

Artistic Differences

An ongoing look at ethnic contributions to Nebraska state culture.

Cre^{me} de la KREMLIN

Russian artist uses travel for creative impressions

BY DIANE BRODERICK
Staff writer

A paintbrush hits a blank canvas, and a face and figure are outlined with decisive strokes.

As the minutes fly by, the artist adds detail after detail: lights, shadows, folds in a cranberry-red shirt. At the same time, he chats amiably with the subject sitting nearby.

Saturday at 1 p.m., Vladimir Sobolev held a painting demonstration at the Noyes Gallery, 115 S. Ninth St., and within the space of an hour, he had turned a white void into the form and figure of Ralph Spangler, an artist and member of the Noyes Gallery.

The demonstration was the first of two; the next will be Saturday, from 10 a.m. to 4 p.m. at the Noyes.

Sobolev is a member of the Noyes Gallery, and his paintings are displayed there year-round. But the artist isn't usually available to see the reception his paintings receive.

Sobolev is visiting from Moscow where he lives with his family. But he has been to the United States four times for a total of about eight months, and visiting here is of great importance to him, he said.

Each visit offers him the opportunity to learn new things he can apply to making his art better and more experimental, he said.

Contrasts are vital to his work, which consists of portraits, still-lives and landscapes. Contrasts, within each painting and between paintings, are what make them interesting, Sobolev said.

Sobolev believes constant travel, including frequent trips to Europe, makes these contrasts

“*(In the United States,) every corner is something new. I try to take pictures and sketches.*”

VLADIMIR SOBOLEV
Noyes Gallery member

easier to produce.

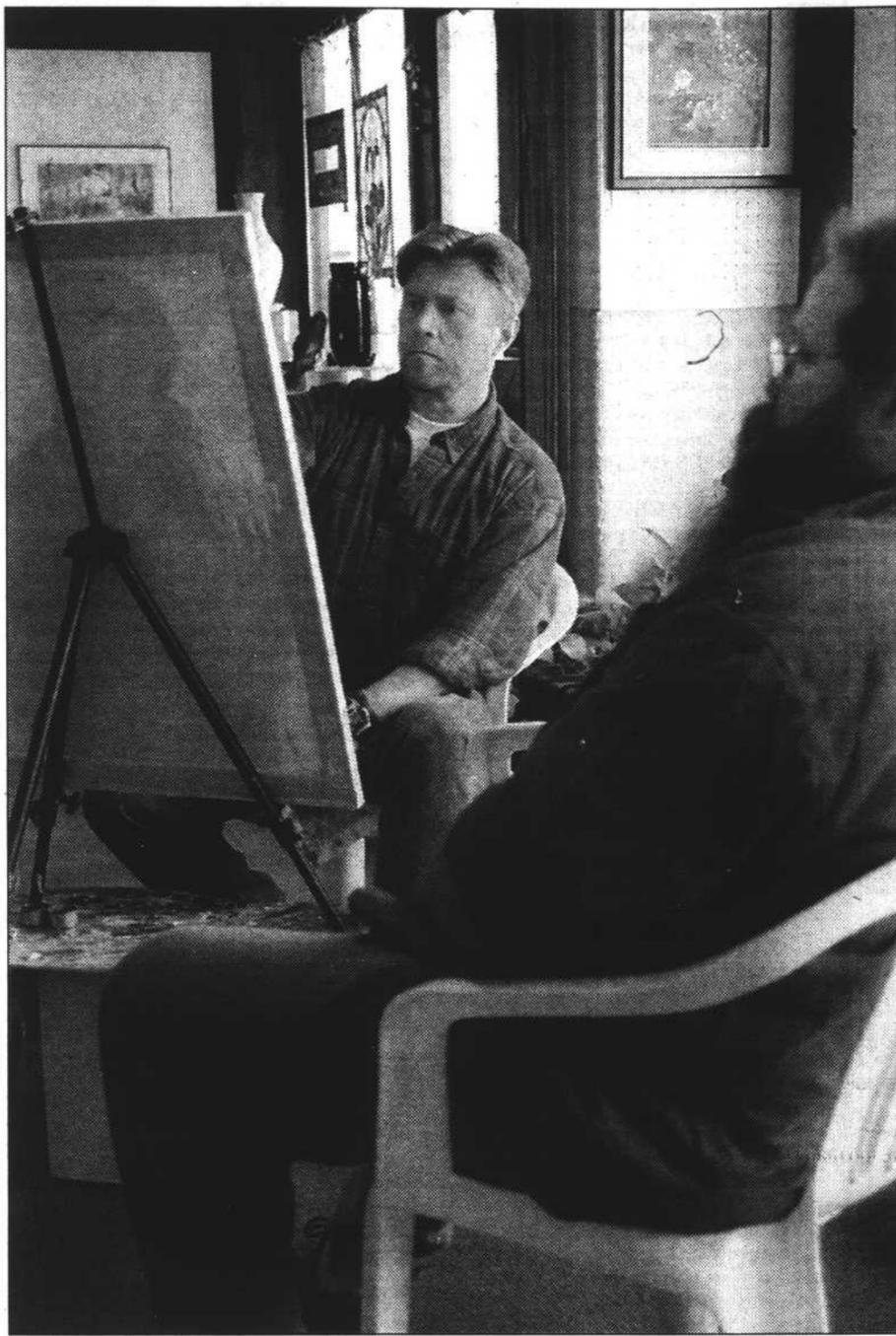
“I see so many things here. I can show skyscrapers in New York and the desert in Tucson (Ariz.) and Mexico,” Sobolev said.

In his current exhibit at the Noyes Gallery, these contrasts are apparent, Sobolev said while explaining the differences between two scenes from his homeland.

“Golden Evening” shows an ancient part of Moscow as the first rays of spring's light hit buildings in the cityscape. Certain buildings glow with a golden tint and others stand in a rosy, warm glow, which Sobolev says seems so much warmer when a hard winter has just passed.

Just adjacent to that painting is “Frosty Morning,” another view of Moscow, which shows an ornate church surrounded by a wintry sky and a snowy landscape.

Please see ARTIST on 13



HEATHER GLENBOSKI/DN
VLADIMIR SOBOLEV PAINTS Ralph Spangler, a member of the Noyes Gallery, on Saturday afternoon as part of the first of two portraiture demonstrations. The second demonstration will be held Saturday from 10 a.m. to 4 p.m. at the Noyes Gallery, 119 S. Ninth St.

Barrymore brightens up dull film

■ Romantic-comedy can't pull through because of its stupid, over-clichéd plot.

BY SAM MCKEON
Senior editor

Give Drew Barrymore this: She tried. She really, really tried.

She grinned and cooed and she played cute and smart and laughed at all the right times and cried at all the right times, too. She let herself get hit with doors, wear horrible clothes, have pimples and braces put on her face and basically allowed herself to look like total frump.

And she damn near pulled it off, too. Barrymore almost saved the absolutely stupidest film of the year (short of “Wing Commander”) in “Never Been Kissed.” She drags you, kicking and screaming, into this realm of stupid comedy.

And you, for a second, will want to go. Some will. And they will come out of the theater a less intelligent person on just about everything in life than they were when they went in. All thanks to Drew Barrymore. And if that's not star power, hell, what is?

For her newest film, Barrymore is Josie Gellar, a 25-year-old copy editor



COURTESY PHOTO
DREW BARRYMORE stars as Josie, a undercover reporter sent back to high school to uncover the “real” stories of teen life.

at the Chicago Sun-Times who was dumped on in high school and is dumped on at work. Desperate to be a reporter, Josie is inexplicably given a job to go undercover at South Glen High School and do an investigative piece on what's happening with the teens of today.

Josie was terrorized in high school. All the worst stuff you could imagine.

Please see KISSED on 13

Film Review

The Facts

Title: “Never Been Kissed”
Stars: Drew Barrymore, David Arquette
Director: Raja Gosnell
Rating: PG-13 (adult language)
Grade: C-
Five Words: “Never” stinks, but Barrymore shines

Grossman piece lacks substance

BY LIZA HOLTMEIER
Senior staff writer

A gimmick is a gimmick. And while a gimmick can sometimes entertain, it still needs substance to back it up.

Friday night, the Danny Grossman Dance Co. provided the audience at the Lied Center for Performing Arts with plenty of gimmicks – but little substance.

The performance opened with “Spiritus,” a piece reminiscent of early modern dance with Greek myth overtones.

With its sedate mood and classical music, the piece seemed an odd opening choice, lacking the spirit and energy needed to grab the audience's attention.

The dancers gave a satisfactory performance, moving through the piece's rather ordinary choreography with grace and ease. But the piece was far from new, far from inventive – a motif that would last the rest of the evening.

Next came “Lynchtown,” choreographed by Lincoln native Charles

Theater

Weidman in 1936. Weidman based the piece on his experience of witnessing a lynching in Omaha as a young man.

This piece was the highlight of the evening. The women achieved the necessary intensity and focus, recreating the vileness and fury of a blood-thirsty mob.

Given the piece's slouching anti-ballerina stances, one can only imagine the surprise and wonder it must have garnered when first performed.

However, the dancers failed to build the piece to a climax. They kept the energy level at a constant hum and then abruptly ended.

The company then performed the world premiere of “Chasing Bird,” choreographed by Danny Grossman. The piece, commissioned by the Center for Great Plains Studies, used the music of Kansas City, Mo., jazz musician Charlie Parker.

In the performance, the dancers'

Please see DANCE on 13