

## Mouth-watering art show makes return to Lincoln

BY MELANIE MENSCH

Hungry for art? Chew on this: "Food for Thought," the 1999-2000 Sheldon Statewide exhibition returns home to the Sheldon Memorial Art Gallery today after touring 13 Nebraska communities in one year.

The tantalizing collection tempts artistic eyes and tummies with a delicious mix of notable artworks such as pop artist Andy Warhol's "Vegetarian Vegetable," Marsden Hartley's cubist-inspired "Still Life with Fan" and "Still Life: Apples And Grapes" by realist Mary Jane Peale.

"Food for Thought" explores the universal theme of food through a spectrum of artists, mediums and styles.

Gallery guests can savor a visual feast of paintings, black-and-white photography and three-dimensional sculptures, all depicting food.

Through cubism, realism, abstraction and pop art, the images of fruit, bread, fish, coffee and sweets evoke the viewers' emotional ties with food, as well as tease taste buds.

Provocative pieces include Edward Weston's "Pepper," a black-and-white photograph with a view so close, it isolates and abstracts the tangy vegetable's shape.

"No Man is a Watermelon" by Sister Mary Corita Kent combines poetry with bands of bright reds and pinks.

Also, Claes Oldenburg, collaborator on the University of Nebraska-Lincoln's Torn Notebook, represents the mass-consumption culture with "N.Y.C. Pretzels," life-size cardboard replicas of the popular snack.

Nancy Dawson, community program coordinator at the Sheldon, said the gallery began the statewide tour to educate and influence Nebraska communities outside of Lincoln and Omaha that might not get the chance to visit a fine art museum.

"People had interest in the gallery but didn't have time or money for a lengthy field trip," she said. "The art in the Sheldon essentially belongs to the people in the state, so we wanted to bring the art to them beyond the walls of the gallery."

In collaboration with the Nebraska Art Association, the Sheldon Statewide exhibition has visited Nebraska communities including Beatrice, Norfolk, Fremont, Columbus and North Platte for the past 13 years.

Each year's themed collection reaches out to a Nebraska community for one month, educating residents, especially children.

Cindy Johnson, a fourth-grade teacher at Newell Elementary School in Grand Island, said the collection's visit last year taught her students to critically view art.

"The kids noted differences between seeing a reproduction of an artwork and the original," she said. "It put the 'ah-ha' in seeing real-life art rather than art on a slide or a computer screen."

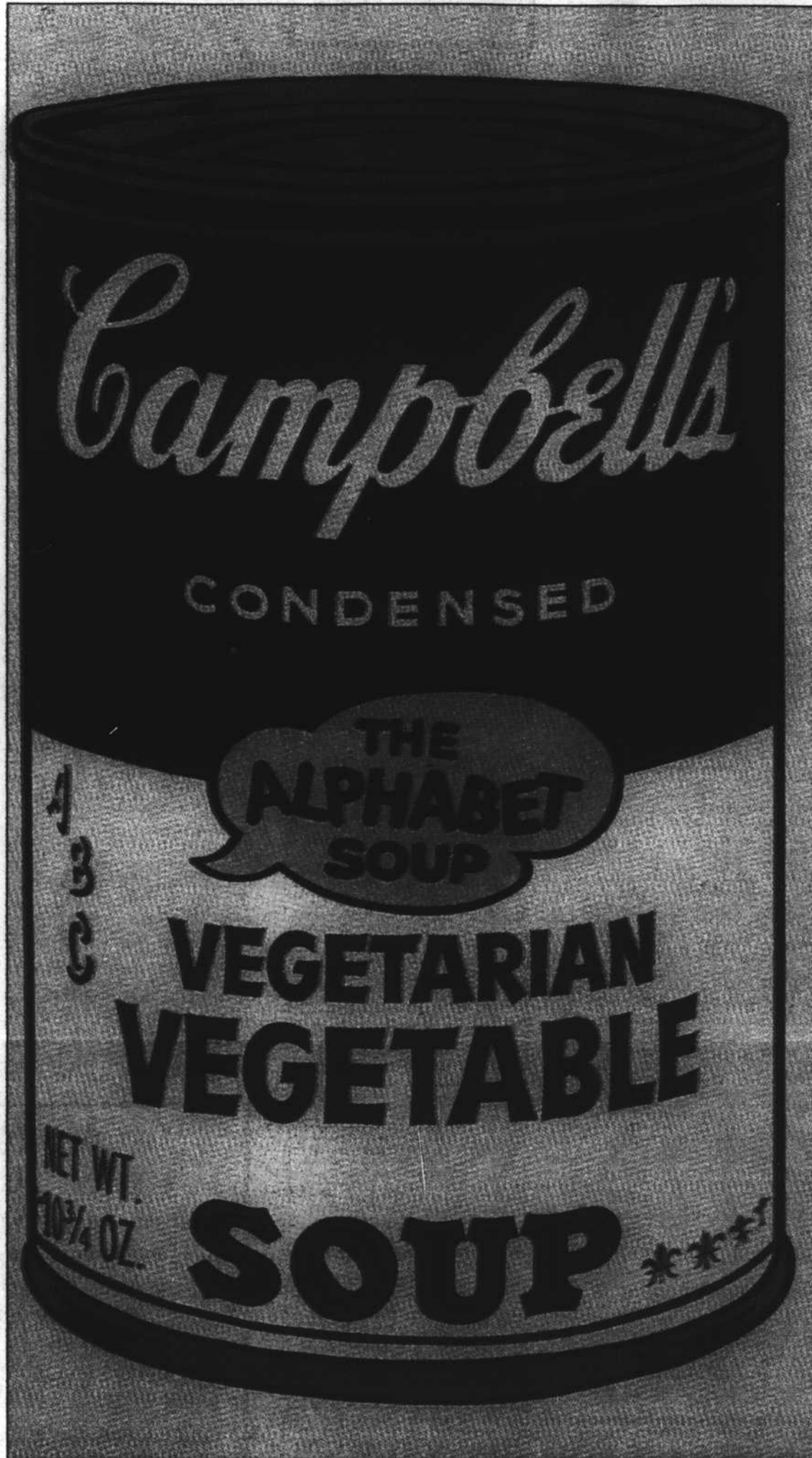
Johnson said her young "art appreciators" would then invite their families to the exhibit, showing off their newfound art expertise.

"(The students) really enjoyed explaining still life, like 'I know more than you do, Mom and Dad,'" she said.

Dawson said she hoped the exhibition showed children that art was "more than just a field trip."

"We want to add art to the curriculum, rather than just something you do on a Friday afternoon in a half-hour," she said.

# mental morsels



Courtesy Art



Clockwise from top left: "Vegetarian Vegetable," Andy Warhol, 1969; "The Three Sisters," Will Mentor, 1997; "No Man is a Watermelon," Sister Mary Corita Kent, 1965; "N.Y.C. Pretzel," Claes Oldenburg, 1994; "Jones' Old Kentucky Home Restaurant," James Cantrell, 1973.

**GALLERY PREVIEW**

**Sheldon Statewide: Food For Thought**

Where: \_\_\_\_\_

When: \_\_\_\_\_

Cost: \_\_\_\_\_

## Yoakam CD mix of country cliches

Woe-is-me cowboy doesn't offer much creativity on his newest release of unfulfilling tunes.

BY ANDREW SHAW

Dwight Yoakam paints a bleak picture of the future with his latest pathetic effort, "Tomorrow's Sounds Today."

Straight from the dung heap of the stereotypical Midwestern town, Yoakam has laid down 14 new sets of lyrics over the same rehashed musical ideas of country music.

I used to believe that being a rodeo clown or perhaps a professional submissive might be the most painful occupation this world has to offer.

But after experiencing the mind-numbing pain of "Tomorrow's Sounds Today," I realized that Jim Christie's job has them beat.

Christie is the drummer, Yoakam's waste of silicon. Sorry, Jimmy, but monkeys, if trained properly, could alternate stomping on a bass-drum pedal and slapping a snare for an entire recording session.

Sometimes he does it fast, sometimes with a swing feel, most of the time it's the perfect tempo to "mosey" to, but it is always the same pattern.

And what's going on with those lyrics, Dwight? Three of the first four songs begin with "baby."

Just the song titles are enough to make you believe Yoakam is the most unloved person in the world. "A Place

**MUSIC REVIEW**

**Dwight Yoakam**

Title: "Tomorrow's Sounds Today"

Label: Reprise Records 2000

★ of 5 stars



to Cry," "The Heartaches Are Free," "A World of Blue."

This plain-faced cowpoke with the glassy stare needs some personal counseling (and musical training).

On the album's final two tracks, Dwight duets with Buck Owens, a legendary veteran country star.

But if you ask me, Owens should have been sent to the glue factory long ago. These duets sound like "scoop, slide and whine contests" more than musical pursuits.

And again, the lyrics dive like a pheasant in hunting season. "Well, all right, all right, all right, all right, girl, I'm wrong."

I haven't heard such unoriginal stuttering puns since my last third-grade poetry reading.

So all you country fans who wonder why people disrespect country music so much, let me shine a little light down.

It may be the monotony of the same chord progressions, song structure and lyrical content.

It may be the poor vocal technique, the tinny tonality of a slide guitar or the hypnotically dreary drum patterns.

For me it's the way my ears begin to produce wax at an accelerated pace in a feeble attempt to block out the noise.

For whatever reason, I believe we're all justified in saying Dwight and his all-white, all-male band of archaic noisemakers deserves a quiet place in a time capsule for all of eternity.

## British group melds genres

BY ANDREW SHAW

Roni Size/Reprazent is not a band, not a group of individuals, but an entity that exists on its own. Though Roni Size produces the majority of the tracks on "In The Mode," the collaboration's second album, any attempt to follow the extensive roadmap of credits is futile.

Eight individuals comprise the British music team, each with an original take on music, and everyone's influence is felt throughout the 17 tracks of "In The Mode."

Roni Size/Reprazent's sound breaks all genre barriers, extracting inspiration from pop, rock and hip-hop while conveying a heavy element of techno.

"In The Mode" will dominate any dance club, but the musicianship exposed on the album is too intricate and well-presented to waste on such passive audiences.

The techno aspects of each track do not tyrannize the song, like the majority of dance tracks, but blend with the vocal and acoustic elements.

Onallee's energized alto voice rises above the drum and bass to dance a twirling ballet with a narcotic piano on "Play the Game," the album's final track. Zack de la Rocha of Rage Against the Machine shadowboxes with the infectious jungle beat, plodding bassline and string samples of "Center Of The Storm." "System Check" blends Dynamite MC's cursive flow with a laid-back groove allusive to The Roots.

Rahzel of Roots fame also is featured on "In The Mode," demonstrating one of the most stupefying talents possessed by any person. "In Tune With the Sound" highlights The Godfather of Noise and the beat-box contained within his lips, laying down



**MUSIC REVIEW**

**Roni Size/Reprazent**

Title: "In the Mode"

Label: Mercury Records 2000

★★★★ of 5 stars

a consistent grind, fuzzy bass line and all types of vocal babble. The effect is a dropped jaw hanging from a head that can't stop bobbing to the contagious beat.

"In The Mode" has staying power, layering innate talent on top of congenial genius; each track explores a new area of expertise from unique and unmatched musical prodigies. You must put it in your player, but don't expect to get it back any time soon because ones and zeros never grabbed your attention like Roni Size/Reprazent.