

# Independent filmmaker delves into first attempt

DELIN from page 9

"Meter Maids." I want the movie to have a strong feminist message.

DN: Is there a certain message that you are trying to send with your film - besides the subject matter?

PD: I talked for many hours last week with a director from Hollywood, and he told me about his experiences with making films. I never really understood why he always played by the rules, though. I never understood why he talked about doing films so long, but never did them until recently.

I think the best way to get a film

done is to cast your inhibitions to the wind and go forth with reckless abandon, because even if you fall flat on your face you will learn so much from the process. Sometimes you have to take a risk to reach your dreams, or to reach someone with your work.

With Alexander Payne wrapping up "Election," starring Matthew Broderick, in Omaha, and various fledgling film groups spawning at UNL, there is hope that a few more people like Patrick Delin will decide to break for greatness without leaving home.



WORLD-RENOWNED ARTISTS Christo and Jeanne-Claude sign autographs after a slide presentation at the Sheldon Memorial Art Gallery Monday night. The couple spoke to a full house.

## Couple's art skirts into Sheldon

BY SEAN MCCARTHY  
Assignment Reporter

Too much is never enough, just ask experimental artists Christo and Jeanne-Claude.

The two have known each other for more than 30 years. In that time, they have surrounded an entire island with pink fabric, wrapped a bridge in Paris and curtained a valley in Colorado.

Now, their works can be seen in a series of slides and sketches at the Sheldon Memorial Art Gallery through Jan. 4.

Monday night, the two artists appeared at the gallery for a slide presentation and a book-signing session.

Ambition started early for the two. In 1969, the duo used 2800 square feet of drop-cloth for their piece, "Wrapped, Floor, and Stairway" at the Museum of Contemporary Art in Chicago.

"We create them because we want to create works of art and joy," Jeanne-Cristo said. "There is no political message."

In 1983, the two artists created what is arguably their most striking work. In the Biscayne Bay, near the

Greater Miami area, the fabric fetish of the two resulted in a couple of islands surrounded with a hot-pink-red polypropylene. More than 6 1/2 million square feet of the pink fabric was used.

In 1991, the two artists stretched 18 miles of huge, yellow umbrellas in California. In the same year, 1340 blue umbrellas were placed in Japan. The enormous project cost Jeanne-Claude and Christo a whopping \$26 million. Jeanne-Claude shrugged off how they paid for the excursion.

"We receive the money from the sale of Cristo's original brand of art," she said.

That original art includes sketches Cristo has drawn. Private collectors and museums have given them enough funds to complete the projects on which they've worked. The two make it a policy not to accept any money from sponsors. By doing this, they have complete control over their work - for the most part.

Obtaining permits from governmental agencies, private landowners and park commissions has been the hardest part of their job, Jeanne-Claude said. Wrapping the Pont Neuf bridge in Paris took

more than 10 years to develop, mostly due to bureaucratic red tape. In some cases, the two have lost interest in a project even after getting approval because the process took so long.

To get such a high volume produced, Jeanne-Claude and Cristo have factories all over the world produce their fabrics. The couple insists on hiring and paying each worker, which can add up to a lot. The umbrella project employed 2250 workers, not including those who produced the fabric in the factories.

"Stone and steel doesn't create an inviting element," Cristo said. "The fabric is extremely inviting."

The traveling exhibit draws from the collection of Thomas Golden, who has worked with the two artists since 1976. The exhibit itself is sponsored by the Nebraska Art Association and Gail and Michael Yanney of Omaha.

While millions have had the chance to view the collection of the two artists up close, Jeanne-Claude stressed the huge undertakings were for their own pleasure, not necessarily "ego," she said.

"We do it for us and our collaborators, not the public," she said.

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