

POST ELECTION DISCUSSION

WITH

***UNL PROFESSOR** Bob Sittig
***CREIGHTON LAW PROFESSOR** Dick Shugrue
***DEMO. STATE CHAIR** Tom Monaghan
***REPUB. STATE CHAIR** Norm Riffel

SEE WHAT THIS ELECTION MEANS TO US NOW!

NOVEMBER 9TH 6:30 P.M. NEBRASKA UNION



NO REGISTRATION REQUIRED
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'Ghost Story' told in thrilling way

GHOST from Page 9

scenes with the various warriors and ghosts are fantastic.

To top it all off, Ching Siu-Tung, the director, has a wonderful vision. The colors are vivid, yet soft. Ching has a great eye for flowing fabric. His ghosts are swathed in wonderful silks that stream behind them as they fly, and even the mortals are granted some of these floating materials.

The movie has a delightful romance between the mortal and the

ghost.

There is a slight problem with the translation of the subtitles. One character explodes, "Dame you," while Ning is sent off to the "spokey" woods. During one section near the end, the translation is intelligible, but almost as funny as the movie.

However, this is minor. The actions and situations transcend any cultural barrier. This ghost story is told in a scary, funny, thrilling way. If you've never been to the Shel-

don Film Theater in your life and you never planned to go, at least go and see "A Chinese Ghost Story."

You won't regret it.

"A Chinese Ghost Story" is playing today at 1 and 9 p.m., Thursday at 9 p.m., Friday at 3 p.m. and Saturday at 1 and 7 p.m.

Admission is the best \$4 you've ever spent on a movie, or \$3 for senior citizens, children and Friends of the Sheldon Film Festival.

Sheldon shows works by Midwestern artists

MIDWEST from Page 9

"We may get the news of what's happening on the East or West Coast as soon as anyone else out there does," Freeman said. "But we have a certain kind of filtration time, and I think that steeps the work in a certain kind of maturity, a certain kind of level-headedness. So maybe that's a Midwestern characteristic. I'd like to think so." Spence said he hopes there is something characteristic about Midwestern art, but Rosser said the sensibilities are universal. Rosser is originally from Wales and studied in the United Kingdom, and he said that "Midwestern" is only a geographic distinction.

"As opposed to New York or the East Coast, the Midwest offers the ability to expand," Rosser said. "That is, you don't feel confined by the constraints of a gallery. Maybe it's because there's not the sort of rich source of exposure that one might get in New York. One has to nourish one's self, one has to build up things to feed one, and what I find exciting about the Midwest is I can expand my work. I don't have to worry about making everything fit into one category."

"I really think that Nebraska, the Midwest, is virgin territory for artists," Spence said. "There are so few artists, filmmakers, photographers here trying to make it work for them, that it's very refreshing."

"I think that if there's any, I wouldn't call it a theme," Neubert said. "If there's anything that ties the work together it's (the) kind of hand-built quality of all the work, as varied

as it is. They didn't send it out to be manufactured or produced off blueprints or drawings by some artist in New York or California, and the artists hands in the process show. Whether that's uniquely Midwestern or whether that's a part of the art world today, that's difficult to say. I think it's a little of both."

"Midwestern Visions" is only an exhibition to give the artists exposure, but some of the artists do sell their works. Spence said he does not, generating his income from the film and video projects and photography he produces. But Rosser and Freeman both said they sell some of their work.

Of the artists, only Rosser named a specific other artist whose work he liked best, mentioning Sue Eisler, but all said they liked the whole show.

"I don't want to say anything specific except that I'm really impressed with the show," Rosser said. "I think it covers a broad range of ideas and concerns. Some of it is very conceptual and some of it is intellectually stimulating in a humorous sense. Some of it is much more rigorous, although there is a reasonable light-heartedness to all of it, and I'm just really pleased to be in it. I think it was an exceptionally well-curated show."

Neubert said he is glad that all the artists have been getting along so well.

"Artists a lot of times, who create work alone in the studio, in what I call a 'hot house' environment, without the kind of competition or involvement in the real world, sometimes are over-sensitive to exhibitions, group exhibitions, like 'why would you put me in this show?' and sometimes resent what they're next to, or who they're next to..." Neubert said.

"Interestingly enough, every artist that has been here, that has seen the show, has been complimentary and positive of the quality of the show, of the content and the idea, and are very pleased that they have been a part of it," he added. "That is rare, and so that's been heartening from my point of view, who curated it."

All three artists said they would give basically the same advice to beginning artists — do not follow fads and the most important thing to know is one's self.

"You have to get into your own thought patterns and processes; you got to know who you are and you got to know how to register it on paper, on canvas, on stone, metal, whatever you're going to use," Freeman said. "And so work a lot. Don't assume you can do it tomorrow, do it now. And when you're working, get everyone else away from you and spend time by yourself. You got to get used to being alone, and it's hard to do, but you need to do that. So, a lot of work and a lot of discipline."

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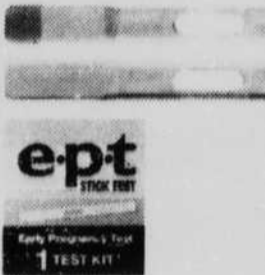


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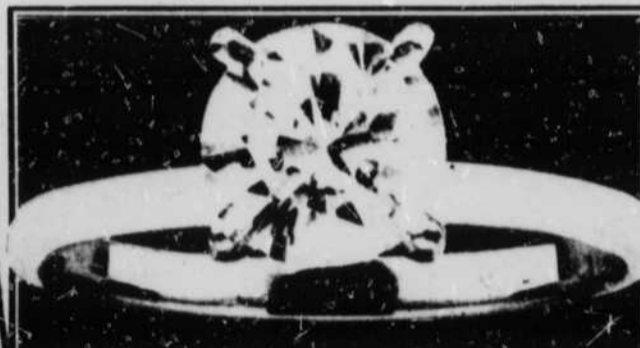
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