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# On campus exhibit explores variety of societal conflicts

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**Posted: 11/8/07**

It's the stuff of nightmares.

War, betrayal of friends, the living dead and other horrors are on display through Nov. 20 at the Eisentrager-Howard Gallery in Richards Hall at the University of Nebraska-Lincoln in the exhibit "Love Terrors."

The title of the show is based on the sleep disorder "night terrors," or when sleepers have difficulty fully waking from nightmares, according to the curator's note in the gallery.

Jeremy Stern, assistant director of the Bemis Center for Contemporary Arts in Omaha and curator of the show, said he wanted to "create a somewhat foreboding situation that people feel comfortable navigating."

Works in the exhibit include video of New Yorkers slithering around enclosed in garbage bags, watercolors of fighting children, prints of words representing famous conflicts and a zombie film.

What ties the pieces together is aggression.

"Each of those artists is dealing with conflict in community or violence in community," Stern said.

All the artists do this in a different way, he said. For instance, Torsten Zenas Burns and Anthony Discenza's zombie film is more lighthearted. It portrays the undead playing with pets, wandering through snow and attempting to type as well as moaning and eating flesh.

"A wide range of feeling helps viewers go through the exhibit," Stern said, "even if the concept of a show is depressing."

Pieces center around different scales of conflict.

Many of Terry Rosenberg's brightly colored digital text prints, for example, focus on large, long-standing clashes between various nations and religions. Subjects covered include the tensions between East and West Berlin, Catholics and Protestants, men and women and America and Mexico.

Monica Sanford, a graduate student in architecture and community and regional planning at UNL, works as a monitor at the gallery.

"I like the juxtaposition of the concepts," she said of Rosenberg's art, "how two things that are opposite each other look like each other or blend."

Claudia Alvarez's works display smaller-scale quarrels. Her pencil sketches and watercolors show children wrestling, dragging a cat by a tricycle, holding weapons and cussing in their prayers to God, asking him to strike down their enemies.

Alvarez said she was interested in portraying fights between "neighbors, playmates ... someone you wouldn't necessarily think of as an enemy."

She drew children, Alvarez said, because they cut to the essence of something, and she chose watercolors so that the sweetness of the colors would contrast the subject matter.

"I hope viewers walk out seeing some kind of truth that can't be glazed over."

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