

The Weekend in Preview

The following is a brief list of weekend events. Please call the venue for more information.

CONCERTS

Duffy's, 1412 O St.
Wednesday: Ruth Buzzi, Dander, High Fi
Sunday: Picknee, Musico

Duggan's Pub, 440 S. 11th St.
Friday: Blues Mechanics
Saturday: The Hydramatics

Kimball Hall, 11th and R streets
Wednesday: The Lincoln Symphony, "English Variations"

Knickerbockers, 901 O St.
Friday: Trizomy, The Feds
Saturday: Jim Said, the Aaron Zimmer Band

The Zoo Bar, 136 N. 14th St.
Wednesday: Lil' Slim and the Back-Alley Blues Band
Thursday: Randy McAllister
Friday: James Solberg
Saturday: Deke Dickerson and The Ecco-Fonics

THEATER:

McDonald Theatre, Wesleyan, 51st and Huntington streets
Friday and Saturday: "Romeo and Juliet"

GALLERIES:

Gallery 9, 124 S. Ninth St.
All weekend: Allen Busch, Judy Greff and Barbara Sullivan

Great Plains Art Collection, Love Library Room 215, 13th and R streets
All weekend: "Wind and Water on the Land" with Karen Dienstbier, Karen Kunc, Christina McPhee, Linda Meigs and Susan Puelz

Haydon Gallery, 335 N. Eighth St.
All weekend: "Small Treasures," all Haydon artists

Joslyn Art Museum, 22nd and Dodge streets, Omaha
All weekend: "Soul of Africa," "The Great American Pop Store" and "Deck the Halls"

Lentz Center, Morrill Hall, 14th and U streets
All weekend: paintings by Shi Hu

Noyes Art Gallery, 119 S. Ninth St.
All weekend: Lois Meysenburg, Tom Palmerton, Kevin Baker, Gina Downey, Jerene Kruse, Gretchen Meyers and Julia Noyes

Robert Hillestad Textiles Gallery, Home Economics Building, Room 231 East Campus
All weekend: "East Meets West: An Apparel Collection by Hong-Youn Kim"

The Sheldon Memorial Art Gallery, 12th and R streets
All weekend: "Black Image and Identity," "Robert Colescott: Recent Paintings," "Heroes and Heroines: Comic Art Originals," Judy Burton's "Visual Nuances" and "Eugene Atget's Views of Paris"

Photos capture old Paris



COURTESY PHOTOS
TOP: "Marchand Abat-Jours" is one photograph out of hundreds taken by Eugene Atget. Atget preferred to work in the early in the morning to avoid curious crowds.

RIGHT: Like many of Atget's photos, "Street Musicians" documents the people who inhabited the urban world of Paris around the turn of the century.



By JOSH NICHOLS
Staff writer

Using a simple camera set up on a wooden tripod, photographer Eugene Atget wandered the streets of Paris and arguably compiled "the most vivid record of a city ever made."

From the beginning of the century until his death in 1927, Atget strove to preserve the original beauty of a rapidly changing city.

In the old quarters of Paris, he took pictures of the architecture, shops, bars and old vehicles.

He would take pictures of condemned buildings, not the Eiffel Tower. Also, in a city full of aspiring poets, painters, composers and musicians, Atget shot pictures of peddlers, garbage collectors and road workers.

A collection of these amazing yet simple images are on display in the Sheldon Memorial Art Gallery Thursday through Jan. 23.

The display, titled "Views of Paris," features 20 photographs by a man described as one of the most influential artists of the 20th century.

Photographs on display include: "Men's Fashions," of mannequins in a store window displaying men's suits; "Eclipse," of a group of people gathered on a Paris street corner gazing at the sky during a solar eclipse; and "Street Paver," of a construction worker operating a wooden device used for street repair.

Atget used simple methods to photograph what may seem to be simple images.

But to Atget, the images were not simple. He saw a complex environment and many artistic opportunities in a part of Paris that was being flushed out by new structures and innovations.

He compiled more than 10,000 prints of urban life on the streets of Paris.

The photographs he took of buildings and architecture were taken not from a bird's eye view but as they would be seen through the eyes of a pedestrian.

George Tuck, a journalism professor at the University of Nebraska-Lincoln, said Atget had a sense of humor in his work that a lot of the photographers of the time did not have.

"Atget looked at things in a different fashion and had some very interesting views of Paris," Tuck said. "He went

Gallery Preview The Facts

What: Eugene Atget's "Views of Paris"
Where: Sheldon Memorial Art Gallery
When: Thursday through Jan. 23
The Skinny: One of the century's most influential photographers documents Paris at the turn of the century.

beyond the superficial."

Dan Siedell, curator and interim director of the Sheldon Art Gallery, said Atget's work is on display because of the influence it had in the United States.

"The art gallery focuses on presenting the history and development of 20th century art and traces the influence of European art in the United States," he said.

Siedell said not only was Atget's work a major influence in the United States but that his popularity was made in the United States.

When Atget died in 1927, he died an unknown artist.

A year before his death, a few of his photographs were published by Man Ray, an internationally recognized artist, in the magazine "La revolution surrealiste."

It was at this time that one of Man Ray's students, Berenice Abbott, became fascinated by Atget's work.

Abbott acquired Atget's work after his death and is responsible for preserving his prints and negatives.

After Abbott returned to the United States with the photographs, collectors began to pick up on Atget's work.

"Berenice Abbot preserved the creative work of an artist who died unknown," Siedell said.

One of Abbot's photographs is on display in the "Views of Paris" exhibit, and another of her photographs is on display in the gallery's permanent collection.

Her picture on display in the permanent collection is from her "Manhattan project," in which she tried to accomplish the same feat as Atget did in Paris.

What Atget accomplished in Paris influenced another generation of photographers. A young admirer of Atget's work was Ansel Adams.

In 1931, Adams said, "The Atget prints are direct and emotionally clean records of a rare and subtle perception and represent perhaps the earliest expression of true photographic art."

Band brings rockabilly to the city

■ Deke Dickerson and the Ecco-Fonics hit town with a sense of humor.

By SHELLEY MIKA
Staff writer

With albums titled "Number One Hit Record" and "More Million Sellers," Deke Dickerson and the Ecco-Fonics are either totally conceited or a good band with a sense of humor.

After listening to their newest album, you'll probably agree the latter is true.

This Saturday, Dickerson and the Ecco-Fonics will play at the Zoo Bar, 136 N. 14th St.

Though he now resides in Los Angeles, Dickerson is originally from Missouri.

"I'm a Midwest boy," Dickerson

said, "so we always like coming back to the Midwest."

Dickerson added that L.A. is "just where I send the rent checks because we've played 225 shows this year so far."

Besides touring extensively, Dickerson has released two albums during his solo career. The first, "Number One Hit Record," hit the stands a year ago this month.

But Dickerson's music career goes back a long time before that. He began playing the guitar at the age of 13 in his home town of Columbia, Mo.

At 17, he and a few high school buddies formed The Untamed Youth, which led to four indie releases and national touring.

After moving to the West Coast in 1991, Dickerson took an interest in the rockabilly scene. Shortly thereafter, he collaborated with Dave Stuckey to form the Dave and Deke Combo. Together, the team recorded two albums and toured at length.

Despite critical success, they split apart in 1996.

Dickerson's solo sound still includes rockabilly, but elements of country-jazz, surf, jump, blues, swing and hillbilly boogie are evident as well.

An integral part of this sound — and a sight for sore eyes — is Dickerson's custom-made, double-neck Mosrite guitar.

Of his eclectic style, Dickerson said, "It's good dancin' music."

Dickerson said this tour has offered a few surprises, including the addition of a new Ecco-Fonic.

"This time around, the new Ecco-Fonic rides the unicycle at shows ... not just to pick up girls. We have a few comedy routines, too," Dickerson said jokingly before finally admitting that he was making it all up. The new Ecco-Fonic does play the trumpet, though.

Some comedy is bound to come through on stage, as Dickerson is a

Concert Preview The Facts

What: Deke Dickerson and the Ecco-Fonics
Where: Zoo Bar, 136 N. 14th St.
When: Saturday, 9 p.m.
Cost: \$5
The Skinny: Band plays rockabilly, country-jazz, surf, jump, blues and hillbilly boogie.

comical guy to talk to, and he cracks a few jokes on his albums as well.

"I'd like to say we'll set the drummer on fire — to impress the audience," Dickerson said.

But with their years of experience and adept musicianship, the band shouldn't have to go to that extreme.

If you're into the rockabilly sound, Dickerson should provide the necessary roots with a '90s edge.

"It's not a retro act. It's a 1990s sort of a rockabilly thing," Dickerson said.