

## Robert Henri advanced modern art

■ The Nebraskan artist was unrecognized during his career for his impact on art.

By JASON HARDY  
Senior staff writer

Rarely in the annals of Nebraskan art do you find someone who gave as much to the state as Robert Henri.

Not only did he help to lay the foundation for modern art as we now know it, he set an example for how to teach it.

His influence, however, is an invisible one, as many people have yet to learn of his work and his upbringing.

This is most evident when talking to the citizens of Cozad, the town Henri's father founded in the late 1800s.

"When we circulated our exhibition last year, I was surprised that so many people hadn't heard of him," said Nancy Dawson, who administers the Sheldon Memorial Art Gallery's statewide touring program of Henri's works. "People in the town of Cozad didn't know he was a native son."

The attitudes of Cozad inhabitants are largely indicative of the rest of this state. Still, the fact remains, Robert Henri — born Robert Henry Cozad in Cincinnati, Ohio, in 1865 — did exist and spent most of his teen-age years living in Nebraska.

More importantly, he was a humanitarian, an optimist and a reformer.

Simply put — an artist.

"He had a major impact on the art world around the turn of the century," Dawson said. "He banded together with other artists, and they were able to do their own thing and establish reputations without establishing acceptance by the state or the stodgy Academy."

"And the fact that he helped artists to recreate the world around them was revolutionary. That simply hadn't been done."

For the past 13 months, the work of Henri was exhibited in 13 different communities as part of the Sheldon's statewide touring program. It was done in the hopes that people today could learn from the work of a Nebraska legend who influenced so many in the past.

"I think Henri's major impact was as a teacher.



He influenced a great number of American artists who became more famous than him," Dawson said. "He was a gifted teacher. He inspired them with his words, and his thoughts on how art should be made and how people could learn how to become more effective artists by painting what they saw and to put their emotions into their work."

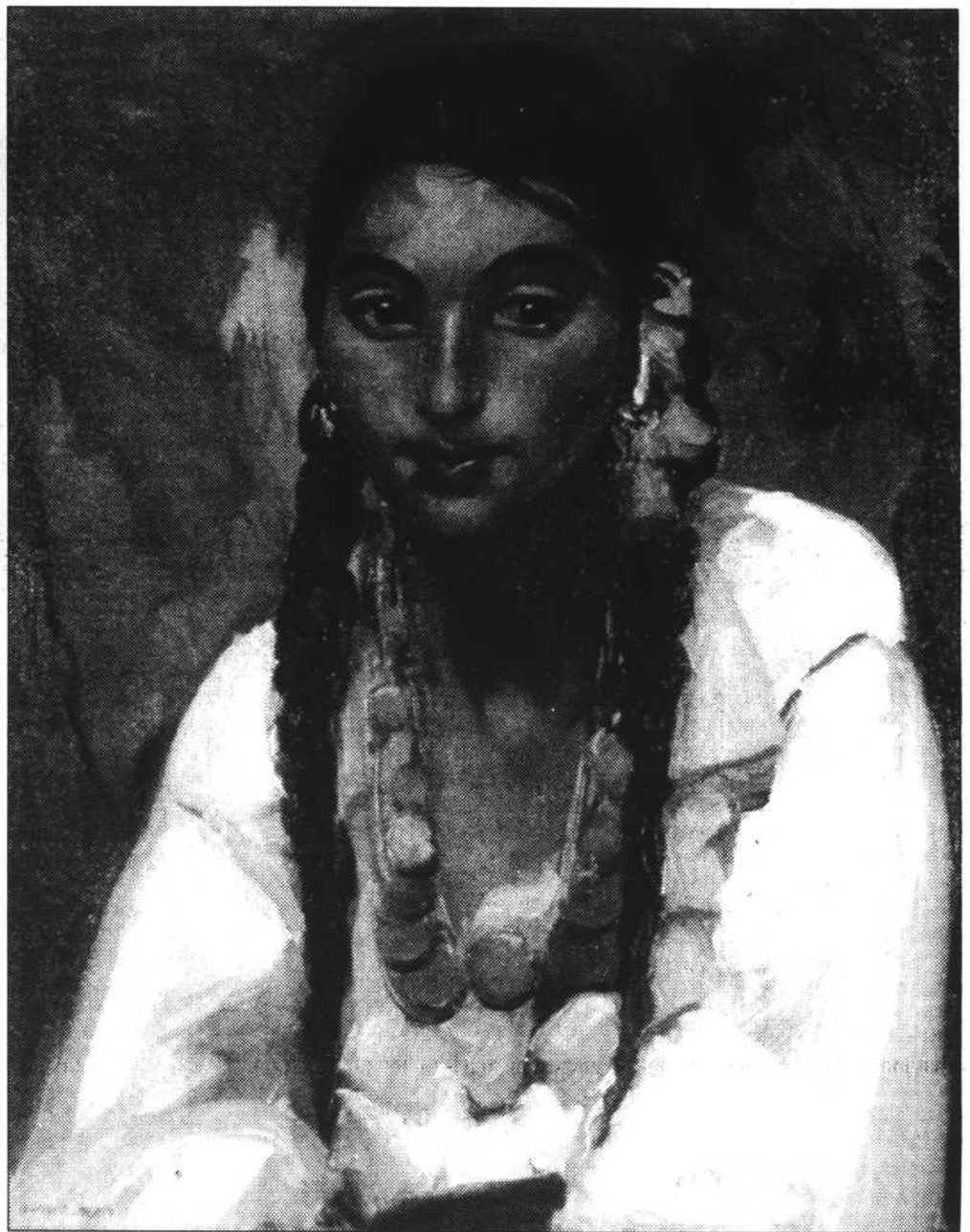
His ability to teach students to follow their hearts in the work they create is evident by the fact that a book about Henri, "Art Spirit" by Marge Ryerson, is used today by many artists and teachers as a reference.

During his life, however, Henri was not only less appreciated, he was an outcast in the art world.

"He didn't paint the type of paintings that make ordinary people look handsome," Dawson said. "He captured the essence of people. He encouraged people to learn about the human body and how to paint it realistically."

For many of his subjects, Henri actually sought out society's less attractive characters. He was constantly sending his students to New York's Lower East Side to draw and paint the poverty-

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ABOVE: Henri painted "Gypsy Girl in White" in 1916, the year he first visited Santa Fe. While there, Henri fell in love with the spirituality and mystery of American Indian culture. ABOVE LEFT: Painted in 1926, "The Pink Pinafore" is one of several portraits of children done by Henri.

## 'Out of Season' under-developed

■ Film doesn't provide enough depth to make characters come to life.

By EMILY PYEAFT  
Staff writer

Guy meets girl, guy meets guy or girl meets girl. In any scenario, cinema utilizes these relationships to explore intimacy and the struggles couples inevitably go through before coming to terms with their relationships.

Sometimes, of course, this plot scenario is intriguing or artistic or intensely thought-provoking. Other times, the scenario is tediously contrived, underdeveloped and shallow.

Jeanette L. Buck's "Out of Season," currently showing as part of the Mary Riepma Ross Film Theater's Gay/Lesbian Film Festival, is full of escaped possibilities. The film confronts some intriguing themes but lacks the insight to probe beyond the surface.

The film first introduces the ambiguously tough, leather-clad and independent lesbian Micki (Carol Monda) as she leaves New York to care for her dying Uncle Charlie.

### Film Review

#### The Facts

Title: "Out of Seasons"  
Stars: Carol Monda and Joe Kelly  
Director: Jeanette L. Buck  
Rating: unrated (adult situations)  
Grade: C-  
Five Words: "Season" barely scratches the surface

Micki is immediately confronted with Cape May's small-town stereotypes through the reaction she draws from the locals at the town diner.

Simultaneously, Micki is introduced to a quirky waitress as well as the diner's cook, Roberta (Joe Kelly), who is also a lesbian and Uncle Charlie's close friend. Unfortunately, not much is provided about the origins of the relationship between Roberta and Charlie. The lack of development of this relationship leads to "Season's" next flaw.

Uncle Charlie's character lacks the significance that could heighten the film. Of course, he serves as a link for Roberta and Micki to develop a flirtatious friendship. But there remains the question of Charlie's intention to use Roberta to "soften"

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## 'Edge of Seventeen' twists familiar '80s formula of teen-age heartache

By JASON HARDY  
Senior staff writer

John Hughes made a killing during the 1980s by making movies using a time-tested formula and targeting them at teen audiences.

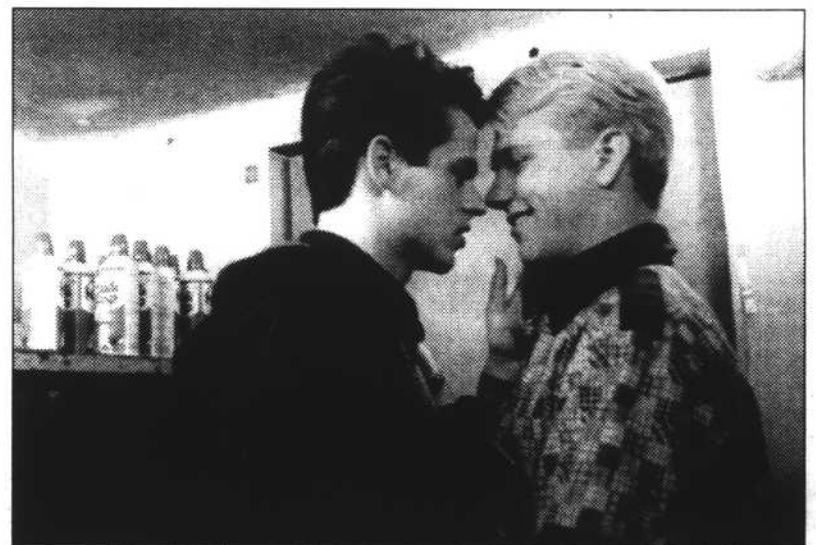
America, it seemed, couldn't get enough of the old "boy (or girl if you're Molly Ringwald) is infatuated with the popular girl (or boy if you're Eric Stoltz) and so neglects his best friend who happens to be a somewhat homely girl who is, all along, in love with the original boy" story line.

Can you blame them?

So it wasn't surprising director David Moreton used a similar plot line in his film "Edge of Seventeen," which is currently being shown at the Mary Riepma Ross Film Theater as part of the Gay/Lesbian Film Festival.

Much like the John Hughes films of the '80s, "Edge of Seventeen" is a coming-of-age story about a teenage boy unhappy with his current standing in the social food chain. It has all the necessary ingredients: his best friend is a girl, his parents don't know what's going on, school is a drag, he wants to go to an art school in New York but will probably end up at Ohio State, it's set in 1984 — so there are plenty of Billy Idol posters and talk about the Eurythmics — and there is even a pivotal dance scene.

What sets "Edge of Seventeen"



In the coming-of-age tale "Edge of Seventeen," Eric (Chris Stafford) falls in love for the first time with Rod (Andersen Gabrych).

apart from films such as "Some Kind of Wonderful" and "Pretty In Pink" is that the main character, Eric (Chris Stafford), is gay. Rather than overlooking his friend Maggie (Tina Holmes) for the school prom queen, he's overlooking her for Rod (Andersen Gabrych).

At first, "Edge of Seventeen" is more or less a lighthearted comedy that plays up the teen geek and his even geekier parents. Some parts are hilarious, and Moreton does a good job poking fun at '80s pop culture without mak-

ing it a "Wedding Singer"-type comedy. Unfortunately, the film slows down about halfway through and becomes somewhat redundant, focusing completely on Eric's struggle with his sexuality. While this struggle is a powerful theme, playing it up so much only serves to bury the rest of the film beneath Eric's brutally shallow, loveless and awkward sexual experimentation.

Also, by focusing entirely on Eric,

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