

A journey, an adventure

KIELAR from Page 7

be interested in having a tour of their work set up in the United States, and they said 'Yes, of course!'" Kunc said.

A bonus to the opening came with the presence of Kielar, whose appearance, Kunc said, was somewhat by chance.

"I had originally asked that works by him be included in the show,

and then he contacted me last September. It turned out he was living in New York for a year and we arranged for him to be here for the show."

Kielar, who is an assistant professor at the Warsaw Academy of Fine Arts, attended the show's opening reception on Feb. 20 and gave an informal presentation on printmaking and Polish art on Feb. 21.

"The art situation in Poland is dif-



David Fahleson/Daily Nebraskan

Cezary Kielar answers questions Tuesday in Richard's Hall.

ferent than here. World War II was a 'border.' It changed life, art, and everything," Kielar said.

He went on to identify several other 'borders' at which old eras came to an end and new ones began.

"The next border came in 1956, when Stalin died and the censorship was not so hard. It was funny -- people who were doing 'social realism' before suddenly started making abstract art within one year!

"In 1968 in the western world there was a huge student movement, and in the east, the Soviets invaded Czechoslovakia. It was a chance for the artists to explore because the officials didn't know what could and couldn't be done."

Another movement came in 1972. "There were a lot of young artists who didn't care what the government wanted. They drank a lot and made a lot of prints. There was a great amount of hope in those days and these artists are very influential."

The works on display are not representative of all of these eras,

although recent pieces by older artists are included. Kielar said that for the most part, the exhibit is the result of "a whole new generation."

In Eastern Europe, Kielar said, there is a great difference between private and public life and this is a source of great frustration among many people.

"Art is a kind of expression of this feeling. Sometimes it is sad, sometimes mad. Nobody in social life talks about it -- but the feeling is there. Somebody has to say it, and the artists say, 'I am that person.'"

Exploring these themes sometimes causes problems with censors. In one case, Kielar's work was rejected from a show by officials. The pieces consisted of newspaper clippings and pictures rearranged to make new statements.

"I was saying 'I know this (the newspaper) is not true, so I am making my own truth.' But sometimes if people say (in art) that they are uncomfortable with social life, all you see on display are the pic-

tures of flowers," he said.


Kielar said that although politics may arise in his work, he is primarily concerned with feelings, which sometimes take him in unexpected directions.

"My emotional life is more important to me than my other life. When I have a plate (to make a print with) I don't know what I want to say, I discover it as I do it. It's like a journey, an adventure."

Kielar said his visit to Nebraska and the United States as a whole has been quite positive.

"This is a special experience for me. I have a hard time in New York -- these people are a little odd. It's a whole new life. But even when it is cold, if I am living with feeling, snow on the ground can be like sun on the beach!"

The exhibit's appearance at the Department of Art Gallery kicks off an 18-month tour with eight more stops, including Philadelphia, Chicago, and Dallas. The tour concludes in Nebraska as well, with an appearance in Columbus in July, 1990.



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WILLIAM'S BOOTS
an illustrated poem

When I walk in the streets,
Or ride in the cars,
Or tromp in the light
of the friendly stars...

My boots are always
in my mind...
Like a big black hat,
all leathery-lined.

And it's easy
to see why
I can't
forget...
'Cause I put
em on last
week...
And can't get
them off yet!

HI WILLIAM!

John Bruce and William Rudoiph/Daily Nebraskan