

Exhibit subjects remotely unfamiliar

By Jim Williams

A portrait, I think, can be successful in two ways. It can portray the subject accurately and with insight. Or it can be interesting in itself. Or both.

Or, in the case of several of Pavel Tchelitchev's works, neither.

Tchelitchev's portraits, at Sheldon through April 2, are of 1930s figures. Most are in ink or pencil, with a scattering of other media.

dramatically with ink. *Youra Gral, 1933, Portrait of a Young Man, 1935, and Cecil Beaton, 1935* are the best examples. Here Tchelitchev was working with subjects having dynamic, interestingly shaped features—features he could define with a swish of inkwash, simplifying and intensifying the effect.

Two works in gouache are more complex, more "artistic," with good color control and depth blended into dark, murky glimpses of *Robert Chuzan, 1932, and a Veiled Woman, 1934.*

And I couldn't resist the simple charm of *Lady Diana Abdy, 1937*, an unassuming ink drawing that made me wish I could have met the original.

But then there are all these other things in the exhibit, unpleasant-looking renderings of folks with crooked eyes and misshapen heads. There's nothing wrong with these things if they're done for a reason. They're also acceptable in quick sketches, although they would seem out of place in more deliberate work.

And that brings up the other major defect of this exhibit—there's no way to tell Tchelitchev's intentions, because there's no biographical information with the exhibit at all. Just these lopsided sketches, with no way to tell if their maker was just a sloppy craftsman who knew the right people, an artist with a special and unique vision, or something in between.

art review

Part of the problem with the exhibit is the remote nature of the subjects. You can look at a portrait of Farrah Whatshername and compare it to the 46 quadrillion other renderings you've seen—but who the devil is Edith Sitwell, anyway, or La Pavlovna?

Because of this, Tchelitchev's works must stand on their artistic merits. Several are up to the challenge. Tchelitchev had the knack of defining facial planes

Bill Evans Trio to perform; final in Lincoln jazz series

The Bill Evans Trio, the final offering of the Lincoln Jazz Society series, will perform tonight at 8 in O'Donnell Auditorium on the Nebraska Wesleyan Campus.

Evans first gained attention in 1958 while playing with the Miles Davis quintet. Now he is regarded as one of the best jazz pianists.

He was born in Plainfield, N. J., on August 19, 1929, and began piano studies at age three. He progressed to the violin at 7 and flute at 13. Later he received a music scholarship to Southeastern Louisiana College where he infuriated teachers with his inability to play scales and arpeggios assigned in class. But, he could play full compositions containing the same elements.

He graduated in 1950, joined the Herbie Fields band and was drafted into the Army one year later. In 1955 he entered Mannes College to do graduate work and in four years his fame started to rise.

Tickets (\$5) for the concert will be available at the door or at Dirt Cheap Records.

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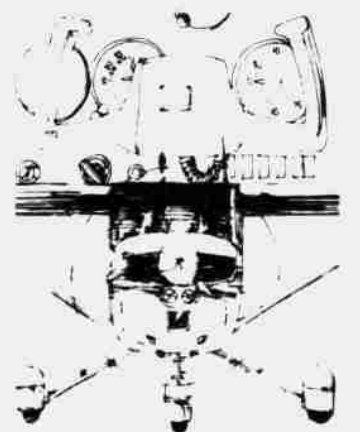
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