don- na Fielding Director of George Eastman House, at 10:45 a.m. in the Amphitheater.

The format of the morn- ing lecture this morning — with Bannon engaging in conversation with Collins — is similar to the format of the weeks hosted by writer Roger Rosenblatt earlier this summer and two years ago. Collins was Rosenblatt’s first guest in 2008, and is again talking about his work on the Amp stage. It’s just a dif- ferent context this time.

“We’ll be playing ping- pong with the idea of image — written image and visual image,” Collins said. “You can say that poetry and pho- tography, the pen and the camera, really have nothing to do with each other, but there are connections here.”

Theoretically, Collins said photography and poetry both fit into the idea of time. Both change our sense of the tem- poral, and both fit into our ideas of noise, sound and silence. “There’s actually a genre of poetry that consists of po- ems about other works of art — ekphrastic poetry. While Collin- ns said an ekphrastic poem exists outside my own con- text, there’s a visual compo- nent here.”

Collins was U.S. poet laureate from 2001-2003 and has won numerous awards, including fellow- ships from the National Endowment for the Arts, the New York Foundation for the Arts and the John-Si- mons Guggenheim Memo- rial Foundation. Collins is currently a distinguished professor at Lehman Col- leges of the City University of New York and a senior fellow in residence at the Winter Park Institute at Rollins College in Florida.

See COLLINS, Page A4

THE WANDERER

Bannon concludes photography week with link to contemplation

by Beverley Hazen

Think back to the music and young love during the late ’50s and early ’60s, and the name Dion should ring a bell of recognition. The music legend comes to Chautauqua at 7 p.m. tonight at the Am- philather for an evening of rock ‘n’ roll and reminiscing.

It was in the Bronx of New York when Don Dickut was born in 1909, and where his musical skill and style began — on the street corners and in the bas of his neighborhood. “At the age of 12, my un- cle purchased a secondhand guitar as a gift for me,” Dion wrote on his website. “I was soon caught up in the music of Hank Williams and some rhythm and blues, which was cold for a city boy in the 1940s.”

The driving, loungey sound of Williams appealed to Dion, and he collected 70 of Hank’s singles, which he could sing by heart. Dion fell to a connection and music and it provided an escape from the call of the streets and gangs, as well as family limits, family blues, doo-wop and rock ‘n’ roll all influenced his ap- proach to music.

Around the age of 15, Dion considered himself a rebel.

See BANNON, Page A4
Shicoff to present voice master class

Archbishop Kevin Vann will give a master class at 3 p.m. today at St. Mary’s Church in McKnightville. The event is open to the public and all are welcome!

Christopher Israelievitch to present violin master class

School of Music strings chair Jacques Israelievitch will hold a violin master class at 2 p.m. today in McKnight Hall. Those interested in being successful in the arts are encouraged to attend.

CLSC alumni meetings and events

• The CLSC Alumni Committee meets at 8:30 a.m. today, and the Executive Committee meets at 12:30 p.m. today, both in McKnight Hall. All are encouraged to attend.

• The CLSC Class of 1979 will hold its annual meeting at 4 p.m. today in the College Club.

• The CLSC Banner Committee will open the Banner Room at the Oliver House from 2 to 4 p.m. on Monday, Aug. 2. This is an unusual opportunity for the public to see the banner room, as well as the very pretty interior banners that are cared for and stored.

• The Chautauqua County Historical Society will open the exhibit "The Way We Were," at the Chautauqua County Historical Society at 3 p.m. today. The exhibit contains more than 150 photos containing a variety of Chautauquan history.

• The Chautauqua County Historical Society will open the exhibit "Chautauqua County, New York: Past and Present," at the Chautauqua County Historical Society at 3 p.m. today. This exhibit features more than 200 photographs of Chautauqua County from 1885 to 1985.

• The Chautauqua Friends of Booksmith open today

The Friends of Booksmith will open their annual book sale today in the CWC, with proceeds benefiting the Chautauqua Women’s Club Scholarship Fund.

Community Band seeks instrumentalists

Music director苯とtianow is looking for instrumentalists to join the Chautauqua Community Band. Auditions will be held today at 12:30 p.m. in the Hall of Christ.

Athenaeum hosts merry Wonderland-inspired party

By Sarah Johnson

Guest center

A very merry un-birthday party for Chautauquans of all ages will be held at 3 p.m. Wednesday, Aug. 4, at the Athenaeum Hotel. In

spired by Alice to Wonderland, the event will feature Alice, the White Rabbit and many other characters from Lewis Carroll’s books.

Alice, the White Rabbit, and other crafting staff Nabber said the party is an opportunity to introduce children to the grounds of the hotel and roles of etiquette.

"The tea party will be great way to learn etiquette and have fun at the same time," she said.

The wide varieties of clues planned for the party will be inspired by Alice in Wonderland. The event will begin with guests meeting at the fountain and proceeding into the hotel for food and tea. But don’t think it’ll be that simple a journey. Remember what Alice had to do to get to Wonderland?

On the day of the event, Taber will switch roles from Frankie Soom to the Cheshire Cat, and filled with curiosity as a young child, a character known for its wisdom. If you do not attend, off with your head!

The event is open to the public, and a $5 fee at the door will benefit the Chautauqua Women's Club Scholarship Fund.

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Friends reunite to play parents in NPW

by Kelly Pettsyean
Staff writer

Stephen Pelinski and Amy Van Nostrand noted that they have three days to become husband and wife. But the Chautauqua Theater Company guest artists weren’t worried about developing chemistry. It’s already there.

The chemistry between the two was apparent during their interview with The Chautauqua Post-Press, an interview by flinging their apartment door open and snapping a photograph. Then Van Nostrand appeared, and snapped a photograph on her iPhone covered with a pink rubber sleeve. Amid laughter, the two turned toward each other and took another photograph.

They said they were taking photographs in the spirit of photography week, even if the interview, their playful behavior continued and they often finished each other’s sentences.

Pelinski and Van Nostrand will play parents Lillian and Philip in “An Incident,” part of CTC’s New Van Nostrand residency at 4 p.m. today at Bratton Theater. Van Nosstrand is about a husband and wife coming to terms with the fact that their children are growing up and not forever young, as they are in a photograph.


“The way you can see the kinds of contrast between how — in this case, family members — see the same events and material life and experiences,” Reisman said. “The way you can use animation and exploration in subtext, of interior lives of particular characters. What might be an emotional truth for one character is a very different from what is the emotional truth for another character, or another person.”

Reisman said she is particularly interested in what happens for the reader when the author places different points of view beside each other. It affords an opportunity for critical thinking, Reisman said, and allows the reader to know that there is never just one story being told.

“Do these multiple owner- ships of the story?” Reisman asked. “Is there a relationship between the reader and the text, or the viewer and the piece of art. What happens between spaces of power?”

Think formally, writers have a chance to clue readers in here and there, and say this might be the emotional truth for a given character, or this is an individual writer’s vision, but is it the only vision? In one way or another, that question is implicitly asked in the text — there’s a power-sharing with the reader.”

Reisman will discuss particular artistic choices

by Sara Toth
Staff writer

A photographer can choose to capture a moment of his or her subject by choosing different lighting or different lenses. Writers do the same thing — only using different tools.

This week’s prose-in-residence with the Chautauqua Writers Center, Nancy Reisman, will discuss these tools in her Brown Bag lecture, “How You Look: An Exploration of Artistic Choices.” At 12:30 p.m. today on the front porch of the Literary Arts Center at Alumni Hall, Reisman, who teaches fiction writing at the University of Pennsylvania, said that visual elements like words and fonts and film often serve as useful metaphors for writers thinking about fiction — particularly when discussing photography.

“I’m really interested in how writers make decisions, particular artistic choices, like how they go about capturing what’s out there that you choose to tell the story from, or if you tell the story from several points of view, or if you tell it from an outside narrator’s point of view,” Reisman said. “What choices allow writers to prevent particular kinds of vision and knowledge?”

In photography, he or she might decide between using a broad brush or a fine brush, or what kind of paint to use. In photography, one might want to use a close-up, or a wide shot. It’s a return to one’s preferences, Reisman said, and depends on what the artist is trying to convey. For fiction, those preferences are either a third-person point of view or a first-person narrative from a character who has had time to reflect on the past.

“A third-person point of view allows me to still get very close to the character, but also to move back and forth between their interior lives and exterior realities,” Reisman said. “A third-person first-person tends to be more…When you’re conveying a story that happened 10 years ago, your character might have a particu- lar kind of insight and disillusion- that they would not

Westfield YWCA CRAFTS FESTIVAL
Friday, July 30th, 2010
9:00 am to 7:00 pm
Saturday, July 31st, 2010
9:00 am to 6:00 pm
Free Parking - Free Shuttle Bus
Moore Park
Westfield, New York
Sponsored by the Westfield YWCA

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Symphony Partners helps bring CSO closer to community

by Kathleene Cherkowski Staff writer

At Chautauqua, Symphony Orchestras is indisputably one of the pillars of Chautauqua—perhaps the only public or private organization members have a level of interest. Everybody can quickly get to orchestral players on the grounds, walking by the lake, enjoying ice cream at Bestor Plaza or riding their bicycles to rehearsal.

There is one barrier, much to the organization’s disadvantage: the connection between the public and members. Audience members cannot link their own personal experience with the orchestra without the benefit of a printed concert program. The benefit of a printed program is that one gets to orchestral players on the grounds, walking by the lake, enjoying ice cream at Bestor Plaza or riding their bicycles to rehearsal.

One of the newest support streams for the 2011 season is Symphony Partners. The Athenaeum Hotel Announces Alcoholic Beverages Not Included

The organization started a movie event, which can be obtained at any Symphony Partners events. One can sign up for membership with a $20 annual household membership fee. Over the course of the season, Symphony Partners offers a series of three themed support-the-cso/.
Margaret Geller describes the logistics, process, and beauty of documenting objects in distant space in her lecture Thursday morning in the Amphitheater.

Q: Should space exploration be a national spending priority?
A: I think it depends on what you mean by space exploration. I think many scientists, including me, have reservations about sending human beings into space because it’s very expensive and from the scientific point of view of understanding the universe and how it evolves, it’s a lot better not to have people bouncing around. It’s my impression that we have stopped carrying on anything else on their lives. When you walk out of here and photos that are millions of light-years away in the far end of the universe, you have the potential to say, perhaps the most important way, in which it evolves, is “how are we going to be a national spending priority?”

Q: Does your understanding of the universe influence your work?
A: I think that science and religion are completely separate, and I don’t mix and match. Science is an attempt to understand the universe, and the way in which it’s really different, one of the main ways, and perhaps the most important way, in which it differs from religion is that any scientific theory must make a testable hypothesis. It’s not testable by experiment, it is not science.

Q: How do you know how old our universe is?
A: Well, you know how old it is because we measure how far it shifted to the red. We know we live in an expanding universe. And the way we know how far away these galaxies are is not from the pictures, per se. What we do is we spread the light out into its colors just the way a prism spreads the light out into its colors, and you see a rainbow. We spread the light from galaxies out into their colors and we measure how far the radiation has shifted to the red. We measure which is called “the Red Shift,” and once we have that number, we know how far away the galax-

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S Y M P H O N Y

Cooper shows off strong, welcome personality in repertory

R E V I E W

by Robert Finn

Guest reviewer

You can tell a lot about a conductor by the way he handles some piece that people think they know backwards. Not so with the Amphitheater Tuesday night when guest conductor Grant Cooper launched into a suite of well-known snippets from Bizet’s Carmen with the Chautauqua Symphony Orchestra. Right away you knew you were dealing with a strong podium personality — someone who has his own ideas about familiar music.

Listed were eight excerpts from Bizet’s famous score, but rather than treating them as a suite, as most conductors do, Cooper stitched them together with nary a pause between sections, creating a kind of vest-pocket synthesis of the opera. Proper chronology and the opera’s story line were simply ignored.

Right from Cooper’s first downbeat the whole thing was a surprise. The program said “Prelude,” but instead of the bumptious toreador march that opens the opera, Cooper launched right into the ominous “Mate” theme, immediately followed by the “Red-Hot Fever.” The ensuing sections were simply ignored. The program said “Song of Longing,” but work from the wind played in Bizet’s famous score, as Cooper pointed up many small orchestral details that adorn Bizet’s score but are usually completely ignored. For Cooper as a composer and conductor by the way he handles some piece that people think they know backwards.

Dynamics and sharp accents were brisk and colorful, with the string section in particular being a suite of well-known snippets of this kind of music. The program was a kind of floating arioso and fount of ideas about Bizet’s famous score, but Cooper kept to the theme that follows it. Whether it was in the Amphitheater at Chautauqua or in Cleveland, Cooper maintains his own ideas about Bizet’s famous score, and there is no room for him to write in such a back- ward-looking style. These days music is resolutely of a similar idea in Claude Debussy’s “La Mat.” Another passage later on brings in the idea of “The Sea and Storm’s Ship” episode from Nolman Rimsky-Korsakov’s “Schotorazde.” Both of these pieces, of course, involve water, which is a major component of Bizet’s poem. Janet Brown sang the piece with deep expression and finesse. The work is not at all a showpiece for fireball sopranos, so Brown capitalized instead on its quiet lyric expression.

The only real question here is whether a composer can write in such a backward-looking style these days. Music will never be taken seriously by the musical avant-garde — but Cooper obviously wrote simply from his heart and from the inspiration of Beal’s beautiful verse. Perhaps that is enough. Cooper and his wife were present for the occasion. The audience greeted the piece cordially. Cooper dressed in black and thus presenting a vaguely clerical appearance, told the audience that “they should be able to hear the words.”

The concert ended with a lively and spirited performance of Rimsky-Korsakov’s “Capriccio Espagnol.” This well-known piece was given a vivacious profile by the energetic Cooper and the CSO players. Cooper has been active at Chautauqua in the past as a ballet conductor. At this concert he showed a very strong — and very welcome — personality in symphonic repertory.

Robert Finn is the retired music critic of The Plain Dealer in Cleveland.

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The 34th Annual Old First Night Run/Walk/Swim begins at 9 a.m. Saturday, with registration open at 7:30 a.m. the day of the race. The cost is $20 with proceeds benefiting the Chautauqua Fund. Register now for the race at the Sports Club.

The 2.7-mile course around the Institution grounds passes by many of Chautauqua’s landmarks. Below, Daily reporter Jack Rodenfels and photographer Tim Harris provide a guide to “Sights Along Your Run.”

1. “Get ready, set, GO!” Walkers and runners alike start at the Sports Club to begin the 2.7-mile race around the Institution.

2. Up the hill and past the Youth Activities Center is the campus of the Boys’ and Girls’ Club. Considered the oldest day camp in the nation, Club has been in session since 1893.

3. You’ll hear cries of, “Oh shoot, the hill!” as racers climb up Bryant Drive on the south end of the Institution, widely considered the most difficult part of the race.

4. After sweating up the hill, racers will pour down Massey Avenue, passing the gorgeous front porch of the Everett Jewish Life Center, which opened in 2009.

5. Usually bustling with activity between people entering and leaving the grounds, the main gate entering and leaving the grounds, the main gate — the route will be roped off and not nearly as active as most Saturday mornings at Chautauqua.

6. Traveling north on Palestine, Elizabeth S. Lenna Hall, a hub of the performing arts, meets racers on the left side of the road.

7. Continuing north on Pratt and taking a right on Elm Lane, the Packard Manor beckons in the distance at the northernmost point on the grounds.

8. Winding down North Lake Drive past the University Beach, the President’s Cottage, home to President Tom Becker and his wife, Jane, appears on the right.

9. “No, it’s not a mirage — the finish line is mocking racers in the distance.” Also, competitors must turn right on Vincent and snake their way alongside Miller Park.

10. One last turn right, and racers pass Palestine Park. A few more paces... you did it! Congratulations, now go celebrate a record!
Playing it cool

PHOTOS BY GREG FUNKA

Young Chautauquans make the most of their days under the summer sun.
Pas de deux evening a before-and-after of dance evolution

REVIEW

by Carolyn Jack

Legions of dance fans grow up believing that a night of ballet is like a visit to a magic castle of long ago, where princesses and princes in sparkling raiment through time, but the storybook castle it found, like so many ancient buildings, has been transformed into a museum by the North Carolina Dance Theatre. And as at most exhibition halls, stilt dresses full of costumed historical figures were worn.

This “Evening of Pas De Deux” came close to being a night of boring bygones. But the program’s emcee, the contemporary icon Marius Petipa — began the century titan of tutu ballets, the traditional ballet ended.

But in the contemporary vision, that following happiness bygones

“Le Carnaval” piece — the pas de deux from “Le Sylphide,” choreographed by that 19th-century master of the ballets, Marius Petipa — began the program, reminding viewers of the prescribed formula for pas dancing: initial duet, solo, girls’ solo, concluding duet.

Such pieces could not have been envisaged by Artistic Director Jean-Pierre Bonnefoux.

The rest of the program reinforced the difference from old-school and evolved with two additional Petipas: “The Sleeping Beauty” and a kind of hybrid, Diamond’s version of “Spartacus” set to music by Anselmo Khachaturian.

No one of these came close to evoking the poignant and emotional uplift of Sis- sas Jane and Melissa Kane’s true voice and depth of the energy and immediacy of the whole piece, proving that there’s no good substitute for live music in any magical castle, however old or young.

Carolyn Jack has served as critic and arts reporter for The Palm Beach Post, The Miami Herald, and The Miami Herald. She is currently the editor and CEO of Geniocity.com.

Police

The Chautauqua Police Department, located behind the Colonnade Building, is open 9 a.m. to 5 p.m. during the season (357-6225 or 357-6679). All Gate security may be contacted at 357-6279.

In case of emergency, phone 911.

The Chautauqua Daily

Friday, July 30, 2010

DANCE

Pas de deux evening a before-and-after of dance evolution

The urgency of Diamond’s repeated gestures and his characters’ gratuitous/needlessly physical contact conveyed a three-dimensional passions of tortured mind and body, deepened by the despair in Layton’s protective embrace and driven to the breaking point by the pair’s expertly enacted crossexhanging and anguish. In “Time” Diamond inverted, not a new ballet language, but the perfectly enached crossexhanging and anguish. It was heart and guts and brains in it, not just music.

The rest of the program reinforced the difference from old-school and evolved with two additional Petipas: “The Sleeping Beauty” — and a kind of hybrid, Diamond’s version of “Spartacus” set to music by Anselmo Khachaturian.

With the exception of the “Blizzard,” in which her historical and emotional uplift of Sis-

Narrators of the whole piece, proving that there’s no good substitute for live music in any magical castle, however old or young.

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It’s the final week of the regular season. Bodies are tired and sore, arms are getting weaker and weaker by the day, but emotions run wild as four teams look to Sharpe Field Monday, looking to be crowned 2010 softball champions.

Game 1 — Arthritics vs. Fashionable Gentlemen

While the Fashionable Gentlemen have had a fun season, their record hasn’t exactly shown it by their 1-9 ledger. Players, some busiest and wearing swimsuits, have contiguous enthusiasm, and they hope to carry that into postseason play, which begins Wednesday.

In the top of the first, the Arthritics started hot by stringing together four hits but were thwarted by the Fashionable Gentlemen’s defense, keeping the damage to one against a score tied at one after Ferguson crossed home to even the score at one after Monday’s game, while Max used their hitting prowess in the offensive half of the inning.

Fashionable Gentlemen’s Davey McKiernan takes a home run to first against Arthritics on Friday, July 30. Photo by Rachel Kilroy.

In the bottom of the first, the Slugs slugged their way to two runs in the top of the first inning, as John Chubb and Jeff Miller crossed the plate to start the game. In the bottom of the first inning, the hard-hitting Slamming Cheetahs came right back, as they amassed four doubles and two singles on the way to a four-run first inning.

In the top of the second inning, the Slamming Cheetahs continued their dominating play by setting down the Slugs in order. After tacking two more runs on the board in the bottom of the second with an air of confidence, and he set down the Arthritics three up and three down. Amid those hits in the bottom half of the inning, the Fashionable Gentlemen were able to plate Brye Hanson to go ahead 2-0.

In the fourth inning, with the score tied at two, the Arthritics woke up and had all the way through their order, amassing runs on seven hits, which included a lead-off home run up to a 2-2 advantage for the Arthritics.

The Fashionable Gentlemen weren’t able to overcome the onslaught from the Arthritics’ bats, as the Arthritics defeated the Fashionable Gentlemen 6-2.

Game 2 — Slugs vs. Slamming Cheetahs

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King to examine the ‘quieter side of art’

by Laura LoGrasso
Staff writer

This is a world of materialism, where instant gratification is expected. Elaine King, Curator of Art and Religion at Chautauqua Institution, will begin at 7:30 p.m. this Thursday in the Hall of Christ. “We’re losing what is critical,” she said. “You don’t have a critical, what do you have?”

What she means is that our want for instant gratification causes the quality of work to diminish. Certain artists want to be able to put their work out there, and immediately feel the time to fully put them back. Viewers want to look at art and immediately feel them. Critics of work want to diminish. Curators of art want for instant gratification. Elaine King to examine the ‘quieter side of art’,” she said. “Yes, we have all this, but at the same time, we have three artists going beyond and looking at things in a positive way,”

King will show a PowerPoint presentation of artists whose works exemplify the “quieter side of art.” The works of Christian Boltanski, whose installations that deal with the philosophical ideas of death, Emily Chang, whose works explore the crossings of international relations, and Katherine Cross, who transmutes painting into installations in which one work fills an entire gallery space, are just a few being shown.

“These artists are not in the forefront,” she said. “They’re the quieter side of the work.”

An art critic herself, King said, “In a Society of NOW,” will allow people to see that art is not something indigenous to the culture, St. Agnes’ spiritual and sublime everywhere in the world.

“An active member of the Association of International Arts, King has given papers at conferences in United Kingdom, Wales, Poland, Slovakia, Hungary, Slovenia, and Barbados, Puerto Rico, and at numerous museums in the USA, according to her online biographical notes.


Noted radio personality, A.M. and FM Talk Show host Marilyn Butman will speak on “The Chautauquan Experience” at 8 p.m. Sunday in the sanctuary of Harbor Memorial United Methodist Church as part of the Hebrew Congregation’s summer Lazarus Speaker series.

Butman began his radio career in 1953 at WJZ, Baltimore, and King will examine the ‘quieter side of art’ and religion. King said, “We’re losing what is critical,” she said. “You don’t have a critical, what do you have?”

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"I am not a photo cop, but I will slap your hand if you violate the rules. I'm not a very popular guy, even in my own shop, but I sleep well at night." — James Colton

Colton: ‘Pictures do not lie, people make them lie’

by Elizabeth Lundblad

Continuing the week’s discussion on the ethics of photography, James Colton, a popular sports photographer editor at Sports Illustrated, spoke at the lecture on Thursday, July 30, 2010.

Colton explained that the most recently discovered photograph of the assassination of President John F. Kennedy was not a lie. The image was an example of how photography can enhance the truth.

Colton went on to explain that the image was taken on November 22, 1963, by an unknown photographer. The image showed a young man named Lee Harvey Oswald, who was later arrested and accused of the assassination.

Colton argued that the image was not a lie because it was taken at the time and place of the event. He also pointed out that the photograph was not altered in any way.

Colton then discussed the ethics of altering photographs. He stated that it is acceptable to alter a photograph to enhance its quality or to correct it, but it is not acceptable to alter it to change the content.

Colton also discussed the importance of integrity in journalism. He said that journalists should strive to be truthful and accurate in their reporting, even if it means altering a photograph to enhance its quality.

Colton ended his lecture by emphasizing the importance of integrity in photography. He said that photographers should strive to be truthful and accurate in their work, even if it means altering a photograph to enhance its quality.
Audrey Ushenko, who teaches a figure and landscaping painting class as a part of VACI, works in Bestor Plaza on Tuesday afternoon.