



Merk Davis/Daily Nebraskan

Dan Wondra's "His Master's Noise," part of the student art display currently up at Sheldon.

'Blech' blobs to colorful photos give art show professional touch

The Student Art Show now at the Sheldon Art Gallery includes a wide variety of pieces of the quality you might expect to find at a professional showing.

The show began Tuesday night and will run until May 5. It includes every style you'd expect to find at a professional gallery, from huge blobby abstracts to precision art work in near miniature.

Having had two high school art courses and experience drawing in note pad margins, I hardly feel qualified to pass judgment on the work of serious art students, but (always a "but"), I do know what I like, to borrow a phrase from many art critics.



Chris Welsch

With that qualification, I encourage all you closet art fans out there to attend the show — I found that I like most of what I saw and ended up spending an hour browsing through the rooms.

The first art I encountered was done by DN staffer and pundit Dan Wondra. Wondra's combination of drawing and bad puns is never less than amusing, and the work at Sheldon was the best of his I'd seen. "His Master's Noise" was an especially well-done pen and ink drawing. The RCA trademark dog lay upside down, as if bowled over by the Victrola next to him. Biting satire.

The next artwork I liked was a silver print by Constance Boje. Silverware seemed to float in mid-air amid streamers in sort of fog.

Boje's "Bathtub Lady" was sharper and also a fine photo. The photo showed a nude woman's torso in a bathtub — it was removed, separate, and yet it was not abusive or exploitive.

Janelle Carlson's "Heaven" was an interesting lithograph — a blobby bit of texture and pink color with some fine lines. It was interesting but not engaging. It's lack of detail and direction left something to be desired — it was reflective of most of the abstracts at the show. Most of them were eye-catching, but did not have the substance or direc-

tion to keep the eye or please it for very long.

"Balloons," a color photograph by Anne Risney, was my favorite in the color division. Anyone who has walked by the Game Gal-ry at 14th and Q streets at night has seen the crowd of adolescents who hound the entrance, screaming at themselves and passers-by.

Her photo shows two young black boys, another boy and a bunch of balloons one of them is holding. You can see the last light of the sun in the background and the street lights move your eye around the picture.

"Figure in Transition Towards Paradox" by Rebecca Ross was another of those blobby, abstract oils that artists love and I dislike. Its colors bordered on garish, with just a spot of something short of hunter's orange mixed into every color. The figures roughly approximated on the large canvas said nothing to me but: "Blech."

Nancy Sloan-Ehrlich's ceramic boxes were pleasing to the eye and a pleasant change from the "Big City" feel one gets from blobby abstracts. "Pawnee County" and "Otoe County" expressed Nebraska landscapes on ceramic boxes with simple strokes and earthy colors.

The professional artists who hang their works on Sheldon's hallowed halls have very little going over the students. Three cheers for a fine show.

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