

Art

Artist may watch over your shoulder at Sheldon

Review by Jim Williams

My opinion, is that one must be careful reviewing the show at Sheldon Memorial Art Gallery now through May 8. In most exhibits this reviewer's rude wit falls on artists long dead or far away, but the people featured in the annual Student Art Exhibition might turn up with you in some dark alley.

Every spring, students in all UNL art classes can submit works for consideration in the show. Faculty committees winnow the select works, 255 this year, and arrange the exhibit.

It's worth seeing. These people are real artists, not hacks who paint big-eyed fuzzy puppies or Jesus on black velvet.

Most of the paintings left me cold—nice to hang over your Danish Modern couch and all, but not really interesting.

Exceptions were things like David Dahl's "Landscape," a runny, abstract, bluish-green canvas which was still well-defined and looked a lot like a landscape; Elizabeth Bunsen's "La Felodese," a dark, churning street scene that you have to stand back to appreciate; "Come In" by Cynthia Pummel, dark, subdued, but contrasty and distinct.

Elizabeth Bunsen's abstract "Jump that Fever Gun" showed she's not afraid of vibrant color, and has a much better title than Rosemary Johnson's "Did Alice Really Meet the White Rabbit?" Fortunately, Johnson's painting is better than her labeling.

Drawings favored

I liked more drawings than paintings. Maybe that is because a painting seems like so much more of a *project* than a drawing that people turn conservative when faced with a canvas.

The drawings run from Sharon Lewandowski's elegantly geometric views of kitchens and hallways to Cynthia Pummel's hilarious "Swine Flu." It shows in grotesque details a wrinkly, snaggle-toothed woman having a pig injected into her arm, surmounting a smirking porker.

David Dahl's "Landscape II" showed he's as good with a pencil as he is with a brush. William Shaffer's houses, one monochrome and one in color, are interesting too. He shows them in a straightforward, photographic way, but with maniacal attention to detail—you can see *every blade of grass*.

Denise Pinkston made an everyday pencil portrait interesting by doing it in grid system of tiny squares—it looks computer-generated, like some weird brain-scanner.

Judith Martens' "Odd Couples" is a pair of charming little ink drawings, showing dogs, cats and chickens having unlikely affection for each other.

Wrenchman

And if I could have one thing out of the whole show, it would be Martens' "Wrenchman, Eat Me." It's a lithograph, crude, violent and infectious in black and green—like Punk Rock to hang on your wall, filled with coarse, unpretentious good humor. Deni Hiatt's abstract lithograph is nice too.

There was a pretty good crop of conceptual art. In conceptual art, the idea is half the fun so the "art object" isn't so important.

Conceptual pieces can take unlikely forms, like the display of hand-painted neckties by Steve Forwood's. The freak tie shows a weird landscape, with rocks floating into the air. A well-dressed man is restraining his head from floating away too, by holding onto his necktie like the string of a helium balloon.

Cynthia Pummel (again, drat her!) had a nice lurid necktie too. In over-colored comic-book style it showed a naked woman seductively puffing on a cigarette, above a sinister hook-nosed man with his fedora pulled suspiciously down over his brows. Calling his red-and-black eyesore "En-Tie-Cing" is so corny it makes you retch. But that's the whole idea, and it works. I liked it.

Kari Marxhausen's titles are often better than his works ("Arrows Show How to Get Through the Forest," for instance,) but his phony archaeological artifacts are an interesting idea. They'd fool a lot of people with their flint chips and finger marks.

Collage

Curse that Cynthia Pummel, the workaholic, she also cranked out an intriguing collage, "Birth," that shows muscle-bound laborers, under the eyes of an enormous Chinese, drawing forth a bare-breasted, bat-winged wench from a flower. Pummel's technical ability and crazed sense of gonzo-art humor must make her UNL's Hunter S. Thompson of visual expression.

But every Thanksgiving has a few turkeys. The most notable flock was (sorry, Professor Alinder of the Photo Dept.) the photograph section.

The photographs presented a lackluster crop of alienated people, alienated objects, brick walls, box-camera blurs and solitary phallic symbols sticking up out of the empty plains. For the most spontaneous of the arts, these things seem awfully static, pretentious and dull, except maybe Ed Rumbaugh's nice controlled solarization of the Lodge Bar. Solarization causes little white lines outlining things in the photo.

Jim Huston's atmospheric and unpretentious "Scene along F St." was good, and so was John Sanks' study of corrugated metal, but there was nothing with any zap to

it. Maybe it is not the artists' fault, but the faculty selecting committee's.

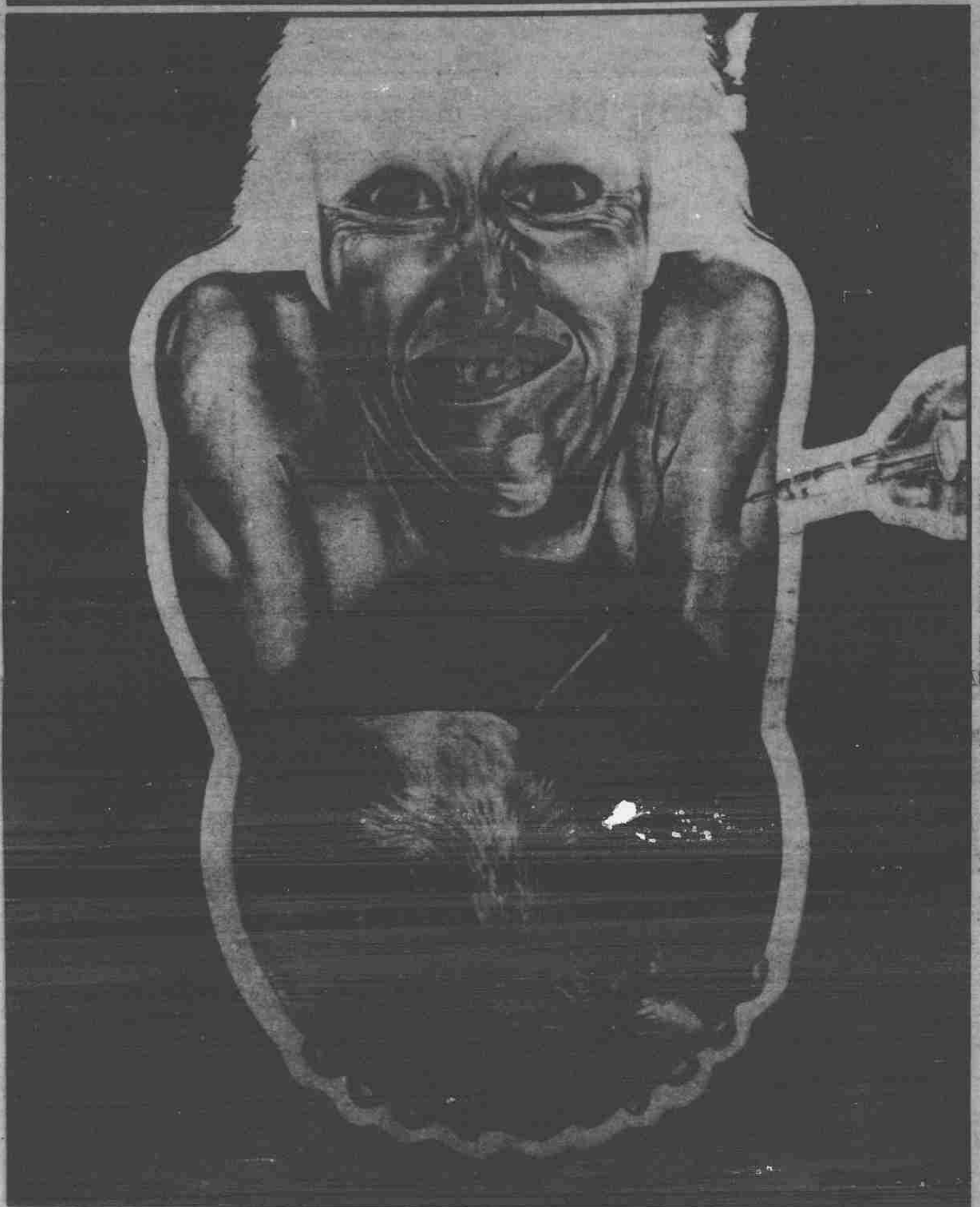
The Architecture Dept. had its own display in the main lobby and it is pretty good. Architecture students learn to do renderings showing what buildings will look like, but many also are successful on the level of pure art. They have a realistic yet frozen quality a lot of "legitimate"

artists try for and do not always get.

Maybe you do not like art and do not have to stroke your beard and mumble about expressions of man's inhumanity to man. You can stand in front of a piece and point and laugh and heckle, if you want to.

But watch out for the guy standing next to you, if you do. He might have made the thing.

arts and entertainment



Swine Flu, done in pencil by Cynthia Pummel.

Photo by Kevin Higley

up and coming

Sheldon Memorial Art Gallery
Art Dept., College of Home Economics and College of
Architecture undergraduate shows.
Master of Fine Arts shows, starting Tuesday.
Ceramics by Eben W. Pyle (Art Shop), starting Tuesday.

Films

Foreign Classics: *My Night at Maud's*, 7 and 9 p.m.
Film-Study Class: *Performance*, 10 a.m. and 1:30 p.m.
Tuesday and Wednesday
Film on the Arts, 3 p.m. Thursday
The Killing of a Chinese Bookie, 7 and 9:15 p.m. Tuesday through Friday and Friday matinee at 3 p.m.

Howell Theatre

The Merry Wives of Windsor, 8 p.m. Friday
Kimball Recital Hall
Student Chamber Music, 8 p.m.
University Chorale/University Glee Club 8 p.m. Tuesday.

Collegiate Band, 8 p.m. Thursday
Union Program Council
Peter Korniss Photos-Nebraska Union Main Lounge
Borrowed art prints from the art Lending Library must be returned by Friday.

Choral program to offer diversity

A variety program at UNL Tuesday promises to include a wide range of interests with selections from Bach and the Broadway show *Westside Story*. The UNL University Chorale and the Varsity Glee Club will present the program, featuring both light and serious music, at 8 p.m. in Kimball Recital Hall.

It is free and open to the public, according to UNL School of Music professor Raymond Miller. Miller will direct both the Chorale of 24 women students and the Glee Club's 48 male members.

The Chorale will sing works by Mendelssohn, Bach, Giordano, Faure and Dvorak. Their program also will include some folk songs, show songs and classic popular songs, such as Cole Porter's "Night and Day."

The Glee Club will sing selections by Rod Nelson, Paul Tchaenokov and Vincent Persichetti, and music from *Westside Story*, arranged by UNL graduate Robert Nelson. Nelson is currently a member of the music faculty at the University of Houston.