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

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“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. “I spent quite a lot of time on the website of the Platte Basin Timelapse website, 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 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 with the video.”

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.”

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nonet of 1813—which is why we paired Kurt’s piece with the Spohr on our concert,” he said. “Though the faculty knew 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/.

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 Petter, viola; Karen Becker, cel-lo; and Hane 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.

“I was very excited to work with this new chamber ensemble that has a history dating back to Louis Spohr’s famous

A bird’s eye view of the central Platte River in Nebraska taken at sunset. (Photo by Mike Forsberg.)
Sam Loewc (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.

Loewc 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.

Loewc is currently principal double bass for the Calgary Philharmonic Orchestra in Canada, which he joined in 2010. He received his Master of Music degree from Indiana University’s Jacobs School of Music.

Loewc has performed at the Aspen Music Festival; the Mariinsky 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, 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 the Aspen Music Festival on the recommendation of his local bass teacher, 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 Music Festival, competing against his peers across the nation across years as an experimental installation and multi-media artist focused on threshold issues of deception and the counterpoint of stimuli. Recently, Goessel returned to the camera, then to iPhone, and then onto absolute obscurity to modify precisely made works.”

Anne Hamersky
(B.A. Theatre 2005). The cast included Jack DuBois (B.F.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.

LOEWK AUDITIONS FOR THE LONDON SYMPHONY ORCHESTRA

Jim Contnell (B.F.A. Ed.) was one of 15 artists to be included in the international juried exhibition 106th Annual NCECA Exhibition at Montana Gallery in Cincinnati, Ohio. The exhibition ran Aug. 16-Sept. 14, 2018.

Ronald Goessel (M.F.A. Art) recently had a retrospective exhibition at Wright State University in Dayton, Ohio, where he taught from 1996-2007. Commonly art in a work with a particular theme, problem or issue for long periods, which is the case for Goessel. For 20 years he was a color documentarian, followed by 20 years as an experimental installation and multi-media artist focused on threshold issues of deception and the counterpoint of stimuli. Recently, Goessel returned to the camera, then to iPhone, and then onto absolute obscurity to modify precisely made works.

Anne Hamersky (B.F.A. Theatre) 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 in San Francisco, California. Her photographs grace the project, comprising 29 × 9 square mural. The project showcases artists within the sustainable agriculture world of Northern California. For more information on the project, visit go.unl.edu/1w5tC.

Kristie Henley (B.A. Theatre) and Jen Smedley, who co-created the popular web series I Mom To Hard, have written a book, “#IMomSoHard” (Harper Collins Publishing), which was released this spring.

Gregory Peters (B.A. Theatre) wrote Mitts- wijk for The Plagiarists theater group in Chicago, which was directed by Jack Deegan Carpenter (B.A. Theatre 2016). The piece was featured in Rolling Stone’s “Rain Rock Top 40” column in February. The cast included Amy Johnson (M.F.A. 2000) and lighting design by John Jacobson.

Sarah Berkley (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.

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 (Tete, untitled. 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.”

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.

2015
Scott Ricker (M.M.) received his Doctor of Music Arts degree in choral music at 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 Choir at Frostburg State. He also had his original composition, La Canción del Caminante, published with Santa Barbara Music Publishing.

2017
Michael Villareal (M.F.A.) 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 $10,000. They also received the Ahlert American Music Award (for best performance of an American piano work) 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.

2010
Bradley Peters (B.A. Art) and Ellis 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 induced into United Scenic Artists, Local 829 IATSE, and was appointed USITT Vice Commissioner for Hair and Make-Up.

2015
Anthony Blue bets on himself for creative career 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 moved 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.”

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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.
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 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, Re/Max, and Zepal to name a few. He has also DJ’d parties with many popular artists including Major, 9th Wonder, and Big Ball, to name a few. Originally from Dallas, Texas, Blue said he got his first camera around eighth grade, though he was initially more interested in creating videos than photographing.

“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 those 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 exciting 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.

“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 into a full-time job. But he eventually became a freelancer, which he said is the highlight of his career.

“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 if you’re truly interested in it, 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.”

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.
Two ceramic 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. Judges 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 Scan 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 with 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.”

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.

Joseph is interested in using ancient processes in a contemporary context. By combining clay, bone, 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.qwistjoseph.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.”
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 1.5 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.”
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 with images or just with patterns or textures. Some 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 they 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. I never thought we would hear from, so it’s been really cool. And something like this where we’ve not been so different, but having it be accessible, I think people are really loving that.”

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“Just as with the Dallas LOVE Project, I hope that the Grand Prairie artists who participate in it have this same moment in time to really contemplate the words of these great leaders and visionaries,” Stone-Nunneley said. “I hope the students have this opportunity 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 is really 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. I never thought we would hear from, so it’s been really cool. And something like this where we’ve not been so different, but having it be accessible, I think people are really loving that.”

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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.

Nishimura travels to London to accept the award. “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.

“Her work explores notions of memory and how history is interpreted and renegotiated, through a varied use of traditional and contemporary printmaking techniques. From monotype handmade etched texts used in the topographic contours on maps, to photographic work on paper successfully melded three-dimensionally, she incorporates traces of history and individual stories exploring spatial and temporal realities. “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 in 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 Thomson and all of the faculty, students, alumni and friends who participated in this monumental event.”
Two composition alumni commissioned for new works for N150 celebration

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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, N150 on Feb. 15 at the Lied Center for Performing Arts. Garrett Hope (D.M.A. 2011) and David von Kampen (B.M. 1980, 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. His piece was commissioned for new works for the event.

“Welcome Pioneers,” the work is a narrative with a sense of emerging and then a setting, as if you’re going through a day.”

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

“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.
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.

“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 Hsoung (B.A. 2018), a silver award (apartment 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 Mary Mervin Judges Choice, deck of cards, 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.

Graphic design students, alumni receive awards

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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.

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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.

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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 Gardner (B.M. 1973)
“Seeing deeply honored to receive the Alumni Achievement Award in Music from my alma mater.” Gardner said. “Reviewing the credentials of my co-honorees and the list of previous honorees made it an even greater honor on me and humbled to be added to this illustrious list.”
Gardner is chair and founder of the Music Business/Management Department at Berklee College of Music in Boston, and is an attorney, educator and musician.
Gardner 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.

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.

Left to right: Scott Raymond, Mike Hill, Dean Chuck, O’Dallas, Karen Kunc and Donald Gardner.

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.

AWARD NOMINATIONS FOR 2020
The nomination form for our 2020 Alumni Board Awards is available at go.unl.edu/pg27. Nominations for the Alumni... due Friday, Dec. 6. See the website for full details or e-mail unlarts@unl.edu to have a nomination form e-mailed to you.
ike 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*.

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-Groening 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 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 adored 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. 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.

“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 editor’s 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.”

“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.”

“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.”

“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.”
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.”

“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 fleeing? Is it excited? It’s 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 benefitted me going forward,” he said. “‘That’s all sort of film language knowledge has only benefitted me going forward.’ 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 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 fleeing? Is it excited? It’s a very immediate form of being able to tell a narrative of storytelling.”

He loved the storytelling aspect of it.

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

“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.”

Scott Raymond

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In 2015, Raymond began teaching at Austin Peay State University.
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, 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.

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 workshoped 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.”

IN MEMORIAM

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

“I was good friends with Robin Mather, 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’ve 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 sequence 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 tinker at 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.”

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

Bets Frederick

Norm-Hollyn-presents-“The-Carson-Foundation’s-Challenge”-at-the-Johnny-Carson-Center-for-Emerging-Media-Arts-Carson-Conversations-Focus-on-May-2017-44.png

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

IN MEMORIAM

Scott Raymond’s animation credits include The Highway Rat (left) and Kung Fu Panda 3. Courtesy photos.
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, Associate 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're definitely opening with a bang and not a whimper."

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.

Johnny Carson Center For Emerging Media Arts opens

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.

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alumnus Joseph Krings presents to students and faculty at the Carson Center’s IGNITE colloquium on Sept. 6.

In September, the Center is sponsoring Lincoln Calling (https://go.unl.edu/calling), a non-profit music festival of arts, culture and col-
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“New faculty begins this fall

Katie Anania is assistant professor of art history in the School of Art, Art History & Design at Nebraska. She comes to Nebraska from Georgia College, where she was assistant professor of art history. Prior to that work at Georgia College, Anania was a 2018 Wallace Fel-

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 Uni-

Katie Anania is assistant professor of art history in the School of Art, Art History & Design at Nebraska. She comes to Nebraska from Georgia College, where she was assistant professor of art history. Prior to that 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 Amer-

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

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As an avid arranger and transcriber, Koch has served solo and chamber works published by Tyrol Music, the leading publisher of double reed literature in the country. An upcoming IDRS recital will also feature Koch performing his own transcriptions of Franz Leib’s Violin Sonatas 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.

In demand as a clinician, Koch has presented at 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 bassoon and 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. He has served as a regular judge for the Texas Bandmasters Association and the International Double Reed Society (IDRS), most recently in Granada, Spain. He is also a member of the Society of American Fight Directors (SAFD) and has served as a fight director for several productions.
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 Carson School students study at Shakespeare’s Globe in London

Students from the Johnny Carson School of Theatre and Film on stage at the Sam Wanamaker Playhouse at the Globe Theatre. Courtesy photo.
of the most incredible professors teaching us a bit of everything.”

Grace Debetaz, a senior 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 senior 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 landscape of learning new things and growing 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 senior performance major from Malcolm, Nebraska, agreed. “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 me 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 as well,” 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 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 go to London without these programs,” he said. “I’ve wanted to visit the Globe since middle school […] It was a landslide of learning new things and geeking out as a performer.”
Debutante 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, Theatre, 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 Sam 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.”

The Hixson-Lied College of Fine and Performing Arts gratefully acknowledges the following contributions to the University of Nebraska Foundation to support the College from May 1, 2018, to May 1, 2019.

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While we have made every effort to ensure accuracy, please accept our apologies for any errors or omissions. If you have questions about this list, please call the University of Nebraska-Lincoln Foundation at (402) 458-1100 or (800) 432-3216.
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 by Kathe C. Andersen

Korff School purchases 2 harps with support from donor

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.

“T

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.

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“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

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

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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.”

Bincher 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 harps.”

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.”

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“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, Francesco Souto, Aaron Helu, Michael James, Reinhold Marshnasson, 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.

“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 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 those 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 sculptures covered with Czech glass from the ’20s and ’30s.

“You used to be able to buy that in antique exhibition can, Wake’s distinctly personal love of art through his home.

In October, some of those pieces will be moving to the Eisengarten-Ward Gallery in Richards-Hall as Wake’s collection will be showcased as the first exhibition titled “The Studio Glass Movement,” which marked the 55th anniversary of the 1962 workshops. Pieces that are being considered for inclusion in the Eisengarten-Ward Gallery exhibition will serve as a survey of contemporary glass art with beautiful, sometimes provocative, works of art from 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.

—J.C. Wetmore is an art and entertainment writer for the Lincoln Journal-Star.
**Dana Gilbert**

Dana Gilbert, associate professor of music in music education, presented a workshop at the 2020 National Association for Music Education/International Society for Music Privacy (NAfME/ISMP) conference held in February in Seattle. Her workshop, titled "Privacy in the Digital Age," was scheduled for February 13 and 14.

**Michael Hoff**

Michael Hoff, professor of voice, delivered a gallery talk in conjunction with his permanent collection, "The Armed Man: A Mass for Peace," written by composer Philip Jenkins, to the Westminster Jubilee Singers. At Westminster Choir College, he worked with the Westminster Jubilee Singers. At Williams College, she conducted undergraduate conducting classes, presented research and sang recital in Half Moon Bay. At UNL, she conducted the choir at the University of Nebraska–Lincoln has been excavating the remains of ancient Alba in southern Turkey since 2009. The city was destroyed in 58 BC by Julius Caesar. In 2018, the University of Nebraska–Lincoln has been excavating the remains of the ancient city of Antioch and Cragum, located on the southeastern Turkish coast.

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Lizanne Berkin, professor of voice and director of the Glenn Korff School of Music, was a keynote speaker at the Syracuse Legacies of the 19th-century pipe organs during the summer of 2018 for national conventions of the American Society of Jazz Arrangers and Composers and the International Symposium for Performance Science in January, which was followed by a U.S. recital tour. Berkin also conducted the University of New Hampshire this academic year. At Westminster Choir College, he worked with the Westminster Jubilee Singers. At Williams College, she conducted undergraduate conducting classes, presented research and sang recital in Half Moon Bay. At UNL, she conducted the choir at the University of Nebraska–Lincoln has been excavating the remains of ancient Alba in southern Turkey since 2009. The city was destroyed in 58 BC by Julius Caesar. In 2018, the University of Nebraska–Lincoln has been excavating the remains of the ancient city of Antioch and Cragum, located on the southeastern Turkish coast.

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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 ensuring 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."
Barnes, Brooklyn Rider Record CD featuring the chamber music of Philip Glass

M ysette 5c bicret 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, *Quintet*. In April 2018, the Hixson-Lied College of Fine and 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, *Celebration of Philip Glass*. Brooklyn Rider will also participate in a convocation, and will perform Beethoven’s *String Quartet in A Minor, op. 132* and *Quintet for violin and piano* (featuring Barnes and Brooklyn Rider’s Colin Jacobsen), as well as a release recital in Kimball Hall, including the quintet, as well as *Agnus Dei*, a setting of the *Ave Maria*. The CD release recital is sponsored by the Pearle Francis Finigan Foundation, Mike and Amber Kutayli, Rhonda Seacrest, and the Hixson-Lied College of Fine and Performing Arts.

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

Brooklyn Rider, which includes Asher Gelsman, violin; Colin Jacobson, 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 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 *Quintet*. Brooklyn Rider will also participate in a convocation at the Glenn Korff School of Music.

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Professor of Art History Christin Mamiya has done it all during her 22-year career at Nebraska—serving in various administrative capacities, teaching, writing, and being a tireless advocate for teaching that will leave the biggest mark on Nebraskans.

“For me, teaching, has been the most rewarding part of my 12 years here at UNL.”

Over the years, she was recognized with the College Distinguished Teaching Award in 1997, the Annie Chadron Sorrenson Award for Distinguished Teaching in the Humanities in 2001, and was inducted into the Academy of Distinguished Teachers at UNL in 2009. 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 needs and the needs of today’s contemporary art education. She has made a lasting impression through the lives of the students she has taught and her service to this institution. 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 & Design. Mamiya kept her focus on students. 

Christin Mamiya at Sheldon Museum of Art.
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.

"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."

Mamiya said. "I have always been drawn to visual art, but although I took numerous art courses in the foundations of art and art history, I gravitated to modern (and more specifically, contemporary) art because it seemed fluid, unstable, and most refreshingly, she said. "With earlier (e.g. Classical or Renaissance) art, one could argue that 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." "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.”

"I firmly believe that one of my responsibilities as a professor was to help students cultivate or challenge the assumptions they bring to art."

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"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, she said. "With earlier (e.g. Classical or Renaissance) art, one could argue that 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.”

"I have always been drawn to visual art, but although I took numerous art courses in the foundation of art and art history, I gravitated to modern (and more specifically, contemporary) art because it seemed fluid, unstable, and, thus, most formable,” she said. “With earlier (e.g. Classical or Renaissance) art, one could argue that 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.”
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 performing a piece he was considering writing.

“I also know that tuba players usually play aria 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, diverse 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.

“We are sad to see him go and wish him the best!” Millington told Gomez the first time they talked about the piece—that Fuller loves opera.

“Theme one is, in a certain way, inspired by one of the (Husker) fight songs (Hail Varsity), since it has some 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 Gómez the first time they talked about the piece—that Fuller loves opera.

“Theme two is more lyrical and is based on something that Millington told Gómez the first time they talked about the piece—that Fuller loves opera. “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 Haggh, the music chair at the time. He 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.

Legacy was performed at Millington’s junior recital on April 20 at Kimbell 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 has some 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.

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Millington agrees.

“As for what I’ve learned from Craig: it’s hard to know where to start,” Millington said. “I’m hearing 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.

“FALL 2019 | HIXSON-LIED COLLEGE of FINE AND PERFORMING ARTS

FALL 2019   |  HIXSON-LIED COLLEGE of FINE AND PERFORMING ARTS
“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.”

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.

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 Tennstedt, Seiji Ozawa, Daniel Barenboim, Leonard Stukin, 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 premiers of new works.

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I had done enough movies, and I wanted to be around when I was growing up, so I started teaching,” she said. “I loved teaching students in the Carson School.”

“I started at the bottom,” she said. “I was a junior executive assistant designer, helping a production designer. They don’t do that anymore.”

She even had the chance to return to Nebraska to work on Terra of California, which filmed in Lincoln and on campus.

“I was in Paris and a friend of mine, who was an art director for a company, 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, was a huge hit, 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 2018, when her son was entering first grade, Veneziano decided to return to Lincoln to begin teaching at Nebraska.

“I do mean 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 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.”

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 freelancing 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 scenes. 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-calling has been such a large part of my success out here, and I always think how 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 proponent. 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 people that I once was 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, “they must ask about every single student 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 and I will never forget the same thing for me. It’s just so special.”

Veneziano grew up in Omaha and developed an interest in theatre at Marvin High School. “They had a really good theatre program,” she said. “I got to build a paper mache tree for Joseph and the Amazing Technicolor Dreamcoat, 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 make that it was going to be hard; she said, “I just had to catch her break. ‘All my teachers said you know you have it 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 surprised 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 2018, when her son was entering first grade, Veneziano decided to return to Lincoln to begin teaching at Nebraska.

“I loved writing 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 Vasquez (B.F. A. 2012) said the learned from Veneziano the importance of every role in the filmmaking process.

“As a 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 you find myself in a class taught by Sandy, I felt the magic of filmmaking,” she said. “Her experience and her vision of 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 endowed me with 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 for me-coaching, 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 Digos. “When I was teaching here, I would take some of the classes 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.”
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.”

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 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 Bemrick, 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.

RUBEN DARIO GOMEZ, a Doctor of Musical Arts student, won the North American Student Composer Competition organized and sponsored by Morwinds, 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 premier in November 2020 during the ensemble’s 55th anniversary celebration.

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