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received

Takako Hicken didn't discover until college that she wasn't white.

The daughter of an American father and a Japanese mother, Hicken went through primary and secondary school without a real concept of her identity as half-Japanese.

Then, at the University of Nebraska-Lincoln, in an American literature class of all places, she read about a Chinese-American woman's experiences with racism.

"So I think it was from that semester onward that I realized I was not a white person," Hicken says. "It was really pretty funny."

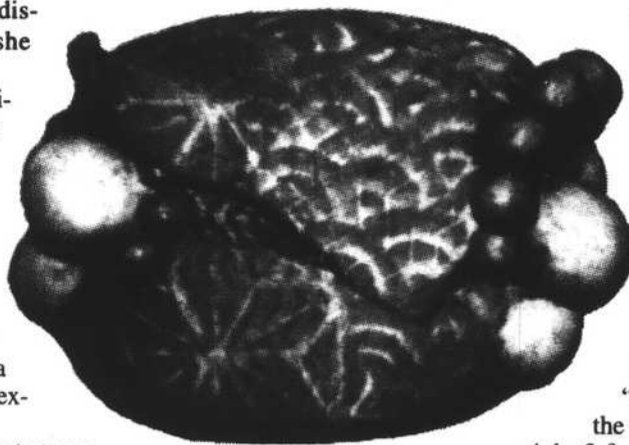
Hicken's new exhibition at Gallery 9, "watashi ga moratta mono (gifts I have received)," is an exploration of her Japanese heritage.

Hicken, a 24-year-old fine arts student, has taken gifts she received from Japanese relatives and turned them into monumental ceramic sculptures.

"Prayer Beads and Case" is an abstraction of a pouch filled with Buddhist prayer beads.

This viewer thought it looked like a seashell with pearls around the edges — which didn't bother Hicken at all.

"When I abstract things I'm always hoping people will see different images," she says. "I think it increases interest to have someone have to fig-



"Prayer Beads and Case" by Takako Hicken

"When I abstract things I'm always hoping people will see different images."

TAKAKO HICKEN
artist

several inches). Hicken says she hoped to capture some of the delight she had in owning the key chain by making the chain float above the pink-flower-covered charm below, giving the piece a lofty feeling.

"What I like about it is someone could mistake it for one of those '70s lanterns — and that doesn't bother me."

"Plastic Bow — Barrette" is the closest to reality — the 1 1/4-by-3-foot sculpture looks almost just like its diminutive inspiration.

It's a good example of Hicken's style — billowy in form, with no sharp, harsh edges to take away from the childlike meaning of the piece.

Hicken got the tiny barrette from her Japanese uncle in Okinawa.

He was taking Hicken and her sister around to see the sights and wanted to stop at a store to get them a gift — even though he'd given them five gifts the day before.

That's just the Japanese way, Hicken has discovered — gift giving on any occasion, or no occasion at all.

"No one talks about gift giving," she says. "It's a given."

Hicken's gift to Lincoln — her art show — has its opening reception Friday night from 7-9 at Gallery 9, 124 S. Ninth St.

LINCOLN GALLERY PREVIEW

Stories by John Fulwider

Humor's no accident at Noyes Art Gallery

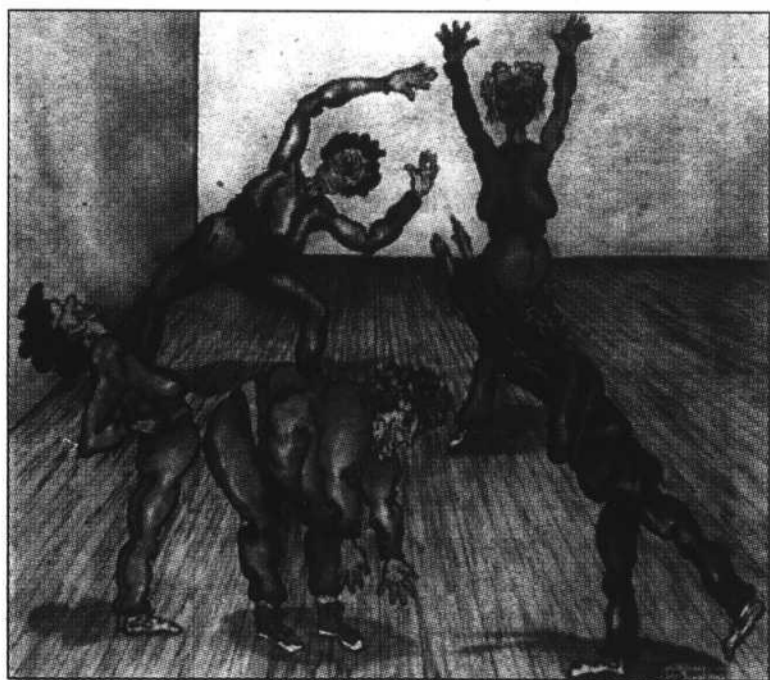


PHOTO COURTESY OF THE ARTIST

"LIGHTEN UP" is one of a collection of mixed-media paintings by York artist Jeani Gustafson. The opening reception for a humor-themed art show of the same name is Friday from 7-9 p.m.

Jeani Gustafson is painting accidental wrinkles.

The York artist is well known already for her "accidental images," which she describes as "fancy doodles." The mixed-media paintings thus far have been rather abstract, but Gustafson edges closer to reality with a new show at Noyes Art Gallery. Gustafson is a sprightly, rather young-looking woman. Nevertheless,

she realizes she'll one day be just as wrinkly as the subjects of her new paintings — elderly people having a lot of fun.

"It's a personal goal of mine to be there," she says. "I want to live that long and look like that. I mean, you can't avoid it — so you may as well look forward to it."

Please see JEANI on 12

Patience becomes an art

Those who consider patience a virtue would respect Turner McGehee.

After all, the internationally known printmaker works in a medium that doesn't lend itself well to quick completion.

In his technique, intaglio, metal plates and ink are used to make images on paper. With tools, including chisels and acids, he incises depressed lines and gouges on the plates, then fills the depressions with ink. Finally the ink is drawn up into paper laid over the plate, forming the image.

Time-consuming, but not too much so — right? Yes, if McGehee liked monochrome images. But his prints are multicolored, and each color requires its own plate (roughly similar to the cyan-magenta-yellow-black process used to print color pictures in newspapers).

In addition, he sometimes combines two or more processes to form each image. Each process — etching, dry point, mezzotint and engraving — requires its own plate.

The result is a neat, clean image that, humbly, only hints at the enormous effort that went into it.

"It's a very exacting way to work," says Anne Pagel, director of Haydon Gallery. McGehee's latest exhibition, "The Royal Ballgame and Other Stories," has its opening reception Friday from 7 p.m. to 9 p.m. at Haydon, 335 N. Eighth St.

The show's title refers to a Mayan contest that often lasted three days and was played to the death. It inspired McGehee on his recent trips to see petroglyphs in Wyoming and Mayan sites in Mexico and Guatemala. His experiences are documented by images

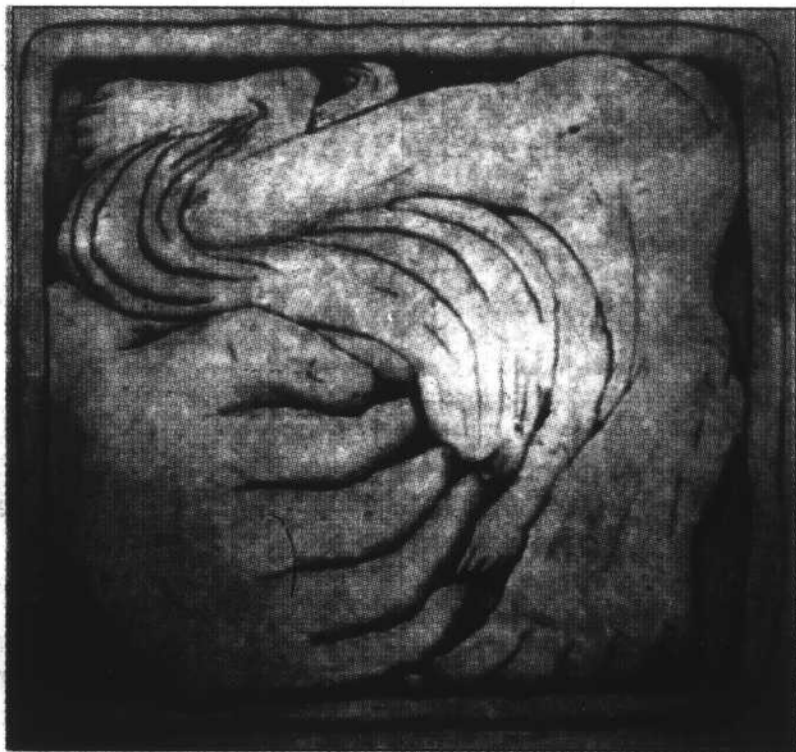


PHOTO COURTESY OF HAYDON GALLERY

"TO THE STONE" is one of several intaglio prints by printmaker Turner McGehee. An exhibition of McGehee's works has its opening reception Friday evening from 7-9 at Haydon Gallery, 335 N. Eighth St.

of what Pagel calls "enigmatic, rather frightening" Guatemalan sculptures.

McGehee's figures are gracefully distorted, with prominent hands and long, exaggerated limbs. They occupy spaces suggestive of stone relief carvings.

McGehee writes of his work, "I suspect that people who find significance in their dreams may find mean-

ing in my prints. Certainly I aim to create images with some of the power of a vivid dream, where no description is adequate to summarize the situation or characters."

McGehee's exhibition at Haydon continues until May 31. He will give a brown-bag gallery talk May 9 at 11:30 a.m. Admission is \$1 or \$5.50 including a sack lunch.