

Arts & Entertainment

Harvey paints world within the self

By Kevin Cowan
Senior Reporter

For some artists, the canvas is a tangle of mirrors, portraying not how they see the world around them, but the world within themselves. Dave Harvey is one such artist. His work comes from beneath the persona mask.

"I'm trying to get at myself," he said, speaking informally behind a screaming, fuzzy-haired self-portrait. "I try to be self-aware of things I experience."

Unveiled Artist

Harvey works in his graduate student studio in Woods Art Building trying to "deal with the frustrations and emotions we all have."

No one can deny at least a little consumption by rip-tide emotion. Problems arise, he said, when people don't have some sort of release for feelings of natural insanity or persecution.

Harvey, a first-year graduate student, has lived in Lincoln for only a short time. Before his move to the Midwest, he lived in Kingston, Tenn., where he received an associate degree in arts from Roane State Community College and then went, on scholarship, to the University of Tennessee, where he received a bachelor of fine arts degree.

While at Tennessee, Harvey also got his first taste of doing commissioned art work, for a large landscape architecture firm. The job: three, 15-foot elongated paintings preplanned by the firm. Harvey said he was apprehensive.

"The challenge was doing imagery I didn't want to do," he said. "I'd promised myself I would never make art to match someone's carpet."

The firm's only response to the finished product was "it's not what we wanted."

"It was what they asked for," Harvey said, "but they don't really care. They never even looked closely at the slide image they looked they wanted."

Then the firm asked him to redo the project for free.

"They always think they can get an art student to do things for free," he said.

Harvey said from now on he will



Dave Hansen/Daily Nebraskan
Dave Harvey in front of one of his paintings in his studio in Woods Art Building.

make sure everything is straight up front.

So, with commission experience under his belt, he was accepted by the University of Nebraska, where he could return to painting the things he wanted, he said.

Now he sits in strange surroundings, in a studio unscarred as yet from oil-paint rigors; canvas with no visions of oil on canvas. So he painted a self-portrait of his inner turmoil.

The portrait was an abstract representation of a bearded, screaming horror with a long knife ramming it-

self into the figure's eye.

"It disturbed a few people," he said. "I rarely bring such angry emotions to the outer surface, but I bring them out on canvas."

Harvey's art is the floodgate for latent emotion. A constructive means for release.

"I hope it makes the viewer think," he said. "I've always wanted to grab a hold of the viewer and shake."

But, with the question of progressive art in mind, one wonders how

long Harvey's introspection will survive.

"Well, one day I'll paint one and it'll be wrong. Maybe I'll want to move on to painting nude ants or something," he said.

Thus, the paintings will continue. With any hope, they will progress with profound dynamicism. Harvey said he hopes he'll never paint the "perfect picture."

"I hope there will always be a struggle," he said. "I hope there will always be a searching. Because if you

finally do get to that perfect portrait, it's all over."

Indeed. Art should never reach that positivistic stage where all theories and concepts are commonplace . . . kind of a dead language, like Latin.

"If someone made the perfect painting," he said, "art would lose all its meaning."

If Harvey's art, with vivid color, intense thick lines mixed with ice-skate scribbles — powerful emotion, to be sure — is any indication, dynamic creation will reside within the painter's mind for eons to come.

Devoted professor returns to midwest

By Lisa Stankus
Staff Reporter

The dance-postered walls of the small office of Laura Milan, new associate professor of theater arts and dance at the University of Nebraska-Lincoln, reflect her 22 years of a devotion to the art.

"I was a classic case," she said. "I watched 'The Nutcracker' on television when I was 7 years old, and I said to my mom, 'I want to learn how to do that.' So, the next day she signed me up."

From then on, Milan studied ballet intensely until her mid-teens, when it became obvious to her that, in spite of her persistence, her body build would prevent her from becoming a ballerina.

This realization prompted her to become interested in other areas of dance and eventually in teaching, she said.

"Dance is a hard subject to teach. There's no book of rules. You can't hand a student a book and say, 'This is how it's done.' The knowledge is passed down from individual to individual. You become a master of the dance and then you pass down what you know to your students," Milan said.

After receiving her bachelor of arts in dance therapy from Indiana

University, Milan said, she realized that to teach what and how she wanted, she would need to get a master's degree. She went to the mecca of all dancers, New York.

"New York seems to be the place where all dancers have to go to find out what's up and coming and keep up with the great masters," Milan said. "For me, going to New York was a great way to combine all my interests. I could study with the great teachers, go and watch the great companies and, at the same time, earn my master's. So I enrolled at New York University."

Though she had planned to stay in New York only the two years necessary to complete her studies, Milan stayed five and was a featured performer with the professional dance company FEATS.

Milan was drawn to UNL because she was interested in teaching a variety of dance techniques at all levels.

"My primary interest is in the study of kinesiology of the dance, which is the science of human motion. It's learning how to make motion more efficient and prevent injury. I wanted to take that theory



Dotti Krist/Daily Nebraskan
Laura Milan, associate professor of modern dance, leads her jazz class in warmup exercises.

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