

'42 Up' brings realistic look into subjects' lives

By Shelley Mika

Staff writer

Sequels are never very good, rarely at least. So the next time your film buddy dares you to name a truly good sequel, answer with "42 Up."

The film, the sixth in the "Up" series, is similar to MTV's "The Real World" but with less gloss and trivialities and a hell of a lot more reality.

Michael Apted, director of the entire "Up" series, takes real people (not just the ones who look good in swimming suits) and follows them through their lives without the help of dream homes, laughable business ventures or product endorsements. Instead, he uses the raw materials of 11 British men and women, straightforward interviews and a good bit of his own genius.

In 1964, when he made the first film, Apted's



Courtesy photos
JACKIE LYNN and Sue at age 14 (above) and 42 (right) from "42 Up."

basic premise was to examine the implications of the Jesuit theory "Give me the child until he is seven, and I will show you the man." Thus Apted's central question was, is a child's fate sealed at birth (or at least at the age 7)?

The series began. Fourteen 7-year-old subjects with diverse backgrounds, taken from all over Britain were interviewed. Every 7 years, Apted regrouped his



Please see 42 on 14

Exhibit shows Plains history, future

By Jacob Kruger

Staff writer

The aesthetic transformation of the Great Plains has been a long and laborious one.

Through the years, the plains have changed from a natural landscape of rolling prairie to a landscape filled with agricultural and industrial machines.

This change has not gone unnoticed.

The Sheldon Memorial Art Gallery, in cooperation with the Great Plains Art collection, has compiled an exhibition which chronicles this change.

From now until April 30, the Sheldon will display "Visions of the Prairie," an exhibition chronicling both the past and future of the prairie lands.

The collection in the Sheldon's temporary gallery brings together a diverse group of pieces, said Martha Kennedy, director of the Great Plains Art Collection and curator of the exhibit.

"Of great importance to me was having a wide variety of media," Kennedy said.

She accomplished this goal, as the collection includes woodcut prints, mixed media ceramics, photographs and abstract oil paintings.

Most of the artists use the Great Plains as inspiration for their art.

Deborah J. Murphy, an artist from Omaha who has work in the show, works with layers of color on board. She said she would like to work on a larger surface but she hasn't been able to find a material that can stand up to the pressure of layering the color with her colored pencils.

She said the same thing that drives many young people out of the region is

what inspires her.

"The quiet naturalness of the landscape draws me. My interest has grown in the last few years having an artistic eye," she said. "I've always had an interest in repetition and patterns."

Several pieces show the human impact on the plains.

Larry Schwarm, another artist in the show, presents the viewer with a series of color photographs. His photos show various stages of grass burnings in Kansas.

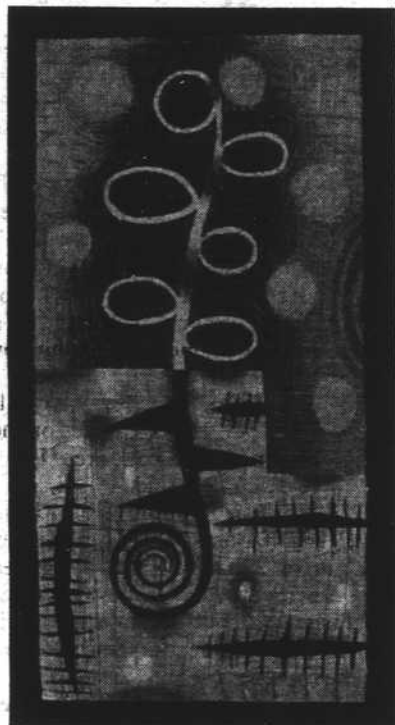
George Tuck, a University of Nebraska-Lincoln professor and an artist in the show, presents human intrusions on nature, such as tire tracks or industrial pieces scattered on the landscape, through photographs.

Dan Siedell, curator of the Sheldon, said the show poses new questions about the plains region.

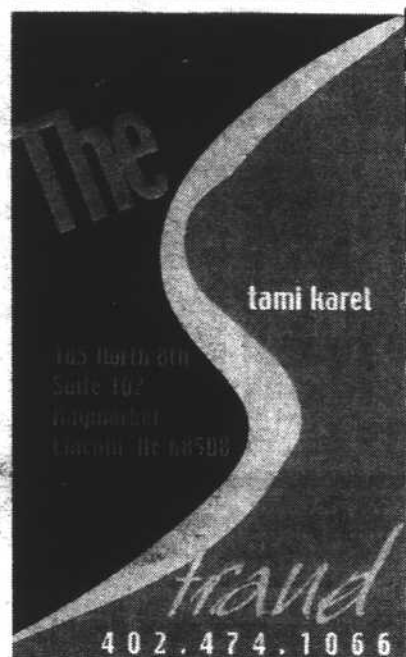
"This exhibit shows the notion of the prairie interpreted in many different

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Courtesy Photo
KAREN KUNC'S woodcut print "Becoming Visible" is part of the Sheldon's Great Plains exhibit, which runs through April.



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