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CEDAR RAPIDS Cedar Rapids Museum of Art

319.366.7503, kmills@crma.org

Rembrandt Magnified: Print Images from a Master

Celebrating the 400th anniversary of the birth of Rembrandt Harmensz van Rijn with an exhibition of eight intimate, gem-like Rembrandt prints from the CRMA's permanent collection—the first exhibition of its kind at the CRMA. While known as a master painter—having created such works as *The Anatomy Lesson of Dr. Nicolaes Tulp* (1632); *The Night Watch* (1642); *Aristotle Contemplating the Bust of Homer* (1653); *The Return of the Prodigal Son* (after 1660); and many self-portraits—Rembrandt is also considered to be one of the greatest printmakers of all time. He created more than 300 prints and was one of the first artists to experiment with etching and drypoint techniques. Through December 31.

Rembrandt with Moustache and Small Beard; 1631

Courtesy of www.rembrandtpainting.net



AMANA

Cafiri's Art Oasis

319-622-3969, www.theoasis-artgallery.com

Elaine Ball: "Strange Juxtapositions"

Enjoy & contemplate a variety of Oil Paintings along with this artists incredible sculptures.

AMES

Brunnier Art Museum

515- 294-3342

www.museums.iastate.edu/

OBSSESSED: Images of Weather

Art and aesthetics will meet science and research. The

exhibition features the works of five regional artists whose work repeatedly explores sky. These artists have been partnered with atmospheric scientists from Iowa State University allowing an exchange of concepts, imagery and philosophies. Through March 18.

When Tillage Begins, Other Arts Follow: Grant Wood and Christian Petersen Murals

This exhibition highlights the murals designed by Grant Wood and Christian Petersen as they respond to public perception of Iowa and campus society, education, culture, and history. The traditions that began with New Deal PWAP Projects such as Grant Wood's *When Tillage Begins*, *Other Arts Follow* (1934-35) including the final cycle *Breaking the Prairie* (1935-37), and Christian Petersen's sculpted bas relief murals *The History of Dairying, For Melke and Cheese and Butter*, and *Four Thousand Yeeres* (1934) illustrate the founding roots of Iowa State's Art on Campus Program. Through November 27.

AMES

Iowa State Memorial Union

515-294-0971, www.iastate.edu

Natalie DeJong: A Likeness of Me

DeJong's expressive paintings depict a love of intertwining color, neediness, smirks, dress, posture, legs, and other physical and emotional attributes. More current paintings include children's blocks, snakes, tricycles, tulips, and high heels; objects we all relate to in different ways. Painting females in social and domestic settings, DeJong points out the obvious social anxieties everyone faces, yet in a comfortable intimacy for the viewer.

Creative Artists' Studios

515-292-3448

"Contemporary Illuminations of Biblical Proverbs"

Calligraphic artist, Tim Botts has designed more

than 600 books for Tyndale House Publishers where he is a senior art director. Nine books of his own illustrations are published, including *Doorposts*, *Messiah*, and a Bible with calligraphic illustrations. Chicago calligrapher Timothy Botts, opens at The Gallery at CASA, October 6, at 6:30 p.m. A reception, artist's lecture, and book signing will follow at 7 p.m. The exhibit is co-sponsored by Creative Artists' Studios of Ames (CASA) and The Calligraphic Arts Guild of Central Iowa (CAGCI). By appointment only.

OCTAGON CENTER FOR THE ARTS

515-232-5331, www.octagonarts.org

Community of Artists Exhibit

This juried exhibit showcases 109 pieces of artwork ranging in diverse media by 63 local artists. The Community of Artists Exhibit is a wonderful opportunity to view a wide range of work by artists representing college students, retirees, emerging artists and established professionals. This exhibit will be on display at the Octagon through October.

BURLINGTON

Art Guild of Burlington

319-754-8069, www.artguildofburlington.org

"Prairie Patchwork Quilts"

An exhibit of original designs by Johanna Wilson. While living near the original Laura Ingalls Wilder home in Minnesota, Johanna was inspired by the "Little House" books and designed a series of quilts in traditional styles. The exhibit continues on display through September 23, when the artist will offer a workshop "Redwork- Embroidery Designs for Quilts."

CEDAR FALLS

UNI Gallery of Art

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

"Creating Our World: Russian/American Children's Art Exhibition"

This international collaborative group exhibition will include artwork created by elementary school children from Cedar Falls and Waterloo, Iowa public schools, children from The Pegasus Fine Arts School in Huntington Beach, California, and children from several public schools in St. Petersburg, Russia. Sept. 25 through Sunday, Oct. 22.

"Quiet Village: Recent Works by Michael Krueger and Jenny Schmid"

According to the artists, "We use drawing and printmaking in innovative ways to tell stories thereby revealing scenes from the 'Quiet Village.' Using history, memory, personal narrative and symbolism, our works ask the viewer to relate dense narratives to contemporary life."

DAVENPORT

Figge Art Museum

563-326-7804, www.figgeartmuseum.org

The Architect's Brother: Photographs by Robert and Shana ParkeHarrison

An exhibition of 42 dramatically staged, large-scale photographs on panels by Robert and Shana ParkeHarrison. Featuring mixed-media images that embody aspects of theater, sculpture, painting, and photography. The images in *The Architect's Brother* conjure a destiny in which humankind's overuse of the land has led to environments spent and abandoned, with the exception of one indefatigable spirit portrayed by Robert ParkeHarrison. Through October 29.

Herman Miller: Discovering Design

A new traveling exhibit raises awareness about the world of design. Showcasing some of the most recent innovations in the design world, *Discovering Design* features modern furniture classics with new finishes designed by internationally known designers, including Noguchi, George Nelson, and Charles and Ray Eames and Finnish architect Alvar Aalto.

PUTNAM MUSEUM AND IMAX THEATRE

563-324-1054, www.putnam.org

A Celebration of Birds

On exhibit through November 19, the stunning artwork of *Birds In Art* from the Leigh Yawkey Woodson Art Museum with unique specimens and artifact. It's the perfect synthesis of art, conservation and science.

DES MOINES

Des Moines Art Center

515-277-4405, www.desmoinesartcenter.org

Cecily Brown

Lush surfaces, vivid color, and energetic brushwork characterize Brown's large-scale canvases. Brown inhabits her torrid, atmospheric paintings with figures that swim amongst swells of color and gesture, advancing and receding into painterly abstraction. The traditions of painting and the human figure serve the artist as vehicles to explore the emotive and life-giving potential of the medium. Through October 1.

"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

Group Dynamic

Is the whole greater than the sum of its parts?

Henri Matisse's iconic Jazz portfolio (1947) serves as a lively focal point for a new exhibition at the Des Moines Art Center Downtown that explores this cliché. *Group Dynamic: Portfolios, Series, and Sets* features artworks produced in a serial format through artists' portfolios, series, and sets.

DRAKE UNIVERSITY ANDERSON GALLERY

515-271-1994

www.drake.edu/andersongallery

Yoji Matsumura: "Lost and Found"

A native of Tokyo, Japan, Matsumura will reveal his latest installation, which features walls lined with newspapers from around the world that he's whitewashed to highlight various words and images, and found objects he has collected at garage sales and thrift shops in Des Moines. Through Oct. 13.

KAROLYN SHERWOOD GALLERY

515-274-5600

www.karolynsherwoodgallery.com

NEW NEW 3

The exhibition combines works from Guy Loraine, sculptor, Sebastian Kim, photographer, and Maryellen Latas, sculptor. Guy Loraine will present minimalist sculptures made from copper and stainless steel. Sebastian Kim, fashion photographer turned fine art photographer. Kim's cutting edge photos demand attention, as they are completely untouched from the camera to the print. Maryellen Latas, a minimalist sculptor who focuses on the geometric shape of the square, portrays light and space through the manipulations of this simple structure.

MARS CAFE

515-369-6277, www.myspace.com/marscafe

Matt Welbourn, Van Holmgren and Brent Houzeng

Matt Welbourn is influenced by graffiti and surrealism. His imagery is both detailed and loose, eye catching and frightening. Much of his work touches on the personal and the social issues in his life. Brent Houzenga, became interested in graffiti and the history of language, and found the two to be very closely related. Noting that the first symbols were scratches or drawings on walls or swirls in the dirt and that these evolved into the symbols we use today.

MOBERG GALLERY

515-279-9191, www.moberggallery.com

Frank Hansen: "Creative Emotionalism"

Also on exhibit: Edward Blaze Brafford, Robert Cooper, John Phillip Davis, Bev Gegen, JD Griggs, Hans Habeger, Terry Habeger, Wendell Mohr, TJ Moberg, Tom Moberg, Anthony Pontius, STRETCH, Scott Alan Wright, EJ Wickes, Shawn

Wolter, Chris Vance. Artist Reception Friday, Sept 8, 5-8 pm. Hansen through October 8.

Olson-Larsen Galleries

515-277-6734, www.olsonlarsen.com

Exhibition of new work by five gallery artists

Pat Edwards continues to chronicle the alleys and backyards of Iowa City in her oil paintings. "Steel, glass and mixed media" is the medium listed for most of Sheryl Ellinwood's sculptures. Many objects fall under the category of mixed media, such as feathers, stones, leaves, snail shells, and text taken from diverse sources. Tim Frerichs has long been fascinated by botany. His most recent work is inspired by pods and seeds found along the Potomac River. All of Bonney Goldstein's paintings in this show are oils on canvas. She layers different colors of paint and scratches it away or scrawls words, which makes it seem as though she is simultaneously hiding and revealing something. Through October 7.

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. Through October 22.

FAIRFIELD

Unity Gallery, Library, Maharishi University of Management

641-472-7000, www.mum.edu

"Fluid Color II" Ceramics for Permanent World Peace Artists Jim Scrosbree and Mara Winningham

The exhibit's title, "Fluid Color," is inspired by the bold and intense color of the glazes which become fluid when fired, sometimes multiple times. Through Sept. 22.

FORT MADISON

Fort Madison Area Arts Association

319-372-3996

Helen Colby

Helen has painted in the watercolor medium since 1936. She is a graduate of the Famous Artist Schools in Westport, Connecticut, and was the first art director for the Arts for Living Center in Burlington, Iowa. She is also an esteemed author and columnist. Reception September 15.

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. Through September 17.

"Frank Breuer: Photographs"

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. 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. Through September 17.

Figure Drawings from the Grinnell College Collection

Ten drawings from the Grinnell College Art Collection featuring drawings of the human figure by artists from Peter Paul Rubens to Paul Cadmus. Through September 24. Most of the drawings are from the 20th century, though the drawing attributed to Rubens is from the 17th century and a drawing from the school of Michelangelo dates from about 1536. The drawings represent a variety of styles and techniques, including charcoal, pencil, crayon and gouache.

IOWA CITY

UI Museum Of Art

319-384-0072, www.uiowa.edu/uima

"Peter Feldstein: Drawings, 2000-2006"

An exhibition of more than 40 digital images by the University of Iowa emeritus professor of art. Works in the exhibition use "source drawings"—black shapes on white backgrounds—that serve as models for two groups of completed works: cliché verre and digital drawings. The shapes are not quite abstract: Feldstein wants the viewer to make connections between the shapes in the drawings and the real things they suggest. Through Oct. 8.

Project Art

319/353-6417, www.iowabiennial.org or uihc-projectart@uiowa.edu.

2006 Iowa Biennial Exhibition of Contemporary Miniature Prints

Organizer Rob Butler received works from Vantaa, Finland to Hyderabad, Andhra Pradesh, India. Lithographs, etchings, digital prints, and monoprints, each no larger than 3 inches in any direction. The 2006 Iowa Biennial Exhibition of Contemporary Miniature prints introduces the public to contemporary prints from around the world. Through November 1.

The 28th Annual University of Iowa Hospitals and Clinics Staff Art Show

Takes place during September and October. Throughout the Patient and Visitor Activities Center Gallery II, 8th Floor John Colleton Pavilion, two-dimensional work and photography will be displayed. The three-dimensional and fiber exhibit will occur in the Main Lobby Gallery Space, 1st Floor Roy Carver Pavilion.

LAMONI

Constance Gallery

641-784-5329, www.graceland.edu

Landscapes by Julia Franklin

Julia Franklin will be exhibiting her first solo exhibition through September 22. Franklin's associations with and relationships to nature, viewed through non-traditional, mixed-media sculptural representation. Exploring themes of containment and control of nature, Franklin has implemented the use of jars throughout the installation to capture and isolate elements of nature.

From the Mountains to the Sea by Paul Philbrook

Paul Philbrook, retired high-school art teacher

turned professional artist, will be exhibiting a solo exhibition. Philbrook's work focuses on the ordinary, humble elements of landscapes, employing watercolor, acrylic, and oil paints. Philbrook's life experiences in Maine, Colorado, Minnesota, and Washington have provided him with varied subject matter.

MASON CITY

The MacNider Art Museum

641-421-3666, www.macniderart.org

Charles Fritz: An Artist with the Corps of Discovery

Follow Lewis and Clark on their search for the Northwest Passage, and subsequent journey home, through a series of oil paintings by native Iowa artist Charles Fritz. The exhibition, commemorating the 200th anniversary of this historic journey, will be on display in three of the MacNider Art Museum's lower exhibition galleries. Opening September 16.

OKOBOJI

Lakes Art Center

712-332-7013, www.lakesart.org

The Art Of The Motorcycle

Customized motorcycles, cycle accessories and artwork will showcase examples of each as sculptural and painterly objects. Inspired by both the popularity of motorcycles in the lakes area and the recent Art of the Motorcycle exhibition at the Guggenheim Museum in New York City. While Guggenheim focused on the history of motorcycle design, the LAC's exhibition will explore the art of customized bikes. All of the bikes showcased will be on loan from local and regional businesses and individuals. Through September.

OMAHA

The Bemis Center for Contemporary Arts / bemisUNDERGROUND

402-341-7130, www.bemiscenter.org

Nuclear Dichotomies:

An Interpretive Installation

Nuclear weapons are credited with ending World War II (WWII) and bringing peace to the world, yet they took so many civilian lives in the process. Nuclear weapons have given way to nuclear energy. Peace/War. Science/Art. These opposing ideas are addressed by Nuclear Dichotomies. The exhibition is an overall look back at the United States nuclear testing program. Through September 16.

Bemis Center for Contemporary Arts

402-341-7130,

www.bemiscenterartauktion.org

8th Annual Art Auction & Preview Exhibition

This gala event serves as a major celebration of the Bemis Center's 25th Anniversary, they are showcasing a special month-long Auction Preview Exhibition from September 15, through the evening of the auction on Saturday, October 28th. This exhibition features a stellar line-up of more than 200 international, national, regional and local contemporary artists.

PERRY

Carnegie Library Museum

515-465-7713, www.hometownperryiowa.org

"A Sense of Place"

Photographer David Plowden is on display through September. This collection includes 40 mounted black and white photographs of rural and small town Iowa dating from the mid-1980s. The images document the disappearing face of the rural Iowa landscape.

STUDIOLO

515-321-0122, tornadozimmer@aol.com

"Landscapes of Iowa and Beyond"

Marsha Wegman uses soft pastels "to capture the qualities of undulating hills, overlapping rhythmic forms, textures of trees and vegetation, rich colors, dynamic patterns, changing light, and always, the sky. The land remains constant, the colors transform subtly from season to season, but the sky is an ever shifting panorama of light, color, and form. The possibilities are limitless."

ROCK ISLAND

MidCoast Gallery West

309-786-2430, www.midcoast.org

Works by Mary Koenen Clausen and Elizabeth Shriver

The works of three artists working in oil are featured in an exhibition at MidCoast at the RiverCenter. Each artist works with the human form in an abstracted fashion. The paintings created by the two female artists, Colleen McCarty and Gretchen Stabile, bear more likeness to the human form while the paintings of Joel Smith might be compared to Willem DeKooning's interpretation of the female form. Through 29 October.

Quad City Arts Art @ the Airport

309-793-1213, www.quadcitiesarts.com

Area Artists

Visit the gallery at the airport to see the artwork of three accomplished regional artists in one space. Tricia Coulson, textile artist from LeClaire, IA, Corrine Smith multi-media collage artist from Rock Island, IL, and Nathan Riley, sculptor from Mount Vernon, IA, are exhibiting a colorful blend of wall and floor pieces you're sure to enjoy.

Quad City Arts: Heritage Center on the Mississippi

Brent Langley's wildlife paintings of Coal Valley ranges from barn swallows to gray squirrels, all rendered in colorful detail in natural surroundings. He strives to create works of art that are harmonious in all aspects, from both a compositional and a scientific viewpoint. His primary goal is to bring pleasure to the viewer but he also wishes to educate and prompt in the viewer "the desire to preserve the wonderful, extravagant, beautiful diversity of life that surrounds us.

WATERLOO

Waterloo Center For The Arts

319-291-4490, www.waterloo-ia.org

Haitian/Caribbean Folk Art

The largest public collection of Haitian art in the U. S. featuring colorful paintings, powerful metal sculpture and glittering beaded and sequined banners. Through March.

American Decorative Arts

A collection of exceptional works in clay, metal, fiber, glass and wood. Through March.

International Folk Art

An exciting collection including fine textiles, fetish objects and decorative items representing cultures from around the globe. Through March.

Catch the Joy as It Flies: A Retrospective Exhibition of Prints by Betty LaDuke

A stunning exhibition of prints spanning three decades of work from 1960-1994, influenced by her travels around the world. Through March.



Gordon Kellenberger

Amana Artisans' Studio Tour

Local craftspeople present eclectic offerings

weaves rugs by handloom in South Amana. Harry Leonhardt makes brooms, and Joanna Schanz makes baskets at the Broom and Basket Shop in West Amana. In the same town, Gerald Rieskamp runs a blacksmith shop, and Michele Maring Miller creates luminous images. Harvey Jack turns out wooden bowls and other goods in High Amana on the same street as the Amana Church Quilters. Aj's Copper Garden is filled with unique garden art in Main Amana, along with Catiri's Art Glass. And tinsmith Bill Metz produces his work in Middle Amana.

In the past, the majority of the visitors tended to come from out of state, Thomas says. "Madison, St. Louis, Chicago, the Quad Cities—that's where most of the tourists drove from; but with



number of guests increases and the popularity of the event grows. "We get repeats and new people who hear about us from their friends," he adds.

Thomas, a Newton native, has lived

"Madison, St. Louis, Chicago, the Quad Cities—that's where most of the tourists drove from; but with the price of gas, I wonder if we'll get more Iowans this year. We get repeats and new people who hear about us from their friends." — Troy Thomas

By Steve Horowitz

On the road of the gently rolling hills of Homestead, right next to Zuber's Dugout Lounge restaurant, is a sign marked "Artist" that leads to a group of wooden buildings. The home of a former communal kitchen for the Amana Colonies is now an art gallery, studio and home for local painter Troy Thomas. His paintings range in style and size from small square canvases barely one foot on each side to long, rectangular ones that stretch out several feet in length and others that are taller than a person. The works share two things in common: They are all oil paintings, and they are all very rich in color. Otherwise, the paintings range from abstract representations of physical objects to identifiable, realistic renditions. The subjects might be the same, but the renditions vary widely.

Thomas is an affable fellow with a glad handshake, serious eyes that look right at you when he talks and a lazy smile. He paints what he feels. He takes his work seriously, but yet he does not feel the need to defend it pretentiously. Thomas serves as this year's coordinator of the Amana Artisans' Studio Tour, which is now in its sixth year. "It's a volunteer job," he says wryly. "Gordon Kellenberger started it back in 2001. He's been the driving force behind it all." Kellenberger, a landscape artist, and his wife Deanna, a potter, are still active participants in the event.

In total, eleven Amana artisans open their studio doors for inspection during the event. They work at a variety of crafts and operate all over the Amanas. George Berger

the price of gas, I wonder if we'll get more Iowans this year," he says. According to Thomas, every year the

at his current address for about eight years. "This has always been a historic area, and that has made us newcomers

appreciate the variety that we bring here," he says. It's kind of like the way Thomas creates his own art. He'll paint flowers. Some of the canvases look like the particular flora he's based it on. Others might share the same basic shapes but are in other proportions. Still others might just be splotches of colors or abstract renderings of the geometry and unrecognizable at first glance. But in the larger sense, they are all the same. Just like if one's a blacksmith or a weaver, a tinsmith or a quilter, a broom-maker or ceramicist, one is still a craftsman who invents out of raw materials. The end results may seem different, but the creative process is conceptually the same. ☺



Troy Thomas

Amana Artisans' Studio Tour 2006, Friday & Saturday, Sept. 15-7, 10 am to 5 pm, Sunday 12 -5 pm.

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Natural talent

Creative soul flourishes



By John Busbee

Rebecca Sexauer comes by her multi-faceted artistic talents naturally. She flourishes in her chosen rural environment in East Central Iowa. To describe her style or discipline is like describing an Iowa landscape in a single word—it can't be done. Sexauer's artistic journey has been one of discovery, development and sharing.

Now living on a farmstead near Deep River with her husband, Sexauer thrives in her lifestyle. She truly exemplifies a renaissance range of abilities. In addition to her art, this mother of five is an organic

farmer, a woodworker and an avid reader with a constant thirst for knowledge.

Having grown up in Ames in the 1960s and 1970s, she was deeply influenced by the Vietnam War, equal rights and hippie culture. Sexauer retains emotional and philosophical connections with nature, feminism and peace. Her art seems imbued with these inherent characteristics, often giving her viewers and patrons reflective insights and awareness of her loves of both art and science.

Watercolors, though not as strong a part of her current expressions, were an important part of her artistic life while raising her family. The quickness of the medium helped when she had to burn the "midnight oil to scrape time for creative pursuits."

Sexauer readily admits that she likes "to do fun things." Her bold use of color and design reflects the joy she finds in her art. Admirers are drawn to her mixed-media works as well as her ceramics. Glazed in lush, dark luminescent tones, her ceramics often feature simple graphic designs, such as triangles and waves. Each design has a story, often grounded in ancient Egyptian or Native American lore.

Her vibrant mixed-media works are compelling paintings, many with three-dimensional features. Three themes dominate her mixed media works: reality, fantasy and symbolism. Realistic images include an underwater perspective of a rainbow trout along a pebble strewn stream, ready to break the surface. The fantasy images sweep the viewer into magical and mystical worlds of fairies and otherworldly fascinations. Her symbolic works often are firmly rooted in ancient Egypt, a subject she has studied and admires. One painting is a stylized rendition of the udjat, or the eye of Horus, which symbolizes healing and protection.

Ask Rebecca Sexauer about the motivation behind any given work, and she readily delves into fascinating expla-

nations and reasons for why any given work came to being. Sexauer's pieces can often speak volumes as complex as the artist behind the artwork.

The most recent addition to her repertoire is tile work. She creates and pours mosaic-like patterns for her tiles, in both graphic and geometric designs. Sexauer developed a line of four complimentary tiles inset in wood frames. Many of the four-tile pieces display intricate patterns in triangles and parallelograms, using rich, earthy tones. Another features the 12 astrological signs. Perhaps her most dynamic series, however, are mosaic tiles inset in cross-sections of natural woods she harvested herself. One piece is a graduation that depicts water- and earth-dwelling images in the lower portion that shift through a series of scenes into air- and tree-based images in the upper part of the piece. This freestanding sculpture beckons with its natural appeal.

Sexauer appreciates her world and uses her art as an expression to share her perspectives with others. But don't try to find her online or contact her via an email address. She welcomes visitors to her rural Iowa studio; just make sure to call first (at 641-595-3810). ☼

Rebecca will be having a one-woman retrospective show at the Foyer Gallery in the Wilcox Library on the William Penn University campus in Oskaloosa. The show will be on display during the month of October.

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ACOUSTIC MAYHEM

Old-time music infuses with new life

By Rob Cline

"Our genre is narrowly defined as stuff we like," says Mike Haverkamp, banjo player and front man for Iowa City's Acoustic Mayhem, a five-piece string band whose members have musical tastes covering quite a bit of ground. According to Haverkamp, the stuff they like is especially popular with two distinct groups of music lovers.

"Our fan base is generally under seven and over 70. We pretty much have that demographic covered," he says. And though it is true that the band is a hit with kids and folks whose memories extend back to a much earlier era, Acoustic Mayhem charms audiences of all ages.

The band formed in 1994 when Haverkamp and the band's original bass player, John Kennedy, worked together in the Iowa City school district. Kennedy suggested the formation of a band—something Haverkamp had been hesitant to attempt in the past.

"Iowa City being so transient a place," he explains, "any time you met people and jammed with them for a while, they'd move out of town."

Since its founding, however, Acoustic Mayhem has seen little turnover. Only the bassist has changed—twice—since the band came together. Its repertoire runs the gamut, from music first committed to paper during the reign of Queen Elizabeth I (when the first written versions of "Froggie Went a Courtin'," the band's signature number, were created) to the present day, and it's constantly influenced by the wide listening range of the members. Each brings a different ingredient to the band.

Fiddler Margaret Brumm loves all things Celtic. Her husband, guitarist Loren Brumm, would, according to Haverkamp, "like nothing better than to be Gene Autry." Bassist Pat Schroder joined her first bluegrass band shortly after high school graduation. Rick Dehn, an adept musician on fiddle, mandolin and guitar, "cut his teeth in the Northern California scene" with the Maddox Brothers and Rose during the 1970s and early 1980s. Haverkamp provides a versatility that finds him playing—in addition to his five-string banjo—autoharp, dulcimer, harmonica and several other instruments.

The available range of material appeals to Haverkamp.

"This music is made up of songs about everything," he says. "If you listen to Top 40 radio at all, nearly all of the songs are about love and sex. We can say, 'Here, let me sing you a song about a wild, man-eating pig.'"

There are some great opportunities to hear the band throughout September, including back-to-back performances on the 16th and 17th of the month. On the 16th, the band will play at the Ushers Ferry Civil War Reenactment in Cedar Rapids; the following day, Acoustic Mayhem will

be a part of the 36th Annual Iowa Friends of Old Time Music Fiddler's Picnic at the Johnson County Fairgrounds.

The Fiddler's Picnic holds a special place in Haverkamp's heart. "It was the first place I really came into contact with a lot of other old-time music players...In the 25 years since I've been going, I've watched a whole generation of musicians pass away," he says.

At 46, Haverkamp is the youngest member of Acoustic Mayhem, but nevertheless feels himself part of the next "older" generation of musicians. But attendance at the Fiddler's Picnic—as well as the band's general popularity with kids—is a hopeful sign.

"It's great to see have many young kids come out to the festival," Haverkamp says.

Jokes about the band's audience demographics aside, Haverkamp knows that Iowa City is a unique place for a musician of his ilk.

"I think that Iowa City is such an amazingly talented town and there's so much good music that goes on. What we do, we have great fun with, but we're realistic enough to know that we're never going to have mass appeal. But that's okay," he says. ☺



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dance

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Los Hombres Calientes, September 29

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Martha Graham Dance Company, October 3

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Bayanihan Philippine National Dance Company, October 12

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Batsheva Dance Company, October 19

Deca Dance highlights the spectacular choreography of Ohad Naharin, the company's long-time artistic director. Modern dance at its most exciting!

Miami City Ballet, Don Quixote, November 10

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Drake's Sheslow Auditorium, Des Moines Silent Surrealism

Borrowing the all-string instrumentation of violin, bass and guitars from Stephane Grappelli's pioneering Hot Club de France, The Hot Club of San Francisco (HCSF) is an ensemble of accomplished and versatile musicians celebrating the music of Django Reinhardt. Innovative arrangements of classic tunes and original compositions from the group's superb lead guitarist Paul Mehling breathe new life into this music genre. On Saturday, October 7th at 8 p.m., the HCSF will heat up Drake's Sheslow Auditorium as the second concert of the Civic Music 2006/07 season series.

Imagine early 1920s Paris: A small, intimate theater plays host to new and avant-garde cinema, specifically, the silent surrealist films of the day. The entire town seems to be present: the bourgeoisie, the big thinkers of the time, the aristocracy and the escapists. They've all gathered to experience this cutting-edge art and later will reconvene at the local cafes to discuss and debate the merits of the film, the actors and the director.

Fast-forward 80 years. Continuing this early French tradition, a similar scene plays out as The Hot Club of San Francisco presents Silent Surrealism, an evening of silent surrealist films with live gypsy jazz. The program includes several short silent films by Charlie Bowers, such as "Now You Tell One" and "It's a Bird," as well as films by James Sibley Watson and Harold Shaw. The Hot Club accompanies these films with the distinctive music made famous by Stephane Grappelli, Django Reinhardt and the Hot Club de France. Silent Surrealism is a brilliant multi-media trip back to a time when the artistic and literary style emerged as a means of expressing the imagination—when writers and filmmakers were more interested in the implications of words and images and providing the audience with the opportunity to vicariously experience the unknown or unimaginable.

Prior to the concert, the HCSF will be conducting a workshop with local guitar and jazz musicians at the Olmsted Center (29th and University in Des Moines). In addition to the series concert, the educational programming is an integral part of the Civic Music series, and all events are free and open to the public.

Single tickets are available through the Civic Music office by phone at 515-280-4020, visiting the new office location in Capital Square, 400 Locust, Skywalk Level, Suite 220, or through the Civic Music web site at www.civictimusic.org. Adult tickets are \$28.50, students \$14.50, with student rush tickets the day of the concert (as available) \$9.50. — Art Scene

Q-Bar, Iowa City

Bayo brings the urban beat to I.C.

Iowa City might be the last place you'd expect New York's hottest Afro-Pop band to perform, but this perplexing and intriguing contrast is exactly what drew Bayo Arts & Design to feature Asiko for this year's fifth annual "Spirit Fall Forest."

Bayo Productions will present the acclaimed New York-based Asiko at Q-Bar in downtown Iowa City September 22-23. Performing at Q-Bar, however, is not a totally different musical neighborhood for Asiko, who has grown its roots out of New York's nightclub scene.

Even most knowledgeable music patrons hesitate to define the growing trend of "Afro-Pop" or "Afro-beat" music. "Asiko," meaning time and fate, is reintegrating African music back into jazz. They are a showpiece of slow-insinuating beats that build to a rigorous abstraction of sound. The guitar flirts with a combination of ethnic rhythms and modern finger picking. The proclaiming horns are infused into a barrage of roaring vocal chords. The rainbow of percussion announces an ebullient groove that one can't help but dance to, or at the least, tap an elated foot.

Iowa City should be prepared for a riveting performance that will, meteorologically speaking, be somewhat of a miracle. Asiko diverges from the normal club music of the Midwest. Recently named the best Afro-beat band from the Nigerian Entertainment Association in Washington, D.C., Asiko's energetic and revolutionary sound is charged with sociopolitical commentary.

Spirit Fall Forest, started by Bayo Arts & Design, is a growing phenomenon in Iowa City that is drawing artists and musicians from across the nation to participate. Taking place every autumn for the past four years, it is a celebration of arts and spirits. Various events have included theater in the bush, re-designing a spirit house, featuring Iowa artists and hosting an artistic residency for a New York-based painter.

This year, Spirit Fall Forest will also include an outdoor event of food, arts, music and festivities on September 24 from 12 to 4 p.m. at Bayo Gallery. Meet the Asiko band members, see the woodcarving demonstrations in a sculptural terrain, taste the freshest foods from the land and listen to the spirited sounds of the autumn beats. It's artful living at its best.

The performance at Q-Bar will begin at 9 p.m. Tickets are \$10. For more information, please call 319-341-3758. — Art Scene

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Lincoln Highway Arts Festival

Main street, Mount Vernon

On Saturday, September 30, the main streets of Mount Vernon and Lisbon will come alive with the first annual Lincoln Highway Arts Festival. This is an opportunity to be an inaugural participant in a quality Eastern Iowa arts celebration that has grown from a tradition of an annual Studio Walk/Art Sale. They have created a unique format, which should make this a very attractive event, and the festival will be widely publicized throughout the region.

This is a one-day event and will run from 10 a.m. until 5 p.m. Saturday, September 30. Artists will set up on the main downtown streets of both Mount Vernon and Lisbon. The streets will be closed to traffic for the event. A San Francisco-style trolley car will run constantly, providing fun and free transportation between the locations.

Plus, live music at both locations will conclude with a concert by the Eastern Iowa Brass Band in the Memorial Park gazebo at 5 p.m. A variety of foods will be available from local restaurants and other vendors.

The Mount Vernon Area Arts Council hopes at least 50 artists will elect to participate in the festival. It will not be a juried event, but it is being promoted as an arts festival and not a crafts show.

If you have any questions, please contact Katrina Garner (319-895-4109, kgarner@cornellcollege.edu) or Galen Lacey (319-895-0636, galen@laceyantiqueprints.com). — Art Scene

Sleepy Hollow Sports and Entertainment Park, Des Moines

Hear Ye! Hear Ye! Hear Ye!

The Des Moines Renaissance Faire takes a big step forward in its 2006 development, finding a new permanent site for its hallmark celebration of knights and maidens, swashbucklers, rogues, rascals, faerie folk and more. The event boasts a line-up that includes national headlining renaissance acts. Festival Park—just a stone's throw from the Iowa State Fairgrounds—offers a delightful escape for cultural adventurers near and far.

As Iowa's first permanent renaissance festival site, Festival Park will be resplendent with its scores of buildings, performance sites and destinations scattered throughout the park-like setting. Nestled along a picturesque, wooded strip of land developed as the latest addition to the Sleepy Hollow Sports and Entertainment complex (4051 Dean Avenue in Des Moines), the festival welcomes revelers to a new level of "ren-faire" experience.

Featured national acts include New Riders of the Golden Age (jousting, Sep 3-5), Hanlon-Lees Action Theatre (jousting, Sep 9-10, 16-17), Sturdy Beggars Mud Show and Aerial Angels (acrobatic act, Sep 16-17). For seven days in September (2-4, 9-10, 16-17), from 10 a.m. to 7 p.m. each day, Central Iowa is the destination for lovers of ye olde entertainment, fyne food and merriment. For more info, visit www.dmrenfaire.com. — John Busbee

For a review of opening weekend, log on to www.artsceneiowa.com

MacNider Art Museum, Mason City

Charles Fritz: An Artist with the Corps of Discovery

The upcoming exhibition of "Charles Fritz: An Artist with the Corps of Discovery," scheduled to open September 16 and run through January 4, is a nationally significant exhibition guaranteed to delight history buffs as well as Western Art enthusiasts.

In 1802, President Jefferson commissioned an expedition called the "Corps of Discovery," a body of 33 men under the leadership of Captain Meriwether Lewis and Lieutenant William Clark. The expedition's primary purpose was to search for the Northwest Passage, a hypothetical waterway connecting the Atlantic and Pacific Oceans. Avidly interested in the American West, Jefferson gave the explorers explicit instructions to chronicle in great detail all that they observed in the newly acquired territory of the Louisiana Purchase. Lewis and Clark therefore kept journals, drafted maps and collected plant specimens and live animals to be sent back to Jefferson.

Although there was not a Northwest Passage to be found, over the course of three years, the Corps of Discovery not only produced an important record of the flora, fauna, peoples and terrain of the Louisiana Purchase, but also precipitated the settlement of the West. However, no artist accompanied the Lewis and Clark Expedition.

This historic exhibition, organized by the artist in conjunction with the Montana Museum of Art and Culture, is comprised of 70 paintings. The exhibition has toured across the country since 2004, and its stops have included the National Cowboy and Western Heritage Museum in Oklahoma City, the C.M. Russell Museum in Great Falls, Montana, the Booth Museum of Western Art in Cartersville, Georgia, and the Yellowstone Art Museum in Billings, Montana. It is fitting that the last leg of its inaugural tour will be in the artist's hometown at the MacNider Art Museum. Its stop in Mason City is the only venue in the upper Midwest to host this dynamic exhibition.

For more info, contact the MacNider Art Museum at 641-421-3666. — Art Scene



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Gritty Omaha

Tours unearth the city's dirty secrets

By Sarah Baker

Getting to know a city is kind of like getting to know a new boyfriend. Though he might seem all shiny and new on the surface, he's likely hiding a few skeletons in his closet.

And so goes the relationship of Omaha and its residents and visitors. Now that the city is finally hitting its stride and being considered a destination rather than a fly-over, the dirty stuff is coming out.

In fact, the Durham Western Heritage Museum's "Gritty City" tours, which take place every Tuesday and Thursday (through Sept. 21), have become extremely popular in the past couple of months. Nearly all of the tours scheduled thus far have been sold out. Guests arrive at the Museum and hop on Ollie the Trolley for a tour of downtown that includes historical highlights such as the sites of former brothels, gaming dens and backroom and basement stills, all the while hearing the sordid tales of the gritty chaps who founded the city.

A word of warning: This tour requires a stretch of the imagination. Sure, it's factual, and the guide and the crowd are enthusiastic. But looking at a Courtyard by Marriott and trying to imagine what the brothel that once stood there might have looked like isn't easy. Unfortunately, 20 years ago, Omaha's idea of progress was tearing down a good number of its historic buildings and filling those plots with green space. And while it's true that some old buildings probably can be done away with, it's also difficult to imagine what the original Jobber's Canyon—Omaha's oldest and probably best-known working class warehouse district—must have looked like since it was long ago replaced by the ConAgra campus.

With that note aside, the tour is fun. Anyone who has never been to Omaha will enjoy it, and long-time Omaha residents will enjoy either reaffirming what they already knew about Omaha's past or learning the type of knowledge that's fun to share with teenagers, visiting friends and family members.

A big part of the tour focuses on Omaha's brothels; in fact, most of the tour focuses on the past popularity of prostitution in the city. The life and death of the city's most successful madam and eventual real estate mogul, Anna Wilson, takes up a good 10 or 15 minutes of the 50-minute tour, as do a number of stories meant to help the riders envision what the town must have looked (and smelled) like at the turn of the century.

To wit: When Omaha had 5,000 residents, it bragged of harboring the same number of horses, who likely did their business at will. The original city limits were within the moldy, marshy, smelly river bottoms. Most of the original settlers of the city were people called "River Scum" who came to the town, started a business and left as soon as they either made a buck or the law caught up with them. Most people kept livestock in their yard and it wasn't until 30 years after the first settlers called Omaha home that the city got its sewer up and running. (Before that, sewage just ran down the middle of the mud streets.) The tour also explores Omaha's so-called Mafia connections, its warehouses that didn't have child labor laws, the corrupt reign of politician Tom Dennison and the 1919 race riots.

A lot of the tour ends up being something of a guided ride, as many of the historical figures discussed don't directly have a lot to do with what's left of Omaha's historical architecture—surprisingly, the only thing highlighted in the historical Old Market district was Jobber's Canyon, a restaurant and co-sponsor of the tour. As the tours continue, hopefully the guide will become a bit more candid and a bit less scripted—a great talking guide always makes for a better city tour, no matter the town or the ins and outs of its shady, slimy past.

The Gritty City Tour continues through Sept. 21. Admission is \$5 for Durham Western Heritage members and \$10 for the general public. The tours take place Tuesdays at 6 p.m. and Thursdays at 10:30 a.m. and depart from the museum (801 S. 10th St.). Reservations are required. Call Julia at 402-444-5027, or email jamsler@dwhm.org. A special Sunday night tour that includes dinner is also available. ☺



★ **Stunk** - Go back to the studio
 ★★ **Nice** - I'll buy their next album
 ★★★ **Excellent** - Gotta see 'em LIVE
 ★★★★ **Stardom** - Time to make a video
 ★★★★★ **Grammy** - Hope they remember Iowa

Badfathers "Angels in the Chamber"

★★★★★

Similar to: Outcast

Front to back this record oozes and bubbles with lines, rhymes, flow and go that left me salivating like a bum for a flask of cheap brandy. This impossibly colorful rouge's gallery have artistically taken countless static musical genres and in the forge of their collective minds smelted them all down into an impossible to categorize hodge-podge of music genius. Hip Hop is the leader of the genre bending parade and the lyricists in the group spit with drunken furor stories of debauchery, love, hate, and chemical fueled shenanigans that gave me a permanent Cheshire grin.

Simply Komplik8d "Front Page News"

★★★★

Similar to: Xzibit, Eminem

Simply Komplik8d cares about three things: sex, weed, and not caring. Simply Komplik8d delivers their raw, uncensored view of Iowa life with a flagrant disregard to what anyone else cares, thinks or feels. These enigmatic MC's, led by Kombine and Izzy Dunfore, spend a lot of time on this record shooting verbal arrows at anyone who has ever impeded them from their next great conquest, be it fame, girls, or their next tightly rolled blunt. This record is smart, gritty, dangerous, and hilarious all at once. Simply put, Simply Komplik8d will simply kick your ass. — Tony Tarbox

Celladour "Enter Deception"

★★★★

Similar to: Iron Maiden, Dragonforce

Loud, fast and catchy as hell, Omaha's metal vanguards have released a record that never once loses momentum once the ride begins. What is often the case with metal LP's never once plagues Celladour: Drag. Once the first notes of the lead off track, Leaving All Behind hits your ears the album never ceases. It's a full on sonic barrage of blisteringly fast harmonic guitar solos, and drumming that sounds like its being delivered by an over-caffeinated epileptic on steroids. The vocals are crisp and clear and beyond what you would expect...trust me. This is a metal album that has it all and then some. — Tony Tarbox

Two Screaming Asian Boys "S/T"

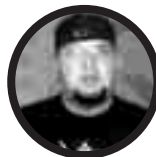
★★.5

Similar to: Fruit Loops, Hee-Haw Soda

From the ashes of the now defunct band, Shiloh Church, comes a phoenix of a different color. This album is almost devoid of form or function but full of fun. Not meant for a casual listen, the record is better left until you can sit down and really pay attention to it...kind of like a sick cat. The songs range from the poppy and fun to the almost unlistenable. Needless to say when they hit their stride they do it very well, but when they miss, they are way off the mark. Pick it up if the avant garde is your thing and you seek out strangeness, otherwise disregard. — Tony Tarbox

garageguy

By Tony Tarbox



The grass isn't always greener on the other side.

It's hard to find someone who isn't frustrated with the local music scene in Des Moines and Central Iowa. As long as I have been a fan, observer and somewhat of a voice for the local musicians in the area, time and time again I have heard the numerous complaints from bands and fans alike that the much ballyhooed local music scene in Central Iowa could really use a kick in the pants. Despite all of my calls-to-arms to the populous and my repeated face-bluing from telling people about the next best metal act out of Marshalltown or that indeed Des Moines houses some of the best hip-hop in the nation, it always seemed that there were never enough people heading out to the top-notch venues in the area to witness our homegrown musical jewels. Central Iowans, be glad that you have what you do.

For the last month I have been covertly watching the local music scene presented by your brothers and sisters in the west. Visiting venues, sitting back and watching. Omaha/Council Bluffs is rich in

local artistry, there is no doubt. However there is almost no unity to speak of, and that is what holds them down. From band infighting to an almost straight up affront to the way that local artists are received both by the public and by venues. Omaha for all of its pluses severely lacks an accommodating air to local musicians. For proof of this you need not look any further than slamomaha.com, an online message board by musicians, for musicians. The members of that board have always looked down on the Central Iowa Scene and boasted a far superior pageant of artistry. That may have been the case at one point, but it is no longer.

Embrace what you have, Central Iowa. Treasure The House of Bricks, Hairy Mary's, The Vaudeville Mews, The Bali Satay, The Maintenance Shop, Peoples and all of the other musical mainstays that grace your landscape.

Des Moines is on the nationwide musical radar, people, and with events that are unfolding behind the scenes, will soon be even larger that you can even imagine.

To my new adopted city, I am falling in love with you, but as with any relationship, the first few months are going to be rocky, so don't take my criticisms too harshly.

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 dis-interest, validates or alters perceptions and glorifies or vilifies artists' works and presenters' exhibitions.



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The Show: "Remembering Ilze Siltumens-Holzer" / Kris Mozena McNamer Gallery. Organized by the Dubuque Museum of Art, presented by Cottingham and Butler.

Upon entering the small gallery, one is overwhelmed by the intense color of Siltumens-Holzer's works. Despite the fact that the exhibit is just 15 paintings, you instantly get a feeling for the depth of the personality of this artist. She felt things, and she felt them very deeply. You're immediately drawn to the last painting in the exhibit: "Inflight," a richly textured oil piece in vibrant blue and white. The layers created by the artist's palette knife technique are appealing, making you linger there for quite awhile.

The gallery notes tell the viewer that red (the prominent color in three paintings) is the color of vitality and power and that yellow (the main color in Forest Series #1 and #5) is the color of intellect. At the far end of the gallery, there are two works that really don't seem to fit with the rest of the show. There must be a very good reason why they were included, but to the viewer they ruined the flow.

The welcome: Before through the door, you are greeted by a cheerful volunteer at the front desk who seemed a little surprised—but still warm and helpful—that we had come specifically for this smaller exhibit and not the main show upstairs.

The accessibility: Visiting the exhibit on a weekday afternoon prior to the "official opening," we were the only attendee in sight, but lucky enough to get to chat with Stacy Gage, the Collections and Exhibitions Manager. Stacy was more than happy to talk about Ilze's work (and told us how the exhibit was planned long before the artist's unexpected passing earlier this year and described what it was like to work with the artist's husband to finalize the exhibit.)

The ambience: Though the outside of the museum is a little too "modern" for some people's tastes, we love the Kris Mozena McNamer Gallery. Its intimate size is perfect for a one-artist show like this, and it succeeds in surrounding you with the works and drawing you into them.

The nosh: Since the trip was pre-opening reception, there was no nosh.

The sale: Initially suspecting that none of the pieces were for sale, considering the show was in a museum instead of a gallery, our assumption was wrong. It turns out that 13 of the 15 pieces are available (after the exhibit, of course) from the gallery Ilze and her husband started in Hannibal, MO (www.hannibalfineart.com).

The final thought: The Dubuque Museum of Art has had more than 125 years to get it right, and they've done a darn good job. The exhibit was interesting, well put-together and accomplished a good retrospective of the artist's work in just a few paintings. If you are in Dubuque, it's well worth the trip.

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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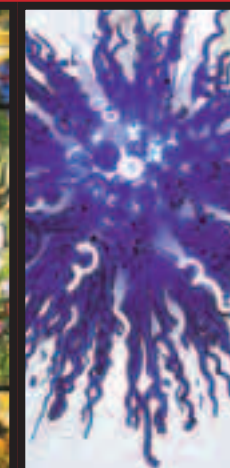
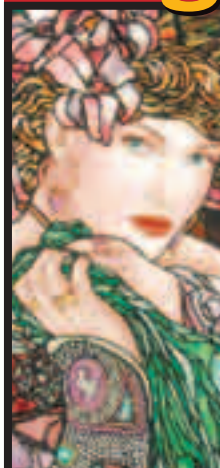
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The Old Creamery is seeing people come through our doors who haven't been here before, and they let the box office know they're here because they saw us in Art Scene. I call that ad money well spent!"



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