

Arts & Entertainment

Businesses paint pretty picture for artists

By Mary Nell Westbrook
Staff Reporter

About 30 Lincoln businesses support local and regional artists through a leasing program set up by Haydon Art Gallery.

The program allows businesses and individuals to lease pieces of art for three months or more. Many businesses are on a perpetual leasing program in which they trade in different pieces of art about every three months, said Diane Martin, director of the Haydon Gallery, 230 N. 7th St.

The artists represented are all professional artists from the state or region. The regional artists all have some tie to the University of Nebraska-Lincoln or Lincoln, Martin said.

The 91 artists are all members of the Nebraska Art Association.

The gallery acts as an agent for the artist, Martin said. About 60 percent of those leasing art eventually buy the piece or pieces they are leasing.

"The artists love it," she said. "It expands their visibility."

Not only do the artists love the program, so do the businesses leasing the art.

DaVinci's leases art continually for its restaurants, said Kent Knudson, DaVinci's vice president.

"We really enjoy the program," he said. "We change 75 percent of the art in four restaurants quarterly."

Replacing art gives the restaurant a face lift, he said. Customers notice and comment on the art.

FirsTier Bank leases three or four

paintings for the various branches, said Ross McCown, vice president and manager of customer service.

"Thousands of people see the art and sometimes ask where it comes from," he said.

Barbara Kastner, an artist whose work is leased through the Haydon Gallery, has lived in Nebraska for eight years and said Nebraska businesses are great supporters of local artists.

The program educates the public about what is going on regionally in art, she said.

Karen Dienstbier, a still-life artist, said that the program gets artists' work out in the community and Haydon will put clients in contact with the artist.

"Good exposure is very important for making a living," she said.

Art association celebrates 100 years

The Sheldon Memorial Art Gallery at UNL will celebrate the 100th anniversary of the Nebraska Art Association with a series of exhibits from the gallery's permanent collection.

The "Sheldon Sampler" series, which continues through next spring, will feature the art gallery's most significant paintings, sculpture and works on paper. The first two exhibits opened Sunday. They are entitled "Masterworks" and "More than 100 American Prints."

Future exhibits will be titled "The Nebraska Art Association Remembers," "European Selections," "Nebraska Collects" and "100 Photographs."

"The Sheldon Sampler" now on display is representative of the 19th-century landscape tradition. Examples include works by Hudson River School painters such as Thomas

Cole and panoramic vistas by Albert Bierstadt.

Impressionist paintings include those of Childe Hassam, John Twachtman, Theodore Robinson and J. Alden Weir. Early 20th-century works will include those by Robert Henri and the Stieglitz Circle members Georgia O'Keefe and Arthur Dove. Cubist works will include paintings by Max Weber and Patrick Henry Bruce. American modernists Marsden Hartley, John Marin and Alfred Maurer also will be represented.

The realistic tradition will be represented by such diverse artists as Thomas Eakins, Thomas Hart Benton, Edward Hopper, Wayne Thiebaud and Philip Pearlstein. Abstract artists will include Mark Rothko, Barnett Newman and Frank Stella.

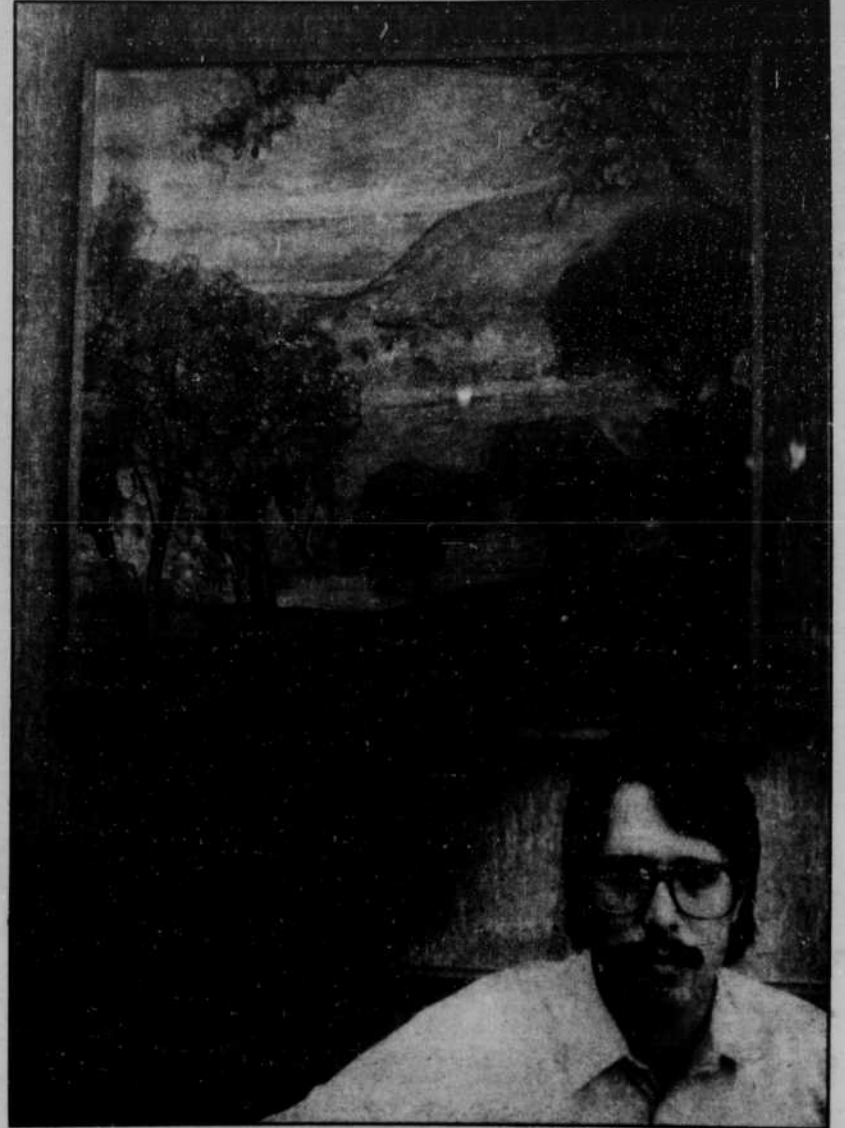
In addition, sculptures by Elie

Nadelman and David Smith will be relocated inside the gallery throughout the year-long commemoration.

The Nebraska Art Association is the oldest continuous arts-support organization in the country. Its parent organization, the Haydon Art Club, was founded in 1888.

In 1900 the club's name was changed to the Nebraska Art Association, and the success of its early exhibitions prompted Mary Frances Sheldon to bequeath her entire estate to the construction of an art gallery. The Sheldon Memorial Art Gallery stands as a memorial to her and to her brother, Adams Bromley Sheldon, who added money to his sister's gift.

UNL and the Nebraska Art Association have shared a century of partnership with separately owned, jointly housed art collections.



Kent Knudson, DaVinci's vice president, with "Landscape #5" by William Lyberis, in the store at 14th and Superior streets.

Butch Ireland/Daily Nebraskan

Pre-Ski Wear Sale

At Gerry's Sport and Ski

Lowest Prices this year include:

- ★ Down-filled ski coats starting at \$74.95
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- ★ Gloves starting at \$14.95
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To live your life as a dog is a way to deal with fate

By Kevin Cowan
Senior Reporter

"My Life As A Dog," Swedish (English subtitles), Cinema Twin.

Lasse Hallstrom's "My Life as a Dog" shows fate in a way American films do not — seen through the thick persona logic of the child mind.

We get complacent, thinking that life surrounds us with peach-fuzz protection, that everyone is happy, that we need to smile and suggest to all the idea of having a "nice day."

Movie Review

But fate holds a separate notion. Fate twists life with every opportunity. If we don't keep a world to ourselves, distance our inner world from the outer, our mental rope will fray and snap. "My Life As A Dog" suggests that we need to keep the rope taut, though not stressed. Sometimes maintaining a certain distance from love and death is essentially important. Sometimes you just have to be a dog.

Dogs loyally coexist with fate. One day they chase rabbits through a barnyard; the next day they lie severed on a highway. Fate works that way.

"My Life as a Dog," with all the exquisite technique accompanying so many foreign films, lets us know that if we keep a "tight rope," we'll win the round in the end.

The film holds tight focus on the introspective mind of Ingemar, a 12-year-old, and the events that take place in a year and a half of his life.

He struggles through early adolescence chastised for his odd outward behavior. The only companion he can truly relate to is his dog, Sickan, not an uncommon scenario.

What makes the film interesting are the behavioristic quirks of Ingemar and the inner rationale he uses to keep himself

strong. If all children could see and understand what Ingemar adheres to, adolescent rip-tide hysteria could easily disappear from childhood.

It's hard when you love people and fate stands in the way, barring outward expression. Ingemar loves his mother, but all his acts of good gesture get lost in domestic haywire and his mother's attempts to cope with cancerous lungs. No matter how hard he tries, fate walks first and destroys the noble act.

The advantage of film is knowledge shown to the audience, while the characters see only the surface. Ingemar's relationship with his rifle-toting brother, for the audience, appears as an adolescent horror where the unbalanced scales of punishment always end up against Ingemar.

It seems dogmatic to comment on the performances given by a cast of people who could very easily live in the setting they create. Of course, the performances are superb. It's obvious that Hallstrom took the time to find the faces and the abilities required, rather than hiring a load of meticulous professionals who would overplay everything.

"My Life as a Dog" is subtle. With mother's fingers in potato-sack gloves, it approaches the subjects that children all over the world experience, but Americans don't like to admit.

For example, a pop-bottle introduction to sex — a sexual explanation given by an older child that ends up with Ingemar's penis stuck in a wine bottle. Tomboy girls whose breasts are beginning to give them away. A first love with an older woman and the curiosity adjoining. These topics, if attempted in American cinema, would be labeled as pornographic grunge. But Hallstrom shows the naturalistic way that adults treat youth — understanding and compassion rather than superficial scolding and paranoid fear of social taboo.