

Commitment to the craft

Gallimore gave up art as a teen but has resumed cherished work

BY JOSH KRAUTER
Senior staff writer

Patty Gallimore stopped creating art when she was 18, and it took real estate to get her back into it.

Gallimore, a painter, installation artist and president-elect of the Nebraska Women's Caucus for Art, made her first painting when she was 16. The painting, which depicts a young blonde girl, rests on the floor of her studio next to a cavalcade of wooden toys, religious artifacts and notebooks. The small crosses and wooden people spill off the shelves and onto the floor, but it doesn't look cluttered, just comfortable.

The studio, located in the Mission Arts Building, has character. The building used to be a brothel and later a city mission before its current artistic incarnation.

Gallimore said she chose her studio room because it was the brothel's parlor and the mission's worship area, and she liked its history.

But a studio of her own was not what Gallimore or her parents had in mind when she graduated from high school.

Gallimore originally gave up painting when she was 18. Her parents didn't think art was a practical way to make a living, and she agreed. She still does. She says art isn't the way to make bags of money. She only dabbled in art intermittently for the next 15 years.

"I've always stayed interested in art, but it was just a luxury," she said. "I wasn't a committed artist."

She worked in the Capitol for a while, but her then-boyfriend convinced her to try real estate. She could make a lot of money at once, he said. And she did. But Gallimore hated it.

"I was completely miserable and depressed selling real estate," she said.

Gallimore said her introverted

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PATTY GALLIMORE
artist

personality made it hard to converse with complete strangers interested in buying the homes. She didn't like the hours, which were mostly based on the customers' whims. And it was a long way from art.

"I learned through negation," she said. "I was not wired to sell real estate. It was anathema to me."

The turning point arrived when she reread her father's favorite book, "Black Elk Speaks," by John Neihardt. Black Elk's desire to share his vision influenced Gallimore to share hers. She quit her real estate job, got licensed as a massage therapist and picked up her paintbrush again.

"Artists are compelled to make art," she said. "If they don't, they're unhappy."

Although she was happy to leave real estate, she said the job was ultimately a positive experience.

"I'm glad I did that. It made me reevaluate everything and do something that I love."

She enrolled at the University of Nebraska-Lincoln and got her bachelor's degree in art in 1990 and her master's degree in painting in 1993.

While in graduate school, three tragic events set a thematic course for her paintings and installations. Her boyfriend died in a car accident, her father died of a heart attack and her mother succumbed to cancer.

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HEATHER GLENBOSKI/DN

PATTY GALLIMORE, an artist who works at the Mission Arts Building, 124 S. Ninth St., prefers to paint with oil enamel rather than the traditional oil or acrylic paint. She is shown with her self-portrait series, titled "The Sound of My Soul Singing to Myself."

The Pigs are bringing Bacon to the Zoo Bar

SHELLEY MIKA
Staff writer

"Una Mas Cerveza," "No Mas Tequila" and 200 "one nighters."

No, this isn't a confession of my life story. It does, however, sum up Billy Bacon's reputation.

Don't get the wrong idea. Billy Bacon and the Forbidden Pigs aren't a bunch of sleazy drunks touring to pick up the ladies. Instead, the band from San Diego tours coast to coast to play a fine-tuned mix of music.

Since 1984, Bacon has played more than 200 shows each year, and he's still going strong. This week, the band will be performing at the Zoo Bar, 136 N. 14th St.

Don't expect a typical blues band. Bacon, who plays the stand

Concert Preview The Facts

Who: Billy Bacon and the Forbidden Pigs

Where: Zoo Bar, 136 N. 14th St.

When: 9 p.m.

\$5 Wed. and Thurs, \$6 Fri. and Sat.

The Skinny: The Pigs play their special blend of "Tex-mex-Blues-a-Billy."

up bass, along with drummer Charles "Chipshot" Roberts and guitarist Jerry "Hotrod" DeMink have their own sound.

Coined "Tex-Mex-Blues-a-Billy," the style of Billy Bacon and the Forbidden Pigs is a blend of jump/swing, rockabilly, Tex-Mex, country, pop and blues.

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An American Indian focus

Englishman and former Lincolnite Goble rewrites history in children's stories.

BY JASON HARDY
Senior staff writer

It was once believed by many American Indians that photographs and cameras could capture their spirits.

At the time, cameras and the men behind them represented an encroaching threat to the essence of the American Indian culture.

However, since 1969, a man named Paul Goble has made capturing a culture's spirit considerably less frightening. In fact, he's made it a way of preserving a culture's past and teaching a country's future.

Goble, who was born in England and lived there until 1977, has spent more than 30 years writing and illus-

trating children's books about American Indians. For five of those 30 years, he lived in Lincoln, the other 25 he spent in South Dakota.

It was when Goble was a small child in Britain that he first developed his fascination for a culture in a far away land. His mother read him stories by Grey Owl and Ernest Thompson Seton, two American Indian authors — and so began a lifelong devotion.

"I'm a great believer that we must all be influenced by something to get off the ground and do something ourselves," Goble said from his home in Rapid City, S.D. "We all become sparked by something."

Of course the obvious difference between Goble and other authors who focus on American Indian culture is that Goble wasn't exposed to actual American Indians while growing up. In fact, up until he was 26, Goble's only exposure was through books.

Still, his fascination grew beyond a boyhood romance and into adult seriousness as he became more engrossed in the culture. All the while,

he knew that in order to write and paint about American Indians he would have to understand them as a people.

"I've always said that if I didn't do that, I wouldn't be writing," Goble said. "There's nothing worse than someone writing about a culture and not knowing what that culture is about."

Goble's acceptance by the American Indian cultures in South Dakota has become a testimony to his sincerity. In 1959, he was adopted into the Yakima tribe and given the name "Great Rising Eagle." That same year, his friend Chief Edgar Red Cloud, of the Oglala Sioux tribe, named him "Little Thunder (Wakinyan Chikala)."

Of course, Goble has never written specifically to be accepted. He writes books for children because he sees most historical coverage of American Indians as either biased or nonexistent.

"The schools just do a miserable

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