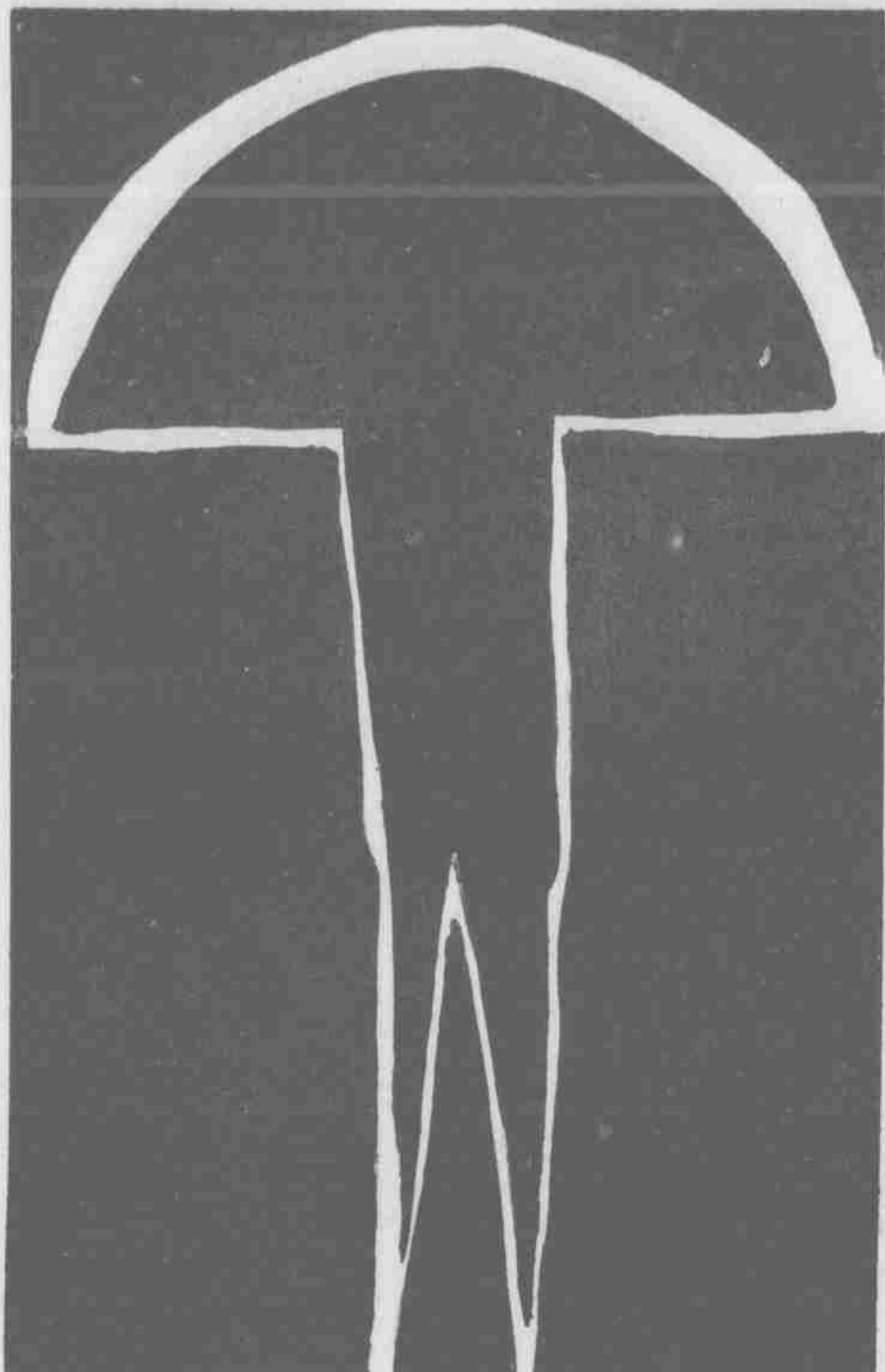


"Sight"



"Arm Fan" by Pam Gaible

"Emigrant Art"

By
Charles
Lieurance

It wouldn't surprise most people to find out that a good many artists from Nebraska, or schooled in Nebraska, have left the state in search of cultural temperate zones.

Nine UNL alumni who have expatriated to Illinois are currently exhibiting works in the University Department of Art Gallery in Richards Hall.

Although one finds few surprises in these exhibits as a rule, the Illinois/Nebraska effort is an exception. The works of one artist do not blend monotonously into the others. Attention has been paid to eclecticism and variety.

Glen Hild's oil on paper pieces take a series of primitive shapes—two bird-like silhouettes, a foot or wing shape and a head, either in profile or straight on—and run them through a series of "Departures." Using different colors and compositions, Hild can solidify his compositions, make them almost wooden ("Departure #5), or make them airy and kinetic ("Departure #2). Many times a work is a play between the effects.

The exhibition features more than a few eccentrics, artists whose work seems utterly unique and curious. Joanne Bauman is one of these. Her pencil and prismacolor sketches on prepared paper create hallucinogenic fantasy, science fiction landscapes. The series of untitled works evoke otherworldly shapes, the prismacolor adding to the netherworld atmosphere. Fangs, creatures, suns, planets, alien cities, psychedelic video screens, reptilian coiling bodies melt together in a brilliant solder of color.

Earl Lock's pastel and charcoal works show a different response to geometrical shape. The works could almost be cubism, but they lack

that genre's kinetic impulses. Shapes coincide and merge too neatly to imply tension or struggle. There is a basic harmony of shapes. The pieces more or less sit still on the paper.

Whereas cubism had an aural equivalent in jazz, Lock's work has an ambient space music quality with few surprises.

Pam Gaible on the other hand sets her basic shapes into motion. The arrow and bulb shapes that make up her series of acrylic paintings, are in the act of opening or closing the specific, reliable forms. "Left Move" and "Arm Fan" have completeness. Fulfilled shapes vibrate in beds of striking color.

The lithographs of James Butler are the antithesis of the previous art pieces, in their reliance on photo realism. Butler, however, is as surreal and abstract as any of the other artists once his works are dissected.

"2 Black Pots" has a Rorschach of shadow on a wall behind plants and vases. The shadow strangely matches the design on the rug tablecloth in the foreground. Light filtered through leaves and various glass shapes creates shadow patterns which always refer to textile patterns somewhere in the composition.

Rod Bouc's work at first seems common. The landscapes are familiar, rural bucolic in thick strokes. But as one looks closer hints of Van Gogh are revealed. Swirling maelstrom skies seem to pull colors and shapes off the landscape the way stormy seas eat away at a craggy shore.

A burst of white dandelion in the calming centerpiece. But once inside it the storm begins again in jagged pale oil strokes leading to a dark nucleus.

The Illinois/Nebraska exhibit runs from now until September 25.



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