

state

OF THE ARTS

By Liza Holtmeier

## Intolerance hinders art community

I love the excitement the night of a performance, both as a performer and an audience member. The lights, the music, the smell of perfume and makeup and the whispering voices all lead to anticipation the moment before the curtain rises.

These same emotions of excitement and anticipation can arise from 100 different sources for 100 different people. People can feel excitement before a sporting event, about a hunting trip, over a vacation, about teaching or a million other things. Though I wish everyone could share in my joy for theater, I'm glad people can experience these emotions through other areas.

We preach tolerance for the arts community every day, to the point where many people in the arts feel they are against the rest of the world. While I agree the art community faces major opposition every day from outside sources, I've come to realize there is a high rate of division within the art community as well.

How many times have I heard a theater or dance major say "Music majors have it so easy"? How many times have I heard a dance or music major say "theater majors have it so easy"? I have heard it one too many times.

And if you think dancing is easy, forget about it.

I'm tired of the pretentiousness many artists exhibit when they say "Dance is the only true way to explore the human experience," or "Sculpture is the only true medium that enables us to understand mankind." As a lover of all of the arts, I have a hard time believing that one art form is the "end-all-be-all."

That's not to say that I am never indisposed to favor one art form over another. For instance, classical ballet is my first true love, but if I only went to see classical ballet, I would have missed out on a plethora of exciting experiences.

After seeing various modern, jazz, tap and hip-hop performances, as well as taking classes in some of these areas, I have tremendous respect for nonclassical ballet dancers. These other types of dance require incredible technique, stamina, grace and talent, and I thoroughly enjoy being an audience for all.

While it's important to feel pride for one's craft, we as a society of both performers and audience members need to realize that each art form has its own elements to offer its audience. Each area provides insights and creates emotions in a different way.

So all those who have been saying, "I only like modern dance" or "I only like classical music," need to begin trying new things. Artists need to begin showing more respect for colleagues outside their medium.

The truth is, the art community has enough opposition without intolerance from its fellow members.

Holtmeier is a freshman news-editorial major and a Daily Nebraskan staff reporter.

# Restless Natives

## The American Indian Dance Theatre

## Dance troupe brings tradition to Lied Center

By JOSHUA GILLIN  
Dance Critic

Every American Indian tribe from the Assiniboines to the Zuni was represented in a splendid fusion of traditional dance and music at the Lied Center Monday night.

The American Indian Dance Theatre, a collection of more than 12 American Indians from separate tribes across the continent, performed interpretations of more than eight different styles of dance.

Performances ranged from the Northwestern-style opening sequence, laden with allegories about birds and spear-hunting, to the eagle feather-clad Plains dancing near the end of the show. All were done spectacularly, effectively capturing the old-style dances of the tribes of North America.

Soon after the lights in the Lied Center went down, the audience was transported to a realm thousands of years old. Clad in the decorative robes of the Makah tribe and carrying oars, several dancers meandered across the stage, walking perfectly in time to the drum beat.

After "rowing" off the stage, two performers wearing similar robes and donning bird-like helmets hopped

warily across the stage, transformed by their motions into the creatures they were attempting to represent.

Following soon after were dancers representing eagles, deer and buffalo, recreating the dances of the Hopi and Zuni Pueblo tribes. The eagle dancers glided effortlessly across a smoke-covered stage, mimicking the dip and rise

Please see DANCE on 10



## Works at Joslyn reflect artist's spirituality

### Modern shadowboxes mix technology and religion

By FRED POYNER  
Art Critic

Art Review

The personal icons of Betye Saar provide a mystical vision of how one artist incorporates both the worship and the physical nature of technology today into her work.

Through a mixed-medium shadowbox style that combines objects such as Egyptian deities, circuit boards, animal carvings and electronic components, Saar presents each piece to us as a part of her subconscious enshrined.

While reminiscent of Catholic, Buddhist, Chinese and Portuguese shrines, these delicate works reflect Saar's own spirituality independent of all these religions, as well as religious definitions.

A sense of timelessness is another common thread all of these works share, as in "Lost Dimensions of Time," where the image of a Buddha sits in the lotus position atop a circuit breaker. Technology, memory and dreams all serve as our links to both

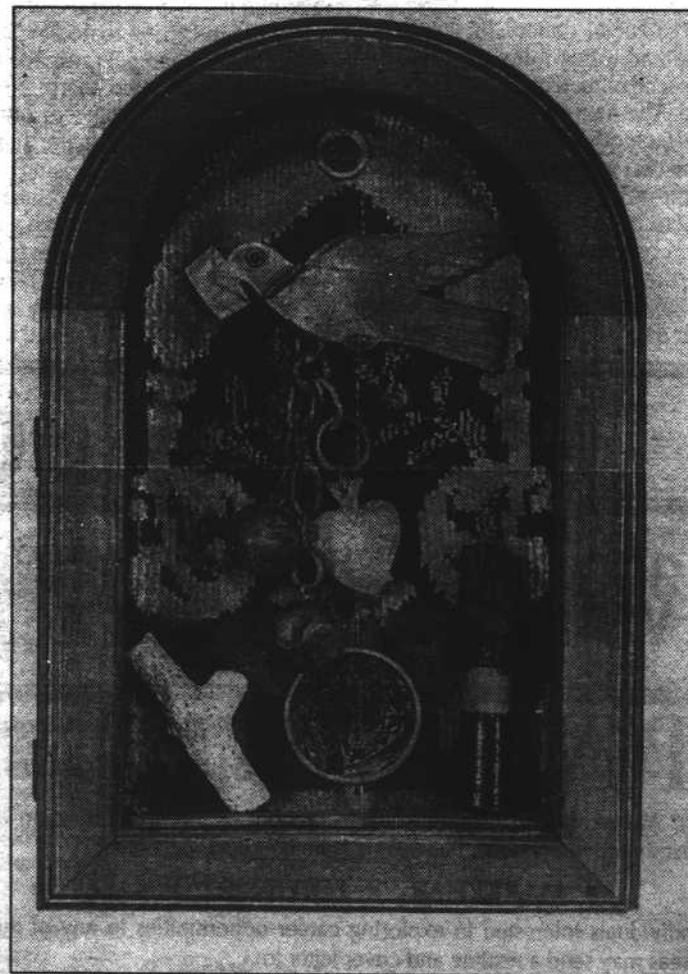
the past and future, captured for a moment in Saar's time capsules.

Other pieces act as visual puzzles, with clues that may or may not illuminate the feelings of Saar at a particular moment in her life, such as "Sojourn," which uses the image of a bird in flight with a raised fist and a ball and chain.

One piece set apart from the others, in both size and function, is an installation titled "Wings of Memory." For this work, the artist has used the space of the gallery itself to form her "shadowbox," while a lattice of branches and collection of objects left by passing visitors along one wall dedicates the memories of lost family and friends.

Such stark imagery and personality make this soul-searching, provocative exhibit worth seeing.

"Betye Saar: Personal Icons" is exhibited at the Omaha World-Herald Gallery of the Joslyn Art Museum until Sunday.



"SOJURN," by Betye Saar, is on display at the Joslyn Art Museum until October 13.