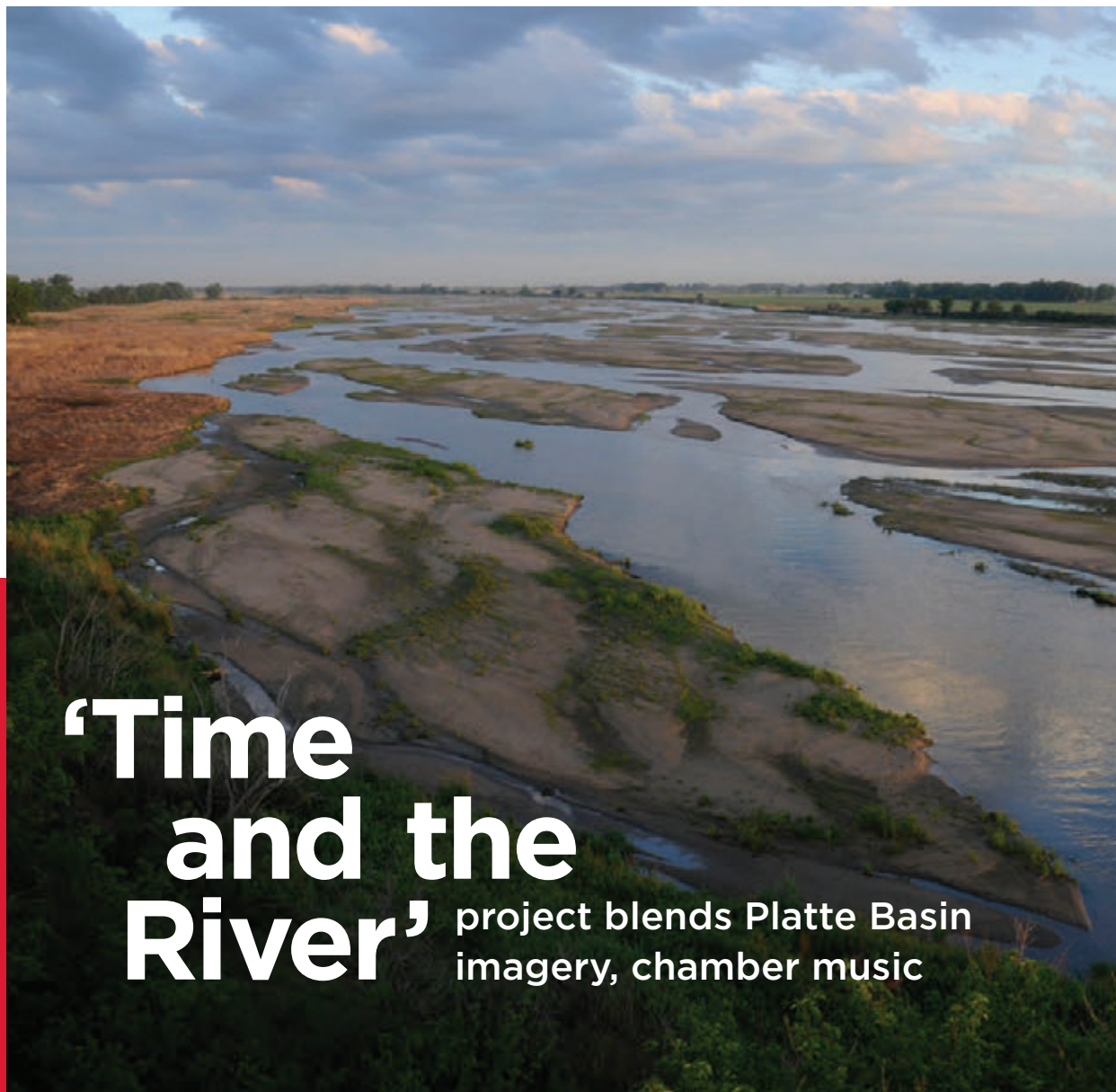


HIXSON-LIED

COLLEGE OF FINE
AND PERFORMING ARTS



**‘Time
and the
River’** project blends Platte Basin
imagery, chamber music



FALL 2019



DEAN'S LETTER

It's a historic year for the University of Nebraska–Lincoln as we celebrate the 150th anniversary of the university through the year-long N|150 festivities. The arts have been an important part of the university since its founding. In fact, our original charter states: “The object of such institution shall be to afford to the inhabitants of this State, the means of acquiring a thorough knowledge of the various branches of literature, science and the arts.”

We were pleased to have the Hixson-Lied College of Fine and Performing Arts be an integral part of the N|150 Charter Day Celebration: Music and Milestones on Feb. 15. Created by Nebraska Repertory Theatre Artistic Director Andy Park and Directed by Director of Opera William Shomos, the event featured readings by Marg Helgenberger and Dick Cavett, as well as Carson School student Karen Richards, along with performances by the UNL Symphony Orchestra, University Singers, Chamber Singers, Varsity Men's Chorus, UNL Opera, UNL Dance and the Cornhusker Marching Band. The event also featured commissioned music by alumni David von Kampen and Garrett Hope.

See photos from the celebration in this issue of our Hixson-Lied College of Fine and Performing Arts magazine. We also have stories on the much-anticipated opening of the Johnny Carson Center for Emerging Media Arts, as well as the special “Time and the River” Lincoln Friends of Chamber Music concert last April that featured a commissioned work by alumnus Kurt Knecht and photos and video from Michael Forsberg and Michael Farrell's Platte Basin Timelapse project.

Thank you for your support of the Hixson-Lied College of Fine and Performing Arts.

Chuck O'Connor
Hixson-Lied Endowed Dean
twitter.com/charlesoconnor



Photo by Madeline Cass.

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FALL 2019

For Alumni and Friends of the Hixson-Lied College of Fine and Performing Arts, University of Nebraska–Lincoln

Hixson-Lied Endowed Dean

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Cover photo: The Platte River at Audubon's Rowe Sanctuary located on the central Platte near Kearney, Nebraska. These images were captured by a Platte Basin Timelapse time-lapse camera.

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'Time and the River'

BY
KATHE C.
ANDERSEN

project blends

Platte Basin imagery,

chamber music

Science, photography, musical composition and performance were brought together by Lincoln Friends of Chamber Music, when they presented *Time and the River* on April 27.

The performance featured nine Glenn Korff School of Music faculty, who performed an original work composed by Kurt Knecht (D.M.A. 2009) that was inspired by and incorporated visual images from the Platte Basin Timelapse project of conservation photographers Michael Forsberg and Michael Farrell and their team.

The Platte Basin Timelapse project began in 2011. The project tells the stories of the Platte River Basin using innovative, multimedia content. It currently uses more than 60 time-lapse camera systems placed throughout the 90,000 square-mile basin, from its headwaters in the Colorado Rockies to the river's confluence with the Missouri River on Nebraska's eastern border.

Like chapters in a book, each camera tells one part of the story of the water's roughly 900-mile journey through the heart of North America.

"Mike [Forsberg] and I were finishing up a documentary called *Great Plains: America's Lingering Wild*, based on his book," Farrell said. "We were driving around on one of our last shoots, and Mike said, 'You know what would be really cool is if we could timelapse an entire watershed.' The idea was that we could take that basic way of portraying change over time and stretch it out both for years, if not a decade or more, and stretch it out from some specific location to an entire watershed. That's pretty unusual."

Robert Kuzelka, associate professor emeritus of natural resources and the president of the board of directors for Lincoln Friends of Chamber Music, first came up with the idea to put the timelapse project and chamber music together.

The Platte River at Audubon's Rowe Sanctuary located on the central Platte near Kearney, Nebraska. These images were captured by a Platte Basin Timelapse time-lapse camera.

Jeff Dale installs a Platte Basin Timelapse time-lapse camera on a tower overlooking the Wyoming-Nebraska state line near Henry, Nebraska. Photo by Mike Forsberg.



Members of the Platte Basin Timelapse team install a time-lapse camera at Lake Agnes in northern Colorado. Photo by Mike Forsberg.



"I've known Farrell since he was a filmmaker at NET, and I've known Forsberg almost as long," Kuzelka said. "The first time I saw their timelapse project, I thought this needs to be set to chamber music."

Both Farrell and Forsberg were interested.

"We're trying to reach people in a number of different ways to care about where our water comes from and what does it mean to live in a watershed today," Forsberg said. "We don't want people to think that we are apart from nature, but rather we are a part of nature. So in this work, you can reach some people by showing them a film. You can reach some people by creating a book. You can reach some people by creating a website. You can reach some people by live performance. The Platte Basin is a great laboratory of learning and

trying to build that community with us to think about being neighbors upstream and downstream of everybody else. We all live in a watershed. This is one other way to simply open a door and reach people and get them to appreciate it and to see it in a new way."

Kuzelka found funding through the Mid-America Arts Alliance's arts innovation grants program and additional private support to get the project funded. He then approached Knecht, an organist, composer and conductor, to commission the chamber work. Kuzelka had one requirement for the project.

"I do not want this to be a soundtrack for a movie," he said. "I want this to be integrated, and they all agreed."

Knecht reviewed the project's website for inspiration for his piece.

"We're trying to reach people in a number of different ways to care about where our water comes from and what does it mean to live in a watershed today."



The Platte River at Audubon's Rowe Sanctuary located on the central Platte near Kearney, Nebraska. This image was captured by a Platte Basin Timelapse time-lapse camera.

PLATTE

"I spent quite a lot of time on the website of the Platte Basin Timelapse project, and I jotted down different ideas that inspired me," Knecht said. "I then determined that the best approach would be to do miniatures instead of one large piece. *Time and the River* is comprised of nine short movements each lasting around three or four minutes. Once the music was written, Mariah [Lundgren] and the team over at the Platte River Timelapse took inspiration from the music to create the videos. The relationship between the two is dialogical rather than subordinate."

Knecht said the music reflected the diversity of the river. "I believe that the diversity of music and moods reflects the incredible diversity and beauty of the Platte River," Knecht said. "I hope that, combined with the video, the work will expose a broader audience to the tremendous beauty that the Platte River has to offer."

Once the music was completed, Mariah Lundgren from the Platte Basin Timelapse Project, pulled images and video from nearly 22TB of archived material from the project to create the videos for the performance.

"Mariah did an absolutely astounding job of pairing the music

NEBRASKA

Z



A bird's eye view of the central Platte River in Nebraska taken at sunset. Photo by Mike Forsberg.

with visual images that generally related to the titles,” Knecht said. “It was important to me at this point in the collaboration to give her as much room and freedom for artistic creation as I had taken when writing the music.”

Lundgren has been with the timelapse project for a long time, first as a student intern and now as a full-time employee.

“I really wanted to show people visually what the watershed is and really have them get a sense of not just what’s on the river, but where the water comes from and what are all the elements that are a part of it. So it’s wildlife, it’s people, it’s weather,” she said.

Farrell said he thinks the concert achieved their goals to educate more people on the project and the watershed.

“The audience was really engaged with this,” he said.

The faculty chamber ensemble that performed *Time and the River*, along with Louis Spohr’s *Grand Nonetto, op. 31*, included John Bailey, flute; William McMullen, oboe; Diane Barger, clarinet; Jeffrey McCray, bassoon; Alan Mattingly, horn; David Neely, violin; Clark Potter, viola; Karen Becker, cello; and Hans Sturm, bass. Professor and Director of Orchestras Tyler White conducted.

“I was very honored to have the piece played with Mariah there. I was also happy that it was done by the faculty at UNL,” Knecht said. “I hope people gained an appreciation for the beauty of the river and an appreciation for a slightly different kind of artistic collaboration.”

Bailey, the Richard H. Larson Distinguished Professor of Flute in the Glenn Korff School of Music, said the faculty had a great time with Knecht’s new piece.

“[The piece has] really interesting textures and colors from the nonet—a chamber ensemble that has a history dating back to Louis Spohr’s famous

nonet of 1813—which is why we paired Kurt’s piece with the Spohr on our concert,” he said. “Though the faculty knows Kurt from his time as a DMA composition student at UNL, this was the first piece by him that I had played. It was fascinating to hear him start with a simple motive and develop the musical idea with such conviction—each movement a miniature characterization.”

Bailey said it was exactly the kind of project that Nebraska can tackle.

“This kind of project is rare, because it involves so many facets and so many people: the composer, the filmographer, the funding (with grants, etc.), the sponsoring organization (Lincoln Friends of Chamber Music), the performers, who rehearsed and presented the work, plus all the technical expertise—film, screen, projector, microphones,” he said. “It’s exactly

the kind of project we are able to take on at UNL. It was a blast for the musicians. We look forward to performing this concert again in Nebraska.”

Kuzelka is exploring the possibility of creating a DVD of the livestream that NET recorded or re-recording the performance for a DVD.

“We also want to do at least two live concerts, one in North Platte and one in Omaha,” he said. “I’m working now on the cost and fund-raising for that.”

Forsberg would like to see the piece performed elsewhere, in the spirit of the community around a watershed.

“What would be really cool is to see this performance go elsewhere around the watershed,” he said. “Wouldn’t that be neat to have a series of live

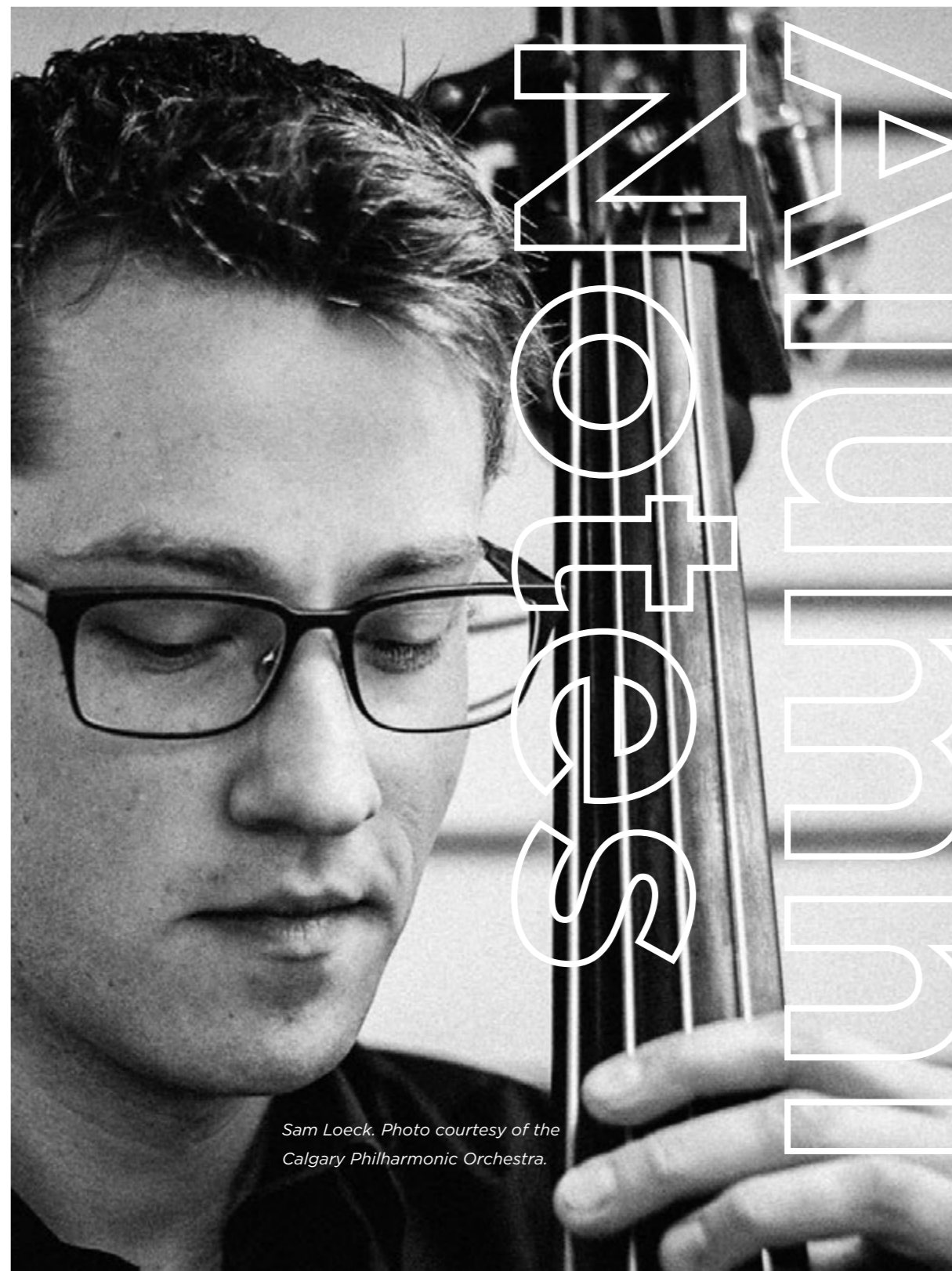
performances in other places, from mountains to plains. That would be another really neat connector—and really powerful. Water is the binding agent that connects all of us together that we can’t live without. It provides us life, and we should celebrate that rather than fight about it all the time.”

For more information on the Platte Basin Timelapse Project, visit <http://plattebasintimelapse.com/>. For more information on Lincoln Friends of Chamber Music, visit <https://www.lfcm.us/>. ■

“It’s exactly the kind of project we are able to take on at UNL.”

The Platte River at Audubon’s Rowe Sanctuary located on the central Platte near Kearney, Nebraska. These images were captured by a Platte Basin Timelapse time-lapse camera.





Sam Loeck. Photo courtesy of the Calgary Philharmonic Orchestra.

LOECK AUDITIONS FOR THE LONDON SYMPHONY ORCHESTRA

Sam Loeck (B.M. 2014) is a finalist for the Principal Bass position in The London Symphony Orchestra (LSO), one of the world's most prestigious orchestras.

Loeck performed in a set of concerts with the London Symphony Orchestra at the Barbican in March, as well as a set in August at BBC Proms and on tour to Hungary and Latvia. He is also scheduled to rejoin them for additional weeks later this year.

Loeck is currently principal double bass for the Calgary Philharmonic Orchestra in Canada, which he joined in 2016. He received his Master of Music degree from Indiana University's Jacobs School of Music.

Loeck has performed at the Aspen Music Festival; the Moritzburg Festival in Dresden, Germany; and the Pacific Music Festival in Sapporo, Japan. He has also served as a substitute bassist with the Chicago Symphony Orchestra and the Oregon Symphony.

"Sam was a truly exceptional student, one of the rarest who excels at the highest levels in all the ingredients for success necessary in any field: talent, intelligence, work ethic and attitude," said Hixson-Lied Professor of Double Bass and Jazz Studies Hans Sturm. "He was originally planning to major in math at college, but after attending a summer at a music festival on the recommendation of his local bass teacher in Lincoln, Mike Swartz, he changed his mind. I would describe him as thoughtful, quiet, funny, inquisitive, challenging and relentless. A voracious musician, he devoured advanced repertoire at a frenetic pace and yet, performed at a highly refined level with a sense of ease and grace that belied his years. While at UNL, he is the only bassist to have won the Play with the Chiara Chamber Competition and the Undergraduate Concerto Competition, competing against his peers across the School of Music student population."

1958

Jim Cantrell (B.F.A. Ed.) was one of 15 artists to be included in the international juried exhibition *10th Annual NUDE Exhibition* at Manifest Gallery in Cincinnati, Ohio. The exhibition ran Aug. 16-Sept. 14, 2018.

1979

Ronald Geibert (M.F.A. Art) recently had a retrospective exhibition at Wright State University in Dayton, Ohio, where he taught from 1981-2007. Commonly artists work with a particular theme, problem or issue for long periods, which is the case for Geibert. For 20 years he was a color documentarian, followed by 20 years as an experimental installation and multi-media artist focused on Orwellian issues of deception and the oversaturation of stimuli. Recently, Geibert returned to the camera, then an iPhone, and then onto obsolete software to modify previously made works.

1982

Anne Hamersky (B.F.A. Art) has been developing for the past three years a large, public installation that will hang for 10 years under the eaves of the historic Ferry Building on San Francisco's Embarcadero. Her photographs grace the project, comprising 16 8' x 8' square murals. The project showcases leaders within the sustainable agriculture world of Northern California. For more information on the project, visit go.unl.edu/r5w2.

1998

Kristin Hensley (B.A. Theatre) and Jen Smedley, who co-created the popular web series *I Mom So Hard*, have written a book, "*#IMomSoHard*," (Harper Collins Publishing), which was released this spring.

2000

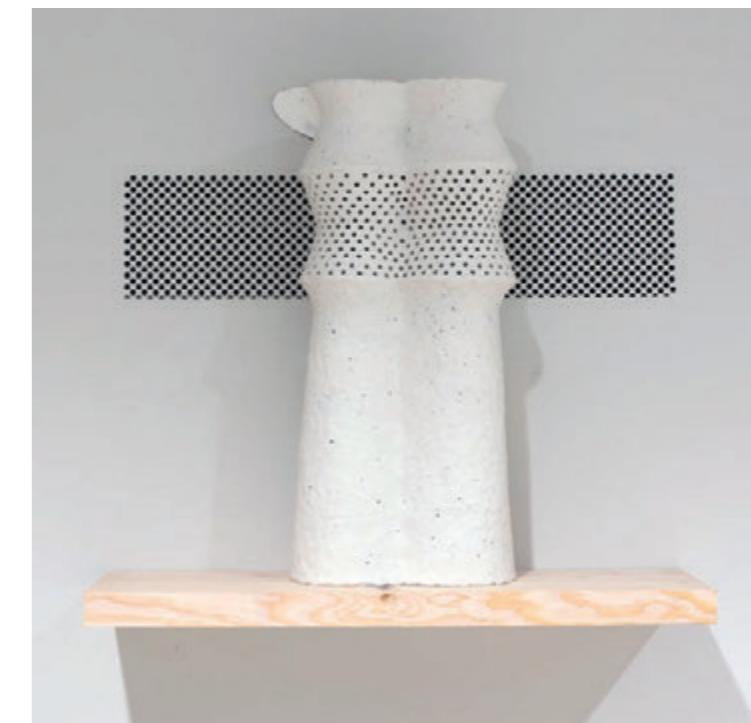
Gregory Peters (B.A. Theatre) wrote *Münsterspiel* for The Plagiarists theater group in Chicago, which was directed by **Jack Dugan Carpenter** (B.A. Theatre 2005). The piece was featured in Rolling Stone's "Real Life Rock Top 10" column in February. The cast included **Amy Johnson** (M.F.A. 2000) and lighting design by **John Jacobsen**.

2002

Sarah Berkeley (B.F.A. Art) received a \$1,000 Individual Artist Fellowship (IAF) from the Nebraska Arts Council. The IAF program recognizes exemplary work by Nebraska artists. It supports originating artists in their respective fields by providing public recognition and monetary awards.

2007

Wendy Jane Bantam (M.F.A. Art) is the fourth artist-in-residence at the Lincoln Cornhusker Marriott Hotel. She began her year-long residency on April 1. The artist-in-residence program allows artists to share their work and interact with guests on hotel property in the studio space for one year. During this year of res-



Iren Tete, untitled. Courtesy photo.

CERAMICS GRADUATE HAD TWO WORKS ACCEPTED FOR NCECA JURIED STUDENT EXHIBITION

Iren Tete, who received her Master of Fine Arts in ceramics in May from the School of Art, Art History & Design, had two of her works accepted into the 2019 National Council on Education for the Ceramic Arts (NCECA) Juried Student Exhibition, in conjunction with the NCECA annual conference in Minneapolis, Minnesota, last spring.

Only 34 pieces by 32 artists were selected for the exhibition, out of more than 530 works that were entered.

"Of course I was surprised," Tete said of her reaction to learning that two of her pieces were selected. "I was really happy and excited to represent UNL at the student show. We're a great program, so I want us to be out there and for people to know that we are in the top 10 of ceramics programs."

idency, Bantam will spend 30 hours per week in the on-site studio creating pieces, hosting gallery nights and networking with guests to create a truly enriching experience for travelers. By the end of the year, a legacy piece will be created and permanently displayed in the hotel.

2010

Bradley Peters (B.A. Art) and **Ella Weber** (B.F.A. Art) each received \$3,000 Individual Artist Fellowships (IAF) from the Nebraska Arts Council.

2011

Anthony Blue (B.F.A. Art) returned to campus in March as this year's Masters Week candidate from the Hixson-Lied College of Fine and Performing Arts. Blue is an avid photographer, animator and DJ.

2013

Mallory Prucha (M.F.A. Theatre Arts) was hired as an assistant professor of costume design at Texas Tech University. She has also been inducted into United Scenic Artists, Local 829, IATSE, and was appointed USITT Vice Commissioner for Hair and Make-Up.

2015

Scott Rieker (M.M.) received his Doctor of Music Arts degree in choral music Summa Cum Laude from the University of Southern California. He has been appointed Director of Choral Activities and Choral Music Education at Frostburg State University in Maryland, where he inaugurated the first-annual Tenor-Bass Sing Invitational Choral Festival for high school and middle school tenor and bass singers and founded the Troubadours Tenor-Bass Chorus at Frostburg State. He also had his original composition, *La Canción del Caminante*, published with Santa Barbara Music Publishing.

2017

Michael Villarreal (M.F.A. Art) received a \$4,000 Individual Artist Fellowship (IAF) from the Nebraska Arts Council.

2018

Colleen Carney (B.M.) and her duo piano partner, Melissa Terrall, won first place at the National Federation of Music Clubs' biennial Ellis Competition for Duo Pianists in March with a cash prize of \$20,000. They also received the Abild American Music Award (for best performance of an American piece) with a cash prize of \$1,000. This biennial competition is for pianists between the ages of 18 and 38. All repertoire, including a concerto, was required to be performed by memory. The Portland, Oregon-based Carney-Terrall Duo has performed together since 2014.



Colleen Carney (left, B.M. 2018) and her duo piano partner Melissa Terrall won first place at the National Federation of Music Clubs' Ellis Competition for Duo Pianists. Courtesy photo.

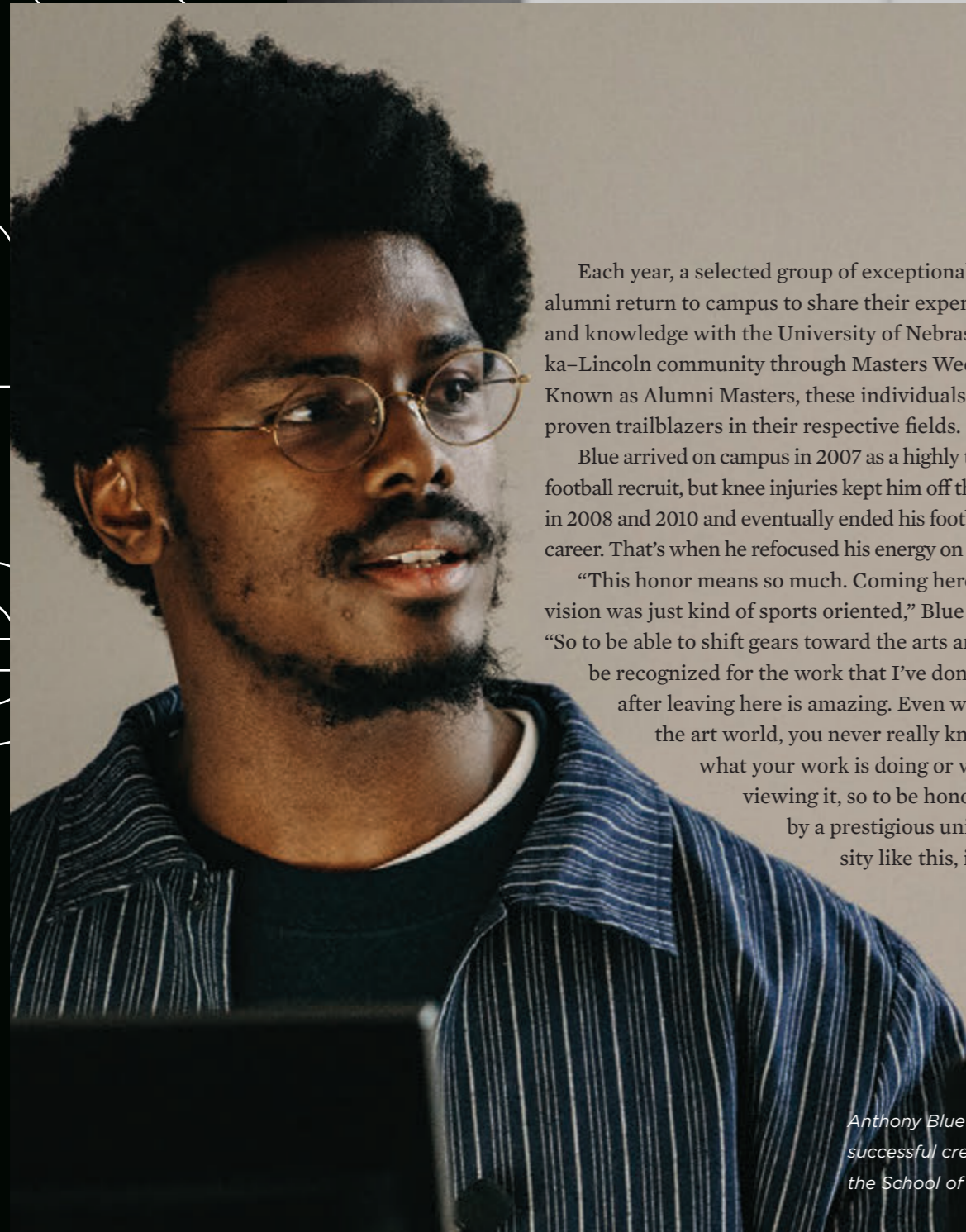
Blue bets on himself for creative career

By **Kathe C. Andersen**

I came here as a student athlete with dreams of playing in the NFL. That didn't really work out. I kind of fell in love with the art department and the art staff and was able to find things that showed me my passion, showed me a direction. Once I made it to New York, I moved with the Nebraska foundation behind me. It's been an incredible experience. . . . Nebraska is such a welcoming place, a beautiful place. I'll always find home here."

With those words, Anthony Blue (B.F.A. 2011) accepted recognition as the Hixson-Lied College of Fine and Performing Arts honoree for Alumni Masters Week at the Medallion Dinner on March 8 at Nebraska Innovation Campus.

Anthony Blue at the Cadillac House during New York Fashion Week, 2017. Courtesy photo.



Each year, a selected group of exceptional alumni return to campus to share their experiences and knowledge with the University of Nebraska–Lincoln community through Masters Week. Known as Alumni Masters, these individuals are proven trailblazers in their respective fields.

Blue arrived on campus in 2007 as a highly touted football recruit, but knee injuries kept him off the field in 2008 and 2010 and eventually ended his football career. That's when he refocused his energy on art.

"This honor means so much. Coming here my vision was just kind of sports oriented," Blue said. "So to be able to shift gears toward the arts and be recognized for the work that I've done after leaving here is amazing. Even within the art world, you never really know what your work is doing or who is viewing it, so to be honored by a prestigious university like this, in the

school I love and the place I love, is just crazy. It's an unreal experience."

While on campus in March, Blue met with students and faculty in the School of Art, Art History & Design; gave a lecture with information on his career and advice for being creative; and met with a select group of students at Sheldon Museum of Art to view and discuss a selection of works pulled from Sheldon's permanent collection by prominent African-American artists.

"I remember being in their shoes not knowing much about the world, so to come and share my experiences from graduating in 2011 until now, to be able to share the information back to the university, that's just been my favorite part—to connect with people that are possibly the future of what's to come," Blue said.

Associate Professor of Art Sandra Williams nominated Blue for Masters Week after having him in her London and Paris education abroad class in 2011.

"I didn't know him before he enrolled in my London and Paris class in 2011," Williams said. "He was great, such a fun student to have in class. Even then he was so completely passionate about art. He

Anthony Blue reviews his career and tips for being a successful creative in a lecture to students and faculty in the School of Art, Art History & Design.

I've been cherishing the whole week because these types of opportunities don't really come that often for people who look like me."

noticed and pointed out sculptures and paintings I had never really noticed before. On days off I always let students know what I am doing in case they are interested—and I completely understand when they are not. Anthony was always happy to hang out and curious about new experiences. I also remember how quickly he picked up French and how completely at ease he was in Paris. Most students struggle with culture shock, but he never did. It doesn't surprise me that he moved to New York and is a world traveler."

Blue travels the world as an avid photographer, animator and DJ. He has hosted numerous residencies in New York City while also playing various venues globally.

He has also shot for Milan Fashion Week and has become a favorite among Influencers for his easy-going approach and keen eye. His resume spans a

range of clients including Nike, Revlon, B.E.T. and Zegna to name a few. He has also DJ'd parties with many popular artists including Migos, Virgil Abloh, Soulection, Big Boi, and more.

Originally from Dallas, Texas, Blue said he got his first camera around eighth grade, though he was initially more interested in creating videos than photography.

"It was more video, at first, because I could watch it back or film stuff at school or film my friends," he said. "It was kind of just creating these moments. My mom always had photo albums, and I just always thought it's interesting that you can look at these moments in time—like wow, you can really just freeze a moment. I was just kind of addicted to that."

He came to Nebraska for college because it was the biggest football program that offered him a scholarship.

"It just blew me away as a recruit," he said. "I was here as a recruit and signing autographs. I was like, wow, this is the life for me. I'm not even here yet, and people know who I am, so it's just super enticing as an athlete in Texas coming to a place where there's no NFL team. You're the cream of the crop when you're a Nebraska player."

When injuries ended his playing career, he refocused on art.



Anthony Blue (center) reviews pieces by prominent African-American artists from the Sheldon Museum of Art's collection with students in the School of Art, Art History & Design in March.

"I was just kind of filling that void of not being able to do anything with my energy and just being productive in the downtime," Blue said. "Being on the sidelines hurt, but I was able to take pictures and get different angles that the camera guys couldn't get on the sideline. They couldn't get as close. So I was in the huddle taking pictures. Just

creating those moments for my friends to put on Facebook and Twitter at the time."

After graduating from Nebraska, Blue got an internship in New York that eventually turned in to a full-time job. But he eventually became a freelancer, which he said is the highlight of his career.



Solange Knowles by Anthony Blue, Jr.



Photos for BIYDIY Records (Believe in Yourself, Do It Yourself) by Anthony Blue, Jr.

"To start freelancing on my own and just betting on myself, that's the highlight," Blue said. "One of the first lessons I learned was how to invest in myself and put myself out there more and just take control over my life versus being an employee somewhere and waiting for them to give me roles or give me assignments. And I guess from there, as gigs started to grow, there was that moment of wow, I can charge more because this company just gave me a bigger price than the last one. I think just realizing that the stuff you are truly interested in, if you stay at it and consistently at it, it just turns into your life, and it works for you. It's just been a blessing overall."

In 2018, he photographed Solange Knowles, a singer-songwriter and Beyoncé's younger sister, as she prepped for the Met Gala, a fundraising benefit for the Metropolitan Museum of Art. Described by Vogue magazine as "fashion's biggest night out," the event welcomes celebrities, young creatives and industry stars.

This year, Blue is focusing on his music. He and a friend formed a record company called "Believe in Yourself, Do it Yourself."

"This year I'm mostly focusing on trying to travel and grow my music because it's such a good feeling for my soul," Blue said.

The Masters Week honor meant a lot to Blue. "I've been cherishing the whole week because these types of opportunities don't really come that often for people who look like me," Blue said. "I'm just happy to be able to represent and show people that this is possible. The idea that they're honoring me for things that I'm making just from following my heart—it's just so powerful." ■



Qwist Joseph, "Dowsing for Before" (exhibition view), site-specific installation in a swimming pool, Riverside, California, 2018.



A teapot by Sean Scott.

Two Nebraska ceramics alumni selected as 2019 NCECA Emerging Artists

Two ceramics alumni from the University of Nebraska–Lincoln’s School of Art, Art History & Design were selected as 2019 National Council on Education for the Ceramic Arts (NCECA) Emerging Artists. Qwist Joseph (M.F.A. 2016) and Sean Scott (M.F.A. 2005) were among six artists nationally selected for the honor. NCECA’s Emerging Artists program recognizes exceptional early career artists highlighting them to

an international audience during NCECA’s annual conference. The intent of the award is to recognize, cultivate and amplify vital, new voices of creative endeavor in ceramics.

Jurors for this year’s competition were School of Art, Art History & Design Professor of Art Eddie Dominguez, along with Linda Sikora, of Alfred University (New York), and Julia Galloway, of the University of Montana in Missoula.

“What’s interesting is that Sean was here 14 years ago, and Qwist was a recent grad, so it’s exciting to see our students doing so well,” Dominguez said. “Sean represents the functional pottery realm, and Qwist was picked because he’s doing really innovative, sculptural mixed media art. It’s nice to know that within our program, we are supporting a real, traditional, utility, pottery makers and also moving toward more conceptually based, contemporary thinking. That’s a nice stretch to have, and we must be pretty good at it since two people got presented. But it’s not about us, it’s them. They’re the ones doing all the work. We’re just lucky to work with people who are that ambitious and that talented.”

Joseph received his B.F.A. from Colorado State University, and his M.F.A. from the University of Nebraska–Lincoln. In 2016 he was selected as an emerging artist by Ceramics Monthly and awarded a summer residency at the Archie Bray Foundation in Helena, Montana.

He has shown nationally and internationally and is currently a resident artist at the Roswell Artist-in-Residence Program in New Mexico.

“I’m honored to be recognized by NCECA, and I am thrilled to have such a fantastic platform to present my work,” Joseph said.

“They’re the stars of the new generation.”

Joseph is interested in using ancient processes in a contemporary context. By combining clay, bronze, wood and found objects, he makes mixed media sculptures that push against the limits of material hierarchies. Working intuitively, he creates order and meaning from the fluid nature of the creative thought process.

To see his work, visit www.qwistjosph.com.

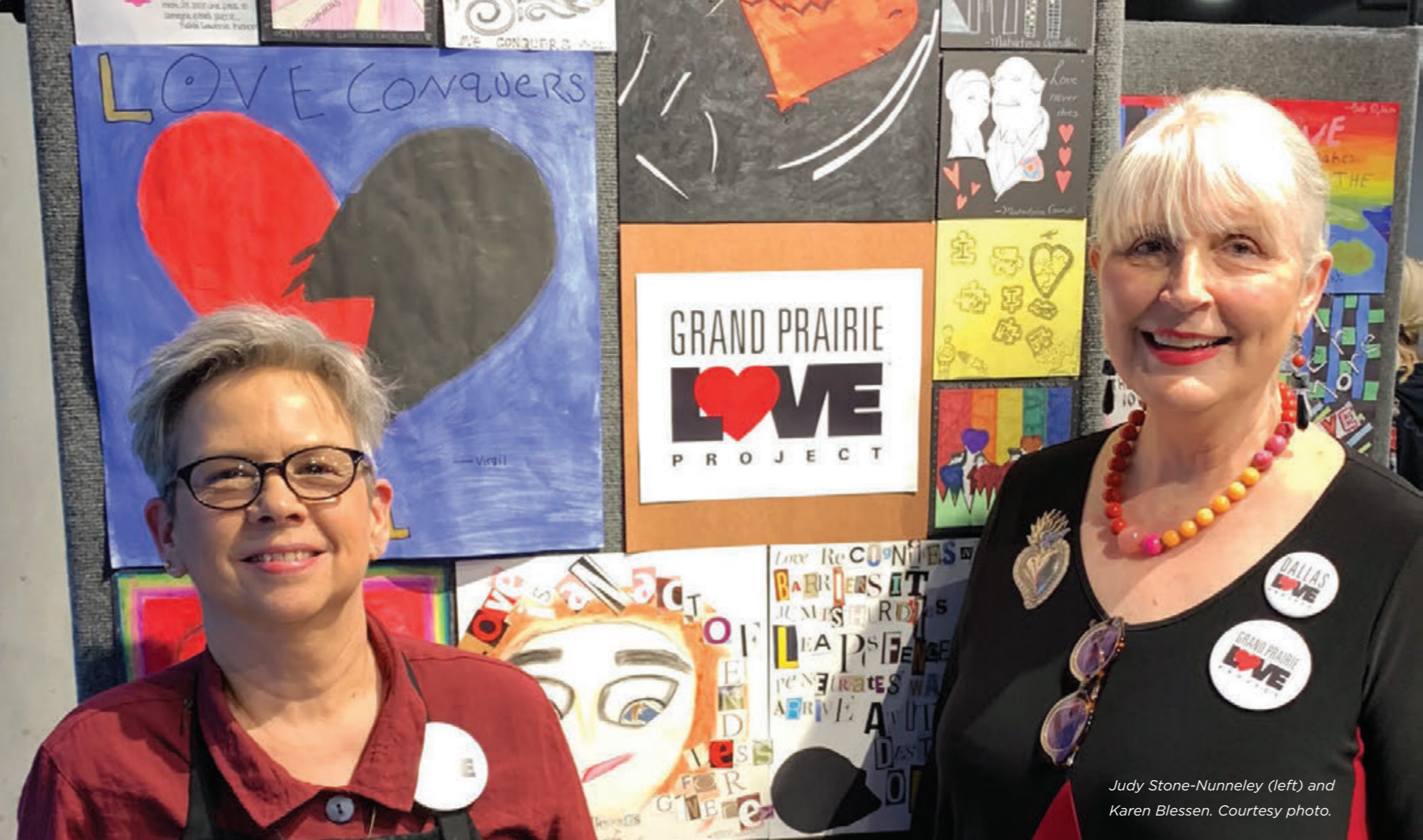
Scott earned his B.F.A. from Ohio University and an M.F.A. from the University of Nebraska–Lincoln. Since then, he has operated Pomme de Terre Pottery near Battle Lake, Minnesota. He exhibits his work nationally and teaches workshops.

“The NCECA Emerging Artist award is humbling,” Scott said. “It has made me feel a deeper appreciation for NCECA and the community they foster around the ceramic arts. It has also validated my own creative process of being an artist and the commitment and trust it takes to persevere. I feel indebted to my family, teachers and supporters. This recognition may be in my name, but it is dependent on a larger network of people who care. I hope they feel that this is their award, too.”

To see his work, visit www.seanscottclay.com.

Dominguez said the Emerging Artist program is one of the most exciting parts of the NCECA Annual Conference.

“They’re the stars of the new generation. It’s a good honor,” he said. “Everyone is curious who is next.” ■



Judy Stone-Nunneley (left) and Karen Blessen. Courtesy photo.

LOVE Project unites two art alumnae in Texas

By Kathe C. Andersen

Six years ago, the Dallas LOVE Project, organized by 29 Pieces and School of Art, Art History & Design alumna Karen Blessen (B.F.A. 1973), was unveiled. The 29 Pieces organization partnered with more than 120 community partners and 20,000 artists (from ages 5 to 86) to create 10,000 pieces of unconditional love art that was displayed throughout the city in tribute to President John F. Kennedy's legacy.

Blessen is the executive artistic director and founder of 29 Pieces, which was established in 2005 to develop and deliver arts programs to the Dallas-area community. It uses art to awaken, uplift and give voice to the creative human spirit to make genuine, positive social change.

"The LOVE Project was the biggest city-wide public art exhibit in Dallas history, and it was a response to the 50th anniversary of the Kennedy assassination, after which Dallas was labeled a city of hate," Blessen said. "So we, in 29 Pieces, proposed to some of our colleagues that we do a big city-wide project of art about love and that we use quotes from great poets, peacemakers, visionaries and musicians about *agape*, about this bigger kind of love for all humanity."

The works were displayed in 67 Dallas locations. They were primarily exhibited along the Kennedy motorcade route, from Dallas Love Field, where he landed that day, to Parkland Hospital, where he died.

"The artworks were displayed in banks and business windows, including the Sixth Floor Museum in Dallas for two months during the time of the anniversary of the assassination," Blessen said. "That was a big deal in Dallas. We received tremendous press—around 185 million press impressions. It was the right project at the right time. And in doing it, we developed a really clear methodology for not only training people how to do the art, but also how to install it, how to take it down, how to publicize it."



But 29 Pieces hasn't actively pitched it to other school districts. One person who learned about it, though, was Judy Stone-Nunneley (M.F.A. 2002), who is the Grand Prairie Independent School District (ISD) Artist-in-Residence and Visual Arts Coordinator, where she has been since 2011.

Stone-Nunneley first met Blessen when she was pursuing her Master of Fine Arts degree in the School of Art, Art History & Design from 2000-2002. She was the gallery manager for the newly opened Eisentrager-Howard Gallery, following the renovation of Richards Hall.

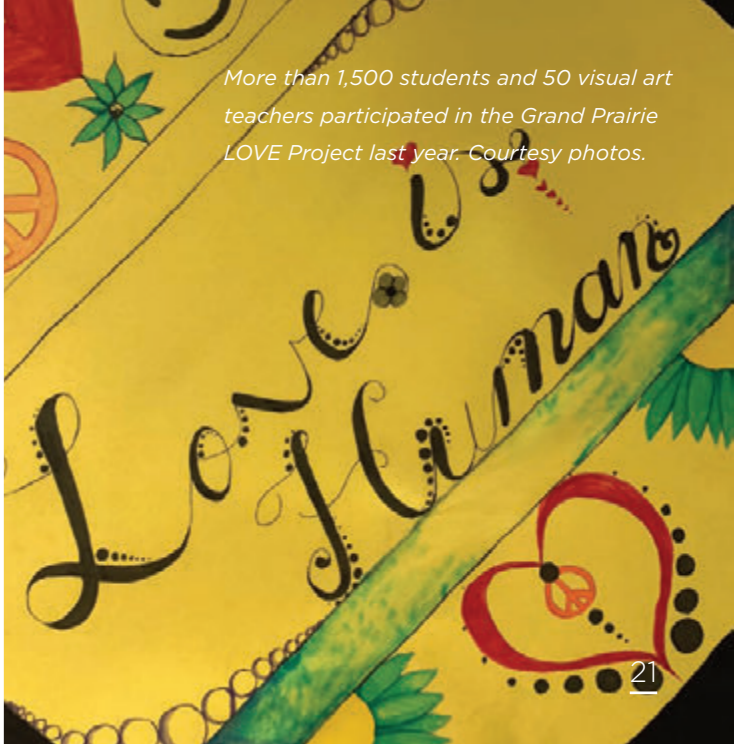
"Karen was one of the first artists to have a retrospective of her work in the new gallery," Stone-Nunneley said. "And that's how I met her because she came to the opening reception. The show was amazing."

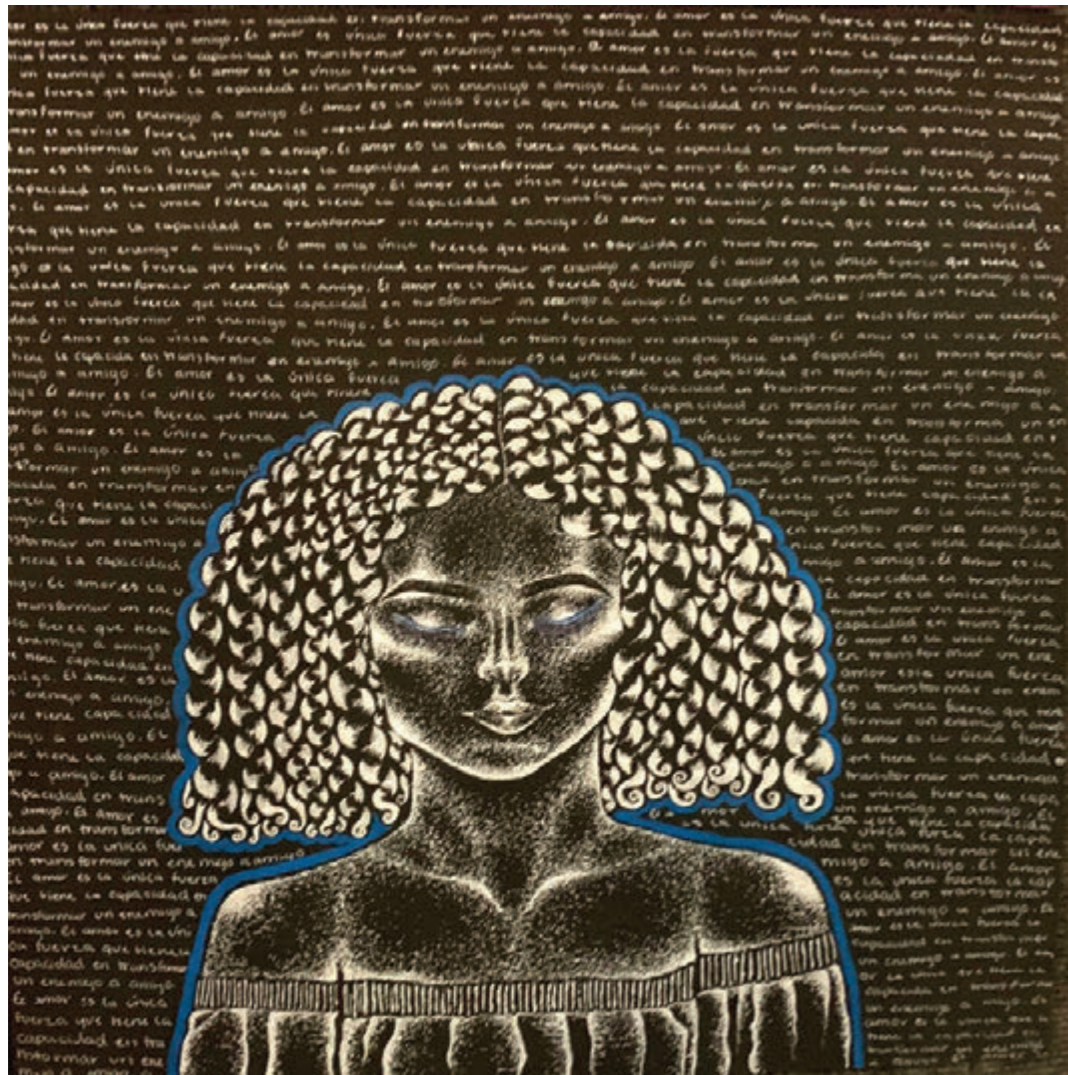
Fast forward to 2013, and Stone-Nunneley then heard about the Dallas LOVE Project.

"The publicity was everywhere," Stone-Nunneley said. "There was an all-day symposium in downtown Dallas for remembering that day of the Kennedy assassination. All the writers and the Secret Service, journalists, newscasters—everybody who had a link to that day were there. It was amazing."



More than 1,500 students and 50 visual art teachers participated in the Grand Prairie LOVE Project last year. Courtesy photos.





One of the artworks from the Grand Prairie LOVE Project. Courtesy photo.

The LOVE Project was on display at the event center where this symposium took place. “I just looked for Karen all day,” Stone-Nunneley said. “I knew she was there somewhere.” Then, as she was waiting for a panel discussion to begin, Blessen and her husband, Kelly Nash, walked in and happened to sit beside her. “I just looked over and said, ‘Well, it’s meant to be,’” Stone-Nunneley said and re-introduced

herself to Blessen. “She remembered me,” Stone-Nunneley said. “When you have a show with somebody, you spend a lot of time getting to know each other pretty good.” Last year, Blessen did a presentation about the project at the Texas Art Education Association state conference. “There was a lot of buzz about it,” Stone-Nunneley said. “And I was so impressed with the

whole project when I saw it in Dallas in person in 2013.” Stone-Nunneley applied for and received a \$10,000 grant from Southern Poverty Law Center’s Teaching Tolerance, a national anti-bias organization to develop the Grand Prairie LOVE Project with 29 Pieces. She then contacted Blessen last summer to begin adapting the LOVE Project for the Grand Prairie ISD.

“We updated it to what our kids are going through in this political climate and in our community,” Stone-Nunneley said. “Our students are experiencing many challenges, in addition to their schoolwork—poverty, homelessness, deportation of undocumented family members, DACA, school violence and bullying. We wanted to ask the question: ‘How can a variety of voices work together to build a compassionate community?’ We wanted something for our teachers that would be an enrichment as well.”

After some initial meetings and Blessen helping to train more than 50 art teachers, Blessen said Stone-Nunneley took the project from there.

“They’ve been creating art ever since school started last September, and then had their opening reception in March for their exhibits, which are all over Grand Prairie,” Blessen said. “Judy led the charge, and her teachers have just done a beautiful job with it. It’s really like the LOVE Project again.”

Grand Prairie is a city with a population of more than 175,000 located between Dallas and Fort Worth. The Grand Prairie ISD serves more than 29,000 students on 41 campuses, including elementary schools, middle schools and high schools. And nearly all of the campuses participated in the Grand Prairie LOVE Project.

The project, featuring more than 3,000 pieces of art, was on display this spring at each school, as well as other buildings in the district, Grand Prairie Main Library, local churches, community centers and The Epic, a state-of-the-art family

recreation center and fine arts center and gallery. Stone-Nunneley said each piece in their LOVE Project is square, either six, 12 or 18 inches, so they fit together during installation.

The student and teacher artists began by selecting a quote about love.

“Karen had come up with a list of quotes by peacemakers, poets, spiritual teachers and leaders, musicians, artists and writers,” Stone-Nunneley said. “And then I expanded on that to include

of them became very mixed media, and some of them cut out letters, some of them used rubber stamps. There’s just incredible variety.”

Stone-Nunneley hopes students learned about the importance of art through the project.

“I hope that they had some joy during this, and I hope it reminds them how important art is,” she said. “Art can change communities. We talked about how artists have been at the forefront of social justice change throughout history. This

kind of art activism is so necessary, and it seems so timely right now. I hope, through looking at others’ art, that they see how a variety of voices are what makes up a community, so hopefully they will get more tools in their toolbox about compassion and empathy and storytelling and listening.”

Blessen hopes the students and the viewers of the art take time to consider the

words of these leaders featured on this artwork. “Just as with the Dallas LOVE Project, I hope that the Grand Prairie artists who participate in it have this moment in time to really consider the words of these great leaders and visionaries,” Blessen said. “I hope the students have this disruption in their lives to really think about love and put their hands, heart and mind to creating a piece of art that’s about love, and that they know that their art has purpose. And then it goes out there and has the possibility of stopping a viewer

and slowing the viewer down to read it, to look at it and to open up their heart just a little bit. Love really is a disruption on this pervasive negativity and division that we’re surrounded by right now. I think this is a beautiful interruption of our thoughts right now.”

Stone-Nunneley recommends the project for other teachers and districts.

“Go for it. It’s worth all the extra hours, and the process is surprising,” she said. “Karen and I have had some fun stories about how things you thought would happen didn’t or something you thought would go this way went a different way. We’ve had so many different responses from the community that I never thought we would hear from, so it’s been really cool. And something like this where we’re not in a gallery or a museum is different. Just having it be accessible, I think people are really loving that.”

It’s been an enriching project for both of these Nebraska alumnae.

“I just think it’s fantastic that Karen and I ended up working together on this and having our Nebraska connection is wonderful,” Stone-Nunneley said. ■

To see more artwork from the Grand Prairie ISD Love Project, visit their Facebook page at go.unl.edu/grandprairie. To learn more about the Dallas Love Project and 29 Pieces, visit <http://29pieces.org/>.

“This kind of art activism is so necessary, and it seems so timely right now.”

other spiritual traditions and other poets. We first did this in February for Black History Month, so I found more quotes by African-American authors, poets and musicians.”

They worked from the concept of illuminated manuscripts.

“The idea of ‘word as image’ is to show how a word can be decorative and how it carries part of the meaning,” Stone-Nunneley said. “The students and the teachers were able to interpret their quote with images or just with patterns or textures. Some

School of Art, Art History & Design alumna wins major printmaking prize



Emma Nishimura. Photo by Anna Gaby-Trotz.

Emma Nishimura (M.F.A. 2013) won the Queen Sonja Print Award. The award carries a \$50,000 prize, along with a week-long residency in Sweden. Nishimura received the award Nov. 8, 2018, at a ceremony at the Royal Academy of Arts in London.

"It's all feeling very surreal still," Nishimura said of winning the award. "I was thinking it was just an incredible honor to be nominated. And then I found out I won, and I think I'm still speechless trying to talk about that."

With its focus on international graphic art in all its expressions and techniques, the Queen Sonja Print Award, established in 2011, is one of the most prestigious prizes for printmaking. The award is presented every other year.

Her Majesty Queen Sonja of Norway, a recently trained and avid printmaker, created the award to generate interest in printmaking and to encourage young artists to develop their craft.

Only 42 artists were nominated for the 2018 Award by curators, museum directors and fellow artists from all over the world. Nishimura was nominated by 2016 nominee Joscelyn E. Gardner.

"I've always revered and admired her and her career, so it was such an honor to be nominated by her," Nishimura said.



Emma Nishimura, "Collected Stories: Harold Miwa," 2017, etching and hand painting on gampi with wax, 17" x 22". Image is composed of text from Harold Miwa, 2015, interview by artist on Oct. 29 and Nov. 5. Photo courtesy of the artist.

Nishimura traveled to London to accept the award.



Her Majesty Queen Sonja of Norway (right) presents the Queen Sonja Print Award 2018 to Emma Nishimura on Nov. 8, 2018. Photo: Nina Rangøy/NTB scanpix.

"It was incredible," she said. "The award ceremony was at the Royal Academy of Arts. It was a beautiful presentation of Norwegian arts and culture."

"Right from the beginning of her time here at Nebraska, Emma proved to be an extremely dedicated and intelligent artist with a great deal of artistic potential," said School of Art, Art History & Design Director Francisco Souto. "Emma's strengths are found in all the aspects of art making. Her character is perfectly suited to accomplish goals that challenge herself beyond her own limits of technical and conceptual comfort. Both her meticulous attention to detail and her calmness provide perfect background to execute delicate and powerful work. Her very intense concentration and rigorous attention to intricate details are rather remarkable."

Nishimura lives and works near Toronto, Canada, where she teaches at the University of Guelph. Her work ranges from traditional etchings, archival pigment prints, drawings and audio pieces to art installations. Her work is in public and private collections and has been exhibited nationally and internationally.



Emma Nishimura, "An Archive of Rememory," detail, 2018, Open Studio in Toronto, Ontario. Photo courtesy of the artist.

Her work explores notions of memory and how history is interpreted and renegotiated, through a varied use of traditional and contemporary printmaking techniques. From minuscule hand-etched texts used in the topographic contours on maps, to photogravure on paper successfully molded three-dimensionally, she incorporates traces of history and individual stories exploring spatial and temporal realities.

Her current body of work explores how the memories associated with the Japanese Canadian internment have been quietly stored and packed away. Drawing inspiration from a traditional form of Japanese packaging known as "furoshiki," family stories have been layered into the folds of a wrapping meant to carry or protect. Memories have been captured, recorded and archived.

"She is special in the intangible areas that define a good artist: curiosity, inventiveness, patience, discipline and problem solving," Souto said. "Emma has been one of the greatest students I have had the great pleasure and opportunity to work with. I am extremely proud of her and her accolades speak volumes about the great program we have here at Nebraska."

Nishimura is grateful for this recognition of her work.

"It's such a deep honor to have received this award, and it's incredibly generous," she said. "And it's a real launching pad for me in terms of getting international recognition and to encourage people to see my work and hear the stories behind the work. My work is very much about Japanese Canadian history, but also just about how we deal with past traumas and how we carry stories forward."

To see more of her work, visit her website at www.emmanishimura.com. ■

College helps university celebrate 150th anniversary

Red burned bright Feb. 15 as the University of Nebraska–Lincoln concluded a Charter Week celebration with music and reflection on the Lied Center for Performing Arts stage, followed by fireworks over Pound Hall and Love Library.

Events during the week (Feb. 11-15) honored the Feb. 15, 1869, passage of the legislative act that formed the university's charter as a land-grant institution. The original charter states, "Be it enacted by the Legislature of the State of Nebraska that there shall be established in this State an institution under the name and style of 'The University of Nebraska.' The object of such institution shall be to afford the inhabitants of this State, the means of acquiring a thorough knowledge of the various

branches of literature, science and the arts."

Music and Milestones on Feb. 15 at the Lied Center featured live performances and multimedia entertainment and was presented by the Hixson-Lied College of Fine and Performing Arts, Lied Center for Performing Arts and Office of the Chancellor.

"The Hixson-Lied College of Fine and Performing Arts was thrilled to showcase our students, faculty, alumni and friends in this special *Music and Milestones* event," said Hixson-Lied College of Fine and Performing Arts Endowed Dean Chuck O'Connor. "My thanks to creator Andy Park and Director William Shomos and all of the faculty, students, alumni and friends who participated in this monumental event."



Professor and Director of Orchestras Tyler White conducts the UNL Symphony during the N|150 Music and Milestones celebration. Photo by Craig Chandler, University Communication.



Johnny Carson School of Theatre and Film senior performance major Karen Richards read *Dress Like a Woman* by Nebraska English alumna Roxane Gay. Photo by Craig Chandler, University Communication.



Elaina Matthews as Laurie in UNL Opera's *The Tender Land* by Aaron Copland. Photo by Craig Chandler, University Communication.



Park was pleased to be a part of the historic event. "It was a very rewarding experience," he said. "It was also, at times, very overwhelming, but it was a humongous cast. It was a challenge to coordinate this and to work with so many aspects of the university to pull this off, but it was also incredible." He also felt a duty to pull it off. "I just honestly feel that those of us who are lucky enough to be around at the time of a major milestone, it's our job to make it a big deal," he said. "It's our rituals, our celebration. It really was an honor to be at this time and place and be one of the people in charge of honoring this extremely important milestone. 150 years is amazing."

More than 300 artists united to perform, including the UNL Symphony Orchestra, UNL Opera, UNL Dance, Chamber Singers, University Singers, Varsity Singers and the Cornhusker Marching Band.

Actress and Hixson-Lied Board Member Marg Helgenberger read selections from Willa Cather's *O Pioneers!* Dick Cavett, in a video, read *So This Is Nebraska*, a poem by Ted Kooser. Carson School of Theatre and Film senior Karen Richards read from *Dress Like a Woman* by Roxane Gay.

Alumnus Jeff Zeleny, senior White House correspondent for CNN, was the evening's emcee.

The event also featured the premiere of two new commissioned new works by Nebraska alums and Glenn Korff School of Music faculty members David von Kampen and Garrett Hope.

Shomos said he enjoyed working with Park on the event.

"I had a lot of fun working with Andy Park, witnessing his creative vision for the production unfold, while learning so much about the history of the university along the way," he said. "For the performance itself, I loved being in the audience where I could just revel in the wonderful contributions of my orchestra, choral, dance, composition and band colleagues, as they led our students in such fine performances, showcasing the marvelous work that goes on in the Glenn Korff School of Music."

To view more photos from the event, visit go.unl.edu/idbz.

A video of the event, recorded by NET, is available on YouTube: go.unl.edu/milestones.

The event was made possible with support from Christina M. Hixson and the Hixson-Lied Endowment. Additional support for the University's N|150 Celebration was provided by Rhonda Seacrest and Earl and Patricia Scudder. ■

Two composition alumni commissioned for new works for N|150 celebration

Two alumni from the Glenn Korff School of Music's composition program were commissioned to write new works for *A Celebration of Music and Milestone, N|150* on Feb. 15 at the Lied Center for Performing Arts.

Garrett Hope (D.M.A. 2011) and David von Kampen (B.M. 2010; M.M. 2011) were each commissioned for a new work for the event.

Von Kampen composed *Welcome Pioneers*, which was performed by the University Singers and UNL Symphony Orchestra.

"We wanted something that was capturing the tone or the spirit of the event," von Kampen said. "We wanted to find a text that would capture the feeling of Nebraska—what this place feels like and the people here."

Becky Boesen, a local playwright, lyricist, director, actor and teaching artist and adjunct theatre faculty member at Doane University, wrote the poem for the piece.

"The spark for the poem, *Welcome Pioneers* came when I read a quote by Chancellor Green, where he spoke about the future of the University in relation to our students, as being in 'good hands,'" Boesen said. "I liked that. I like the idea of

trusting what a resource our young people are, so that's where it started."

Hope composed a four-minute piece titled *Redlands* to accompany a dance choreographed by Associate Professor of Dance Susan Ourada.

"It is for two cellos, two double basses, two marimbas and a vibraphone," Hope said. "Susan and I wanted to do this post-minimalistic, looping work so it's a piece of music that takes small ideas and repeats them with small changes during the repetitions to make it interesting and also to create something that has some natural and open kind of qualities of sound to represent the prairie landscape with a sense of emerging and then a setting, as if you're going through a day."

Ourada's dance was titled *Sea of Red* and featured performers from her professional dance company, sloDance, which includes five dance alumni (Bree Gibbs, Katie Heckman, Beth Jensen, Jordan Patt and Kathryn Hibbard Voight) and one former faculty member, Noelle Bohaty.

Hope says there are many connections to the university with his involvement in this celebration.

"I am proud to be both a graduate and to be on the faculty here," he said. "It's an honor to be asked to be part of the celebration." ■



David von Kampen



Garrett Hope

Korff School faculty, students travel to South Korea

BY BRIAN REETZ,
GLENN KORFF SCHOOL OF MUSIC

Interdisciplinary and globally impactful collaborations can change mindsets, which brings understanding and creativity to audiences throughout the world. What started as a partnership with the University of Nebraska–Lincoln Glenn Korff School of Music (GKSOM) faculty members Karen Becker (cello) and Hye-Won Hwang (dance) was taken to another level as they embarked with GKSOM students to South Korea in May.

The travel was made possible through a new grant, titled “Student Interdisciplinary Creative Activity Grant,” initiated in the Fall of 2018 by Glenn Korff School of Music Director Sergio H. Ruiz. The grant is offered to GKSOM students to present interdisciplinary work at international institutions in order to create relationships with music institutions at the international level and global visibility for the GKSOM and the university.

“Karen and I conceived a collaboration that can promote peace and respect in the Lincoln community among people of diverse backgrounds sometime early last year,” said Hwang, who is assistant professor of practice in dance. “We co-directed a project titled ‘Rhythm of Peace-Movement for Change’ and made several interdisciplinary collaborative pieces in

Left to right: Karen Becker, Seung-Kyung Baek, Kelli Bower, Gayle Rocz and Hye-Won Hwang. Courtesy photo.



The University of Nebraska–Lincoln delegation with representatives from Hansei University. Courtesy photo.

collaboration with dance and music students, a local visual artist, and taiji practitioners at the Sheldon Museum of Art last October. We wanted to continue to do this kind of interdisciplinary collaboration while including our dance and music students in a professional performing arts concert.”

Seung-Kyung Baek, a doctoral piano student at GKSOM, was interested in the grant and asked if Becker and Hwang would be faculty sponsors of her application. Baek then won a grant awarded by GKSOM and the Hixson-Lied College of Fine and Performing Arts. With the grant support, five music and dance faculty and students—Becker, Hwang, Baek, Kelli Bower (junior dance student) and Gayle Rocz (junior dance student)—traveled to South Korea and performed five dance-music collaboration pieces at Gyeonggi Arts High School and Hansei University in May. In addition, both Becker and Hwang offered master classes to Korean music and performing arts students at these institutions.

“It has meaning to me because this project has motivated me to continue to create music-dance collaborative pieces with my music colleague, Karen Becker, as well as dance and music students,” Hwang said. “Working with people from different disciplines is all exciting and meaningful to learn the unique approach that each person can bring to our collaborative creation.”

The travel was a chance to connect the two countries and make our world even more close-knit.

“I think that creating worldwide relationships in scope offers artists the opportunity to share similar and different ideas, experiences, and cultural practices,” Hwang said. “Such sharing will not only inspire their own creativity, but it will also help the artists think collectively about their role as an artist in society at the global scale. I hope that our performance will contribute to developing an international professional and educational network (between the U.S. and South Korea).

Becker echoed many of Hwang’s thoughts.

“Our trip to South Korea allowed us to share our work with the students and faculty at both schools where we were presenting and will hopefully open the door for further collaboration,” she said. “I hope to learn about special collaborative projects that might be going on with the Korean students and

look forward to having an open dialogue with them regarding music and the arts....Perhaps in the not-too-distant future there can be a collaborative performance with students from Seoul and Lincoln. That would be amazing!” ■



Karen Becker rehearses for a performance at Hansei University. Courtesy photo.



Left to right: Karen Becker, Seung-Kyung Baek, Kelli Bower, Gayle Rocz and Hye-Won Hwang following their performance at Hansei University. Courtesy photo.



Graphic design students, alumni receive awards

Students and recent alumni from the graphic design program in the School of Art, Art History & Design took home several awards in the Nebraska American Advertising Awards (Addy's) in March.

Logan McIntyre (B.F.A. senior) received a silver award (product and package design) for PiBox. He also received a Silver award for the same project in the District 9 Regional American Advertising Awards.

“Logan discovered product design in my Graphic Design II class,” said Assistant Professor of Graphic Design Colleen Syron. “Since then, he’s taken home an Addy every year. His ability to design and innovate in both 2D and 3D space is unique. He’s exactly the type of creative manufacturers across the world are desperate to hire. I’m super proud of him.”

McIntyre, who is from Raymond, Nebraska, was grateful for the recognition.

Left to right: Emily Tran, Minh Hoang and Logan McIntyre, who all received silver awards at the Nebraska Addy's in March. Courtesy photo.

“I had put a lot of time and effort in over the semester to finish my project on time,” he said. “I was very happy and grateful when I found out it had won both locally and regionally.”

He said competitions like this are important to the development of his work.

“Competitions like the ADDY awards or Nebraska SHOW awards are very important to the development of my work because they put everyone involved to the ultimate design test against each other,” he said. “Design competitions like this are incredibly fun, challenging and useful for both testing my work and also having the chance to meet tons of professional and student designers.”

Other winners were Cameron Scheele (B.F.A. 2019), a silver award (product branding) for Westeroast-Battle-Worn Sumit Jagdale; Minh Hoang (B.A. 2018), a silver award (capstone project) for ONS Wave Wireless Smart Speaker; and Emily Tran (B.F.A. 2018), a silver award (illustration) for her graphic novel, *The Aliens*.

Other awards this year included:

CONNOR SCHULTZ (B.F.A. junior), semi-finalist, 2019 NLXL Wallpaper Design Competition

CARLOS VELASCO (B.F.A. 2018), student gold medal, book design; and student silver medal and Sadie Red Wing Judges Choice, apparel design, AIGA Nebraska Show

MIRANDA FINN (B.A. senior graphic design and music), student gold medal and Marq Mervin Judges Choice, deck of cards, AIGA Nebraska Show



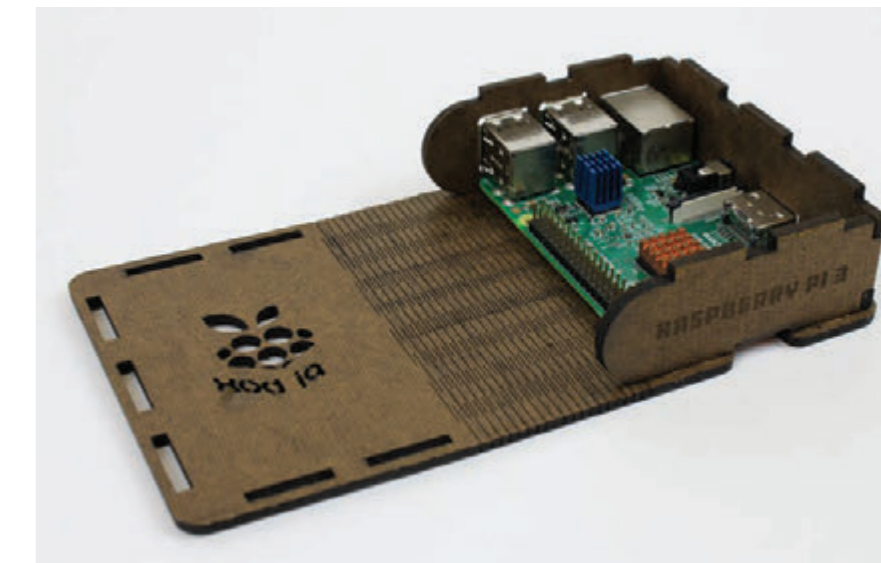
DAVITA DICK (B.F.A. 2018 graphic design and advertising in College of Journalism and Mass Communications), student gold medal, poster design, AIGA Nebraska Show

LOGAN MCINTYRE (B.F.A. senior), student gold medal, packaging/merchandise/product design, AIGA Nebraska Show

MAEVE NELSON (B.F.A. 2019), student silver medal, book design, AIGA Nebraska Show

HANNAH KLEMM (B.F.A. senior graphic design and advertising in College of Journalism and Mass Communications), student bronze medal, packaging/merchandise/product design, AIGA Nebraska Show

“Our graphic design program spans all forms of design, and our track record of awards demonstrates that breadth and depth,” Syron said. “We took awards this year in illustration, product design, package design, textile design, advertising, interactive, branding and, of course, graphic design. It’s a pretty amazing program to be a part of. And the students, well, they’re the best—funny, hard-working, supportive, and socially engaged community citizens ready to rock the world.” ■



Above and left: Logan McIntyre's product and package design for PiBox, which received a silver award in the Nebraska Addy's in March. Courtesy photos.

Carson Film enjoys success on film festival circuit



The most recent film in the Carson School Film Series, *The Healing of Harman*, has enjoyed success with several awards and entry into several film festivals since its premiere last fall in Lincoln and Los Angeles.

"I had more than 20 mentees, including three students that I promoted to producers, and I would tell them 'Awards are never the goal, but they get your work seen, which leads to other work,'" said Julie Uribe, a lecturer in the Johnny Carson School of Theatre and Film, who served as executive producer and co-wrote the screenplay.

The film began the film festival submission process in January and will continue until the end of December. They will continue to get notifications from festivals well into 2020.

At press time, *The Healing of Harman* has been officially selected by more than 25 film festivals and has won 10 short film awards, including Drama Short winner from the Independent Short Awards and Narrative Short Winner from the International Independent Awards.

The film has also received five Telly Awards in the 40th annual Telly Awards competition, including a gold award in the category of Non-Broadcast General—Social Responsibility and a silver award in Non-Broadcast Craft—Writing. It also received bronze awards in the categories of Non-Broadcast General—Diversity & Inclusion, Non-Broadcast General—Not-for-Profit and Non-Broadcast General—Social Issues.

More than 12,000 entries from all 50 states and five continents are received for the Telly Awards. Founded in 1979, the Telly Awards honor video and television made for all screens.

"From Las Vegas to Washington, D.C., and across the Atlantic, *The Healing of Harman* is being seen across the country and around the world," Uribe said.



Some of the notable film festivals the film has been selected for have included:

- **Hoboken International Film Festival** (New Jersey), one of the country's largest film festivals
- **SENE Film Festival**, one of the largest film festivals in New England
- **Las Vegas International Film Festival**
- **West Europe International Film Festival** in Brussels, Belgium
- **The Global Impact Film Festival** in Washington, D.C.
- **The Compassion Film Festival** in Carbondale, Colorado

The Johnny Carson Foundation provided support for submitting the film into these festivals.

"After our last Los Angeles screening in December, Allan Alexander of the Johnny Carson Foundation offered a separate festival budget so that the film and the student's work could be seen as far and wide as possible," Uribe said. "He was thrilled about the message of the film and the level of professionalism. The foundation has afforded us a chance to extend the learning experience past the production and post-production phase."

The Healing of Harman is a story about a Kurdish interpreter living in Lincoln, Nebraska, who meets a mysterious man from his past who asks for help with life and death consequences. While not autobiographical, the film is based on stories told to Uribe by Harman Doski, a local refugee from Iraq.

Directed by Seth Pinsker, who has received more than 50 major national and international awards for his creative work in film, television, commercials and branded content, including an Academy Award Nomination for Best Short Film (Live Action), the film's cast and crew included around 75 students, faculty, alumni and professionals. ■

Stephen Hailo (left) and Kasey Halvorson star as Harman and Grace Doski in The Healing of Harman. Photo by Jordan Opp.

Director Seth Pinsker (left) consults with actor Stephen Hailo, who played Harman Doski in The Healing of Harman. Photo by Jordan Opp.



HONORS DAY Weekend

The Hixson-Lied College of Fine and Performing Arts honored alumni, faculty, staff and student achievement at its annual Honors Day Dinner on April 27. For a full listing of award recipients, visit go.unl.edu/5w9q.

ALUMNI ACHIEVEMENT AWARD IN ART Karen Kunc (B.F.A. 1975)

“Receiving the Alumni Achievement Award is a big honor for me, on many levels,” Kunc said. “Primarily, I am proud that my connection is life-long, from humble beginnings as a student at UNL, and then built my art career that radiates worldwide as a faculty member. Also, I am proud to share with my own students that I was like them, and how possible it is to achieve growth and opportunities, to be ambitious and to honor our roots—how possible it is to make a difference for our home and place in the world.”

Kunc has taught printmaking at the University of Nebraska–Lincoln since 1983 and was named Willa Cather Professor of Art in 2003. Highly respected nationally and internationally among her peers, she has had more than 110 solo exhibitions, received more than 90 awards, 60 grants and commissions, eight residency awards and has participated in 850 group exhibitions. In 2007, she received the prestigious Printmaker Emeritus Award from the Southern Graphics Council. In 2013, she founded Constellation Studios in Lincoln, a space where Kunc shares her passion for printmaking with the community.

ALUMNI ACHIEVEMENT AWARD IN MUSIC Donald Gorder (B.M. 1973)

“I was deeply honored to receive the Alumni Achievement Award in Music from my alma mater,” Gorder said. “Reviewing the credentials of my co-honorees and the list of previous honorees made it an even greater honor. I am proud and humbled to be added to this illustrious list.”

Gorder is chair and founder of the Music Business/Management Department at Berklee College of Music in Boston, and is an attorney, educator and musician.

Gorder is past president of the NAMM-Affiliated Music Business Institutions, a past officer and board member of the Music and Entertainment Industry Educators’ Association, a past Trustee with the Arts & Business Council of Greater Boston, and currently serves on the Alumni Advisory Council of the Sturm College of Law, University of Denver. He served for 14 years with the International Association for Jazz Education as the Resource Team representative for music business/management.

ALUMNI ACHIEVEMENT AWARD IN THEATRE AND FILM Scott Raymond (B.F.A. 2003)

Raymond worked as a crowd artist at PDI/DreamWorks, one of the most prestigious animation studios in the world. He spent nearly eight years at DreamWorks on such well-known projects as *Trolls*, *Kung Fu Panda 3*, *The Penguins of Madagascar*, *Madagascar 3* and *Shrek Forever After*.

In 2015, he began teaching at Austin Peay State University in Clarksville, Tennessee. Although a full-time instructor, Raymond continues his work as a freelance animator. His recent freelance clients include *The Highway Rat* for BBC, the Racing Legends ride at PortAventura Theme Park, and the Kid’s Choice Awards for Nickelodeon.



Left to right: Scott Raymond, Mike Hill, Dean Chuck O'Connor, Karen Kunc and Donald Gorder.

AWARD OF MERIT Mike Hill

Hill is a retired film editor who won an Academy Award for the film *Apollo 13* in 1995. Hill and his editing partner Dan Hanley had a longstanding, notable collaboration with Director Ron Howard, having edited all of Howard’s films since “Night Shift” in 1982.

In addition to *Apollo 13*, Hill and Hanley have been nominated for Academy Awards for Howard’s *A Beautiful Mind* (2001), *Cinderella Man* (2005) and *Frost/Nixon* (2008). His other editing credits include *Backdraft*, *Cocoon*, *The Da Vinci Code*, *Rush* and *In the Heart of the Sea*.

He has volunteered his time to the Carson School, serving as a professional mentor to the student editing team for the Carson Films *Vipers in the Grass* and *Digs*. He has also frequently been a guest speaker in the post-production classes.

Hill takes advantage of opportunities for long film editing career

Mike Hill, a retired film editor who won an Academy Award for the film *Apollo 13* in 1995, received the Hixson-Lied College of Fine and Performing Arts' Award of Merit at the Honors Day celebration on April 27.

"I was honored and kind of surprised that the whole thing came about, but it was a nice experience," Hill said.

Hill and his editing partner, Dan Hanley, had a longstanding, notable collaboration with Director Ron Howard, having edited all of Howard's 21 films since *Night Shift* in 1982, including *Apollo 13*, *Backdraft*, *Rush* and *In the Heart of the Sea*.



Oscar-winning film editor Mike Hill of Omaha, with his 2014 BAFTA for *Rush* and his 1996 Academy Award for *Apollo 13*. Photo by Matt Miller, 2014. Reprinted with permission from The Omaha World-Herald.

In addition to winning an Academy Award for *Apollo 13*, Hill and Hanley were also nominated three additional times for *A Beautiful Mind*, *Cinderella Man* and *Frost/Nixon*.

Hill is a member of the Hixson-Lied Advisory Board. He has also volunteered his time to the Johnny Carson School of Theatre and Film, serving as a professional mentor to the student editing teams for the Carson Films *Vipers in the Grass* and *Digs*. He has also frequently been a guest speaker in the post-production classes.

"I enjoy seeing how they learn about editing," Hill said. "I like to see how they handle the scenes that I've given them—the raw footage and how they deal with that. And it seems like they do a pretty good job for the most part. There's some talent there."

Professor Sharon Teo-Gooding said students appreciate the methods Hill has used when mentoring students, not just his time.

"Other editors may come in and say, 'This is how it's done, now go do it,'" she said. "But Mike is not that way. He is very hands-on and is very respectful of the students' opinions and abilities. And he is always positive and encouraging. He would cut a scene and then turn to the student and say, 'How would you do this? What choices would you make?' Often the student's version would make the final cut, instead of Mike's. That ability to connect with the students is the reason we wanted to honor Mike with the Award of Merit."

Born in Omaha, Hill said he has been a movie buff "ever since I can remember." Films like the original *King Kong* and *Ben-Hur* made an impression, as well as a number of Westerns.

"When I got to be in high school and college, there were movies like *Midnight Cowboy*, *Easy Rider* and stuff like that," Hill said. "The late 1960s was a great time, I thought, for movies. They started to get a little more realistic and gritty and interesting."

Hill said movies are one of the great forms of entertainment.

"I just love sitting in a theatre and watching a movie," he said. "When a movie gets a hold of you, you



Oscar-winning film editor Mike Hill was presented with the Hixson-Lied College's Award of Merit at the Honors Day celebration April 27.

get immersed in it for those two hours, and I've always just loved that. It kind of takes you into a whole other world, and you don't have to think about anything else."

Hill started at the University of Nebraska-Lincoln, but transferred to the University of Nebraska at Omaha for financial reasons.

"I had to pay my way through school, so I worked at Channel 6 in Omaha in the evenings," he said. "I must have switched majors a number of times, but I kind of landed on criminal justice. I thought it was very interesting, but I didn't really have any great ideas about what to do with my degree."

He moved to California and took a job at the Chino State Prison.

"That didn't work out very well," he said. "My job title at Channel 6 was assistant editor, so editing was in the back of my mind."

He went to the office of the editor's union.

"I told them I wanted to be an editor, and they kind of laughed," he said. "But they gave me a form to fill out, and then they actually called me a couple of

months later and told me I could go to Paramount Studios and interview for a job as an apprentice editor, and that's how it all got started."

At Paramount, he worked in an area called "film shipping," where all the film would come in from the labs each day on the various television shows and movies that were being shot for Paramount. That's where he met Hanley, and they became friends.

"Dan ended up working with an editor who edited *Laverne and Shirley*, which was part of the same production company that made *Happy Days*," Hill said. "And so he got to know Ron [Howard] because the editor he was working with was close to Ron."

In 1982, Howard was directing *Night Shift*.

"Dan called me and said, 'Would you like to be one of the assistant editors on this movie?' and I said sure," Hill said.

During production, the editor of the film had a stroke.

"Dan and I immediately became the editors," Hill said. "The nice thing about it was that Ron gave us the chance to do that, because he could have just hired an experienced editor to replace him. But he went with us instead, and that was the beginning of everything with Ron."

Their partnership worked for several reasons.

"First of all, we became friends pretty quickly—all three of us," Hill said. "And then when Ron saw that we could do the job, then he developed a trust in us. We got to know the way he worked and what he liked, and it just became a nice relationship. Once he realized that he liked us personally, we could do the job and he trusted our judgment, there was no reason to try to change that."

Hill said good editing is invisible.

"My first rule of thumb is that it should be invisible," he said. "It shouldn't distract the audience from the storytelling, so it is as seamless as you can make it. That was my intent. And over time and with experience, you learn a lot of ways to achieve that."

Now that he's retired, though, Hill said he doesn't miss editing.



"My first rule of thumb is that it should be invisible. It shouldn't distract the audience from the storytelling, so it is as seamless as you can make it."

"I just finally came to the realization that I just had enough of being in the dark room for 12 hours a day," he said. "It was kind of a relief to finally make the decision to retire, and I'm glad that I did when I did. Ron was very understanding, and I don't know when he's going to retire—if ever, but I don't miss it. I still enjoy going to the movies and watching them and seeing how things are done editing-wise. But I don't recognize a lot of the editors' names now either. I think all the old timers are dying off and retiring or whatever."

Hill appreciates that he had the chance to have a long career in editing.

"I was very fortunate to work for somebody like Ron Howard, who gave me the chance and who was very easy to work with and just fun to work with," Hill said. "From the time when I first got in, I was in the film business for over 40 years, so I guess I'd sum it up as someone who was very fortunate to work on so many great movies and who made the most of my opportunity." ■

Scenes from the Academy Award-nominated films of editor Mike Hill:

Left, top: Russell Crowe stars as mathematician John Nash in a scene from A Beautiful Mind. Copyright Universal Studios. All rights reserved.

Left, bottom: Frank Langella stars as Richard Nixon (left) and Michael Sheen plays David Frost in the film Frost/Nixon. Copyright Universal Studios. All rights reserved.

Right, top: Russell Crowe (left) stars as boxer Jim Braddock in Cinderella Man. Copyright Universal Studios. All rights reserved.

Right, bottom: The launch scene from Apollo 13. Copyright Universal Studios. All rights reserved.

Love of storytelling propels Raymond in animation

Scott Raymond (B.F.A. 2003) received the Alumni Achievement Award in Theatre and Film at the Hixson-Lied College of Fine and Performing Arts Honors Day on April 27.

“It means a lot,” he said. “It really does. Nebraska means a lot in my history and my backstory coming into where I am in industry and teaching today. In grad school, I was Scott Nebraska because I was always telling some story about back in my Nebraska days. It means a lot to be recognized for a time that really had a huge impact on me.”



“I was always interested in [...] trying to make my own little stories and cartoons and build models in the basement and things like that.”

Scott Raymond

Sixteen years ago, Raymond was a member of the first graduating class of the new film and media program in the Johnny Carson School of Theatre and Film, where he also received a second bachelor of fine arts degree in theatre design and technical production.

He earned his master of fine arts cum laude in animation and visual effects from the Academy of Art University in San Francisco. After graduating, he worked as a crowd artist and cycle animator at PDI/DreamWorks Animation, where he spent nearly eight years working on such well-known projects as *Trolls*, *Kung Fu Panda 3*, *The Penguins of Madagascar*, *Madagascar 3* and *Shrek Forever After*.

“I remember seeing *Shrek* when it came out when I was an undergraduate here and being like ‘Whoa! This is awesome,’” Raymond said. “*Shrek* clicked for me more than *Toy Story*. So the first time I opened up the software, and *Shrek* stared back at me, I said ‘This is so cool! I can make *Shrek* do anything!’”

Raymond always loved animation while growing up.

“For Christmas, I would make my family flip books and things like that,” he said. “Or I’d paint animation cells, and they’d have to hang them up on the walls. I was always interested in that and trying to make my own little stories and cartoons and build models in the basement and things like that.”

He loved the storytelling aspect of it.

“With animation, you could have a story with just a ball bouncing,” he said. “That’s one of the assignments we do in Animation I is making a ball bounce off a cliff, and there are no eyes. There’s nothing about this character. But just through the motion of the ball, you can tell this epic story. Is it afraid? Is it frantic? Is it fleeing? Is it excited? All these things. It’s a very immediate form of being able to tell a narrative of storytelling.”

When he arrived at Nebraska, Hixson-Lied College Endowed Dean Chuck O’Connor, who was teaching in the Carson School at the time, told him about the new film and new media major that was about to start.

“I came back to theatre because of Charles teaching 3D software, and I thought that was just a really interesting thing,” Raymond said. “Movies like *Jurassic Park* and *Toy Story* were starting to come out, and I thought I could get back to this animation thing through computers. It was great that this interest I had as a kid in storytelling, but also as a kid in theatre, I could do all of it here, and get a dual degree in both of those.”

He described the early days of film and new media as “crazy.”

“The old CAD lab had like five computers, and that was it,” he said. “And there’s a few other tech theatre people who are taking the 3D classes. It was rough, but it was cool. We were trying to figure out how to use all these tools at our disposal and figure out where we could go with it. It was exciting and fun, but it definitely felt like we were kind of figuring out what we could do with this as we went along. I have this new skill set. How can I use it?”

But the lessons he learned at Nebraska have carried him through his career.

“All that sort of film language knowledge has only benefited me going forward,” he said. “They’re so similar—the stage storytelling versus the film storytelling. It was fun to start drawing those parallels.”

In 2015, Raymond began teaching at Austin Peay State



Scott Raymond's animation credits include *The Highway Rat* (left) and *Kung Fu Panda 3*. Courtesy photos.

University in Clarksville, Tennessee, where he is developing a new animation and visual effects program.

"I was good friends with Robin McKercher, who is at Doane now. He was a big theatre guy and ended up moving back to Nebraska. Sandy Veneziano was one of my teachers, and she talked about why she wanted to come back to Nebraska. Chuck O'Connor waxed poetic about Nebraska," he said. "So I had a lot of these sort of mentors over the years that I saw

getting out of the grind and becoming teachers and mentors. That was always something I wanted to do."

Animation and visual effects are a focus area within the studio art program, but Raymond is currently in the approvals process to get a standalone bachelor of fine arts program in animation and visual effects.

"It's been fun," he said. "I'm been there four years, so I'm just at the point where I'm starting to see some of the first students I taught getting through the whole se-

quence of classes and starting to graduate. It's exciting to see how far they've come."

His advice for students interested in animation is to put themselves out there and get their work seen.

"Just take the leap," he said. "So many people just keep their work private and tweak it and not show it. You have to show your work and get feedback. It will get better. Apply to jobs, apply to internships. Get yourself into the right place where you can succeed." ■

IN MEMORIAM

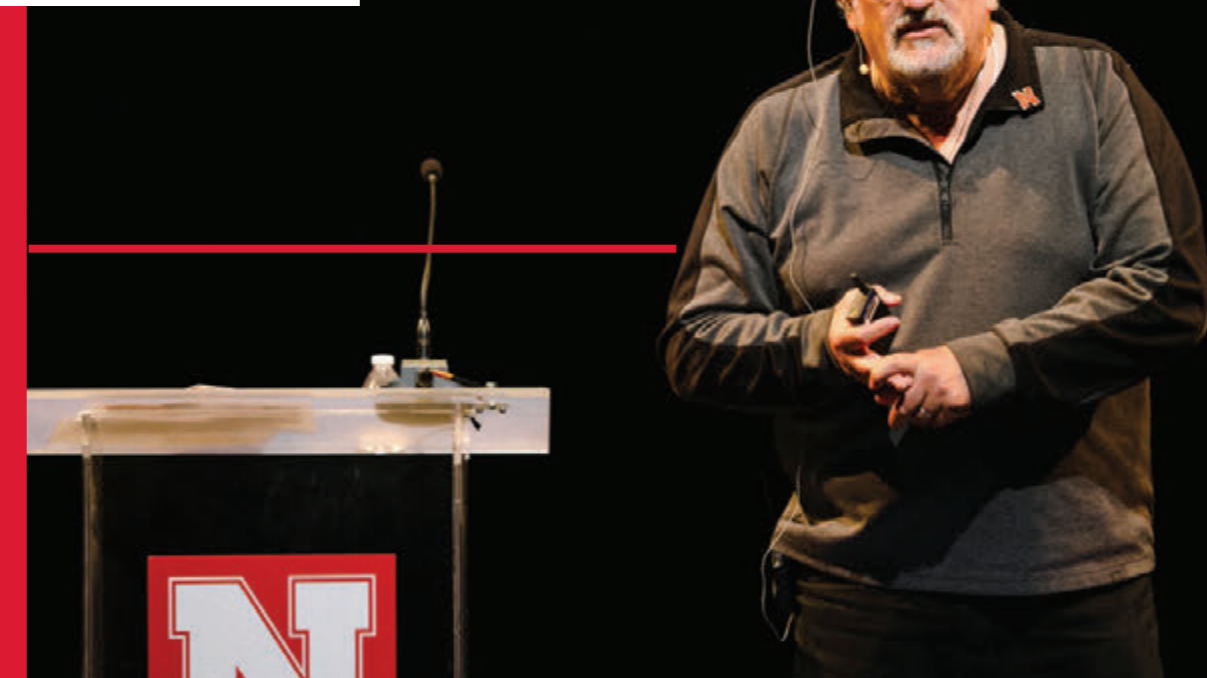


Bets Frederick

BETS FREDERICK

Bets Frederick, 72, died Sept. 25, 2018, in Lincoln after a courageous battle with cancer. She was born in St. Paul, Nebraska, and attended Kearney State College. On Aug. 22, 1965, she married Larry Frederick.

For 15 years, Frederick worked in finance, fundraising and operations for the Sheldon Art Association and Museum. She served on many boards of directors and volunteered for many organizations, including the Nebraska Repertory Theatre, The School of Art, Art History & Design's MEDICI, and many more. She was recognized with the Mayor's Arts Award. The Frederick's received the Hixson-Lied College of Fine and Performing Arts' Award of Merit in 2009.



Norm Hollyn presents "The Carson Foundation's Challenge" at the Johnny Carson Center for Emerging Media Arts' Carson Conversations Forum in May 2017.

NORMAN HOLLYN

Norman Hollyn, a member of the Advisory Council for the Johnny Carson Center for Emerging Media Arts, died March 17. He was 66. Hollyn was a professor of cinematic arts and the inaugural holder of the Michael Kahn Endowed Chair at the University of Southern California's School of Cinematic Arts.

"Our hearts are heavy as we remember our good friend, Norm Hollyn," said Hixson-Lied College of Fine and Performing Arts Endowed Dean Chuck O'Connor. "Norm was a partner to our college in the creation of the Johnny Carson Center for Emerging Media Arts here at Nebraska. For the last five years, his inspiration drove us to create what we believe will be a preeminent cinema and emerging arts program for the 21st century. Along with our faculty, we have been through a lot together trying to imagine something that has never been done before in higher education. I will miss his wise counsel and deep friendship."

He specialized in curriculum design and worked with international institutions, including the Carson Center, to build or redesign their media programs.

"Norm Hollyn was our mentor and advisor, who had been involved with the formation of the Johnny Carson Center for Emerging Media Arts from the very beginning," said Megan Elliott, founding director of the Carson Center. "We worked on the mission and vision of the Center together and workshopped the curriculum. He held open a space for innovation and experimentation to take place. Norm was a voice for students and faculty alike. He was our friend, and he will be very, very missed."

Johnny Carson Center For Emerging Media Arts opens

The Johnny Carson Center for Emerging Media Arts entrance features an Absen Acclaim series LED Video Wall that is 16' x 9' or roughly 220 inches diagonally.

A multi-million dollar center filled with state-of-the-art equipment; the creation of a new Bachelor of Fine Arts degree; exclusive partnerships; new faculty; new curriculum; recruiting the first cohort of emerging media arts students; and recruiting an advisory council to represent a global perspective on emerging media arts.

After more than four years of careful planning since the gift from the Johnny Carson Foundation to create it was announced in November 2015, the Johnny Carson Center for Emerging Media Arts opened Aug. 26.

“Everybody is excited for it to open and to come and collaborate and explore,” said Megan Elliott, founding director of the Center.

It was November 2015 when the Johnny Carson Foundation gifted the university \$20 million to create the center of excellence. Now, almost four years to the day, plans are being made for a formal dedication ceremony on Nov. 17 with a full week of events for students and the community leading up to the ceremony.

“I think for the Center’s success, it needs to be truly interdisciplinary, which means it is open to communities and people from other disciplines,” Elliott said. “It’s right on the corner of the campus and the downtown, so it’s serving multiple communities. Even in those inaugural activities that we’ll have in November, we definitely want them to be public facing and not just internal to the college or the Center.”

The Johnny Carson Center for Emerging Media Arts opened with 33 students, including nine from out-of-state. Thirteen of those 33 students are transferring in from the previous film and new media program in the Johnny Carson School of Theatre and Film, and 20 are brand new to the university.

“We had the largest number of applications that the program has ever had, so it’s been the most competitive, even before we opened our doors,” Elliott said.

In addition, the Center has hired two new faculty members that started this fall, Ash Smith and Jesse Fleming, and the Center will continue to recruit additional faculty this year. Smith is an artist, designer and researcher, who comes to Nebraska from the University of California at San Diego. Fleming, who comes to the Center from Stanford University, is an acclaimed artist and researcher who creates immersive live and virtual experiences around the world. (Read more about the new faculty on page 49.)

“The new faculty are spectacular,” Elliott said. “We’re not just bringing two people to the Center; we’re bringing two entire universes with all of their networks and connections, so that’s very exciting.”

Smith and Fleming join Johnny Carson School of Theatre and Film Associate Director and Professor Richard Endacott, Associ-

ate Professor Steve Kolbe and Professor Sharon Teo-Gooding as the founding faculty team for the Center.

The Center is housed in their newly renovated building, located at 1300 Q St., in the former Nebraska Bookstore location. Elliott said the new space is both adaptable and flexible.

“It promotes creative collisions by being very open,” Elliott said. “Students will get to have input into their own learning spaces. And we’ll be purchasing more furniture as we go along and see what is working for them. It is not a final product. It’s like beta testing. It will be very exciting for students and faculty alike as we purchase more equipment for the emerging media arts labs. I feel like we have really future-proofed the building.”

Elliott is also excited to be sharing the building with the dance program from the Glenn Korff School of Music, which is moving into their new space in the Center from their former location in Mabel Lee Hall.

“Dance are great collaborators,” Elliott said. “A lot of the most interesting Virtual Reality (VR) and immersive experiences that I’ve seen at New Frontiers at Sundance Film Festival, for example, involved dance.”

Associate Professor Susan Ourada, who is the head of the dance program, is also eager to have space in the new Center.

“We are so excited to have these beautiful spaces,” she said. “With two studios, we will have programming and rehearsal capabilities we could only imagine before. Stay tuned! We have some pretty neat ideas percolating.”

‘We’re definitely opening with a bang and not a whimper.’

Ourada is looking forward to better showcasing the work of students, faculty and guest artist work in the new space.

“One thing that I’m particularly eager to start will be work-in-progress showings of our student, faculty and guest artist work,” Ourada said. “We intend to be active on First Fridays with these types of informal events and have lots of other ideas for bringing the community to us. DanceUNL is coming to downtown Lincoln, and we can’t wait to be there.”

Getting involved with the community is a priority for the Johnny Carson Center for Emerging Media Arts, too. In September, the Center is sponsoring Lincoln Calling (<https://go.unl.edu/calling>), a non-profit music festival of arts, culture and col-

laboration that includes the Lincoln Arts Council’s Lincoln Arts Festival, which is moving downtown for the first time this year. In October, the Center will host the Inside Outside (IO) Innovation Summit (<https://go.unl.edu/iosummit>), which is the premier conference for innovators and entrepreneurs.

“That will bring business leaders, venture capitalists and startups from the region to the Center,” Elliott said.

In addition, the Johnny Carson Center for Emerging Media Arts will be welcoming both first-year architecture students taking design thinking courses in the building and fourth-year computer science students, who will be holding their design studio team meetings in the Center.

The Center is also already involved in key

collaborations and partnerships outside of the university. The Center recently became the first Big Ten university to be included in Hewlett Packard/Educause Campus of the Future Initiative and was recognized as the HP Center of Excellence for XR Technologies for the Arts in the state of Nebraska. The project explores the efforts of selected colleges and universities to investigate the ways that augmented reality (AR), virtual reality (VR) and 3D scanning and printing technologies can benefit teaching, learning and research. In collaboration with HP, select institutions are given AR, VR and 3D printing and scanning technologies, which are used to create immersive and innovative learning experiences for students.

The Center is also part of a research grant from the National Institutes of Health Worlds of Connections Science Education Partnership Award (SEPA) team (<http://worldsofconnections.com/>), which combines experts who are committed to engaging youth with knowledge and careers in network science for health.

It all adds up to an outstanding beginning for the Johnny Carson Center for Emerging Media Arts.

“We are collaborating on an interdisciplinary research grant through Worlds of Connections. We’re collaborating with the community through Lincoln Calling and the Lincoln Arts Festival. We’re collaborating with businesses and start-ups through hosting the Inside Outside Summit. And we’re collaborating with other schools by virtue of being involved in Educause. Even before we’ve opened the doors, we’re on the map. We’re definitely opening with a bang and not a whimper,” Elliott said. ■

For more information and updates, visit carsoncenter.unl.edu or follow them on social media @carsoncenterunl.

New faculty begin this fall

The Hixson-Lied College of Fine and Performing Arts welcomes the following new faculty this fall:



Katie Anania is assistant professor of art history in the School of Art, Art History & Design. She comes to Nebraska from Georgia College, where she was assistant professor of art history. Prior to her work at Georgia College, Anania was a 2018 Wallace Fellow at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence, Italy.

Anania specializes in modern and contemporary art of the Americas, with a focus on ephemeral and transitory materials, such as paper, prints, packaging and food. She is currently working on two book-length projects. The first, “Out of Paper: Drawing, Environment and the Body in 1960s American Art,” examines the shifting position of drawing in American studio practice in the long 1960s. The second project investigates the use of food as material in Latin American performance art of the 1970s. She has recently presented research on design ethics and the U.S.-Mexico border, focusing on the ways that disposable and temporary objects can generate relations of care.

Anania received her Ph.D. and Master of Arts from the University of Texas at Austin, and her Bachelor of Arts from the University of Nevada, Las Vegas (magna cum laude).



Byron Anway is assistant professor of practice and foundations coordinator in the School of Art, Art History & Design. He has been a lecturer at Nebraska since 2011. He has also taught at Nebraska Wesleyan University, the University of Nebraska at Omaha, the International School of Brussels in Belgium and the American Academy-Casablanca in Morocco.

His work has been exhibited at the Joslyn Art Museum, the Soo Visual Arts Center in Minneapolis, the Bunker Center for the Arts in Kansas City, and the Union for Contemporary Art, among others. His work has also been published in *New American Paintings of the West* (vol. 126, 136 and 138), *International Painting Annual 8* and the *Prairie Schooner* (fall 2017).

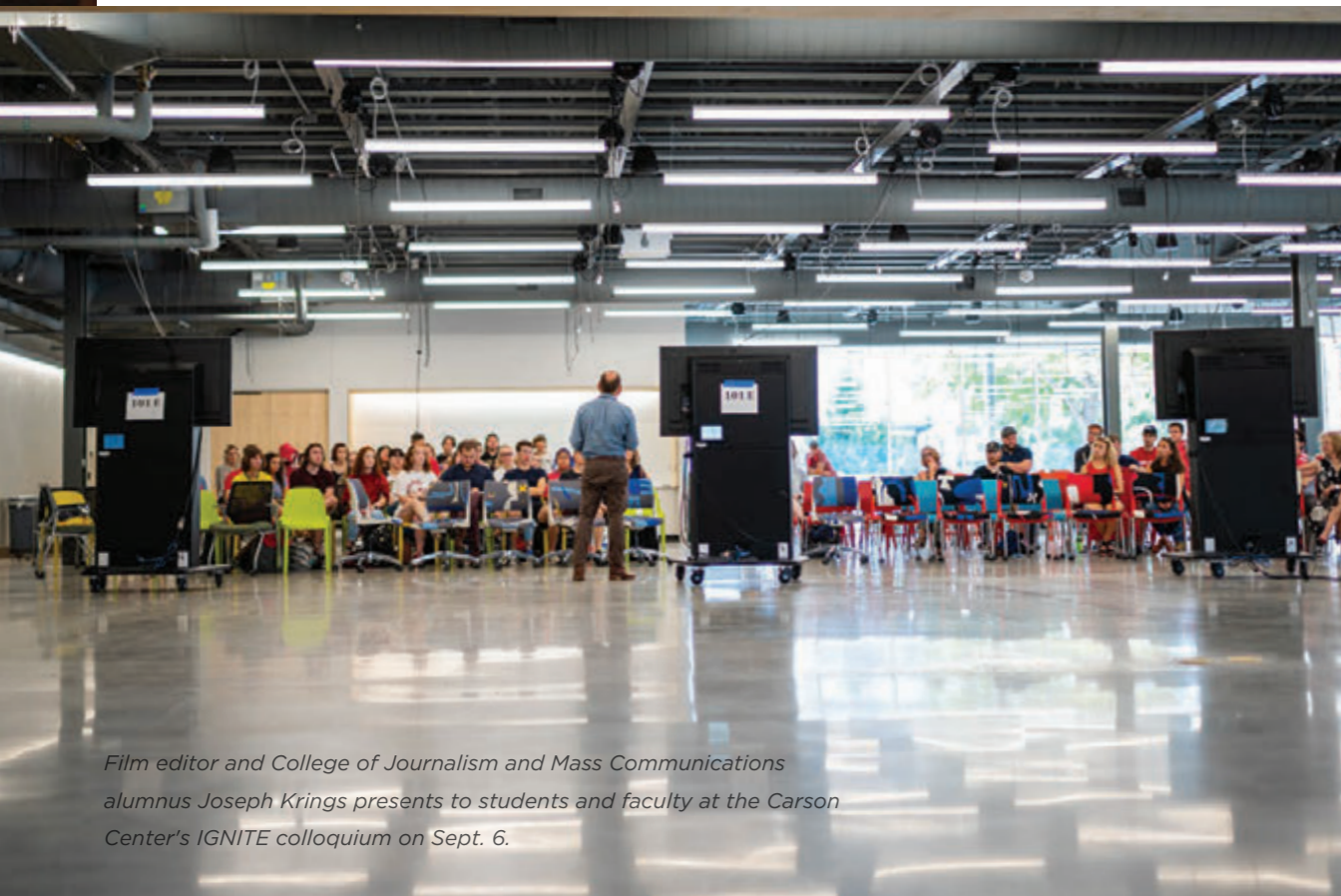
Anway received his Master of Fine Arts in studio art from the University of Nebraska-Lincoln and his Bachelor of Arts in art and education from Luther College.



Jesse Fleming, an acclaimed artist and filmmaker, is assistant professor of emerging media arts in the Johnny Carson Center for Emerging Media Arts. He comes to Nebraska from San Francisco, where he was a lecturer of virtual reality at Stanford University. He has taught virtual reality, video, photography, design and mindfulness for creative process at UCLA from 2014–2017.

Over the last 15 years, he has developed a career in installation video, narrative and experimental storytelling, extended realities and education. His work has been shown at commercial galleries, public spaces, nonprofit galleries and cultural institutions, including the Massachusetts Museum of Contemporary Art; Borusan Contemporary in Istanbul, Turkey; the National Film Museum of Frankfurt, Germany; and the Walt Disney Concert Hall in Los Angeles. Fleming was listed by *Artforum* as one of the top 10 Los Angeles artists of 2014.

Fleming received his Master of Fine Arts in Design Media Arts from the University of California at Los Angeles (UCLA) and his Bachelor of Fine Arts in new genres from the San Francisco Art Institute. He also earned a teaching certification from UCLA’s



Film editor and College of Journalism and Mass Communications alumnus Joseph Krings presents to students and faculty at the Carson Center’s IGNITE colloquium on Sept. 6.

Mindful Awareness Research Center at the Semel Institute of Neuroscience and Human Behavior.

For more information on his work, visit his website at <https://jessefleming.com>.



Nathan Koch is assistant professor of bassoon and music theory in the Glenn Korff School of Music and the newest member of the resident faculty woodwind ensemble, the Moran Woodwind Quintet.

Prior to coming to Nebraska, Koch served on the faculty of Sam Houston State University, where he taught applied lessons in ear training courses, while maintaining an active freelancing career in the greater Houston area, including regular performances with the Houston Grand Opera Orchestra, the Austin Symphony and the Austin Lyric Opera.

In demand as a clinician, Koch has presented and performed at the conferences of the Texas Music Educators Association, the Texas Bandmasters Association and the International Double Reed Society (IDRS), most recently in Granada, Spain. He has served as a regular judge for the Texas State Solo and Ensemble Competition and a regional audition proctor for the National Repertory Orchestra.

Also an avid arranger and transcriber, Koch has several solo and chamber works published by TrevCo Music, the leading publisher of double reed literature in the country. An upcoming IDRS recital will also feature Koch performing his own transcription of Franck's Violin Sonata in its entirety.

Koch earned his D.M.A. and M.M. degrees from The University of Texas at Austin and a B.A. from Wichita State University.



David Long is associate professor of theatre and head of the performance area in the Johnny Carson School of Theatre and Film. He comes to Nebraska from St. Edwards University in Austin, Texas, where he was associate professor of theatre and artistic director for the award-winning Mary Moody Northern Theatre (MMNT) at St. Edward's University.

Long (AEA, SAG/AFTRA, AGVA) is an actor, director and educator who has worked professionally throughout the U.S. and in Japan. His directing credits include the regional premiere of *Love and Information*, *Tartuffe*, *On the Verge*, *Cloud 9* and *Antigone*. At MMNT, he has appeared as Neville Craven in *The Secret Garden*, John Proctor in *The Crucible*, Stone in *City of Angels*, Cyrano in *Cyrano*

de Bergerac and Leo Frank in *Parade*.

He received his Master of Fine Arts in acting from the University of Washington's Professional Actor Training Program and his Bachelor of Arts in acting from California State University in Fullerton.

Long is also a member of the Society of American Fight Directors (SAFD) and has served as a fight director for several productions.



Ash Smith is assistant professor of emerging media art in the Johnny Carson Center for Emerging Media Arts. Smith is an artist, designer and researcher who reimagines the future by using art and technology.

Smith comes to Nebraska from the University of California at San Diego, where she was a lecturer and the associate director of their Art and Technology program. She is also working on the speculative design team at Hyundai's The Design Lab, where her work focuses on robotaxis and microbility.

In her work, Smith incorporates strategies of play and speculation to solve problems, re-imagine systems and build worlds to create interactive stories, mixed reality experiences, simulations and prototypes of the future. She has created *Candy Ego*, a sci-fi noir comedy feature film that will be released



Christina Kirk

this year. Three vignettes from *Candy Ego* were included in an exhibition featuring the work of 42 artists from San Diego and Tijuana at the Museum of Contemporary Art in San Diego in 2018.

Smith received her Master of Fine Arts in visual arts from the University of California at San Diego and a Master of Arts in performance studies from New York University's Tisch School of the Arts. She received her Bachelor of Arts in media and technology studies and media production from the University of North Carolina at Chapel Hill.

For more on her work, visit her website at <http://asheveryday.com>.

Kirk named director of Johnny Carson School of Theatre and Film

Christina Kirk, professor and chair of the Department of Theatre and Dance at Otterbein University, has been named the Director of the Johnny Carson School of Theatre and Film and the Executive Director of the Nebraska Repertory Theatre. She began her appointment on July 1.

"We believe that the Johnny Carson School of Theatre and Film and the Nebraska Repertory Theatre are on the verge of becoming programs of unique national distinction," said Chuck O'Connor, endowed dean of the Hixson-Lied College of Fine and Performing Arts. "Christina set herself apart from among an outstanding pool of candidates for having the personal and professional qualities we need to build a program for the 21st century."

Kirk has taught at Otterbein University in Westerville, Ohio, since 1992. She has an M.F.A. degree in directing from Columbia University in New York and a B.F.A. degree in acting from the University of Illinois in Champaign-Urbana.

"It is thrilling to be joining a team of dynamic and engaged artists and educators who are committed to exploring new approaches, new methods, and new technologies for advancing theatre and film in the 21st century," Kirk said. "There is a palpable sense of creative and generative energy in this community. I am excited to work together to discover what might be possible as we build on the rich traditions of the past while boldly shaping the future. The possibilities are limitless."

Kirk replaces Harris Smith, who left Nebraska in the summer of 2018 to become the chair of the Department of Theatre at the University of Utah. Associate Dean Christopher Marks served as interim director of the Carson School during the 2018-2019 academic year and resumed his full-time duties as associate dean on July 1.

For more about Kirk, visit <https://go.unl.edu/u682>. ■

School of Art, Art History & Design senior earns a Gilman Scholarship to study abroad in Spain

Luis Martinez, a senior art major in the School of Art, Art History & Design, was one of two University of Nebraska–Lincoln students to be awarded a Gilman Scholarship for the spring semester and studied abroad in Spain.

The U.S. Department of State’s Benjamin A. Gilman International Scholarship is a grant program that enables students of limited financial means to study or intern abroad and to gain skills critical to our national security and economic competitiveness.

This nationally competitive scholarship is awarded three times a year. The late Congressman Gilman, for whom the scholarship is named, served in the House of Representatives for 30 years and chaired the House Foreign Relations Committee.

“I’m speechless,” Martinez said of receiving the award. “Personally, I don’t think I’m a very good writer, so I did spend a lot of time on the Gilman [application] and revising it. I’m glad the work I put in came out successfully.”

Martinez left in January to study for the spring semester in Sevilla, Spain.

“For sure, I’ll be there for one full semester, and then I’ll be staying for the summer with money I’ve been saving up,” he said.

Associate Professor of Art Sandra Williams said Martinez has been resourceful to get opportunities to study abroad.

“Luis has always been smart about utilizing all the resources that are available to him and is never shy about reaching out for mentorship to help him achieve his goals,” she said. “These scholarships, like the Hixson-Lied



Luis Martinez

and Early Abroad scholarships, are so valuable because they widen and diversify the academic pipeline when it comes to special opportunities like this as we prepare our students to become global citizens.”

Martinez’s previous travel abroad experience influenced his decision to apply for the Gilman. He first traveled to Greece with Professor of Art History Michael Hoff’s course, “Greek Odyssey: A Classical Journey Summer Study Abroad.” He also studied in Italy with School of Art, Art History & Design Director and Professor Francisco Souto, taking his course, “Florence and Venice: Interdisciplinary Art and Culture” last summer.

Martinez thinks the study abroad experience is important.

“I think you definitely need to get that different experience, too. I don’t know whether to humble yourself or just get a different sense of culture,” he said. “I think it’s really important that you’re not stuck to one particular area. It just gives you a chance to experience the world.” ■

Carson School students study at Shakespeare’s Globe in London

Eighteen students from the Johnny Carson School of Theatre and Film studied internationally this summer at Shakespeare’s Globe Theatre in London, England, thanks to support from the Hixson-Lied Endowment.

Alejandro Alarcon, a junior performance major from Sutton, Nebraska, was one of the students on the trip.

“There is nothing like experiencing Shakespeare in the atmosphere it was meant to be performed in,” he said. “We had some



Students from the Johnny Carson School of Theatre and Film on stage at the Sam Wanamaker Playhouse at the Globe Theatre. Courtesy photo.

“There is nothing like experiencing Shakespeare in the atmosphere it was meant to be performed in.”

of the most incredible professors teaching us a bit of everything.”

Grace Debetaz, a junior performance major from Houston, Texas, agreed.

“It was a very engaging and empowering experience to study at Shakespeare’s Globe,” she said. “The staff was incredibly professional and treated us like young professionals, which was refreshing. It felt like a dream come true to be studying somewhere I’ve only read about in books, and everyone we encountered had something valuable to teach us.”

Kami Cooper, a junior performance major from Kerrville, Texas, described the experience as “exhilarating.”

“I’ve wanted to visit the Globe since middle school, and it was much more fun than I could have expected,” Cooper said. “It was a landslide of learning new things and geeking out as a performer.”

She also said it was one of the factors that made her choose to study theatre at Nebraska.

“The study abroad program to study at the Globe was one of the reasons I chose to attend UNL,” she said. “Shakespeare is such an important part of an actor’s repertoire,

and I know there’s no better place to study it than London.”

Michael Zavodny, a junior performance major from Malcolm, Nebraska, said the history alone was inspiring.

“The Globe Theatre is almost an exact recreation of the original Globe Theatre, built in 1599 and later destroyed by fire,” he said. “Performing and studying there gave you a real glimpse at what life and theatre was like in Shakespeare’s time, and it helped to put Shakespeare, the man, and his work in stronger context. Plus, living and studying in an ancient city like London was so interesting. You’re surrounded by medieval buildings and museums mixed in with modern architecture and modern life, but history is around every corner.”

Debetaz said the class performed in the Sam Wanamaker Playhouse, which is an indoor, candlelit theatre, but they also had the chance to stand on the stage of the outdoor Globe Theatre.

“The experience was pretty emotional for me,” she said. “It felt like a milestone in my life to be somewhere that represented both the past and history of my passion, as well as my professional future ahead of me. It’s definitely a moment I’ll remember for the rest of my life. The indoor theatre made me feel

similarly. It became our rehearsal space instead of some mythic stage that only the ‘real’ professionals got to perform on. It made me feel like no matter what stage I encounter, I can make it my home.”

Alarcon, along with senior performance majors Karen Richards and Maria Smal, earned Benjamin A. Gilman International Scholarships for their study abroad to London. The Gilman is a nationally competitive scholarship awarded three times a year by the U.S. Department of State’s Bureau of Educational and Cultural Affairs and administered

“I’ve wanted to visit the Globe since middle school [...] It was a landslide of learning new things and geeking out as a performer.”

by the Institute of International Education.

“Receiving the Gilman Scholarship was such an honor,” Alarcon said. “I am incredibly grateful for programs like this that make it possible

for first-generation college students like myself to see things they only ever dreamed of. I never in my life would have imagined myself studying Shakespeare at the Globe Theatre in London,

yet here I am with all these incredible tools and memories that have changed my life.”

Zavodny received both a Hixson-Lied College student travel grant and international scholarship, as well as a MAPS Career Connection scholarship from the university’s Education Abroad program.

“It would have been very difficult for me to

Alejandro Alarcon outside the Globe Theatre in London. Courtesy photo.

Kami Cooper looks over the London skyline. Courtesy photo.

attend without those grants and scholarships. I am so grateful for the support,” he said. “Scholarship and grant funding are absolutely critical because they give every young actor the chance to participate in summer stock or supplemental training programs on the basis of our talent and achievements, rather than just the financial circumstances of our families. Programs like this can make the difference between whether a student has a career after graduation or not.”

Debetaz said the experience has taught her to see more theatre and encourages others to do the same.

“One thing I’m taking away from the trip is the habit of seeing shows more often, and I think it’s something everyone should try to do,” she said. “The Nebraska Rep, Theatrx, UNL Opera and Lazzi are just some of the groups constantly creating in Lincoln. Consider supporting your community in this way.”

Zavodny said he will remember many things about the trip, including standing on the stage in the San Wanamaker Playhouse and standing in the pit of the outdoor stage of the Globe to watch *The Merry Wives of Windsor* and *Henry IV, Part I*.

“I just want to say thank you to all of the people out there who help to financially support these programs,” he said. “The impact on students, both personally and professionally, is life-changing.”

Beck Damron, a junior performance major from Bentonville, Arkansas, encouraged theatre students to take the trip in future years.

“Overall it was the trip of a lifetime,” he said. “I learned way more than I could imagine and got to see some of the best theatre of my life.” ■

Left, top: Students from the Johnny Carson School of Theatre and Film outside St. Paul’s Cathedral in London. Courtesy photo.

Left, bottom: The Carson School students at the outdoor Globe Theatre. Courtesy photo.



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Kelly Callahan performs on one of the two new harps purchased by the Glenn Korff School of Music. Photo by Craig Chandler, University Communication.

Korff School purchases 2 harps with support from donor

by Kathe C. Andersen

The Glenn Korff School of Music is building its harp program thanks to the recent purchase of two Lyon & Healy harps, one of which was purchased with support from a generous donor.

Dona Hurst, of Lincoln, Neb., gave a gift to the University of Nebraska Foundation last year to support the purchase of a harp. During a trip to the Lyon & Healy factory in Chicago to pick out the harp, the Glenn Korff School of Music also purchased a second harp.

Lecturer Mary Bircher helped facilitate the gift following a conversation with Glenn Korff School of Music Director Sergio H. Ruiz about the harp program.

"I was talking to Sergio about the fact that our harp was from 1960, and we needed a new harp," Bircher said. "We had a harp event in



"This gift will help generations of musicians. I don't think people realize how far-reaching their gifts can be."

Omaha called Harpenings last October, and I just put out the word that we were building a harp department and to contact me for information.

About a week later, I got a call from a family that has supported harps in Omaha for many years, and he called me and said, 'I think my Mom might want to buy a harp.'"

Hurst's grandson, Zach, plays the harp, but was unable to study it at the University of Nebraska-Lincoln. He graduated from Nebraska in 2017 with a bachelor's degree in civil engineering.

"I was thinking there would be other people who would love to have further education on the harp," Hurst said.

Ruiz said Hurst was making an investment in music education.

"I would, first, just say thank you to Dona Hurst," he said. "I'm always amazed at people's generosity and their generosity to invest in something that is their passion. Their family loves the harp, and it's great to see that passion come to life. This gift will help generations of musicians. I don't think people realize how far-reaching their gifts can be. It reaches one person, who goes out into the music profession and says, 'When I was at UNL, we did this work with a harpist and had this interdisciplinary collaboration.' You don't realize how that one gift opens doors for students."

Bircher, Ruiz and Hurst, along with Hurst's son, Lou, and grandson, Zach, and two Glenn Korff School of Music harp students, Melissa Srb and Kelly Callahan, made the trip to Chicago to pick out the harps at the Lyon & Healy factory in May 2018.

"It made it very special to have the students be part of the process," Ruiz said. "That was one of my favorite things about the trip, along with

Glenn Korff School of Music Director Sergio H. Ruiz (left) hosts a luncheon for Dona Hurst (right) and family.



Melissa Srb (left) and Kelly Callahan perform during the luncheon honoring Dona Hurst.

seeing the generations of the donor's family. That was very special to see that."

Srb, of Lincoln, said the trip was a bonding experience for everyone.

"It was absolutely incredible," she said of the trip to the Lyon & Healy factory. "It was like being a little kid in a candy store."

Srb played the new harp often last year.

"There is nothing like playing a new instrument," she said. "It not only sounds good, but it also is a beautiful instrument. It is simple, but yet very elegant. My favorite stain is actually the mahogany color, which is this harp. Playing it feels like butter. The instrument is so receptive, and the sound is rich and full. It actually makes me want to practice more."

Bircher is excited about building the harp program in the Korff School, thanks to the purchase of these two harps.

"I'm just excited because I've done a lot of things over my career, but the one thing I've never had the opportunity to do is to teach in a serious music department, where I really had a chance to feel like I could make more of an impact," Bircher said. "So this is really nice for me to just get to do this."

Bircher is grateful to Hurst for the gift.

"I sincerely thank her," Bircher said. "I thank her for the students, and I thank her for giving me this opportunity. I can already see that this gift is going to mean so much more than I had anticipated. I see it in the students' eyes. I see it in the way they walk. I see it in other faculty members asking about the harp—just the visibility of it. It's way more than just the harp."

Hurst said music is an important part of her life, and she instilled that love of music in her children.

"Music is just part of life," she said. "I cannot picture life without music."

Bircher said, "We're really excited about this. I think Dona has been really instrumental in starting a harp program at Nebraska that will endure for many, many years and affect many, many people." ■

Lincoln Collects series opens with extensive glass collection

by L. Kent Wolgamott

When he was a boy, Steve Wake's grandparents had a pair of tall vases that were made by Daum, the French studio that has crafted exquisite art glass since the late 1800s.

"I don't know if that got me started or what; I've always been drawn to glass," said Wake, as he settled into a living room chair surrounded by dozens of pieces of art glass.

A few of those pieces are traditional glass from 1900 to 1925 from Tiffany & Co. and Steuben Glass Works. But most are far more recent, created since the rise of the Studio Glass Movement in the early 1960s.

"My collection is really contemporary studio glass," Wake said. "I like the idea of what's new in glass. There are a lot of abstract pieces. There's a wide variety—some of it is figurative, some of it is abstract."

Unlike many collectors who purchase works primarily on the advice of experts in the field, building the art equivalent of an investment portfolio, Wake buys what he likes when he sees it.

Steve Wake. Photo by Francisco Souto.



Above and right: Pieces from Steve Wake's' collection fill his home. Photos by Francisco Souto.

“It’s all a reaction to the moment,” Wake said. “It’s mostly that object I ‘had to have.’ Then I cross my fingers and think, ‘I hope I can find a place for it and that it will fit in.’ As you can see, my collection runs the gamut of contemporary glass art from the 1960s to the present. It seems to work.”

Arranged throughout the three levels of his Lincoln home, Wake’s collection more than “seems to work.”

In the living room, antique glass pieces from Tiffany are presented in a tall cabinet. A multi-section glass “totem pole” appears in an upstairs gallery together with Dale Chihuly baskets. A floor-to-ceiling stained glass window of Jesus praying, dedicated “in Memory of Claudius Jones” is in a lower level. Together, they combine for a personal feel in an art-filled home, rather than a lived-in museum.

Wake also collects more than glass: a Picasso lithograph hangs in an upstairs bedroom; down the hall are several Robert Mapplethorpe photographs, along with a beautiful piece from Chinese-American painter/printmaker Hung Liu.

There is also space dedicated to Nebraska artists with works by Jun Kaneko, Robert Hillestad, Karen Kunc, Francisco Souto, Aaron Holz, Michael James, Reinhold Marxhausen, Eddie Dominguez and Janet Eskridge, among others.



Kaneko and Dominguez work in ceramics, which Wake has begun to more seriously collect.

“It’s sort of the same world,” he said. “Contemporary glass is more attractive to me. But I like ceramics. Kaneko—he’s very original.”

Wake, who is now vice chairman of Seward’s Jones Bank, joined the bank founded by his great grandfather Claudius Jones after serving in Army Intelligence during the Vietnam War era and earning a law degree from the University of Nebraska.

While serving as the bank’s long-time Chairman of the Board, Wake began collecting glass in the 1980s, finding his way into the world of contemporary glass with the assistance of Ferdinand Hampson, the founder of Habatat Galleries, who has been involved with artists’ work with glass for 40 years.

“We shared a common interest in art, humor and food,” Wake said of Hampson. “I became a member of the AACG, the Art Alliance for Contemporary Glass—glass collectors who traveled together to see artists’ studios and exhibitions.”

Seeing the work in person is imperative with glass. It’s three-dimensional, multi-layered qualities can’t be easily reproduced in photography. That is what pulls Wake into the work.

“It’s all art. It’s all fascinating. One thing I like about contemporary glass is that you can visit the artist in the studio. You get to know the artist.”





Faculty Notes

“It’s amazing, it’s stimulating,” he said. “It’s all art. It’s all fascinating. One thing I like about contemporary glass is that you can visit the artist in the studio. You get to know the artist. Artists usually have very compelling personalities. They have all these quirks and ideas. I think it’s fun to experience that.”

At one point, Wake said his goal was to have examples of the work of the best contemporary glass artists in his collection.

“I think I’ve got it pretty much covered now,” he said.

The collection has just enough vintage work to balance the contemporary—including a couple of shelves covered with Czech glass from the ‘20s and ‘30s.

“You used to be able to buy that in antique stores in Nebraska, but not anymore,” Wake said.

Somehow all the contrasting styles, techniques and imagery in the collection work very well.

“There’s something about glass; it can be different and feel good with the different styles together,” he said.

Asked about the number of objects in his collection, Wake quickly replied, “I don’t know. I don’t want to know,” adding that he has an inventory, which is out of date. That’s because he is constantly adding new pieces, finding a place

for them on shelves, on the floor and on walls throughout his home.

In October, some of those pieces will be moving to the Eisentrager-Howard Gallery in Richards Hall as Wake’s collection will be showcased as the first of a School of Art, Art History & Design’s series, “Lincoln Collects.”

That exhibition, on display from Oct. 4-Nov. 1, will be the second time Wake’s collection has been shown at Nebraska. In 2012, selections from his holdings were shown at the Sheldon Museum of Art in an exhibition titled “The Studio Glass Movement,” which marked the 50th anniversary of the 1962 workshops.

Pieces that are being considered for inclusion in the Eisentrager-Howard Gallery exhibition will serve as a survey of contemporary glass art with beautiful, sometimes provocative, works by some of today’s most prominent artists.

But, it will also showcase, as much as a gallery exhibition can, Wake’s distinctly personal love of art and glass meant to be lived with, not just seen on an institution’s walls and pedestals. ■

--L.Kent Wolgamott is an art and entertainment writer for the Lincoln Journal-Star.



Scott Anderson, professor of trombone, presented a solo recital at the 2018 International Trombone Festival. The program featured the music of Nebraska professor emeritus of composition **Randall Snyder**. Anderson served as principal trombone in Lincoln’s Symphony Orchestra and interim principal trombone with the Des Moines Symphony for the 2018-2019 season. He also performed Larry MacTaggart’s *Episode for Trombone* with the Nebraska Wind Symphony and was a soloist with both the UNL Symphony Orchestra and the UNL Symphonic Band. Finally, he was a guest soloist with the Nebraska Chamber Players.

go.unl.edu/e0x4) and was also featured in the *International Painting Annual 8* from Manifest Press in Cincinnati, Ohio.



John Bailey, Richard H. Larson Professor of Flute, conducted the festival flute choir of the Mid-Atlantic Flute Convention in Reston, Virginia, in February and conducted the International Flute Orchestra (35 professional flutists and flute teachers) on tour in Sicily (Italy) and Malta in May. He conducted the opening flute choir concert (250 flutists) of the National Flute Association’s annual national convention in Salt Lake City in August.



Byron Anway, assistant professor of practice in art and foundations coordinator, had a solo exhibition titled *A Call for Moderation* last spring at Project Project in Omaha. The exhibition explored family gatherings, holiday traditions and the deepening political divide in the Midwest through video, painting, installation and communal meal. Anway was profiled in *Omaha Magazine* (<https://>



Carolyn Barber, Ron & Carol Cope Professor of Music and Director of Bands, completed her term in residence at Georgia College as the 2019 Martha Daniel Newell Scholar. Through her research, she has been able to connect directly Question Formulation Technique, fundamental aspects of mindfulness, elements of creative cognition gleaned from the recent work of a wide array of scientists, and the current consensus regarding the stages of the creative process. Each of these is a

discreet habitat of research that, when combined, create an astonishingly rich ecosystem ideally suited to the propagation of creative thought and action. Having discovered that ecosystem, she has built a prototype method of cultivating creativity in a non-discipline-specific setting. This method can be used to infuse deliberate creative thought and action into any curriculum or discipline, thereby nurturing the complex critical thinking and problem solving needed to sustain and grow 21st-century social, cultural, governmental and economic systems.



Alisa Belflower, coordinator of Musical Theatre Studies, critiqued submissions of new musicals hoping to receive lucrative grants to attend the celebrated Rhinebeck Writers Retreat in New York. She was appointed a Repertoire Consultant in the National Student Auditions held by the National Association of Teachers of Singing, for which she served as a national auditions adjudicator. She continues to serve as a member of NATS National Board. At the West Central NATS 2018 Conference, she was the featured master teacher in music theatre. For the 14th consecutive year, she received an award for her contributions to students from the UNL Teaching Council and Parents Association.

Ian Borden, associate professor of theatre arts, traveled to Spain in May for a week to teach stage combat and choreograph the fights and battles for

a production of *Numancia* by Francisco de Rojas Zorrilla. He was at Escuela Pública de Formación Cultural de Andalucía, an elite training program, located in Malaga, Spain.

Anthony Bushard, associate professor of music history, gave two presentations, titled “Creating Interactive Content for the 21st Century Music Student: A Hands-On Workshop” and “red2go: Developing and Deploying Digital Undergraduate Music Curricula” with Professor of Music (Music Education) **Brian Moore** last October at the national meeting of the College Music Society in Vancouver, B.C., Canada. Bushard is also on the program committee for the 2020 national meeting of the Society for American Music.



Mark Clinton, Hixson-Lied Professor of Piano, appeared as guest soloist with Lincoln’s Symphony Orchestra in Beethoven’s *Piano Concerto No. 4 in G major* last November at the Lied Center for Performing Arts. In May, Clinton made a compact disc recording with the Amicitia Duo (Professor of Clarinet **Diane Barger** and clarinetist Denise Gayney), which is scheduled for release in 2020.



Eddie Dominguez, professor of art, had two museum exhibitions at the Columbus Museum of Art in Columbus, Georgia, and the Everson Museum in Syracuse, New York. Both presented *The Garden of Eden*. The Columbus Museum also acquired *Black Velvet Fish Dinner* for their permanent collection, while the Everson Museum acquired *Kitchen Sink* for their permanent collection.



Dana Fritz, Hixson-Lied Professor of Art, delivered a gallery talk in conjunction with the 25th Noorderlicht International Photofestival exhibition *IN VIVO | the nature of nature* at Museum Belvédère in Herenveen, The Netherlands, last August. Ten photographs of Biosphere 2 from her *Terraria Gigantica: The World under Glass* series were included in the main festival exhibition with 30 artists from 12 countries, and only five other Americans. The exhibition broke all attendance records for both the Museum Belvédère and the Noorderlicht Photofestival with more than 14,000 visitors.

Fritz also delivered a lecture and visited classes in conjunction with her solo exhibition, *Terraria Gigantica: The World under Glass*, at The Turchin Center for the Visual Arts at Appalachian State University in Boone, North Carolina, in March.



Marques L.A. Garrett, assistant professor of music in choral activities, served as an artist-in-residence at Westminster Choir College and the University of New Hampshire this academic year. At Westminster Choir College, he presented his research to students and faculty and worked with the Westminster Jubilee Singers. At the University of New Hampshire, Garrett coached undergraduate conducting students, presented research and sang as soloist in Karl Jenkins' *The Armed Man: A Mass for Peace*. He also conducted the University of New Hampshire Concert Choir and Chamber Singers in the premiere of his newest composition, *Deep in the Quiet Wood*, commissioned by the university in honor of Choir Director Emeritus Dr. Cleveland "Buddy" Howard. In addition to his residencies and new compositions, he presented interest sessions during the summer for both Nebraska and Missouri conferences of the American Choral Directors Association and in Chicago for the centennial convention of the National Association of Negro Musicians, Inc.



Danni Gilbert, associate professor of practice in music education, published her manuscript, "It's Just the Way I Learn! Inclusion from the Perspective of a Student with Visual Impairment" in the September 2018 issue of the *Music Educators Journal*. Results from this case study described the participatory experiences of a student with visual impairment in secondary instrumental music settings and also included suggested technological accommodations. Gilbert was also selected to share the findings of this project at the Suncoast Music Education Research Symposium at the University of South Florida in February.



William Grange, professor of theatre, recently had chapters published in two scholarly editions by European publishers. The first was "Ersatzkomödien verhascht," in *Theater unter der NS-Herrschaft*, published by the University of Vienna Press in late 2018. The other chapter was

"Peter Stein," in *The Great Directors* series published in London by Methuen Press earlier this year.

Kevin Hanrahan, associate professor of voice, released a CD with Western Sydney University's Diana Blom titled *New Music of the Pacific Rim* in January, which was followed by a U.S. recital tour. Hanrahan also delivered four papers at the International Symposium for Performance Science at the Melbourne Conservatory in Australia.



Michael Hoff, professor of art history, received a \$52,800 grant from The Merops Foundation to support the Antiochia ad Cragum excavation in Turkey. It was his third recent grant from the foundation, which also awarded him \$30,000 in 2017 and \$42,000 in 2018. Since 2005, the University of Nebraska-Lincoln has been excavating the remains of the ancient city of Antiochia ad Cragum, located on the southern Turkish coast.

Tom Larson, assistant professor of composition, emerging media and digital arts, scored two films, *Follow the Water*, which had its national premiere on the PBS Network on April 22 and the Carson Film Series film *The Healing of Harman*, which premiered at the Laemmle Theatre in Los Angeles last September. Larson also presented his original composition, *The Prince*, at the International Society of Jazz Arrangers and Composers Symposium in Greeley, Colorado, in May.



Christopher Marks, associate dean and professor of music (organ), performed recitals on historic 19th-century pipe organs during the summer of 2018 for national conventions of the American Guild of Organists in Kansas City and the Organ Historical Society in Rochester, New York. During the 2018-19 year, he also gave concerts at Stetson University, Notre Dame University and for the East Texas Pipe Organ Festival. He was featured as a keynote speaker at the Syracuse Legacies Organ Conference at Syracuse University and also completed a forthcoming article in the journal *Keyboard Perspectives* on the development of the American organ sonata.



Glenn Nierman, professor of music and associate director of the Glenn Korff School of Music, presented a paper on program assessment at the 7th International Symposium on Assessment in Music Education (ISAME) at the University of Florida in March. His chapter on assessment policy in North America was published this past spring in the *Handbook on Assessment Policy and*

Practice in Music Education by Oxford University Press. Nierman continues to serve the National Association for Music Education as a member of the President's Council.

William Shomos, Richard H. Larson Distinguished Professor of Music (Voice) and Director of Opera, wrote *The Return of Ulysses*, a new translation of Monteverdi's *Il Ritorno d'Ulisse in Patria*, which UNL Opera produced in fall of 2018. This spring, thanks to the generous support of the James C. and Rhonda Seacrest Tour Nebraska Opera Fund, Shomos produced and led a UNL Opera tour of Aaron Copland's *The Tender Land*, to Friend, Wayne and Ord, Nebraska. He then remounted the same production professionally, with its scenic design by Johnny Carson School of Theatre and Film MFA student **Jill Hibbard**, for the Muddy River Opera Company in Quincy, Illinois, in June.



Francisco Souto, professor and director of the School of Art, Art History & Design, had a solo exhibition titled *GraphitGrau* at the Till Richter Museum of Contemporary Art in Germany. He participated in multiple national group exhibitions, including at the Nerman Museum of Contemporary Art in Kansas and at the Museum of Contemporary Art in North Miami. He was the recipient of the 2018 Mayor's Choice Award by the Lincoln Arts Council and a winner of a Nebraska

Arts Council Individual Artist Fellowship Award for Visual Arts. Souto will also have work in the next Florence Biennale international exhibition in October in Florence, Italy.



Hans Sturm, Hixson-Lied Professor of Double Bass and Jazz Studies, was on faculty leave during the 2018-19 academic year. He spent time in Paris, where he performed, recorded and began work on a book with his mentor, François Rabbath. Projects coming out of his leave will include a pair of CDs, a BluRay DVD and a PBS special of a live concert video he produced at the Rococo Theater in Lincoln featuring his wife, jazz vocalist Jackie Allen, and acclaimed jazz saxophonist Bob Sheppard. A former President of the International Society of Bassists (2005-11), Sturm was again named President-Elect by the organization's Board of Directors in 2019.



Colleen Syron, assistant professor of design, received the 2019 College Distinguished

Teaching Award. She was also awarded two large grants this year. She will serve as the translation director of the new UNL Center on Rural Drug Addiction. This five-year, nearly \$12 million grant from the National Institutes of Health (NIH) will study what has become a drug epidemic in the rural Midwest. She is also teaming with **Megan Elliott**, founding director of the Johnny Carson Center for Emerging Media Arts, on the Worlds of Connections, a Science Education Partnership Award (SEPA) funded by NIH to increase interest in network science among underrepresented minority communities to support diversity in bio-behavioral and biomedical careers. Syron Design, her advertising and branding firm, was awarded Silver Medals by both the AIGA and the AAF this year for the professional work she continues to produce.

Robert Woody, Steinhart Foundation Distinguished Professor of Music (Music Education), was lead author of the research study "Musical identities of older adults are not easily changed: An exploratory study," published in the most recent issue of the international scholarly journal *Music Education Research*. The study found that adults who consider themselves not particularly musical can begin to change that self-perception as a result of more informal, participatory and collaborative music making activity, provided such musical experiences come with feelings of comfort and confidence. The article was conducted as part of a doctoral seminar led by Woody, and the co-authors included alumnae **Briana Nannen** (Ph.D. 2017) and **Polly Yukevich** (Ph.D. 2018), and current doctoral student (and York College faculty member) **Amy Fraser**.



Woody's research to appear in upcoming book

Robert Woody, the Steinhart Foundation Distinguished Professor of Music, Professor of Music Education and undergraduate education co-area head in the Glenn Korff School of Music, has a new book being published titled *Becoming a Real Musician: Inspiration and Guidance for Teachers and Parents of Musical Kids*.

The book, published by Rowman & Littlefield Publishers, will be released on Oct. 14. It is available through Amazon (<https://go.unl.edu/musician>) and other retailers.



The book is a tool for helping both teachers and parents of musical children work as a team for providing young people with music learning experiences that are meaningful and lasting.

"Making music should not be just a pastime of childhood," Woody said. "If kids are given what they need to become real musicians, they will take into adulthood the skills and values for a

musically active life, whether music becomes for them a profession or an avocation for leisure time."

Teaching music in the future will become more inclusive and considerate of the learners themselves. As this evolution of music education happens, parental involvement will be especially critical in assuring that meaningful communication between teachers and students guides the musical growth.

"My goal with this book is not to reveal what young people must do to acquire the skills of a professional musician, or how to make a good living as a performer," Woody said. "I define a 'real musician' as someone who is able to participate in music making in a variety of real-life settings, including common social situations—from large formal gatherings such as weddings and funerals to smaller informal ones such as a circle of friends and family around a campfire."

Woody is confident that his book will have appeal for both teachers and parents of musical children.

"I know lots of people my age who have kids doing school music, and they're always asking questions," Woody said. "They're wanting to get their kids the best experience and wondering if it's worth all of these early mornings for this and paying for this trip or paying for this experience. I'm really optimistic about this book being valuable to music educators, but also valuable to people who want music to be part of their lives." ■



Hanrahan, Blom present 'New Art Song of the Pacific Rim'

Glenn Korff School of Music Associate Professor of Voice and Vocal Pedagogy Kevin Hanrahan, tenor, and composer and pianist Diana Blom, have a new CD titled *New Art Song of the Pacific Rim*.

The CD, featuring songs for tenor and piano, was released in January through Wirripang Pty. Ltd. It is available on Amazon (go.unl.edu/65fs) and other music retailers.

The CD includes songs from composers in five countries around the Pacific Rim, including American composer Gwyneth



Walker; Australian composers Blom and Alex Turley; New Zealand composers Anthony Ritchie, Chris Adams and Clare Maclean; Colombian-based composer Moisés Bertran Ventejo; and Japan's Kōzaburo Hirai and Hattori Tadashi.

"It's an interesting collection of a variety of styles and themes that try to capture the essence of vocal music composition from those respective countries around the Pacific Rim," Hanrahan said. "It's very calm. It's very pleasant. I think how the pieces are ordered makes a nice flow."

Hanrahan and Blom first met in 2006 and have been collaborating on various projects since 2009.

"What I like about her music is, for example, on the CD, out of all the pieces, hers are the most unique," Hanrahan said. "Hers have distinct characters and flavors to them. I like that. I also like that in her pieces, the vocal line and the accompaniment are truly independent. The accompaniments are fine by themselves, and the vocal lines are fine by themselves, but the way in which they work together make for a splendid result. I find it interesting how she puts things together. We don't always agree creatively, but we manage through it, and in the end, we've got something special." ■



Barnes, Brooklyn Rider record CD featuring the chamber music of Philip Glass

Paul Barnes with Brooklyn Rider in the studio to record their new CD. Photo by Peter Barnes, Intrepid Visuals, L.L.C.

Marguerite Scribante Professor of Piano Paul Barnes traveled to New York City last winter to record a new CD featuring the chamber music of Philip Glass for Orange Mountain Music with the quartet Brooklyn Rider that includes Glass's newest piano quintet, *Annunciation*.

In April 2018, the Hixson-Lied College of Fine and Performing Arts and Lied Center for Performing Arts partnered to present "A Celebration of Philip Glass" at the Lied Center, which featured the world premiere of Glass's new piano quintet, *Annunciation*. The quintet is based on a Greek Orthodox communion hymn for the Feast of the Annunciation.

Annunciation was originally commissioned by the Pearle Francis Finigan Foundation, Mike and Amber Kutayli, Rhonda Seacrest, and the Hixson-Lied College of Fine and Performing Arts.

Brooklyn Rider, which includes Johnny Gandelsman, violin; Colin Jacobsen, violin; Nicholas Cords, viola; and Michael Nicolas, cello, has previously recorded all of Glass's string quartets.

"It was the perfect choice," Barnes said.

The Pearle Francis Finigan Foundation also supported the recording of the CD and President Liana Sandin traveled to New York City to observe the recording.

"It was really kind of amazing," Sandin said. "I was very pleased to be invited to come watch them record. I had never been to a recording session before."

She said the Pearle Francis Finigan Foundation was happy to be a part of these projects.

"Philip Glass is such an important composer, arguably the most important contemporary composer still composing in America today," she said. "The chance to be a part of something like that and get our name on the music was just very intriguing. I felt like there was no way we could pass up the chance to do that."

Barnes said he had fun recording the CD with Brooklyn Rider.

"Recording can be the worst thing in the world because it's such an artificial musical environment. You don't have the natural energy of a live performance. You don't have natural human beings that you're playing for, so it's awkward," Barnes said. "But this was so much fun. And the engineer was so inspiring, and he pulled out the absolute best in all of us."

The CD was recorded at Oktaven Audio in Mount Vernon, New York, with head engineer Ryan Streber.

On Oct. 3, Paul Barnes and Brooklyn Rider will perform a CD release recital in Kimball Hall, including the quintet, as well as *Pendulum* for violin and piano (featuring Barnes and Brooklyn Rider's Colin Jacobsen), Beethoven's *String Quartet in A Minor, op. 132*, and *Quartet Satz*. Brooklyn Rider will also participate in a convocation at the Glenn Korff School of Music.

The CD release recital is sponsored by the Pearle Francis Finigan Foundation, the Lincoln Friends of Chamber Music, the Glenn Korff School of Music and the Lied Center for Performing Arts.

Sandin gives credit to Barnes for his vision on projects like these.

"He's got the drive to do it, and he gets very excited about his projects, and he makes other people get excited about them," Sandin said. "And that's what you need to do or nothing is going to happen. I give him a lot of credit for making things happen, and it's been fun to kind of tag along." ■



Mamiya kept her focus on students

Professor of Art History Christin Mamiya has done it all during her 32-year career at Nebraska—serving in various administrative capacities during her tenure. But it's her commitment to students and passion for teaching that will leave the biggest mark at Nebraska.

"For me, teaching has been my passion and abiding interest," Mamiya said. "Working with students has been the most rewarding part of my 32 years here at UNL."

Over the years, she was recognized with the College Distinguished Teaching Award in 1992, the Annis Chaikin Sorensen Award for Distinguished Teaching in the Humanities in 2001, and was inducted into the Academy of Distinguished Teachers at UNL in 2005. In 2012, she was also awarded the Gladys Lux Education Award at the Mayor's Arts Awards.

As she retires from Nebraska, School of Art, Art History & Design Director Francisco Souto said it will be hard to imagine the School without Mamiya.

"Christin has been an invaluable member of our School," Souto said. "We have been so fortunate to have her expertise over all these years. She was always re-imagining methods to better serve the aesthetic trends and the needs of today's contemporary art education. She has made a lasting impression through the lives of the students she has taught. It would be hard to imagine our School without her. There are no words to truly reflect how much she will be missed."

Mamiya designed the modern/contemporary art curriculum years ago for the School of Art, Art History &

Christin Mamiya at Sheldon Museum of Art.

“In those courses, I strove to provide students with a solid foundation covering the history of art from the late 18th century through the present day, and with an opportunity to delve into specific art movements, artists, or issues in numerous Special Topics courses,” she said. “In my classes, I sought to do more than provide information about art, and consistently pushed students to think about and challenge the assumptions they bring to art. I firmly believe that one of my responsibilities as a professor was to help students cultivate or develop their own artistic and critical voices. So beyond familiarizing students with many artists and artworks, my courses were designed to help them refine their abilities to evaluate art and the art world, and to articulate those assessments.”

Mamiya discovered art history when she was in high school, where she took a required art history course, as well as an Advanced Placement art history course.

“I was hooked and pursued art history as a major in college and then proceeded on to graduate school to earn an M.A. and Ph.D. in the subject,” Mamiya said. “I have always been drawn to visual art, but although I took numerous art courses in

“There are no words to truly reflect how much [Christin] will be missed.”

high school and college, art history seemed to be a better fit for me because it combined both art and scholarly inquiry.”

Mamiya focused her research on contemporary art.

“In studying art history, I gravitated to modern (and more specifically, contemporary) art because it seemed in flux, unstable, and thus, most formidable,” she said. “With earlier (e.g. Classical or Renaissance) art, one could argue that sufficient time has elapsed for art historical interpretations and evaluations

to solidify. (New interpretations, of course, continue to be put forth.) Such is not the case with contemporary art, making it more challenging to concoct convincing and credible arguments about contemporary art and its significance. In addition, because contemporary art is entangled in our current culture, it seems particularly relevant and meaningful as a lens through which our current society and existence can be profitably explored. The



Christin Mamiya at Sheldon Museum of Art. She is standing next to Andy Warhol's Vegetarian Vegetable (The Alphabet Soup) from the Campbell's Soup II Series, screenprint, 1969. University of Nebraska-Lincoln, Gift of Carl and Jane Rohman through the University of Nebraska Foundation, U-4930.1998.

‘I consider myself extremely fortunate to have been given this opportunity to spend my career here at UNL, and I hope that I left a positive mark on this campus.’

study of contemporary art gives us an important opportunity to investigate our own lived experience.”

She developed her specific research focus while an undergraduate student at Yale University, where she did her senior thesis on Andy Warhol.

“He continued to fascinate me, and I ended up producing an M.A. thesis on Warhol and my dissertation on Pop Art in general,” Mamiya said. “Pop Art presented a wonderful case study about how art not only emerged from unique societal and artistic contexts, but also how it subsequently affected its audience’s understanding of consumer culture and contemporaneous economic, political, and social developments.”

Her natural curiosity led her to move beyond Pop Art.

“Over the years, I have produced studies on such disparate subjects as 19th century French wallpaper, Hawaiian postcards, and the contemporary American artist Richard Diebenkorn,” she said. “I am currently researching the 20th century American artist Georgia O’Keeffe.”

In 1996, Mamiya was recruited by Harcourt Brace (now Cengage) to co-author the 11th edition

of *Gardner’s Art Through the Ages*, the premier art history textbook. She co-authored both the 11th and 12th editions of *Gardner’s*, both of which were the most widely-used art history textbooks in the world.

“Although I had not considered pursuing textbook publishing, I signed a contract because I realized that this represented a wonderful opportunity to expand my teaching to a much wider audience,” Mamiya said. “The workload—re-writing all of the chapters from Renaissance through contemporary art—was overwhelming at times, because I continued to teach and pursue my scholarly projects. Looking back, I find it quite amazing that I was able to function on so little sleep for such a long time. The textbook received a number of awards, which, in addition to sales, suggests to me that the book was successful.”

In addition to research and teaching, Mamiya has served in several administrative positions at Nebraska, including serving as Assistant Dean of the newly formed College of Fine and Performing Arts in 1993; serving as Interim Chair of the Department of Art and Art History in 2003-2004; serving as Associate Dean of the Hixson-Lied College of Fine and Performing Arts from 2009-2011 and 2012-2015; serving as Interim Dean of

the College in 2011-2012; and serving as Interim Director of the Sheldon Museum of Art in 2014.

“None of these were positions that I sought, but when asked to serve, I decided that it was important for me to contribute to UNL in different ways outside of the classroom,” Mamiya said. “These various positions gave me new vantage points from which to view and participate in higher education. And certainly, these positions provided me with opportunities to improve the collegiate experience for students.”

Ultimately, Mamiya didn’t get the same satisfaction from administration as she derived from teaching and interacting directly with students, which remained her priority.

“In the end, my most treasured memories and greatest satisfaction came from my years working with students in and out of the classroom and working in a community of equally committed, generous, and supportive colleagues,” Mamiya said. “I consider myself extremely fortunate to have been given this opportunity to spend my career here at UNL, and I hope that I left a positive mark on this campus. I am looking forward to new adventures, but will miss the interaction with students and colleagues.” ■



Fuller leaving a legacy in the world

by Brian Reetz, Glenn Korff School of Music

When one enriches other's lives, makes significant contributions to the world and leaves a special feeling in the community one serves, it's a legacy. It's something that Craig Fuller has created in his 40 years of working with tuba/euphonium students at the University of Nebraska–Lincoln.

Fuller retired this spring, but this past fall, Rubén Darío Gómez, who is pursuing his Doctor of Musical Arts (DMA) at the Glenn Korff School of Music, approached GKSOM undergraduate student Ethan Millington and some other Euphonium players during Cornhusker Marching Band season about the possibility of performing a piece he was considering writing.

"I wanted to write a piece for tuba for almost 10 years," said Gómez. "They said that they would play the piece if I decided to do so. Then... after some weeks... they knew that Craig was considering his retirement, so they asked me if it was OK for me to write a piece to be premiered in a potential retirement recital made in his honor by some of his actual and former students. I agreed with that idea, and I started the piece at the beginning of the spring semester."

Legacy was performed at Millington's junior recital on April 20 in Kimball Recital Hall, and was dedicated to Fuller on his retirement from UNL after many years of teaching the instrument.

The piece has two main melodic ideas, according to Gómez: Theme one is, in a certain way, inspired by one of the (Husker) fight songs (Hail Varsity), since it uses certain rhythmic references of that song. Gómez thought that having that thematic reference would be a good way to represent Fuller's service to the university during this long period of time.

Theme two is more lyrical and is based on something that Millington told Gomez the first time they talked about the piece—that Fuller loves opera.

"I also know that tuba players usually play arias from operas because of the lyrical and singable elements that this repertoire provides for the instrument. The piece is in sonata form; Themes 1 and 2 make the exposition. Then, there is the development section in which both themes are presented in a variety of ways, characters, textures, and harmonies representing Craig's legacy.

"In other words, he has influenced so many students, people with different characteristics, diversity of backgrounds and variety of stories, that I tried to represent that by putting both themes in this variety of ways; that represents his legacy," Gómez said.

Millington agrees.

"As for what I've learned from Craig: it's hard to know where to start," Millington said. "I'm nearing the completion of my third year studying with him and have enjoyed every lesson. More than anything, Craig has taught me how to take care of myself as a musician. Every week, as I sit down to start my lesson, Craig asks me, 'So, what are you playing today?' This question has guided me in my continual development as an independent musician. Even outside of tuba playing, Craig is a fantastic role model, who I truly admire, as do countless current and former students. We are sad to see him go and wish him the best!"

Fuller started at UNL in 1988. He taught at the University of Nebraska at Omaha the 10 years prior but actually tried to start at UNL earlier, when he first got a job with the Omaha Symphony.

"Our principal trumpet player in the Omaha Symphony at the time, Steve Erickson, was a UNL grad," Fuller said. "He thought UNL needed a tuba teacher specialist so he made a special trip to Lincoln with me to meet with Ray Hagg, the music chair at the time. I introduced myself and offered my services, but it took UNL 10 years to figure out they needed me. In the meantime, I had developed a really solid studio of six tuba majors at UNO. When I started at UNL, there was a smaller contingent of good players—I think there were three. Last semester (Fall 2018), I had 14 students at UNL, so I think it has worked out for UNL. It has been great for me, but I'm ready to have just one full-time job, instead of two."

Fuller is principal tuba of the Omaha Symphony, where he has performed as a soloist on numerous occasions. He is a graduate of Indiana University, where he studied with the late Harvey Phillips. Fuller has also soloed with Lincoln's Symphony Orchestra, the Nebraska Chamber Orchestra and the U.S. Army Orchestra in Washington, D.C.

"[Fuller] has influenced so many students, people with different characteristics, diversity of backgrounds and variety of stories, that I tried to represent that by putting both themes in this variety of ways; that represents his legacy."

Left to right: Ethan Millington, Craig Fuller and Rubén Darío Gómez. Courtesy photo.

“I thought my calling was to have a varied career of teaching, chamber music and orchestra playing. I have been extremely fortunate to have been able to live that dream for the last 40 years.”

been extremely fortunate to have been able to live that dream for the last 40 years.”

He is an award-winning teacher and his students include numerous public-school teachers, college teachers and symphony orchestra tuba players throughout the United States.

“I enjoy the interactions with the students,” Fuller said. “I like becoming a part of their lives during their high school days and the transition into college.”

One of Fuller’s areas of research includes instrument design and repair. He authored a chapter in the *Tuba Source Book* in this area and he holds a U.S. Patent for an instrument design.

“Many years later Ray was very kind and he said to me, ‘I’m glad you got on at UNL because I knew you always wanted to.’ He was a very kind-hearted soul. He was right, I always wanted to teach at a major university to balance off the performing career I had with the Symphony. That is one of the main reasons I didn’t take a job in Italy in the Teatro Regio in Torino that was offered to me at the same time I won the Omaha job. I thought my calling was to have a varied career of teaching, chamber music and orchestra playing. I have

In 1985, the Omaha Jaycees recognized Fuller for community service and professional achievement by naming him an “Outstanding Young Omahan.”

Fuller has recorded with numerous groups including Mannheim Steamroller, Pete Yorn, the Omaha Symphony, the Chicago Symphony and on numerous commercial soundtracks and jingles. He has played for many of the world’s top conductors including Leonard Bernstein, Klaus Tennestadt, Seiji Ozawa, Daniel Barenboim, Leonard Slatkin, Gunther Schuller and Robert Spano. He has been involved in commissioning new works for tuba and brass quintet and has performed a number of world premieres of new works.

Millington was excited about the world premiere of the piece, *Legacy*.

“It’s been a great experience to collaborate with a composer,” Millington said. “The piece itself is in a word, fun. Rubén has a great compositional voice, and I am thrilled to get to premiere a piece of his music.”

Fuller added, “I am honored and humbled by Ethan commissioning this piece in honor of my retirement from University of Nebraska. Mr. Gómez is a student that I really admire—a fine conductor, composer and musician. Even though I knew that Ethan had asked Rubén to write a new piece for tuba, I had no idea that it was being written in my honor. It was a nice surprise.” ■

Love of students inspired Veneziano

Sandy Veneziano retired from the Johnny Carson School of Theatre and Film last spring after 13 years of teaching.

“I just thought it was the right time for me to retire,” Veneziano said. “I’ve been here quite a few years. I love the students, but I just thought it was the right time. I want to travel. I want to do another couple of movies. It was a good time to go.”

Her ties to the university also include receiving three degrees—a Bachelor of Fine Arts, Master of Arts and Master of Fine Arts, as well as receiving an Alumni Masters honor in 1994, a 2000 UNL Alumni Association Alumni Achievement Award, and a 2003 Alumni Achievement Award in Theatre Arts from the college.

Veneziano was a Research Assistant Professor with an area of focus in design.

“Sandy has been instrumental in building one of the best production design programs in the country,” said Hixson-Lied College of Fine and Performing Arts Endowed Dean Chuck O’Connor. “Not only has she worked at an elite level in the film industry, she has sent countless numbers of students onto careers as film and television designers in Hollywood.”

Before joining the faculty, she was an art director and production designer in California. Her long list of film credits includes *Dead Poet’s Society*, *Home Alone II*, *Terms of Endearment* and Alexander Payne’s *Nebraska*. Her television credits include



Star Trek: The Next Generation and *Gilmore Girls*.

Veneziano grew up in Omaha and developed an interest in theatre at Marian High School.

“They had a really good theatre program,” she said. “I got to build a paper mâché tree for *Spoon River Anthology*, and that hooked me.”

It was easy for her to love theatre.

“I loved creating from nothing, doing the research and being able to build anything,” she said. “And I loved the camaraderie.”

After graduating from the university, Veneziano moved to Los Angeles to begin working in Hollywood.

“I didn’t realize that it was going to be hard,” she said of catching her break. “All my teachers said you know you have the passion and you work hard. You just go out there, and you get it, so that’s what I did. I called the vice president of Paramount Studios and said ‘I’ve graduated. I’m ready to work.’ And I think he was taken aback, so he set up a meeting. And he introduced me to a lot of people, and I had coffee with a lot of people, and I got my first break on *Dallas* and then just kept going from there.”

But it wasn’t all easy.

“I started at the bottom,” she said. “I was a junior scene set designer and moved up to being a production designer. They don’t do that anymore.”

She even had the chance to return to Nebraska to work on *Terms of Endearment*, which filmed in Lincoln and on campus.



Left to right: Sandy Veneziano, Director Seth Pinsker, Property Master Consultant Hope Parrish and Adam Turner on the set of the Carson Film Series film *The Healing of Harman* in May 2018. Photo by Jordan Opp.

“I was in Paris and a friend of mine, who was a storyboard artist in Los Angeles, called me and said, ‘We’re going to Lincoln, Nebraska. You want to come?’ I said you betcha, so I came back,” Veneziano said.

The film, which was directed by James L. Brooks and starred Shirley MacLaine, Debra Winger, Jack Nicholson and Jeff Daniels, won five Academy Awards, including Best Picture. Veneziano was honored with an Academy Award

nomination for Art Direction. She also took on additional responsibilities on the film.

“I had a lot of responsibility. The production designer got very sick and was in the hospital here, so it was dumped in my lap,” she said. “All these high profile actors and director, and I was like, ‘OK, I can do this.’ But I had a good time.”

In 2006, when her son was entering first grade, Veneziano decided to return to Lincoln to begin teaching at Nebraska.

“I love the students. I mean, I can’t say more than that. It’s just been incredible to be able to share with them, and then get them jobs and see them grow.”

“I had done enough movies, and I wanted to be around when he was growing up, so I started teaching,” she said.

She loved teaching students in the Carson School.

I loved watching the students come alive,” she said. “Putting their phones down and actually sharing with each other. The light bulb goes off, and they get it.”

Elizabeth Baquet (B.F.A. 2012) said she learned from Veneziano the importance of every role in the filmmaking process.

“As a film student, our classes largely circled around the brass tacks of filmmaking; how each individual element plays into creating a final product. Within these classes, you begin to find your strengths and passions which can help in guiding you toward a career path. But whenever I found myself in a class taught by Sandy, I felt

the magic of filmmaking,” she said. “Her experience and affection for the filmmaking process excited us not only for a future career, but for the stories we would tell and the worlds we would see come to life. Unfortunately Sandy’s area of expertise—production design—was never my strong suit, but she endeared with me the importance of every single role in the filmmaking process and the passion each person brings to the production. I found myself excited by the potential to bring a team together and execute something

wonderful, eventually realizing that being a producer was the right path for me. I’m now a three-time, Emmy-nominated producer, working in multiple creative outlets from web to television to film, and most recently as head of production for a podcast network. Every production is different, but the same principles I learned from Sandy apply, and I find myself often drawing on them in my work. Her contributions as a filmmaker and educator are far-reaching, and I will forever look back fondly on my time in her classroom.”

Veneziano was also instrumental in getting professionals to work on the first two Carson Film Series films, *Vipers in the Grass* and *Digs*.

“When I was teaching here, I would take some of the students when I would do a film, but you can only take three, four or five of them,” she said. “So I thought, well, if I can’t take them, I’m bringing people here.”

Josie [Azzam] Schrodek (B.F.A. 2008) moved to Los Angeles, following her graduation from the Carson School. After completing a Master of Fine Arts degree from the University of Southern California, Schrodek now works as a freelance editor.

“Before I moved to L.A., Sandy had me over to her house,” Schrodek said. “She gave me local tips—favorite food spots, museums and ‘shooting the canyon.’ But more importantly, she told me her own story of cold-calling to get her first job and to never be afraid to reach out to strangers in our industry, as some had become her closest friends over the years. Cold e-mailing has been such a large part of my success out here, and I always think how so much of my own journey has been based on Sandy’s bravery and self-assurance.”

Veneziano finds her students’ successes to be fulfilling, and she continues to be in contact with many of them.

“They all check in with me,” she said. “When I’m in Los Angeles, we gather the students at Hope Parrish’s house. She’s one of the people that I brought in as a prop master. We gather the students over at her house and still bring in people that are retired or still working, and it’s been great for the students to meet these people. I was there a couple of months ago, and we had 14 of them in the living room.”

The bottom line for Veneziano is her love of the students.

“I love the students. I mean, I can’t say more than that,” she said. “It’s just been incredible to be able to share with them, and then get them jobs and see them grow. I had such great teachers when I was in school here, and they did the same thing for me. It’s just been special.” ■



Korff School students receive honors

Several students and ensembles in the Glenn Korff School of Music received regional and national honors this year.

“Our amazing students continue to do stellar work on state, regional, national and international levels,” said Sergio H. Ruiz, Professor and Director of the Glenn Korff School of Music. “I’m truly proud of all of their accomplishments, as we continually celebrate their success.”

SOME OF THE AWARD-WINNING STUDENTS INCLUDE:

ABBY KURTH (B.A. 2019) was awarded 2nd place in the 2019 North American Vocal Competition sponsored by music publisher Hal Leonard. More than 1,000 student entries were received in this year’s annual competition.

THE AMORE STRING QUARTET, which includes undergraduates Claudia Holm, An Tran, Travis Taylor and Riley Beranek, was named the winner in the West Central Division MTNA Competition “Chamber Music-String.”

GRADUATE STUDENT JORDAN REDD, horn, was named the winner in the West Central Division MTNA Competition “Young Artist Performance.”

MICHELLE YIN ZHANG, a doctoral piano student, won the 2019 National Young Artists Competition in the college piano division and performed Rachmaninoff’s *Third Piano Concerto* with the Coeur D’Alene Symphony in Idaho last March.

TREY MEYER, who recently completed his first year of his Doctor of Music Arts studies in vocal performance, won the young artist

division of an international singing competition based in London. The Music of Europe Competition is a celebration of the Eastern European, Southeastern European and Balkan classical music.

RUBÉN DARIÓ GÓMEZ, a Doctor of Musical Arts student, won the North American Student Composer Competition organized and sponsored by MetWinds, a Boston-area wind ensemble. As the winner of the competition, he receives a \$1,000 commission to write a five- to eight-minute piece for the ensemble, which will premiere in November 2020 during the ensemble’s 50th anniversary celebration.

THE UNIVERSITY SINGERS were selected as finalists in the college/university division of The American Prize in Choral Performance national non-profit competitions in the performing arts.

THE PERCUSSION ENSEMBLE was selected as one of the winners of the Percussive Arts Society International Percussion Ensemble Competition and will be presenting a showcase concert at the Percussive Arts Society International Convention (PASIC) in Indianapolis this fall.

Clockwise from upper left: Abby Kurth, Amore String Quartet, Jordan Redd, Michelle Yin Zhang (right) with Marguerite Scribante Professor of Piano Paul Barnes, Rubén Darió Gómez and Trey Meyer.



Photo courtesy of Sean Scott (M.F.A. 2005).

Ceramics reunion at NCECA

School of Art, Art History & Design ceramics students, faculty and alumni (and their families) gathered for a reunion at the National Council on Education for the Ceramic Arts (NCECA) conference in March in Minneapolis.

“It’s always great to see the people who attend the conference and catch up with our ceramics alumni,” Professor of Art Peter Pinnell said. “We enjoy reconnecting at this annual conference.”

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