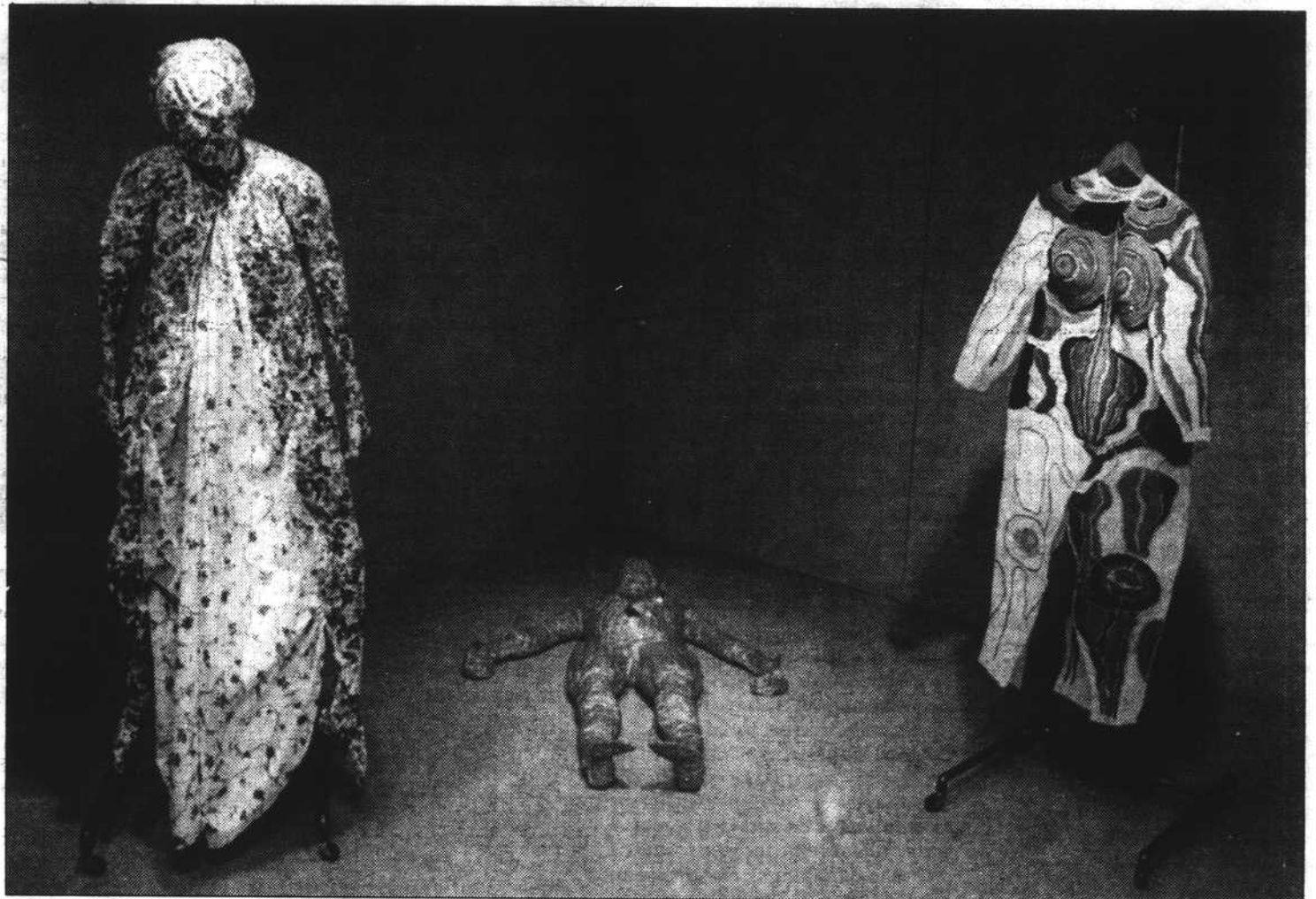


EYE CANDY

STORY BY JOSH NICHOLS



Program mixes art influences

A painter can learn from an architect's stadium design, and a photographer can share inspirations with a clothing designer.

It sounds crazy, but that is the idea behind UNL's Visual Literacy program, developed a year ago for freshman students in studio art, pre-architecture, pre-interior design and textiles and clothing design.

Beginning today and lasting through Nov. 17, work from faculty members in the program will be on display in the Robert Hillestad Textiles Gallery.

An opening reception for the exhibit will be held from 4:30 to 6:30 p.m. in the gallery, located in the Home Economics Building on the University of Nebraska-Lincoln's East Campus.

Exhibits on display include work in photography, painting, sculpture, fashion design, architecture and ceramics.

The diverse exhibit, featuring work by the visual literacy faculty members, will help illustrate the concept of the program by bringing together a variety of different art.

Martha Horvay, professor of art, will have four of her paintings on display. Each shows a variety of objects from a previous generation.

The deteriorating, broken parts of machines and consumer goods from a past generation are painted onto a tan, sandy background.

"My objective is to evoke a sense of the mag-

nitude of time," Horvay said in her artist's statement. "Over time, nature reclaims the evidence of past civilizations."

Although the decay of time presents a dark mood in Horvay's paintings, she said, the isometric perspective she shows hints at permanence, decay's opposite.

Before you get to Horvay's paintings on the back wall, you will encounter a model in the middle of the room called "Pacific Stadium." It was developed by architecture instructor Brian T. Rex, who entered it in a contest for a new stadium in California two years ago.

The pieces of wooden block making up the model can be moved and rearranged to form different stadium shapes, sizes and set-ups.

Being able to move the blocks represents Rex's idea of a floating stadium made up of a set of components.

Rex feels this is how stadiums should be able to change to meet a variety of different events and programs.

In his artist's statement, Rex used an example of the Coliseum in Rome as possibly the first great stadium, because it has been used for everything from naval battles to gladiator clashes to historical reenactments.

"The maximum mutability of the architecture will insure its success," he said. "It is not what the stadium is that determines the successes or failure of a project like this. It is the ability of such a venture to adapt or mutate against public needs and intents."

On the wall next to the rearrangeable stadium is a photography exhibit provided by Dana Fritz, associate professor of art and art history.

Please see VISUAL on 13



LEZ MEACHAM/DN

TOP: "COMFORT," made by Elizabeth Ingraham in 1996, is made of quilted satin with lining and 1,000 fishhooks. ABOVE: VINCE QUEVEDO, a visual literacy faculty member, designed a section of the artwork to be displayed today through Nov. 17 in the Robert Hillestad Textiles Gallery.

Show honors modern dance

■ 'Nebraska Dancing' celebrates Omaha, Lincoln modern dance diversity.

BY DANELL MCCOY
Staff writer

For the past six years, the Omaha Modern Dance Collective has held a concert celebrating the diverse styles of modern dance.

This year, the concert, titled "Nebraska Dancing," will run Friday and Saturday at the Lied Education Center for the Arts at Creighton University, 24th and Cass streets in Omaha.

The concert includes 12 modern

dance performances by choreographers from Lincoln and Omaha, including Sandra Halpern, Maribel Cruz, Mary Waugh and University of Nebraska-Lincoln dance instructor Kelly Holcombe.

"We usually have about 10 to 15 pieces," said Kathy Bass, an OMDC board member and choreographer. "Each year, we try to top ourselves by presenting a better concert with better movement."

Bass said all the choreographers chose the dancers they wanted to use in their performances. The dancers may be involved in dance anywhere in the community, although most of them are involved in OMDC, she said.

The dances to be performed were chosen by three independent judges

from Missouri and Oklahoma during an open audition held in August. Of the 25 dances that were auditioned, nine were chosen for the concert.

Three other choreographers were chosen as guest artists for the concert as part of OMDC's ongoing mission to support and honor former Nebraskans who continue to work in the modern dance community.

"We try to bring in someone with a Nebraska connection," Bass said. "We like to bring people home and have them show us what they are working on."

This year, Amy Matthews, a New York choreographer who served as artistic director at the Blue Barn

Please see DANCE on 13

'Boys' disturbing, hard-hitting story

BY SHELLEY MIKA
Staff writer

Disturbing and depressing are the first words to come to mind in reference to "Boys Don't Cry." Only after I got over these overwhelming feelings could I say that it was really good.

Usually, a director would hope for the "really good" part to come first, but I have a feeling director Kimberly Peirce would feel differently about her film.

The reason is that the movie is supposed to hit hard, and it does exactly that.

"Boys Don't Cry" was shown

Film Review

The Facts

Title: "Boys Don't Cry"
Director: Kimberly Peirce
Rating: R (violence including a brutal rape scene, sexuality, language and drug use)
Stars: Hilary Swank, Chloe Sevigny, Peter Sarsgaard, Brendan Sexton III
Grade: A
Five Words: Brandon Teena's story fictionalized well.

Please see BOYS on 13