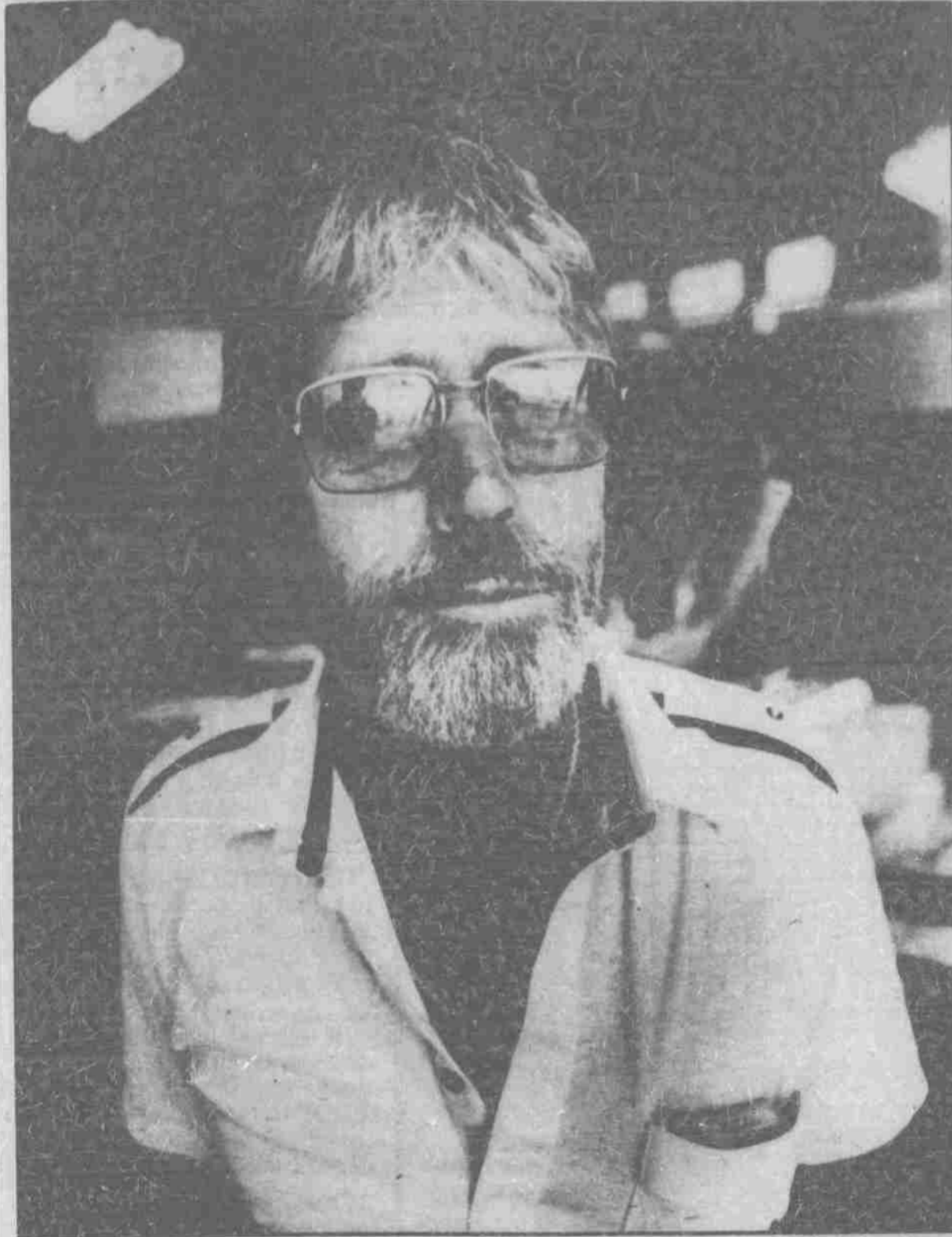


Arts and Entertainment

Cottonwood site defies traditional art



Pat Rowan

Joel Sartore/Daily Nebraskan

By Mark Hendricks
Daily Nebraskan Staff Writer

Editors Note: This story contains opinions of the author.

"Cottonwood Site Installment" is an experiment somewhere in the realm between art and architecture. Associate Professor Pat Rowan's latest work involves many levels of design and research, which become more apparent through familiarity with Rowan's work and concerns.

The work has wooden supports that suspend 120 feet of cotton canvas, which visibly changes with the weather. The project is in a field a quarter mile east of the Law College on East Campus — just follow Fair Street east until the road dwindles into a footpath.

The site itself is one of the most pleasing elements of the project. Although it is in the middle of Lincoln, trees block most of the urban noise, giving the site a placid, non-mechanical character.

The site's 90-foot diameter and outdoor location also defy the tradition of the gallery show. It is well-camouflaged by the 90-year-old cottonwood trees and uncut grasses. Rowan wanted to integrate his design with the existing environment by using native construction materials that have natural colors and go through the natural decay process, perhaps to indicate a life-cycle of the project.

Rowan's interests and influences lie in experimenting with the physical and cultural aspects of the environment as a new means for comprehending works of art and design. He aims to create a situation where the viewers interact and participate in ongoing

dialogues with the exterior environment.

Parallel to these ideas, Rowan also is dealing with Carl Jung's theory of the collective unconscious. In this sense, he tries to use the environment to evoke a universal and mystical experience for the viewer so that each viewer's unconscious experience is unique to the individual yet related to others because of the visual stimulation of the site.

When I approached him about doing this article, he directed me to a sculpture class discussion about the installment. This discussion centered around the visual integration of the installment with nature, such as the relationship between the angles of the structure's support members and the angle of the tree trunks at the location, which suggested a sort of organic logic and reflection.

The group also was interested in certain primitive objects placed at the site — how the objects affected them and how significant cultural background was in interpreting the objects' meanings.

One student was interested in Rowan's use of mirrors both as a deviation from the use of native materials and as a powerful visual image symbolic of looking inward. The group concluded that the installment was site-specific (would only work at that site) and is a successful example of such a work.

So if you're interested in experiencing works on the edge of traditional art, tired of the museum stuffiness of galleries, or just want to go somewhere peaceful to think, investigate the Cottonwood site for yourself.

Elton John treats Lincoln fans to 'bit of history'

By Randy Wymore
Daily Nebraskan Staff Writer

A crowd of 10,000 was treated to a bit of history Friday night as Elton John made Lincoln and the Bob Devaney Sports Center a stop on what he has hinted will be his last major American tour.

Opening with the classic "Tiny Dancer," and not stop-

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ping until 23 songs and almost 2 1/4 hours later, John put on one of the best shows to hit Lincoln in years.

A blue swallow-tail jacket with black pants and straw

hat was as flamboyant as John got in the fashion department, his world renowned eye-wear having long ago given way to contact lenses. Running through versions of "Rocket Man," "Bennie and the Jets," "Don't Let The Sun Go Down On Me" and a great deal of his other standards, John peppered the show with material from his latest album *Breaking Hearts*, like "Who Wears These Shoes?," "Restless" and a jazzed-up version of "Sad Songs."

After 14 years on the road and in the studio, John's voice is still as strong as ever. Not even at the end of the show did his pipes seem tired or worn. One credit to the show's technical success and another bit of history was the fact that guitarist Davey Johnstone, bassist Dee Murray and drummer Nigel Olson joined John for the tour — the first time in quite a while that the original band (sans percussionist Ray Cooper) has been together for any length of time.

A spectacularly lit stage, including three circular risers, added a dramatic touch to the show attended by a crowd largely in their late twenties and early thirties.

Captain Fantastic even took some time out during a couple of numbers to dance around both on the stage and on his glistening, white Steinway piano. He also stood after every number to acknowledge the crowd's applause, which seemed constant.

One side note: While it is obvious that the University Program Council and the people at the sports center have worked together in providing a positive atmosphere for shows in a great, large venue, I think the ushers (those fine people in red and white striped jackets) have become increasingly overzealous in getting people to remain seated during the shows. Having been a back-row concert goer myself, I can honestly say that is a tad difficult to see when everyone in front of you is standing. But enough is enough.

BLOOM COUNTY

by Berke Breathed



Kathleen Green/Daily Nebraskan
Elton John