

'A Moment's Notice'

# Sheldon art exhibition hits the road

By Jeff Engel  
Staff Reporter

Still-lives from the collection of the University of Nebraska-Lincoln's Sheldon Memorial Art Gallery are going on the road in an effort to expose a better portion of the state to the history, philosophy and aesthetic of that genre.

## art

REVIEW

In a travelling exhibition entitled "A Moment's Notice," nine Nebraska communities will be provided a glimpse of the definitive works of 20 artists, spanning a period in American art from the mid-19th century to the late-20th century. "A Moment's Notice" is the third in a series of annual statewide travelling exhibitions.

According to Daphne Anderson Deeds, curator and assistant director of Sheldon, the travelling exhibits are

meant to provide "an abbreviated art history lesson -- a broad, genre survey of American art" that would not otherwise be as readily accessible to members of these smaller communities.

The diversity of subject matter, execution and medium presented in the show -- as well as the embodied statements of the artists -- combine to create a visually interesting, intellectually exciting and, above all, sensually appealing representation of changing American artistic ideas and expression.

Included are works such as Charles Rain's sensual enigma "Architectural Still Life" dated 1978, and Wayne Thiebaud's texturally interesting "Cupcake" from 1961. Visual illusion and trickery, abstraction and modern comment upon the traditional function of the still life are major themes in many of the presentations.

The eccentric, immediate appeal of pop art is represented in two of the exhibit's sensational, three-dimen-

sional pieces -- David Gilhooly's ceramic "Frog Banana-Split Shaped Sundae" and Claes Oldenburg's silkscreen, canvas, wood, cord and acrylic creation "Soft Drum Set," dated 1983 and 1969, respectively.

While other museums may feel content to include only lesser works in their travelling exhibitions, Sheldon is "circulating works of the highest quality and importance -- anything less is going to undermine what we are trying to accomplish here," Deeds said.

The first exhibition in this series entitled "Miniature Masterworks," which began in August 1987, was described by Deeds as "a diverse group of undersized paintings which are related by virtue of their size, but which reveal larger issues pertinent to the history of 20th century art."

It was followed the next year by "Face to Face," an exhibition of portraits including such works as Marsden Hartley's quietly powerful "Young Worshipper of the Truth,"

and the Andy Warhol serigraph, "Jaqueline Kennedy."

With only eight people on the administrative staff at the gallery which produces around twenty exhibitions a

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—Deeds

year, Sheldon's efforts and accomplishments are impressive.

The university's interest in the

statewide travelling program recently led to the appointment of Janice S. Roberts as community programs coordinator.

"We feel we are meeting the gallery's obligation to the state," Deeds said.

She said she also considers the statewide program "a good foundation for our endeavors here," at Sheldon and in Lincoln.

"A Moment's Notice" runs for one-month periods in each of nine communities, opening in North Platte Oct. 1 and continuing to McCook, Loup City, Grand Island, Columbus, Beatrice, Aurora, Hastings and Cozad. Venues selected to house the exhibit include city halls, historical societies, libraries and similar settings which Sheldon selected in the interest of both environment and security. Volunteers in each community are trained to lead tours.

"A Moment's Notice" is underwritten by the Nebraska Art Association.

## Fox trot, polka alive 'n' kicking for faculty club

By Emily Rosenbaum  
Staff Reporter

In an age of Dirty Dancing and Club MTV, couples still can be found dancing cheek-to-cheek to the "Anniversary Waltz" and cutting a rug to the Latin beat of the "Faceted Fandango."

The Faculty Dance Club is one group that focuses on ballroom dancing, including the waltz, polka, swing and fox trot.

Members kicked off the 75th anniversary year of the dance club Saturday night at the East Union with a dinner and ballroom dancing.

The club includes faculty members from the University of Nebraska-Lincoln, Southeast Community College, Wesleyan University, Doane College and the Lincoln Public Schools.

Members of the club get together for a dinner and dance once a month, from September through April.

"There is an interest in ballroom dancing," said Carrie Varner, who served as president of the club last year with her husband Jerry. "It's fun and it's good exercise."

Carrie Varner said membership this year is about 50 couples primarily between the ages of 40 and 60.

She said many of the couples in the club have taken dance lessons from Southeast Community College and dance studios in Lincoln.

"It's a chance to really get close to each other," said Al Lidolph, who serves as president-elect of the club this year with his wife, Twyla.

"Dancing was the big thing to do in high school," said Stan Jensen, club treasurer and an associate professor of plant pathology at UNL. "I've always enjoyed it."

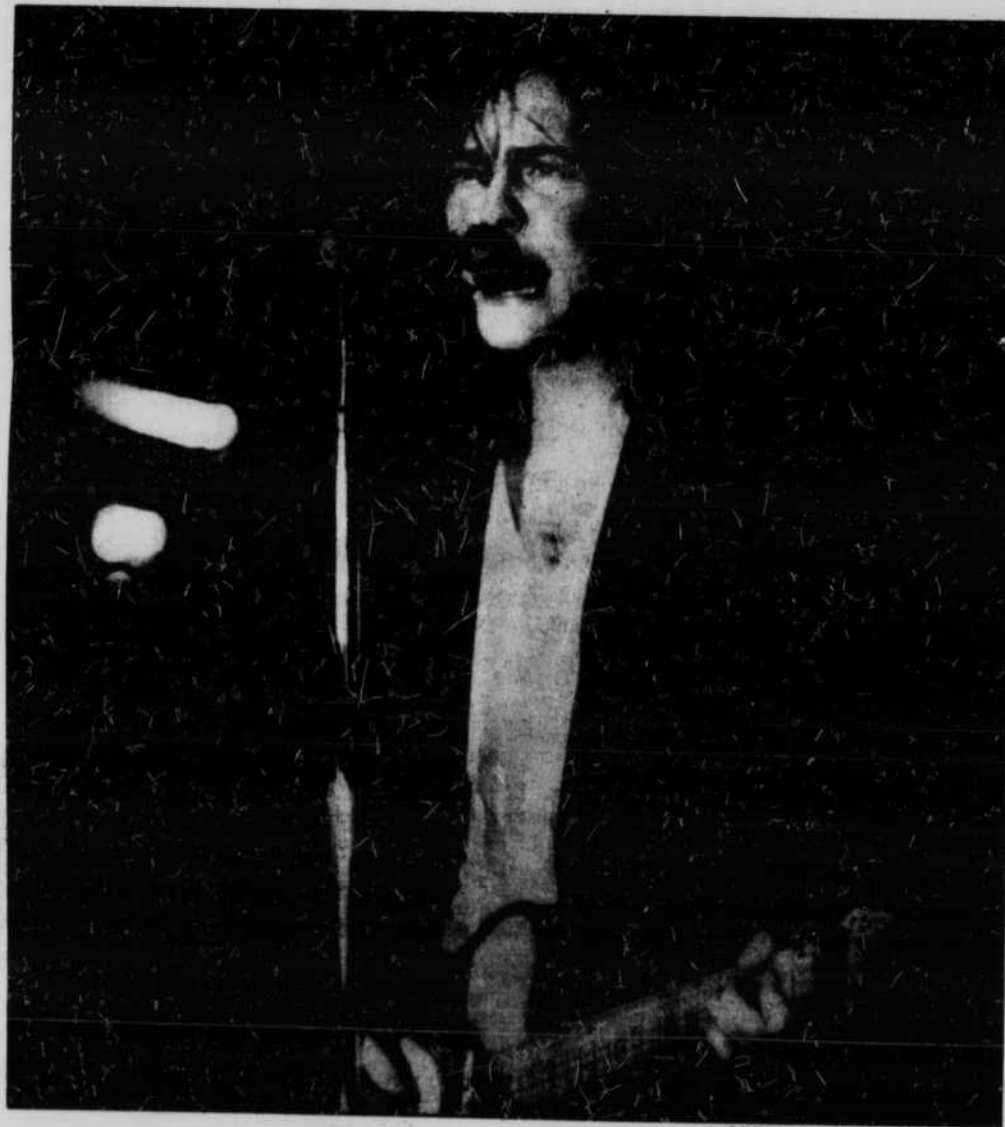
"My husband said that when he was in high school, going to a dance was the worst agony he could think of," Carrie said.

Jerry Varner, an associate professor of electrical engineering at UNL, said he and his wife have been taking dance lessons for ten years.

"It's one time when we're together and Jerry's not messing with his computer," Carrie said.

Most of the music played by the bands at the club's dances is from the 1940s and 1950s, Jensen said.

The dance club had its informal beginnings in 1914, when Dr. Winett



Al Schaben/Daily Nebraskan

Lead singer/guitarist Kurt Neumann of the BoDeans

## BoDeans' show refreshing, danceable

By Gretchen Boehr  
Senior Reporter

The BoDeans probably were at their best Friday night as they performed refreshing and danceable tunes before a crowd of about 1,300 at the Peony Park ballroom in Omaha.

The smooth harmony between lead singers Sam Llanas and Kurt Neumann and mix of acoustic and electric guitars were refreshing and exactly what any BoDeans fan would expect.

54.40 opened with 45 minutes of melodic rock 'n' roll. The band's style borrows from R.E.M., especially evident from 54.40's latest album, "Fight for Love."

With its clean, yet complicated melodies about universal awareness and brotherhood; this band

from Vancouver has potential.

The BoDeans played tunes from their first releases, "Love & Hope & Sex & Dreams" and "Outside Looking In."

## concert

REVIEW

The band's good-natured and simple rhythm was more evident live than on vinyl, cassette or CD -- it was extremely enjoyable. The band's cheerful arrangements compensate for the rather unimaginative lyrics.

The band, from Wisconsin, isn't into glitzy dance moves, guitar tricks or machine-gun drum solos. The band plays its music like it sounds -- straightforward.

The BoDeans' latest release seems to be an attempt to come off as more than a pop band.

"Home" features more lyrical content and complicated melodies.

The band played a fairly good mix of old and new music Friday night from the upbeat rhythm of "Pick Up the Pieces" to the swinging sound of "Hand and Hand."

At times, the BoDeans' music features an upbeat version of the blues with acoustic flair.

"She's a Runaway," off the first album released in 1986, probably is one of the BoDeans' best. A song about wife-beating, it has lyrical content as well as spark.

Overall, Friday night was full of great music. The sound was clean with little distortion and the BoDeans were at their honest best.

## Women perform scenes from life under Apartheid

Gretchen Boehr  
Senior Reporter

On a stark stage, three black women acted out scenes from their lives in South Africa in "You Strike the Women, You Strike the Rock," at Kimball Recital Hall Sunday night.

Through their actions and the audience's imagination, the women create different scenes of day-to-day existence under apartheid.

## kimball

REVIEW

The actresses' facial expressions and exaggerated actions show humor and a seemingly unbreakable spirit of South African black women, who are considered second-class citizens beneath black men and whites under apartheid.

And their dignity and strength was evident as they struggled to provide for their families.

The three characters, played by Thobeka Maqutyana, Nomvula Qosha and Poppy Tsira, illegally peddle oranges and chickens on the streets of Capetown in order to survive.

"Buy an orange, the juice will open your eyes," calls out a woman holding a broken umbrella. The other two argue about whose chickens are better and compete for customers.

Humor flavors the performance as the women argue with imaginary customers and themselves, all the while keeping a sharp eye out for police.

Black men often worked in mines or towns away from their families and the women took care of the household.

In one scene, the play shows a woman waiting at a post office for money supposedly sent by her husband. She waits in a long line of women and children, but finds that her husband never sent the money.

The hymns in the play are sometimes joyful and other times desperate as the women pray to Jesus to protect their children while they work all day.

In one scene the characters show the difficult life under a demanding white "master" who forces the women to work, work, work.

One woman takes three days off of work after a miscarriage and she's fired for not taking her job seriously.

"You Strike" was put on by the Vusisizwe Players in association with the Market Theatre Company. The Vusisizwe Players are three South African women who have traveled throughout the world performing this play.