

Steve Humphreys on his post-prison gift built by his friend Moose.



David Mann—an American icon known for his depiction of motorcycles and the biker lifestyle—learned as much from Iowa's outlaw bikers as they did from him.



David Mann



1964, "Bright Idea"



1963, "Only One Love"

By Tim Schmitt

Inside an Artists Studio on the west end of Snusville Business District, next door to the Hull Avenue Tavern—Des Moines oldest drinking establishment—a trio of tattooed bikers passes a magnifying glass among themselves. They're examining a stockpile of goods they've assembled from personal stashes and fellow members of the Des Moines- and Sioux City-based El Forastero motorcycle club.

Spread out across a large conference table and lining the shelves of the room are dozens of prints, original paintings and pencil sketches from the late David Mann. He was a personal friend of this group of

men—an El Forastero himself—and a legendary artist known for his centerfolds in *Easy Riders*, a magazine that portrayed motorcycles and the biker lifestyle.

Even if Mann's name is not immediately recognized, his work is. As an artist, Mann captured the spirit of freedom and adventure the motorcycle represents in a way that touched bikers and non-bikers alike. In doing so, his work has become a permanent part of our collective national psyche and a fixture in American pop culture. Anyone who has ever straddled a bike and tore down the road knows his name—or should. But few are aware of his relationship with this band of brothers in Iowa that served as the inspiration for much of his work, or the influence Mann's artwork had on the world of motorcycles.

"Dave built a lot of bikes with his brush," explains Moose, a member of the El Forasteros for more than half of his 60-plus years. Moose is also an artist in his own right, who for four decades has been building the low-riding, chopped and dropped bikes now featured on television shows and popular with TV stars and weekend suit-and-tie bikers.

"Before us, there wasn't anything like this," Moose says. "There was nothing to see."

The chopper, recognized by its extended forks, raised handle bars, lowered seat and streamlined appearance, was Mann's passion long before it was fashionable in Hollywood. He saw his first chopper in California in the early '60s and fell in love. Upon returning home to Kansas City he shelled out \$350 for his first bike—a 1948 Harley Davidson Panhead. He chopped it and entered it in the Kansas City Custom Car Show where the judges, not quite knowing how to respond to such a radical creation, created a new category and award for Mann on the spot.

But Mann also carried with him to this show his first bike painting, a piece that he created with watercolors titled "Hollywood Run." The appearance of this bike and painting at the car show as well as a chance meeting with two outlaw bikers from Iowa changed Mann's world and the motorcycle world forever.

The biker's artist

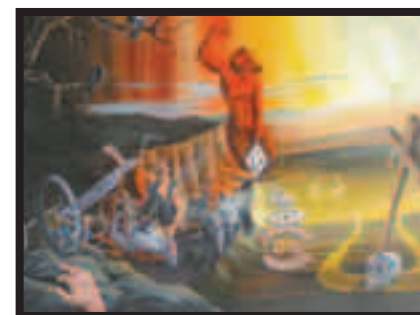
Walking the corridors of the car show that day in 1963 were perhaps the only other two people in Kansas, or the Midwest for that matter, who understood Mann's creations. Tom Fugle and Harlan "Tiny" Brower, founding members of the El Forastero motorcycle club in Sioux City, had for a couple of years been cruising the river city on chopped machines unlike anything that anyone had ever seen. The bikes' radical designs inspired fear or passion, loathing or love. There was very little indifference.

So when they saw Mann's bike and painting among the more common entries in the car show that day in Kansas City, they knew they'd found a brother.

"When we met it was like we had known each other for years," Fugle said in a eulogy at a memorial service for Mann in 2004. "We had something in common—the chopper. It was something you either know or you don't know."

And if anyone knows a chopper, it's an El Forastero.

In 1962, Tiny and Fugle, realizing there were a number of chopper riders around Sioux City, petitioned the



1967, "untitled"

Satan's Slaves motorcycle club in California for permission to start a chapter in Iowa. The Slave's laughed at the notion, so Tiny and Fugle founded the El Forasteros.

"The Forasteros has always been a chopper club," explains Steve Humphreys, a member on hiatus from the club. "You have to have a chopper to get in."

The club name, meaning "the outsiders" or "the strangers," was perfect for the club that rode such strange machines understood by so few people.

"It was done out of spite," Moose says. "The Slaves out of the San Fernando valley said there were no motorcycle people outside of the valley. We were outsiders even in our own world."

Until this time, Mann's artwork had focused mainly on pin-up girls and hot rods. But upon Fugle's and Tiny's advice, Mann began painting more bike scenes, concentrating on, as Tiny put it, "painting what you see."

Somewhere down the line, Tiny sent a snapshot of Mann's work to Big Daddy Ed Roth, a friend of the club and creator of a cult biker magazine called *Chopper*. Roth eventually commissioned 14 works from Mann, 10 of which were published and lithographed for posters produced through the magazine.

Roth was a shrewd businessman who stamped his own name and copyright on Mann's paintings in such a way to detract attention from Mann's signature. Mann received little recognition for these pieces and even less in compensation, but his influence and notoriety spread nonetheless.

Within a year, Mann had joined the El Forasteros as a founding member of the Kansas City chapter. With no formal art training, Mann continued to depict the world around him, sending images of the wild choppers in Iowa and the wild men who rode them to a growing audience around the world. As Mann's work spread, so did the chopper and the El Forastero influence on the bike world.

By 1965, Mann had taken a job in the mail room of Scheffer Studios in Kansas City, where he befriended Dave Poole, an architectural renderer who recognized Dave's artistic ability. Poole taught Mann architectural rendering and airbrushing, which Mann used often in his later work. From Poole he learned to represent detail, reflection, exacting dimension and mechanical perspective—all skills that

added even more realism to his already lifelike creations.

Mann went on to study surrealism, tromp l'oeil and fantasy at the Kansas City Art Institute where he mastered the use of gouache and acrylics. The effort combined with his talent led some to rightly compare his work to that of other American masters such as Norman Rockwell and Leroy Neiman.

In 1971, Mann responded to an ad in the back of a new magazine called *Easy Riders* that was looking for a motorcycle artist. The publishers wisely responded, and for the next 32 years Mann created centerfolds for the magazine, drawing what he saw—mostly the El Forasteros in Iowa and Missouri with whom he rode. He retired in 2003 due to failing health.

Though Mann was largely responsible for making *Easy Riders* a success and for further popularizing the chopper and biker culture, he once again failed to earn proper compensation for his submissions. He never owned the rights to his work, and he profited little, if at all, from the many calendars, prints and other uses of his work that found their way into homes and garages.

History on the basement wall

Looking through Mann's catalog of work, especially in the presence of long-time members of the El Forasteros, is a lesson in history.

The bikes in the paintings are actual creations ridden by Tiny, Fugle and several other members of the club, most of whom are depicted themselves atop their prized rides. The bike runs depicted and the parties and gatherings are also often real events that Mann saved for posterity.

"These were real things that happened and if he wasn't there, Tiny would tell him about them and he'd put it to paper," Moose says.

Steve Humphreys is an El Forastero at heart, but for the time being he's prohibited from wearing the club's patch or associating closely with club members due to

the conditions of his parole earned after nine years in federal prison. While in prison, Humphreys passed the long hours looking at bikes in calendars and dreaming up the bike that Moose would build him as a post-prison gift.

"That's how I did my time, thinking about bikes and looking at pictures Moose sent me," recalls Humphreys, who received permission from his parole officer to meet with his old comrades to discuss Mann's artwork for this article.

Humphreys first saw Mann's work as many others did, hanging in the garage of fellow club members.

"I thought, 'who the f--k is this guy, drawing these bikes?'" Humphreys says.

While doing his time, Humphreys also developed a greater understanding and appreciation of the art behind the creation of a chopper—whether created in Moose's garage or in David Mann's paintings. He also recalled the many sketches and original works of Mann's that were tacked to the wall of the Forastero clubhouse or taped to the wall in Fugle's basement, yellowing with age. He set about collecting the works, buying them from Fugle or convincing the club to have them framed and mounted for the sake of preservation.

"This was just something Dave did for us," Humphreys says of the drawings. "He'd sketch this out and hand it to Tom and say 'here you go,' and he'd hang it on the wall and let water drip on it for 30 years."

The thumbtack holes, water drips and circular stains from the bottoms of beer bottles are still noticeable in many of the early sketches, now preserved for posterity's sake with the images themselves. The Sioux City Art Center displayed the collection recently and, in appreciation of the El Forasteros loaning them the work, had the original paintings and sketches professionally matted and framed.

"I told Tom 30 years ago that it all needed to be saved," Humphreys says.



1964, "Tecate Run"

"It's nostalgic. It's history. To me, it can never be replaced."

Changing Times

The collection Humphreys has assembled is impressive. And he is intimately familiar with the work, carefully pointing out the unusual vertical brushstrokes Mann used to create a fiery night sky in one painting and recalling the real-life identities and histories of the bikes and people in the scenes.

One of the originals now in Humphreys' possession, an oversized piece called "Tecate Run" was Mann's second painting. The image depicts Tiny, Fugle and members of the Galloping Gooses and Hell's Angels with the city of Tecate, Mexico, burning in the background. The burning of the city, whether accurate or not, was attributed to these clubs and contributed to their outlaw standing in the motorcycle world, a distinction these clubs bear with honor.

When the actions of a small group of motorcyclists began garnering a lot of negative media attention in the 1950s, motorcycle sales began to slip. In response, a representative of the American Motorcycle Association publicly proclaimed that 99 percent of bikers were good people and that only one percent of riders were out looking for trouble.

Those few outlaws accepted this designation and began distinguishing themselves as One Percenters, adding a patch to their jackets indicating their proud membership in the elite group. A few clubs—the Hell's Angels, the Galloping Gooses, Satan's Slaves and the El Forasteros—share the patch.

Mann was only able to represent these club's patches in his work because he was one of them—a member who walked the walk. Yet even this was not enough to always keep him from drawing some member's anger. Around



2006, Moose (left) and Steve Humphreys (right)



1975, "My Old Gang"



1986, "Family"



1968, "El Forastero New Year's Party"



1983, "Ghost Rider"

"Family," and "Ghost Rider" courtesy of Paisano Publications, *Easy Riders* magazine and Segal Fine Art • 800-999-1297, www.motorcycleart.com.

lifestyle

1975 Mann contributed a painting to *Easy Riders* called "My Old Gang," which was a close-up view of the El Forasteros' Fugle, Grey Cat, Tiny, Skip Taylor and Dan Jungroth.

The painting was unusual in that the focus was more on the riders of the bikes than the bikes themselves. Several Forasteros were not pleased with the unwanted publicity and were ready to rough Mann up a bit to make sure it didn't happen again, but Humphreys convinced them to let the incident pass.

"This was a real picture of a real scene," Humphreys says. "The El Forasteros always try to stay out of the lime-light. We only ever wanted to be chopper riders and a band of brothers. There were some guys who were pissed off about it. We didn't want the publicity."

But times have changed. Thanks in no small part to Mann's artwork spreading the image of the El Forasteros and their bikes to every corner of the world, the popularity of this style of bike has surged. And with that has come new publicity and even fame for some of the long-term members that was never anticipated.

It's all about the bikes

While showing off his collection and talking about Mann's work, Humphreys casually takes a phone call from the Discovery Channel's Brett "The Big Schwag" Wagner informing him that the channel will be featuring him in an upcoming episode of "Monster Garage Road Rage"—after careful editing of his "colorful language," of course. And Moose, the longtime chopper builder who influenced Mann, has been featured in an early episode of the show with Jesse James.



Skip, Tom, Dave, Tiny and Turk



El Forastero patch



1964, "Graycat's Inn"

But it's something they all take in stride now. They realize, just as Mann did, that the fame, money and glory are not the goals in creating such works of art. It's the love of the medium and act of creation itself that matters.

"The things they build (on these shows) today are things I done years ago, and I realize now I've been a part of this for 40 years," Moose says. "And I don't just build a bike for anyone."

The difference, his brothers are quick to point out, is that Moose was building these bikes by bending steel over his knee and cutting metal by hand long before million-dollar, computer-driven machines did the work for you.

Though the current popularity of the chopper is due in no small part to the builders who toiled in creating these monstrosities for fellow club members, Moose acknowledges that Mann was an important part of this evolution.

"David Mann had a lot to do with that. I don't know how many bikes he created with his art," Moose says, who first met Mann in 1966, only a year after he started building bikes. "A lot of what I tried to do with the bikes, the way I designed them, was based on how Dave painted the bikes to look like they were moving. I tried to design my bikes so that so they looked like they were moving even when they were sitting still."

Though whether Mann first portrayed the Forasteros'

bikes this way or the Forasteros built their bikes this way as a result of Mann's work is unknown. It's likely a lot of both.

The clean lines, flowing frame and intricate paint jobs on Moose's choppers make the bike appear to be either in motion or full of pent-up energy, ready to explode on the highway at the first chance.

The bike Moose built for Humphreys as his get-out-of-prison gift is classic Mann. He sits low on the seat, arms outstretched to the raised handlebars with custom engravings from some of the world's most famous bike builders, artists and designers. The bike itself appears to be flying down the highway—even when sitting still.

"This is the same image that Mann painted 40 years ago," Humphreys says. "It's a timeless image."

That's exactly what Mann knew and portrayed so perfectly.

"Dave Mann changed the way bikes look in this country, but Moose changed the way David Mann saw bikes," Humphreys says. "Now it has spread everywhere, and they're driven by everybody, and they don't even know where they came from."

But thanks to the effort of this band of outlaws and brothers to save Mann's work for posterity and share it with a new generation, that may just change. ☺

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Good things to come

Putmans' efforts show at Chanticleer



By Laural Ronk

"We've got bats," Denise Putman says with a matter-of-fact tone. It's a sunny morning around 9 a.m. in the lobby of the Council Bluffs Chanticleer Theater, and Denise and her husband Bob have been on site for hours. The Putmans

are trying to figure out how to get rid of the unwanted visitors. Refurbishing the south wall of the building so the bats cannot enter would resolve the predicament, but such a project is cost prohibitive. As with many nonprofit arts organizations, maintaining even the status quo can be an uphill battle. And Chanticleer Theater is no exception.

As theater manager and board president respectively, putting heads together to face challenges is something that Bob and Denise do well. A dedicated joint effort is put forth day after day to keep the Council Bluffs theater a thriving, viable part of the community. The duo has been with Chanticleer as volunteers for almost 30 years, with Bob behind the scenes and Denise as an actress appearing in many of the productions. They're both recently retired music teachers, and their love of theater—particularly Chanticleer Theater—has encompassed and enriched their lives.

Chanticleer Community Theater started in 1952, with a small group who performed plays in the ballroom of the Chieftain Hotel in downtown Council Bluffs. The founders of the group were Norman and Louise Filbert, who gained renown in the metropolitan Omaha area for their work and support of theater. The current Chanticleer Theater was dedicated in 1963 and has continued to grow, adding more costume space, bathrooms, a kitchen and boardroom.

Still, the dream of the Putmans is to nurture the organization to reach an even bigger audience, particularly children. "Sometimes we move one step ahead and two steps back," Bob says, "but it's all been for the kids." New this year is the Children's Workshop group that meets each Saturday for six weeks. The ensemble is developing a skit taken from "Oklahoma." This fall they will present "Bye Bye Birdie" as a part of the 2006-2007 series of five productions. As teachers, Bob and Denise feel a sense

of responsibility to provide education and cultural experiences for youth. They fear that the emphasis on the arts in schools is waning.

With an eye toward the future, the Putmans derive personal fulfillment in all that it takes to keep the doors of the theater open. At times this involves unconventional tasks such as wiping down each seat, the floor and the walls of the theater house. Because there is little space to construct sets, much of that is done onstage with curtains closed. When the drape is finally opened, the sawdust floats out into the house.

The Chanticleer name sits high on the front of the building with each letter as tall as Bob. He can be seen this summer painting each letter a bright red "so that Chanticleer is more visible to people as they drive by." The musical "Oklahoma" starts soon, and Bob and Denise will be sprucing up the lobby by painting it bright blue.

"Chanticleer" is French for "rooster," and an icon of a rooster is the trademark logo of the theater. Denise mentions that a chanticleer is also an omen for good things to come. She smiles and nods her belief that this is indeed true for Chanticleer.

Bob is off to use some young volunteers, paintbrush in hand. Perhaps he will be checking on those pesky visitors, the bats. Maybe someone should tell him that in old English lore, if a bat lives in a theater and flies over the stage during rehearsal, the play is guaranteed success. With the efforts and dedication of the remarkable Putmans, one has no doubt that all their seasons will be winners. ☺

Iowa's Cultural Alliances welcome you

July: Brought to you by Grinnell Area Arts Council

The Jewel of the Prairie Celebrates the Arts this Summer

By Lesley Wright

Join us this summer as the City of Grinnell celebrates the arts. Live music, hands-on art activities, art exhibitions, and architectural tours are all available free to the public in a town dubbed the "jewel of the prairie." Enjoy our newly enhanced downtown streetscape, wander through all the buildings on the national register of historic places, see architecture by Louis Sullivan, Walter Burley Griffin, Cesar Pelli, Walter Netsch of SOM, and Holabird and Root. Have lunch or dinner in our many fine restaurants. Or stay overnight!

Every Thursday afternoon through August enjoy live music following the farmers' market in downtown Grinnell. The music in Central Park (Fourth Avenue and Broad Street) starts at 5:30 pm and features a wide range of musical genres. On July 6, Dave Moore brings his classic Iowa sound to the gazebo and on July 13, Iowa Scottish Pipes and Drums will close out the day. Bob Dorr's Blue Band is featured on July 20, and the gypsy jazz of The Hot Club of Des Moines makes their first Grinnell appearance on August 10. The season finale on August 31 is the ever-popular We're Late and Smell Like Beer. For a full schedule, call (641) 269-1626 or visit the Grinnell Area Arts Council Web site at www.grinnellarts.org. The Thursdays in the Park series is a Grinnell Area Arts Council (GAAC) project.

The GAAC also will sponsor a raku workshop and pottery sale on Saturday, July 22, from 9 am to noon at the Art Factory (3633 Hwy 146, one mile north of downtown on the right). Look for the red building behind the farmhouse, second driveway on the right after 16th Avenue. Bring a pot to fire, buy one at the workshop, or just come to watch fire transform clay into art.

Opening July 21 at the Faulconer Gallery are two new exhibitions: "Frank Breuer — Photographs," the first museum exhibition for this German photographer, and "Indigo Gives America the Blues," an exhibition of contemporary and historic quilts utilizing indigo-dyed fabric (organized by the International Quilt Study Center at University of Nebraska-Lincoln). The Faulconer Gallery is always free and is open every day 11 a.m. to 5 p.m., and until 8 pm on Thursdays. For more information call (641) 269-4660 or visit www.grinnell.edu/fulconergallery.

Watch for details on the events celebrating the 150th birthday of architect Louis Sullivan, creator of Grinnell's historic Jewel Box Bank. On August 30-31, Grinnell College will sponsor a symposium on the architect, and various events will be held in town during Labor Day weekend. The bank, at 833 4th Ave., houses the Grinnell Chamber of Commerce and is open every day, including the weekends. Information about the symposium is available at the Grinnell College Web site (www.grinnell.edu) or contact the Grinnell Chamber of Commerce at (641) 236-6555 for more information about all the Sullivan's birthday events.

Lesley Wright is president of Grinnell Area Arts Council, whose members promote, develop and support the arts in the Grinnell area. (She's also director of the Faulconer Gallery in a case of classic small town multitasking.)

Looking for something interesting to do?
Contact Iowa's cultural alliances for ideas.

Ames Community Arts Council
Kathy Stevens, (515) 232-5331
www.amesart.org

Burlington Area Arts Council
Bobby Wilson, (319) 754-8461
bwilson@thehawkeye.com

Cedar Valley Cultural Alliance
Jascenna Haislet-Carlson, (319) 273-6387
jascenna.haislet@uni.edu

Fairfield Cultural Alliance
David DuBois, (330) 612-2773
ddubois@lisco.com

Grinnell Area Arts Council
Lesley Wright, (641) 236-3203
www.grinnellarts.org

Iowa Cultural Corridor Alliance
Joe Jennison, (800) 650-ARTS
www.culturalcorridor.org

Keokuk Cultural and Entertainment District
Tom Seabold, (319) 524-7651
artworks@mchsi.com

Marshall County Arts and Culture Alliance
Beth Burkemper, (641) 754-5616
www.artsandculturealliance.org

Metro Arts Alliance
Tracy Levine, (515) 280-3222
www.metroarts.org

Perry Cultural Alliance
Justine Zimmer, (515) 465-2518
jzimmer@hometownperryiowa.org

Quad City Arts
Glenda Huntsman, (309) 793-1213
www.quadcityarts.com

Winneskiel County Convention & Visitors Bureau
Brenda Balk, (800) 463-4692
www.decoraharea.com



CEDAR RAPIDS New Bohemia Group

319-399-1397, fontaine@iastate.edu
 "Art Squared"

The Fifteen in 5 New Bohemia Group in Cedar Rapids opened its third annual outdoor exhibit, "Art Squared." The works will be posted along Third Street and 10th Avenue in the newly emerging New Bohemia Arts and Culture District. Each artist's work is shown on a 2" x 2" board. The artwork is attached to area buildings and fences, and can be viewed anytime from through August 26. This year's exhibition has the theme "My Face", which artists could widely interpret from 'this is a face that I made' to more literally, 'this is my face', or something in between. This open interpretation is evident in the range of work shown in the exhibit, which ranges from representational faces to abstract compositions.

AMANA

Amana Arts Guild
 319-622-3678

www.amanaartsguild.com
 "Carl Flick: Amana Painter and Friend Grant Wood"

The display includes original oil paintings by West Amana's Carl Flick (1904 to 1976) who was a contemporary and associate of Grant Wood. The exhibit also included prints of paintings that Wood completed on sight while in the Colonies. Through July 10.

Iowa State Memorial Union

515-294-0971, www.iastate.edu

Brittany Prater: Essence and Absence

Prater is exhibiting 20 recent photos and prints. Her current artwork deals with things that are "in a state of transit." Prater explains, "I am interested in ghosts of things like shadows that sit in the grey space between here and gone, between visible and invisible, between waking and sleeping. The in-between space of essences that are translucent or waning is a metaphor for the way that people and moments are transformed as they become memories (half lost and half idealized). States of limbo can sometimes be much more permanent and stable in their wavering nature than the things that we can touch and hold onto. I enjoy things like shadows and tree leaves at night and water running down a river because these are all things that are constantly moving while maintaining a quality of stillness." Through August 14.

Mark Peterson: Solitude

Twenty-four color photographs are featured from Peterson's "Close to Nature" series. As a photographer specializing in natural history images, Peterson was always drawn to the landscape. He realized that his attraction to the landscape was not to the "grand vistas" as captured by many of the historically significant landscape photographers, but rather to the intimate details of our natural world that, taken together, make up the greater natural landscape. Through August 28.

CEDAR FALLS

UNI Gallery of Art

319-273-6134, www.uni.edu/artdept/gallery

"Fossil Fools"

The exhibition, which is curated by recent UNI Department of Art B.F.A. graduate David

Schmitz of Charles City, features artists Kristin Baumliier, Nate Parsons, Tom Hansell, and Brian Harnetty. According to the organization's Web site, "Fossil Fools" presents "a combined set of installations and performances about the past and future of fossil fuels and energy resources. Issues explored in this work include: uncovering where electricity comes from, forecasting the future of petroleum and coal, and demonstrating alternative energy use. The goal of the collaborators is to inspire the audience to take ownership of the message and carry it with them into their daily lives." Through August.

CEDAR RAPIDS

Cedar Rapids Museum of Art

319-366-7503, www.crma.org

Face To Face: Portrait Prints from the Collection

This exhibition features 34 works from the Museum's extensive collection of prints, including works by Henri Matisse, Pablo Picasso, Salvador Dali, Paul Cézanne, and Andy Warhol. "Face to Face offers a unique opportunity for visitors to consider the many ways in which portraiture has changed over the course of the past 400 years," says CRMA Curator Sean Ulmer. Through August 13.

Cat Chow: Material Girl

Have you ever seen a dress made of measuring tapes, or dollar bills, or Kleenex? If your answer is no, do not miss out on the new exhibition Cat Chow: Material Girl at the Cedar Rapids Museum of Art opening Friday June 9. Chicago- and New York-based contemporary artist Cat Chow puts a new spin on the intersection of art and fashion. Wearable yet sculptural, her creations often use elements of fashion—such as zippers, measuring tapes, and bobbins—to explore a variety of social and political issues. Utilizing the many components that make up fashion, Chow confronts various stereotypes with her work, encouraging viewers to question how clothing and identity are linked in today's society. Through September 3.

CornerHouse Gallery and Frame

319-365-4348, www.cornerhousegallery.com

Sculptural Garments by Marilyn Annin

This versatile artist combines common materials such as safety pins, buttons, shoestrings, electrical wiring, aluminum can tabs along with other discarded objects and creates metaphors for our cultural attitudes and customs. By beginning with a welding torch and quarter inch steel rods, Annin welds an armature upon which a variety of materials are

interwoven. The armature serves as an internal support as well as playing a definitive role in detailing the sculpture. The materials selected help to emphasize the meaning and draw the viewer into the work. In return, the viewer completes the process by imaginatively "wearing" the garment and adding a personal interpretation.

DAVENPORT

Figge Art Museum

563-326-7804, www.FiggeArtMuseum.org

Grant Wood and Friends: Lithographs from the Collection

Regionalism is usually defined as a Midwest phenomenon, a particular orientation to Midwest concerns, geography and history. The major regionalists of the 1930s, Grant Wood, Thomas Hart Benton, and John Steuart Curry, who were promoted as "regionalists" in the 1930s and later, are featured. These three artists approached the landscape in different ways. Through July.

Passionate Observer: Eudora Welty Among Artists of the Thirties

It is nearly impossible to separate any discussion of Eudora Welty as a writer and a visual artist from her life in Mississippi. Over 50 photographs capture in pictures the world this Pulitzer Prize winning author also described with words. This exhibition places Welty's photographs from the 1930s alongside art by her contemporaries from across the country. They offer insight into the way Welty saw life around her, how she felt about what she saw and what she cared about most. Through July.

Seen Outside: Photography from the Collection

On view are approximately 35 black and white and color photographs by a variety of well known artists, including Ansel Adams, David Plowden, and John Deason, featuring images of landscapes. July 29 - October 8.

DES MOINES

Des Moines Art Center

515-277-4405, www.desmoinesartcenter.org

"Love Stories"

Love Stories, a new exhibition including thirty-four prints and small sculptures inspired by stories of love from classical mythology and legends, the Bible, Shakespeare, romantic poetry, novels, and popular culture. Through September 17.

Des Moines Art Center Downtown

515-557-6109, www.desmoinesartcenter.org

Iowa Artists 2006: There's No Place Like Home

Features the work of 10 artists from across Iowa. Photography, painting, sculpture, works on paper, and installation will all play parts in this exhibition, which explores issues of nostalgia, childhood fantasy, and domestic space

Moberg Gallery

515-279-9191, www.moberggallery.com

Alan Weinstein: "Landscapes and Figures"

Also on exhibit: Edward Blaze Brafford, Robert Cooper, John Phillip Davis, Bev Gegen, JD Griggs, Hans Habeger, Terry Habeger, Frank Hansen, Wendell Mohr, TJ Moberg, Tom Moberg, Anthony Pontius, STRETCH, Scott Alan Wright, EJ Wickes, Shawn Wolter, Chris Vance. Through July 15.

Catherine Dreiss

Moberg Gallery is pleased to welcome printmaker Catherine Dreiss to the gallery. She currently has three woodcut prints on exhibit, including her latest work, "Marcus Aurelius," which depicts the Roman Emperor as a youth. Much of Catherine's work deals simultaneously with the transience and sublimity of beauty -- this print is the first in a planned series based on portrait busts of Roman nobility that portray both the subjects' dignity and the sculptures' damage through the ravages of time. The inevitable progress of time and decay are further indicated through the repeated pattern/border on the right side of the print, originally from Pompeii.

Olson-Larsen Galleries/2AU

Phone: 515-277-6734, www.olsonlarsen.com

Landscapes by John Preston

A major Midwest landscape painter, John Preston continues to find new and appealing scenes within one county in Iowa. His popular landscapes capture the features of fields, tree islands, fence rows, and ribbons of gravel curving over gently rolling prairie, plus fleeting impressions of light and shade. Sometimes John composes views with hay bales or plowed land in the immediate foreground, unusual elements that may not seem worthy of an artist's time. Opening reception at 2AU Friday, July 21, through August 26.

The Heritage Art Gallery

515-286-2242, www.heritagegallery.org

Iowa Exhibited 21

The Heritage Art Gallery opens its 21st annual Iowa Exhibited show, which will run through July 20. Iowans from across the state submitted to this show, with a record number of entrants applying for the 2006 event.

The State Historical Society of Iowa
515-281-5111, www.culturalaffairs.org
"Iowa Medal of Honor Heroes"

A permanent state-of-the-art multimedia kiosk that recognizes Iowa soldiers who received the Medal of Honor, the nation's highest military award. The Medal of Honor is given for distinguished gallantry during hostile action and is presented by the President of the United States in the name of Congress. Authorized in 1861 by President Abraham Lincoln, the Medal of Honor has recognized the valor and sacrifice of 108 Iowans in 10 major conflicts. Fewer than 3,500 soldiers have received the award, more than half of them posthumously.

DUBUQUE

Dubuque Museum of Art

563-557-1851, www.dbqart.com

Moved By The Machine: Art Inspired By The Automobile

Examining the automobile's role in art and as art from the early twentieth century to today and beyond. This presentation deals with our fascination with the automobile and how its designs have been incorporated into contemporary art.

Against The Grain: Contemporary Turned Wood Urns By Steve Sinner

This exhibition features beautifully crafted vessels that demonstrate the Artist's technical mastery of woodworking well beyond a simple hobby or pastime. Each piece has a brilliantly decorated, high-finish surface achieved through a variety of sophisticated techniques and materials. These handsome, turned wood urns borrow much from their ancient Greek predecessors. Through August 13.

FAIRFIELD

ICON Gallery

641-469-6252, www.icon-art.org

Lynn Saville & Sam Oppenheim

ICON Gallery is honored to present the work of Lynn Saville, a highly regarded New York photographer. Showing with Saville will be Sam Oppenheim. Lynn Saville specializes in photographing both cities and rural settings at twilight and dawn, or as she describes it, "the boundary times between night and day." Her photographs are in the permanent art collections of major museums, corporations, and individuals. Saville's work will be juxtaposed to photographs by Sam Oppenheim. Oppenheim has been working with Saville the past few years and although his work echoes the flavor and poetry of Saville's, Oppenheim comments that his direction was taken before he ever saw Lynn's photos. Through July 22.

GRINNELL

Grinnell College, Faulconer Gallery

641-269-4660

www.grinnell.edu/faulconergallery

"Indigo Gives America the Blues"

Exploring the many ways in which indigo dyeing has affected the history of quilts and textiles. Featuring 14 quilts containing indigo-dyed and printed fabrics, ranging from an early 19th-century pieced quilt to a "britchy" quilt (made from recycled denim jeans) from the 1980s. Opens Friday, July 21 through September 17.

"Frank Breuer: Photographs"

The exhibit will include works from his series depicting corporate logos, warehouses, and

containers-his subjects in Europe for the past decade-as well as his newest series of photographs of utility poles in the United States. Breuer is a former student of the renowned photographers Bernd and Hilla Becher, founders of the so-called "Düsseldorf School" of German photography, including photographers Andreas Gursky, Thomas Ruff, and Thomas Struth. His photographs of the suburban landscape depict the commercial and industrial sprawl of globalization: the ubiquitous brand names and windowless "big-box" structures that multiply along the networks of international commerce. Opens Friday, July 21 through September 17.

IOWA CITY

Iowa Artisans Gallery

319-351-8686, www.iowa-artisans-gallery.com

Pastels by Marcia Wegman

Marcia Wegman knows what she did on her vacation last summer, a journey that took her through five little known National Parks in the US and Canada. Now we get a taste of this experience in her rich, strong pastel paintings, on view for the first time at Iowa Artisans Gallery through July 17. Wegman's interest is in the more unusual views found while hiking, which she first "sketches" through photography. These pastels focus on images from Theodore Roosevelt National Park in southwestern North Dakota, and Glacier National Park in Montana. In Canada, the parks include Waterton Lakes National Park, which is across the border from Glacier, Banff National Park and Jasper National Park, which is the area furthest in the Canadian Rockies.

Project Art

319/353-6417, uihc-projectart@uiowa.edu.

Shaun Majid

Scouring local secondhand stores for old jeans, drapes, gowns, and discarded carpet samples, Shaun Majid dismantles previously owned items as material for his creative process. As many thrift store goods face the inevitable fate of the garbage bin, Majid focuses his creative efforts on transforming and recycling fabric into lovely utilitarian rugs. Majid's work, "The Recycle Bin", is on display in the Main Lobby, 1st Floor John Colloton Pavilion through August 22.

Stolen Dreams

Project Art is pleased to announce Stolen Dreams, through July 17, in the Patient and Visitor Activities Center, Gallery I, 8th Floor John Colloton Pavilion. This photography exhibition documents child labor in the United States, Mexico, Thailand, and Bangladesh, among other countries. Dr. Parker is an occupational health physician, practicing at the Park-Nicollet Health Systems and on the faculty of the University of Minnesota, School of Public Health.

Paintings by Pam Ohnemus

On view in the Patient and Visitor Activities Center, Gallery III, 8th Floor John Colloton Pavilion, through September 1. As a fraction of tall grass prairies remain, Ohnemus visits prairie conservation and preservation sites seeking engaging vistas and delicate sensations. Extracting details, color schemes, and inspiration from local prairies, Ohnemus paints a diminishing landscape.

The Chait Galleries Downtown

319-338-4442

Bekah Ash: "Faces in Fantastic Color"

Working with oil, acrylics, and papers on canvas and wood, Ash's most common subjects are female faces- imaginative, stunningly animate, and discretely emotive. Ash, winner of the Dorothy Uber Bryan 1st Painting Award in 2005, remarks, "I have always been interested in human interaction, and my paintings are an outlet to tell stories and create a variety of characters to act them out." Her abstract and illustrative pieces have been recognized in various venues and art competitions. Through July 31.

MAIN AMANA

Catiri's ART OASIS

319-622-3969, www.theoasisartgallery.com

"Celebrating the Beauty of the Amana Colonies"

Selected artists from the gallery will display works created in and/or inspired by the Amana Colonies, each with their own style and representation. What a wonderful way to view the Amanas, through the eyes of the artist. It will be exciting to see how Amana inspires those artists that don't live here, together with the local artists that are fortunate to be inspired by the beauty everyday. Opening Reception: Friday, July 7.

OMAHA

The Bemis Center for Contemporary Arts

402-341-7130, www.bemiscenter.org

Signal Channel

Jamie Burmeister: The Music Within My Head Tapping feet, sweeping the floor, watching a fly walk across a surface - such simple everyday occurrences provide the inspiration for Jamie Burmeister's clever kinetic sculptures. Burmeister's interactive sculptures combine various common found objects with electronics and mechanics to create amusing and moving pieces of art Through July 29.

WEST BRANCH

Herbert Hoover Presidential

Library-Museum

800-828-0475, www.hooverassociation.org

"The President's Best"

"The President's Best" juried art exhibit showcasing Iowa artists is located in the Herbert Hoover Presidential Library-Museum. Hours are 10 - 8 on Saturday. The exhibit is also open from 10-3 on Sunday, with award-winning pieces displayed until August 20.

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reviewpreview

Ushers Ferry Historic Village, Cedar Rapids Ushers Ferry Folk Festival

The sixth annual Ushers Ferry Folk Festival on Saturday, Aug. 12, will feature the powerful music and distinctive voice of Tom Russell. Artists from Johnny Cash to Nanci Griffith have recorded Russell's songs. As John Swenson of the UPI wrote, "Right now the greatest living country song writer is Tom Russell...he has written songs that capture the essence of each of the regions he's lived in, a trait that can only be matched by the country's greatest novelists."

The Mike and Amy Finders Band makes a return appearance at this year's festival. Chicago chanteuse Melissa Rose Zeimer will also be back to share her rich voice and thoughtful lyrics. Cedar Rapids singer songwriter Matt Maybanks makes his festival debut this year, but he is no stranger to Cedar Rapids audiences. Dubuque musician Bob Welch brings his love for traditional American folk to festival audiences. Local favorites Glenn Lonsdale and Carlis Faurot round out the program. It all adds up to an event that promises to be the premier music happening of the summer.

Advance Tickets are \$10 for adults and \$5 for children 5-14. At the gate tickets cost \$12 and \$6. For more information see www.ufhv.com. — Art Scene

Civic Center, Des Moines

Tony-laden line up

Working from one of America's strongest foundations, the Civic Center of Greater Des Moines has again positioned itself to be a national leader in presenting its patrons the finest, and often the first, in touring productions. The 2006-2007 Betts Broadway Series includes three shows that are the 2005 Tony Award winners for Best Musical, Best Play and Best Original Score in their first year of national tours. These A-list shows are "Doubt" (Dec 2006), "The Light in the Piazza" (Jan 2007) and "Spamalot" (July 2007).

"Doubt" stars the incomparable 2005 Best Actress Tony Award Winner, Cherry Jones, who will appear in Des Moines in this Pulitzer Prize-winning, thought-provoking play.

Rounding out the five-show season ticket package is the brand new musical, in its fourth year in London, "The Rat Pack Live from Las Vegas," which opens the Broadway season in October 2006, as well as a new production of "Annie," scheduled for November 2006. "Annie" last appeared at the Civic Center in 1999.

Two Broadway favorites are offered as special presentations, each making their third appearance at the Civic Center. In January 2007, Andrew Lloyd Webber's "The Phantom of the Opera," directed by Harold Prince, opens for a three-week limited engagement. Returning in April 2007 is the dance-in-the-aisles musical inspired by the music of ABBA, "Mamma Mia!" In its two previous engagements, "Mamma Mia!" has been seen by 52,000 people at the Civic Center, most recently in January 2005. A one-night-only presentation of "Hubbard Street Dance" is slated for Friday, Oct. 27, 2006.

Season ticket packages for the Betts Broadway Series start at \$113. Info: www.civiccenter.org. — John Busbee

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reviewpreview

Gallagher-Bluedorn,
Cedar Falls

George Carlin

If you were born after 1985, you're too young to get this. Don't buy a ticket. The show is on a Thursday—the bars are open, you should just go drink with your friends. Now for you folks born before '85, get a babysitter, George will teach you how to interact with your kids, your friends, your parents and God. And as for you Baby Boomers, grab \$100 bucks from under the mattress and get to the Gallagher-Bluedorn so you can learn how to interact with all the ladies at the nursing home.

It's "In Your Face" intelligent comedy with an emphasis on human nature and language...it's George Carlin, comic icon, what else is there to say?

Yeah, there'll be adult content and language, and Vance Gilbert will be the opening act for George Carlin, Thursday, September 21, 7:30 p.m. — Art Scene

The Vaudeville Mews,
Des Moines

Midwest Popfest

Open up just about any popular book on '60s rock music, and you find the story of how the Monterey Pop Festival (1967) changed the face of music as we know it. The festival introduced us to household names like the Who, Jimi Hendrix and Janis Joplin, who before they were legends, shared the same stage for the first time over a three-day festival. With that blueprint in mind, The Vaudeville Mews will bring some of the finest up-and-coming acts in the world to Des Moines, Iowa on July 13-15. What are they calling this three day experience? The Midwest Popfest! Like Monterey's headliner the Mamas and Papas, they have chosen a vital rock band who at this moment in history means so much to the rock n roll community, Saddle Creek Record's own Cursive. Along with Cursive, thirty other acts including the Envy Corps will create that same exciting atmosphere with performances on two stages over three days—creating one exciting moment in music history. But unlike Monterey, they plan on making this an annual event. So don't miss the festival that starts it all off, the first ever Midwest Popfest. Go to www.myspace.com/midwestpopfest for a complete list of performances and times. — Art Scene

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Marvin Hamlisch Oct. 6
Sarah Rothenberg, *Epigraph for a Condemned Book* Oct. 11
Bayanihan Philippine National Dance Company Oct. 12
Batsheva Dance Company Oct. 19
Rent Oct. 21-22
Musicians from Marlboro Nov. 1
Miami City Ballet, *Don Quixote* Nov. 10
Rob Kapilow, FamilyMusik®, *Peter and the Wolf* Nov. 12
Classical Savian Nov. 15
Paquito D'Rivera Dec. 1
The Western Wind, *The Chanukah Story* Dec. 3
Dianne Reeves, *Christmas Time Is Here* Dec. 8
Mariachi Los Camperos de Nati Cano, *Fiesta Navidad* Dec. 10
Hamburg Symphony Jan. 21
Time for Three Jan. 24
Cashore Marionettes, *Simple Gifts* Jan. 27
The Producers Feb. 6-8
Aquila Theatre Company, *Romeo and Juliet* Feb. 13-14
Guarneri Quartet Feb. 15
Richard Stoltzman, *Salute to Benny Goodman* Feb. 24
Momix, *Lunar Sea* Feb. 27
Art Garfunkel Mar. 3
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David Gonzalez, *The Frog Bride* May 6
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Facecage "III"

★★★★★

Similar to: Sepultura, Slipknot

One of Des Moines' longest running metal acts received a huge boost when they took on Slipknot front man Corey Taylor to produce their third record. The aptly titled III finds the macabre and madness that the band has always culled from still prevalent but atop a more mature and developed sound that can be attributed to the production from Taylor. Singer Matt Nyberg destroys all naysayers with spot-on vocal delivery which is deftly supported by a full on frontal assault of sound by the band. Dive deep into the mouth of madness and hold on for the ride. — Tony Tarbox

Hold For Swank "This Is Why We Can't Have Nice Things"

★★★★

Similar to: Angels and Airwaves, The Fray

Hold for Swank are among the cream of the crop when talking about artists from the Waterloo/Cedar Falls area. HFS has an easily accessible sound that creeps up on the listener and once the music takes hold, it doesn't let go until the end of the record. The most appealing part about "Nice Things" is that never does the band take themselves too seriously. Tongue in cheek nods to unrequited love and obvious clichés are sometimes hidden and sometimes very overt. A record full of great music with zero pretenses. — Tony Tarbox

Like Knives "S/T"

★★★★

Similar to: ...Fun

Much of the success of Central Iowa's burgeoning local music scene can be attributed to Indie Label, BiFi Records and to one of it's heads, Aaron Hefley. Hef's latest project, Like Knives, takes it's cues from a lifetime of making music for a sometimes unfriendly populous. The frustrations of the artists come out and are almost hidden by sugary, cheerful melodies. From beginning to end, the self-titled album creates a dichotomy created by these two moods, scathing poignant lyrics married with bouncy pop hooks and the result is a case of schizophrenia that I was more than happy to welcome into my head. — Tony Tarbox

Leap Year "Self Titled E.P."

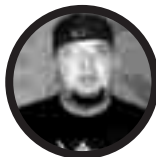
★★★★★

Similar to: ...Nothing You Have Ever Heard Before

A group that is truly in a league of their own, Leap Year burst onto the scene just a year ago with a sound that was nothing like I had ever heard before. A mash up of hip-hop beats with pop guitars and an electric violin together with at least three different people supplying vocals and what you have is this hodge-podge of sound that is Leap Year. From start to finish this four song EP is nearly perfect. This record is for anyone who marches to the beat of a different drum machine or for anyone who has ever had a thought remotely outside the box. — Tony Tarbox

garageguy By Tony Tarbox

Host/Producer — The Garage: 1430AM KASI / 105.1 FM Channel Q: tonytarbox@1051channelq.com



Siz ways to have
a musical summer

1. See as many shows as you can. We are very blessed in Iowa to have so many great venues in which to enjoy live, local music. From the smallest communities to our large cities, people are latching on to live music. Nothing fosters a great party like a great live band and there is NOTHING like being with the people close to you, outdoors, with a cold beer, enjoying one of our States most valuable natural resources, our musical artisans.

2. Pick up an instrument and play. Make your own music. Let the overbearing heat be your muse. There is nothing more fulfilling in this world than making art on your own. Whether it's a recorder, a mouth harp, or a Les Paul Custom, explore the brave new world of musicianship. I plan on picking up either an acoustic guitar or some bagpipes. If anyone wants to give me lessons, you know where to find me.

3. Share your soundtrack with someone. I know that it is kind of cheesy to make someone a mix tape/CD, but it doesn't always have to be that way. Pick

10-15 of your favorite "deep cuts" and turn a friend on to some new tunes, or use it to woo that super hot chick who keeps eyeballing you when you stop at her frozen ice stand...

4. Discover new music. When the heat and humidity conspire to keep you inside, make the most of your self-imposed indoor recess and jump online with the sole purpose of discovering new music. Hop through the hundreds of thousands of myspace music pages and taste offerings from the starving artists who are brave enough to share their music with the world

5. Road Trip. With interstates 35 and I-80 running right through the middle of our state, its way easy to just hop into your jalopy grab some buds and your soundtrack (see item 3) and visit one of our neighbors. There are always great goings-on in Omaha, Minneapolis, Chicago, and KC. Get off your duff and check them out.

6. Listen to "The Garage." We have some great new music coming down the pike from some great Iowa artists and I couldn't be more than happy to share them with you. Sunday nights at nine on 105.1 on your FM dial. Happy listening.

blindcritic

The opinion of the Blind Critic is to be an electric conduit for honest and forthright feet-to-the-fire gallery experiences. As information flows, the critics' opinion generates interest or disinterest, validates or alters perceptions and glorifies or vilifies artists' works and presenters' exhibitions.



DUBUQUE MUSEUM OF ART

"AMERICAN ICONS SERIES: MOVED BY THE MACHINE: ART INSPIRED BY THE AUTOMOBILE"
OPENED JUNE 13, RUNS THROUGH OCTOBER 22
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563-557-1851 OR WWW.DBQART.COM

Gallery Statement: "Transforming American life and landscape, the automobile has served as muse for both mechanic and artist. Moved by the machine, the exhibit looks to the automobile as inspiration for a variety of artwork including photography, painting, ceramic and mixed media. The results range from reflective to playful, admiring to disturbing."

The Show: "Moved by the Machine" is an exhibit at the Dubuque Museum of Art that examines the depiction and representation of the automobile in culture. Featuring a majority of contemporary pieces as well as a few photographs from the 1930s, the exhibit ranges from the ordinary to the obscure. Guest curator Josephine Shea, a curator at the Edsel and Eleanor Ford House in Grosse Pointe Shores, Michigan, says, "The exhibit examines the role of the automobile in the art world. It allows you to look at cars in a whole different way, interpreting them in all their different formats and from all the different artists' perspectives." A few artists represented include Nina Katchadourian, Nam June Paik, Chris Everts and John Vachon.

The welcome: An informal, browse-as-you-please opening reception. With a "double feature" reception, gallery attendants maintained the food and drink stations while people took in both exhibits at their own pace. No artists or curator were on hand.

The accessibility: Featured in the spacious upstairs gallery at the museum, there is much room to navigate from piece to piece. With several large exhibits, including an 80-inch cardboard mockup of a dashboard, the room appeared full, yet left ample room to walk around the room and look at the pieces without feeling as if you were crowding the person next to you. A separate room off the main gallery provided a more intimate look at the portrayal of the automobile in the 1940s in Dubuque Iowa, through the eyes of a camera.

The ambiance: The museum has a clean, modern feel. From the stainless steel accents to the magnificent limestone staircase, the space breathes inspiration. The gallery itself features a few classic white walls, which provides the perfect contrast to the brightly painted faux walls that add a subtle flair to the exhibit. The only drawback was the placement of a fabulous media exhibit featuring a New York artist's creation of bird songs using car alarms. The exhibit was placed in a small alcove to the right of the steps that isn't immediately visible to the eye. An initial glance in the direction of the exhibit made it questionable whether the piece was part of the exhibit.

The nosh: Delicious European-style hors d'oeuvres were prepared by local restaurant Café Manna Java. A wide array of summer party foods were available, including a shrimp platter, fruit kabobs, spinach phyllo bites and chocolate fudge brownies. The beverages were provided by the museum and included your basic white zinfandel, chardonnay and cabernets.

The sale: Featuring the work of numerous artists from all around the country, none of the pieces had a price tag. Many of the pieces came from private collections around the country, including the Dubuque Museum of Art's own collection.

The final thought: Having not been to an exhibit at the Dubuque Museum of Art in many years, we were very impressed with the high level of quality displayed throughout the museum. Aside from having a highly recommended exhibit with an innovative theme, the museum obviously manages to provide the type of big-city exhibits while still maintaining the small-town feel.

Lowbrow

Middlebrow

Highbrow

Definitions: Highbrow art is said to appeal to an informed (aristocratic) taste; Middlebrow to an inquisitive (upwardly mobile) taste; Lowbrow to an uninformed (poor) taste.

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