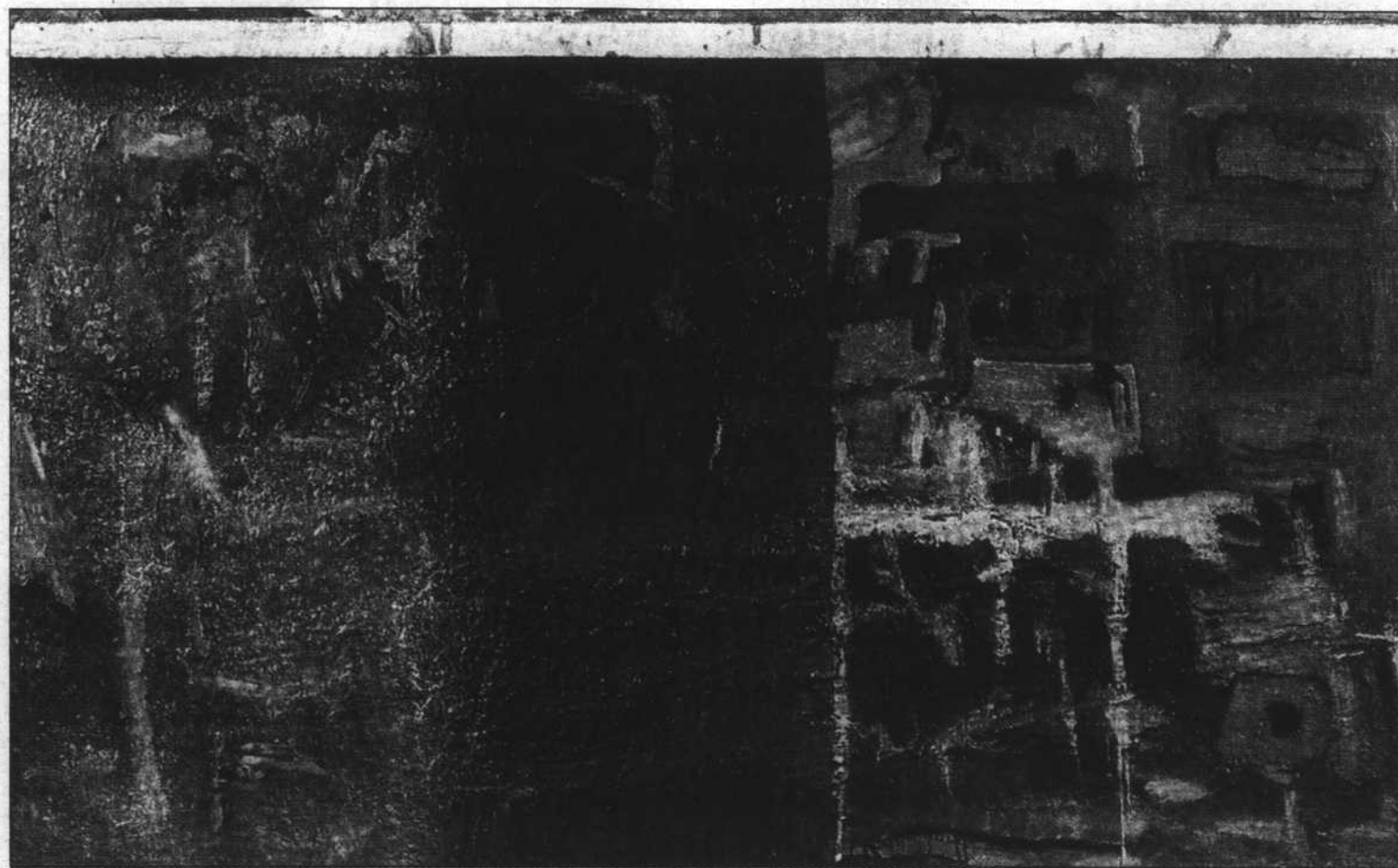


art's stone age



Rotunda to feature images of an abstract vocabulary

by Jessica Rager

Fay Grajower is not inspired. To her, inspiration refers to an object that is taken from one's surroundings and painted recognizably on a page.

Instead, Grajower finds creativity in words and phrases interpreted into a "vocabulary" of abstract images, she said.

This month, the Rotunda Gallery, located in the Nebraska Union, features the work of Grajower, an abstract impressionist from Boston.

Her exhibit, titled "stones and scrolls," features paintings that combine rich texture and color. She layers a variety of media on wood, canvas and vinyl to represent the layers of inherited memory, which shapes lives and, ultimately, reveals personal histories, she said.

The pieces displayed in the gallery, open through Oct. 5, represent Grajower's most current work, beginning in 1992.

She chose the pieces and the title for her display after noticing a uniting feature among all the paintings — they all had suggestions of stone, she said.

Some of the images were painted on recycled window shades, which represented scrolls. For Grajower, an interesting tension was created between the hard surface of the stone on the flimsy shade. Grajower said this correlation had strong historical meaning as well because she is Jewish.

Jean Cahan, director of the Norman and Bernice Harris Center for Judaic Studies at UNL, wrote an introduction to a cata-

logue of Grajower's work on display in the Rotunda Gallery.

In it, she wrote, "Scrolls, of course, embody the Torah and the vast learning and religiosity based upon it ... Torah of scrolls is inextricably linked to the first Torah inscribed in stone."

University in Omaha in October of 1998, where Grajower was presenting a paper on the images of Jerusalem through postcards.

Their conversation led to Grajower's sending pictures of her work to Cahan, who, in turn,

keep an open mind when they go see her work. She would advise them not to look for anything specific.

"Look, absorb, be open to yourself and receiving whatever the painting is telling you," she said. "It's not one thing, not right or wrong. It's different for each person. Whatever you see, whatever you feel, that's right."

Grajower has practiced art of some form her entire life, she said, although she didn't study art formally until after college.

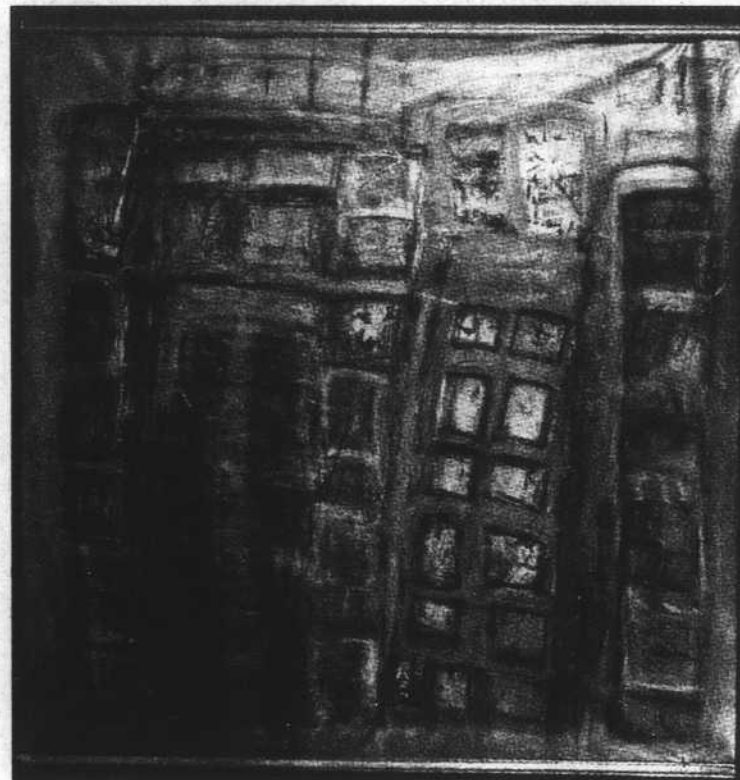
"I always had pieces on show in elementary school and at camp," she said. "But I didn't think I could take it seriously. In a family with strong Jewish beliefs, it wouldn't have been appropriate," she said.

She got her bachelor's degree in English at New York University and attended Harvard University in the Arabic studies program. In 1979, however, she changed her mind and enrolled in Boston's School of the Museum of Fine Arts to begin her career as a serious artist.

Grajower completed her artistic education by receiving her master's degree from New York University.

She encourages college-age artists to stay with art and stay true to themselves. "Get good at what you do," she said.

Grajower also does graphic design, sculpture and commission pieces, like The Holocaust Memorial Sculpture in Boca Raton, Florida. Her next project will most likely deal with the concept of myths and memory, she said.



Cahan, also a fan of abstract impressionism, is responsible for bringing the collection to UNL.

Grajower and Cahan met on a coffee break at the Klutznick Conference at Creighton

scheduled a show.

Cahan said she wants students to get "beauty and creativity sometimes mixed with deep Jewish spirituality" from the paintings.

Grajower hopes students

Reggae trio incorporates cultural beliefs into music

BY EMILY PYEATT

In "Writing the Australian Crawl," William Stafford wrote, "Ideas spring from motion, and the mind is always in motion."

The reggae music scene in Lincoln has definitely been in motion the past few months. From shows like Culture and Dred I Dread, Lincoln's doses of reggae are getting heavier.

Tonight, roots reggae harmonic trio The Meditations will play at Knickerbockers, 901 O St. The Meditations, along with the Mighty Diamonds, are the only remaining roots reggae trio that still consist of all the original members, said Carter Van Pelt, producer of 400 Years Radio at KZUM 89.3 FM.

Formed in 1974, Ansel Cridland, Danny Clarke and Winston Watson have produced their own unique reggae harmony sound that springs from harsh realities and themes of love. Like other reggae bands, they have incorporated their Rastafarian beliefs and African culture for vibrantly charged songs.

The most popular and enduring song, "Woman Like a Shadow," served as a breakthrough for the band.



In 1978, The Meditations began working with the famous producer Lee "Scratch" Perry at the Black Art Studio.

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Urge show crashes in to town

BY ANDREW SHAW

While on the tour bus, the Urge likes to deliver bone-cracking tackles via Playstation. When they are on stage, the hysteria is more tangible.

The Urge makes a stop in Lincoln tonight at the Royal Grove, 340 W. Cornhusker Highway.

Bill Reiter, the band's saxophone player, said it has been a long time since the Urge played Lincoln, but they crash into Lincoln and Omaha's small venues more often than Madonna changes her image.

The current tour is in support of their latest album and first release on Virgin Records, "Too Much Stereo." The band on the album and the maelstrom on stage are two different sounds.

"Our songs come across differently live," Reiter said.

On silicon, the tunes are well-shaped, smoothed-out pieces of music, but when they are played through stacks of amps, the raw and primitive force feeds a different electricity into your veins.

"To me, recording is pretty boring," Reiter said. "Performing is the coolest thing I could ever think about doing."

The original Urge sound comes from the unconventional combination of Reiter's saxophone and Matt Kwiatkowski's trombone talents.

Including horns in this hard rock band creates a wall of sound different from guitar-flooded bands. The songs take on a funk feel, which is sometimes even jazzy but is always driven along by a rock base.

The adrenaline rush supplied by the Urge has been well-received in the past by Nebraska fans.

Matt Dregalla, a junior business major, has seen the Urge seven times since 1998.

He has noticed the Urge's popularity growth in the last few months with its radio play increasing, but he agrees with Reiter that the band isn't "famous."

Reiter said he's recognized sometimes, but said he is never

Performance Preview

The Urge

Where: Royal Grove, 340 West Cornhusker Hwy

When: Tonight, doors open @ 5:30 show @ 6:30

Cost: \$15

mobbed.

Dregalla thinks the Urge's lack of extreme commercial fame makes the concerts better. "They put more heart into it because they aren't making tons of money," he said.

Tonight's show will be the Urge's second appearance in Nebraska in 2000, a low number because of the recording sessions for "Too Much Stereo."

Tickets are \$15 at the door. So, take a friend, wear your jumping shoes and prepare yourself for the barrage of the Urge.