



PHOTO BY LYNNE HARROLD

LETTER FROM THE EDITOR

A strange thing happened as I was editing the magazine this year. I started to feel that I *really* wanted to meet the people I was reading about. Some of the artists and writers discussed passed away many years ago, some are still among us. But what struck me was the way they all seem to have fresh life in these pages, in the stories of their lives, even in the photographs, where some of the faces seem to be staring back at me a bit sadly, as if they wish they could be here too. Perhaps this uncanny feeling has something to do with the fact that my busiest time for work on the magazine is in the spring, when green starts to appear, slowly, right outside my office window, culminating in a crowning glory of huge

pink rhododendron blossoms, in full bloom even as I write. Everything is regenerating. Opening. Resurrected.

I think of regeneration when I see the work of our first featured artist, Tabitha Vevers. In her diverse series of work, she uses a variety of materials, including found objects, and techniques, such as scrimshaw, to create innovative art: images of a surreal Eden, provocative seascapes painted on shells and gilded with gold leaf, *Flying Dreams* paintings based upon Mexican devotional paintings that give thanks for a blessing or miracle. Vevers's five *Lover's Eyes* series, in which she reinvents artists' iconic visions of eyes throughout the ages, are especially impressive. These paintings bring to life an intriguing collection of people (and fictional characters who seem to live and breathe) in clever, tenderly rendered details—one eye, staring out at us, each image truly a mirror of the soul.

Marie Howe is our featured writer this year. She is a poet whose work reflects a deep understanding, and questioning, of a wide range of human emotion and experience, including the nature of parenthood, loss, and the terrors and grace of everyday life. Some of her most recent poetry features two women in history—Mary, the mother of Jesus, and Mary Magdalene, Jesus's follower—transforming these iconic figures into frank, reasoning, modern women. These poems deftly combine the personal and the sacred—a powerful combination found throughout Howe's work. What I found especially poignant in this feature, as I was reading through the beautiful profiles written by friends and colleagues, was the profound sense of community in Marie's world, which is creative and personal and seems to extend far beyond her family of friends and poets and readers.

A vast and welcoming artistic community shines throughout our pages this year. I feel as if I'm in the same room with Dick Kiusalas, in his interview with Meg Pier, as he talks about his process creating unconventional furniture. Danielle and Elizabeth Mailer discuss their mother, Adele Mailer, in an interview that gives a new perspective on her art and life, and a new look as well at this prominent Provincetown family. The writer William Bless talks about going on pilgrimage to find a tangible trace of a long-dead poet, Edna St. Vincent Millay, by uncovering the location of her actual vacation home in Truro during the 1920s. In "Remembering Eddie," Eddie Bonetti's personality seems to literally jump off the page in the personal profiles of his friends, and his writing talent does as well in "Viva," an essay Bonetti wrote about Provincetown in the '50s.

Paul Lisicky's new memoir is reviewed here, and in this extraordinary book he talks about his profound feelings following the death of his friend Denise: "I want to believe that she's impossible to know, as all of us are impossible to know. How else to keep her alive in me? I want Denise to keep growing taller, wider: a redwood with many rings."

Change, death, are inevitable, like the seasons, and yet I think our loved ones, our lost ones, do grow taller and wider. In our minds and memory, they never die—they grow up, mature, as we reinvent them through greater understanding and our own evolution. At the end of Dennis Minsky's article on Hilary Masters, Minsky suggests that Masters's body of work enlarges his readers' lives, and declares, "You are good company." This is not mere memorializing. These tributes are an exercise in friendship, celebrating an essence that cannot be destroyed, traces that are not erased by time or tide.

A handwritten signature in black ink that reads "Susanna". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Susanna Ralli
Senior Editor



PROVINCETOWN ARTS 2016

ON THE COVER

Marie Howe, *photograph by Grace Inan Howe*

Tabitha Vevers, *photograph by Irene Lipton*

Tabitha Vevers, *Shiva: Vortex (detail), 2016, oil and gold leaf on Mylar, 14.5 by 11.5 inches*

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