

SUMMER 2019

UNO MAGAZINE



TODAY IS THE DAY TO STOP SAYING "SOMEDAY."

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Felicia Webb, Graduate

Social Gerontology, BGS & Master's
University of Nebraska at Omaha

My today started when I realized dreams don't have a time limit. At 48 years old, I decided to go back to school. As soon as I reached out to the University of Nebraska at Omaha they grabbed my hand. The professors were all willing to help. Before, I thought my education was something I couldn't attain. I was busy trying to make a living; I wasn't smart enough. But one day I felt smart enough to try and never looked back. With my online program I felt like I was in classroom with other classmates, but from within the four walls of my home. I did my schoolwork everywhere: airports, traveling, at home. Wherever I was, I was walking into a classroom and never felt alone. The impact of the people I've never met face to face is just as strong as if I'd stood there and shook their hands.



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SUMMER

2019

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UNO MAGAZINE is a publication of the University of Nebraska at Omaha, the UNO Alumni Association and the University of Nebraska Foundation.

The start of a new academic year is a great reminder of the immense impact access to higher education can have on a person's life – and for the communities they plan to serve.

We recently had the pleasure of conferring the degrees of nearly 1,700 students. Now Maverick graduates, they join more than 110,000 alumni living and working across the world. That includes: those who not only were the first in their families to go to college, but to go to high school; refugees who traveled thousands of miles to the United States to earn an education; single parents caring for their children while going to school; and service members often called on to fight for our country while pursuing their education.

Many of these new graduates are already pursuing or advancing their careers, or continuing their education and research at some of the world's foremost educational institutions. However, as we like to say, once a Maverick, always a Maverick.

As educators and stewards of each new generation of students, we are committed to ensuring that every student who enrolls at UNO will finish their education and that they, too, will become Maverick alumni. This is our completion imperative and a commitment that our entire campus is making to our students, to their families and to the generation that follows.

Very much as education can be an inspiration for our students, art – in all of its forms – can also be incredibly motivational. It is for this very reason that, as you will read in this issue, the state of Nebraska has required the last 40 years of major construction projects for state buildings, state colleges and the University of Nebraska system to allocate funding for art to be installed in and around those public spaces.

As students, employees and guests at UNO, you have no doubt seen some of these incredible pieces of work, from world-renowned artists and from UNO students and alumni. Or, perhaps, you have participated in events at Omaha's Joslyn Art Museum organized as part of our Service Learning Academy. Or maybe you've been to a show at one of our many gallery spaces.

No matter how you connect with UNO or connect with the joys of art, I hope that as you read this latest issue, you will be as inspired – and as proud – as I am to be a part of the Maverick family.



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Jeffrey P. Gold, M.D.
UNO Chancellor



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See Page 51.

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UNO MAGAZINE is published three times a year. The spring issue is sent to all graduates and to UNO donors of the past five years. The summer and winter issues are sent to all graduates in Nebraska and to UNO donors of the past five years. If you are a graduate who lives outside Nebraska but want to receive all three issues of UNO Magazine, email or write to the managing editor at the addresses listed above.

Advertise your business to 60,000-plus UNO graduates! To learn more, contact Gary Domet at 402-995-1918 or gmd6@cox.net.

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UNO MAGAZINE wants to know what its readers think about the current issue.. Write us about the magazine or university. Letters must include writer's first and last names, address and phone number. Letters may be edited for taste, accuracy, clarity and length. Submit a letter online at www.unoalumni.org/unomag-led or write to the address at left.**NIFTY @ FIFTY**

I want to thank the Alumni Association for donating the T-shirts for our 50 years of softball reunion. This is not the first time the Alumni Association helped the UNO women's softball team. In 1971, the Alumni Association bought the first set of uniforms, and in 1975 the Alumni Association bought championship rings for the student-athletes who won the 1975 National Softball championship. I am so proud to be an alum.

Connie Claussen, 1961
Athletic Director Emeritus
Omaha**FEELING PEPPY**

Nice article on the Pep Bowl! I'm not sure I can count the number of great memories I have from that piece of grass! This picture is from the fall of 1973, taken after a flag football game that was held there. With all the changes on campus in the last 50+ years, I am very happy they have left this small section unchanged.

Terry Forman, 1979

Omaha

Pictured, front row, far left

**HOT BUTTON ISSUE**Just wanted to say how much I enjoyed the latest UNO Magazine. You hit my "hot spots" with articles on sports, "hidden" music talents of faculty and, of course, Del Weber. You probably could have devoted a whole magazine on Del.
Stan Schleifer

Retired UNO director, support services

WEAVING WITH WORDS

Great job on the latest UNO Magazine! As usual, I love seeing all the College of Education-connected stories. And the play article turned out AWESOME — I love how the author weaved the different perspectives into the story!

Mimi Boswell, 2006
Communications Specialist
UNO College of Education

COVER CHARGE

Ten years ago, we decided to fix what wasn't broken with our magazine.

And, we fixed a lot of things that were broken.

In 2007, the UNO Alumni Association contracted a publishing consultant to take the UNO Alum magazine into the shop and look it over for whatever clunked, clanked or clattered.

Their report was not a fun read for me. Lots of changes were suggested.

But not with our cover, which they liked.

Still, when a group of us decided to create a new magazine for alumni, we looked critically at all we did, front to back. Our covers elicited something of a collective *meh*. While one cover might be interesting to look at, over time, they all generally were the same, typically depicting some dramatic shot of a single person — alum, faculty or student. The person varied from issue to issue, but stylistically they all blurred into the same cover.

With our change to a theme each issue — “Food,” “Health,” “Art,” etc. — we also decided to commission cover art to present that theme.

It takes a lot of forethought and editorial discussions before we decide on a concept. Designer Heidi Mihelich then scours artist websites to find someone who can deliver the goods.

Our first cover, an homage to Grant Wood's American Gothic, established a trend we've followed since, extending art to the back cover as a sort of “rest of the story.”

We've continued with art for 10 years (save for one issue), delivering original, often stunning pieces of work.

I hope you've enjoyed each one — you can see them all on Page 50. For full-sized versions, visit unoalumni.org/unomagcovers

Enjoy the read,



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BEQUESTS, MEMORIALS PROVIDE SUPPORT FOR ASSOCIATION SCHOLARSHIPS FOR YEARS TO COME

To understand the affection Maxine Sharpe Haun and Darrald Harsh had for UNO, you must dig deep into the past.

To appreciate the impact their generosity will have on their alma mater, you'll have to look far into the future.

Haun and Harsh both graduated from Omaha University in 1946. They lived remarkable and full lives until their deaths in 2017 (Haun) and 2018 (Harsh). Unbeknownst to the Alumni Association, both alums separately provided considerable bequests, received last fiscal year after their estates were settled.

The bequests provide funding to establish a new scholarship endowment at the University of Nebraska Foundation that honors the generosity of alumni like Haun and Harsh. Named the UNO Alumni Association Student Scholarship Fund, it will support the association's annual scholarship commitments for many years to come.

"Simply put, their generosity will allow deserving students to attend UNO," says UNO Alumni Association President & CEO

class and a homecoming princess candidate.

Haun enjoyed a long career in human resources, initially for Ralston Purina in St. Louis. In 1954 she joined Rockwell International in Anaheim, California, first as an employee counselor then as a benefits executive. She stayed at Rockwell until retiring in 1992. She died in Irvine, California.

In a 2013 email to the association, she wrote: "I graduated from UNO in the '40s and still think of the great friends made. I had a wonderful career, thanks to my training at the university."

Harsh earned a business degree from UNO in 1946, though he had started his Omaha University studies in 1936. He left school for a full-time job in 1939 but returned to attend part time.

But then came World War II, which Harsh fought in as a bombardier. Harsh flew 65 missions during the war. On his final one, in July 1944, his plane was hit behind enemy lines and he and his crew were forced to bail out. He was captured by the Germans and spent 10 months as a prisoner of war. He was freed in April 1945.

SUPPORT FOR SCHOLARSHIPS

The UNO Alumni Association Student Scholarship Fund supports the Alumni Scholarship program and Student Regent Scholarships.

The former are \$2,500/year scholarships to graduating high school seniors who have demonstrated leadership and involvement during high school. The scholarship may be renewed for up to four years total. Candidates must have a minimum ACT composite score of 24 and either rank in the top 25% of their class or have a minimum cumulative GPA of 3.5 on a 4.0 scale.

The association also supports the UNO student president/regent and vice president with scholarships of \$3,000 and \$1,500, respectively.

6 | SIMPLY PUT, THEIR GENEROSITY WILL ALLOW DESERVING STUDENTS TO ATTEND UNO... WHAT A LEGACY!

Lee Denker. "I know I speak for future scholarship recipients when I say how thankful we are that these two remarkable graduates remembered the university this way. What a legacy!"

That they remembered the university so fondly should come as no surprise given the memories they made as highly engaged students.

Haun attended what then was known as Omaha University as Maxine Sharpe. A sociology major, she was involved in the Women's Athletic Association, Future Teachers of America, the Feathers cheer group, the Student Christian Association and Chorus. She also helped form the Cosmopolitan Club "to improve relations between social and religious groups on campus." She was vice president of the senior

After the war, Harsh returned to Omaha University. He was a reporter for the Gateway, and with another student founded the Young People's Review for members of the North Presbyterian Church. He also was business manager of the yearbook and joined Haun planning Senior Day as chairman of the Senior Gift Committee.

Fellow student Yvonne Hoffman became his wife of 57 years. They had no children. Harsh later worked as a civilian at Offutt Air Force Base and stayed in the Air Force Reserve, retiring as a lieutenant colonel. He died in Omaha at 101 years old.

ESTABLISHING A BEQUEST

Interested in learning more about leaving a bequest to UNO, or about planned giving?

CONTACT
Association President & CEO
Lee Denker
402-504-3340
lidenker@unoalumni.org



FINISHING ON TOP

The final UNO Young Alumni Academy meeting took members higher than anyone can go on any University of Nebraska system campus — to the top of the 168-foot-tall Henningson Memorial Campanile.

One of the tallest university clock towers in the United States, the campanile hosted the academy's Class of 2019, which was completing its eight-month leadership development program. The award-winning academy is designed for alumni 35 and younger. Members selected have unique networking and professional development opportunities while developing stronger connections to each other and with UNO.

The campanile visit became hands-on for several academy members who took a shot at serenading campus on the tower's bells. That included renditions of "Twinkle, Twinkle, Little Star," "Hot Cross Buns" and "Jaws."

Afterward, UNO Alumni President & CEO Lee Denker presided over a "commencement" ceremony for members at the Thompson Alumni Center.

More than 340 young alumni have taken part in the program, which begins its 10th year in October. See more information about the UNO Young Alumni Academy at unoalumni.org/yaa. Direct questions to Elizabeth Kraemer at ekraemer@unoalumni.org or 402-504-3343.

YOUNG ALUMNI ACADEMY CLASS OF 2019 AND THEIR PLACES OF EMPLOYMENT.

KELLY BAST, Emspace + Lovgren; **JEFF BELFIORE**, Nebraska Furniture Mart; **JENNIFER BRADY**, UNMC; **SHELBY CORBALEY**, Nelson Financial Group; **JOSHUA DECOSTER**, Infogroup; **YAJAIRA GONZALEZ**, Lutheran Family Services; **DEANNE HARRIS**, Partnership 4 Kids; **MEGAN HOLT**, Mutual of Omaha; **ABIGAIL IRLBECK**, University of Nebraska Foundation and One Tree Yoga; **COLTON JANES**, University of Nebraska Omaha; **JADE JENSEN**, Appsky; **COLBY JENSEN**, BKD, LLP; **BRYONNA JOHNSON**, Redstone Communications; **BREVA JORGENSON**, UNO; **CHASE KRATOCHVIL**, Office of U.S. Senator Deb Fischer; **RICHARD LARSON**, University of Nebraska at Omaha; **ADAM MCCONNELL**, The Waldinger Corporation; **HANNAH NODSKOV**, ScoreVision, Self-employed; **CONNOR OLBERDING**, Ehrhart Griffin & Associates; **ERIC O'MALLEY**, Pentagon Federal Credit Union; **SERGIO OROZCO**, RiseMark Brands; **RICHARD PARKS**, Gallup; **SASCHA PERRY**, Omaha Public Schools; **DAVID PONTIER**, Koenig|Dunne, PC; **STEPHANIE ROLL**, Outlook Nebraska; **ABDULKARIM SAFI**, Harrison Financial Services; **JESSICA SEEFELD**, Conductix-Wampfler; **ERIK SERVELLON**, Nebraska Legislature; **MOOJAN SHARIFI ARANI**, Northwestern Mutual; **EMILY SULZLE**, University of Nebraska Foundation; **MEGAN THIEMANN**, First National Technology Solutions; **JAMES THOMPSON**, IT Business Consultant; **BRANDEE TIBBS**, YMCA of Greater Omaha; **ELIZABETH WEITZENKAMP**, State of Nebraska; **DOMINIQC WILLIAMS**, UNO; **JEFFREY YOUNG**, Security National Bank of Omaha; **JEOVANY ZELAYA**, CLS Investments; **ALEX ZUEHLKE**, Millard Public Schools

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Are you in need of home, auto, health or life insurance? The UNO Alumni Association offers graduates insurance for these and other needs at discounted rates available thanks to the purchasing power of more than 110,000 graduates.

See all the coverage available at unoalumni.org/insurance.



TRAVEL

The UNO Alumni Association is pleased to offer discounted travel opportunities through a partnership with travel provider Go Next!

UPCOMING 2020 TRIPS INCLUDE:

TULIPS, WINDMILLS AND BELGIAN DELIGHTS (Amsterdam)
April 14-22

FORESTS AND FJORDS OF ALASKA (Seward to Vancouver)
July 30-Aug. 10

COSMOPOLITAN HAVENS (Rome to Monte Carlo)
Nov. 3-11

See details on these trips and other cruises at unoalumni.org/travel. To receive a brochure for any of our trips by mail, call **800-432-3216**.

DENNEY TABBED TO LEAD ASSOCIATION AS 96TH CHAIRMAN OF THE BOARD

The UNO Alumni Association Board of Directors voted in new members and confirmed an executive committee during its 107th annual meeting May 21 at the Thompson Alumni Center.



CHRIS DENNEY

Chris Denney was elected to serve as the 96th graduate to chair the board. Denney is in the strategic planning and development department at OrthoNebraska. He earned a BA in business

administration in 2005 and an MBA in 2017. He also played football for the Mavericks. He joined the board in 2012.

The board also voted for the following graduates to serve three-year terms as new members:

ANDY DAMKROGER, Werner Enterprises; **CARLEY HUNZEKER**, Metro Community College; **ANN O'CONNOR**, Roncalli Catholic

High School; **TODD RICHARDSON**, Husch Blackwell; **ANDREW WONG**, First National Bank of Omaha.

The following members were voted to second three-year terms:

DAVID BRISSON, Wells Fargo Securities; **MAUREEN GRAZIANO**, Lindsay Corporation; **STEPHEN ROBERTS**, artist; **GABE ROMERO**, Cordova Consulting.

Also at the meeting, Al Hansen, 2017-18 board chairman, was presented a miniature Maverick Monument in appreciation of his service. A senior vice president at First National Bank, Hansen joined the board in 2012. He is a 1984 graduate.

Director Appreciation Awards were issued to outgoing members Dean David Booker, Traci Harrison, Adam Marek, Shari Munro, Penny Parker, Gary Seitz and Randy Stevenson.

A complete board roster is provided at unoalumni.org/board.

MAVERICK DISCOUNT PROGRAM LAUNCHED

The UNO Alumni Association has partnered with Access to launch the FREE Maverick Discount Program, which offers savings of up to 50% on top brands, retailers, restaurants, entertainment, travel and more — in your area and nationally! All at no cost to alumni whatsoever.

To begin, register following these steps:

1. Visit unoalumni.enjoymydeals.com
2. Click the "Register" link and enter Registration Code "MAVERICKS"
3. Complete the brief form and that's it — you're logged in and ready to start saving

To find deals near you — at home or while you travel — just enter a ZIP Code to see hundreds of offers from local and national vendors.

INCLUDED – 10-50% off hotel and car rentals

With the Maverick Discount Program, UNO alumni also will enjoy access to an exclusive travel booking engine offering savings on more than 400,000 hotel, condo, resort and car rental locations worldwide. Whether planning a local trip, national adventure or heading overseas, users save an average of 10-50% over popular providers like Expedia, Kayak, Travelocity, etc.

As a bonus, we start each UNO alum who registers with a \$100 travel voucher credit for free when redeeming the code "MAVERICKS."

To see more about the Maverick Discount Program and to find out how to claim the \$100 travel voucher, visit unoalumni.org/maverickdiscountprogram

SUPPORT UNO

DONORS TO THE UNO FUND CAN CHOOSE TO SUPPORT WHATEVER AREA IS CLOSE TO THEIR HEART.

That includes scholarships, faculty development, a college, the alumni association, or other area of the university. All donors to a UNO Fund area receive a UNO Alumni Card, which includes perks on and around campus.

Learn more and make your gift at nufoundation.org/UNOFund.

ACDC SERVICES FOR ALUMNI EXPANDING

What looks more tired — your headshot or your resume?

Thanks to the UNO Academic and Career Development Center (ACDC), alumni can update both starting this fall — for free.

ACDC is launching its Professional Headshot Studio, allowing graduates to have a high-quality photo of themselves taken for use on LinkedIn or other professional organization profiles.

Another new ACDC service coming this fall is online resume reviews. Graduates can upload a current copy and receive quick, constructive feedback from ACDC staff on how to improve it.

Both the studio headshots and online resume review are free to UNO graduates.

To see all ACDC career resources, visit acdc.unomaha.edu. Or, stop by the ACDC office in the Eppley Administration Building room 115.





THE
HEART
OF **UNO**

By Robyn Murray



Wood and bronze figures by Jamie Burmeister

Inside UNO's Barbara Weitz Community Engagement Center (CEC), it's all windows and light. Glass stretches to the ceiling on the second floor, letting sunshine pour into the building and creating a feeling of openness and connection to the outside.

From the welcome desk spreads a web of conference rooms and offices occupied by Omaha nonprofits new and old. A visitor here feels as if they're at the center of something, and they are — the center of UNO's service-first mission and commitment to community engagement.

This is where it starts. This is the heart of UNO.

You can feel it beat best in the corner of the CEC that houses the Student Service and Leadership Collaborative — known simply as the Collaborative. A student-led program, it organizes community service and volunteering opportunities across the university.

"Service is about helping each other," says Jeffrey Southall, assistant director in the Office of Civic and Social Responsibility (OCSR), which oversees the Collaborative.

It's not about doing something when it is convenient or you have nothing else to do, he often tells his students.

"Service is being engaged, loving each other. Service is the placement of your mind and heart."

THE COLLABORATIVE'S CORE

Such service at the Collaborative starts with students hired through work-study as program managers or service supervisors. They're placed with nonprofits throughout the city based on their interests/passions in six core areas: educational support, economic sufficiency, environmental stewardship, health and wellness, international service and social justice.

Often, the cores overlap. For example, international service, which focuses on working with refugee or immigrant populations, may overlap with an interest in building economic sufficiency. Educational support, which addresses learning needs and inequalities within the community, may overlap with environmental stewardship.

The goal is to provide an experience that prepares students for their professional careers and equips them with valuable, unique skills.

At the end of their service, students make final presentations detailing their experiences and what they have learned. The Collaborative gauges their proficiency in soft skills: identifying the needs of community partners; helping create a thriving community; applying what they have learned in a professional setting; articulating their ideas; adapting to different audiences.

But, most importantly, Southall says, the aim of the Collaborative is to embed the idea of service into the way students live now — and in the future.

"I encourage the students to carry this with them into their professional careers," Southall says, "because life is so much bigger than they are."



Jeffrey Southall



Jessica Sanchez



Mad Swanson

THE ARTS AT PLAY

In each broad, intersected core, the arts weave through as a connecting thread.

Jessica Sanchez, a freshman at UNO studying business administration and accounting, had little exposure to the arts growing up. She was born in Mexico and came to the United States when she was 7. Going to a Broadway show or an art museum was not affordable for her family, so the arts weren't really on her radar.

The Collaborative placed her with Omaha Performing Arts (OPA), and she discovered a vibrant world of performance and music, costumes and set design — all the color and drama of the stage. She helped OPA in its education and community engagement department, planning events and developing programming for the public.

OPA has several outreach programs that aim to make the arts accessible to all. So, getting kids from poor communities to live Broadway shows and engaged in performing arts was heartwarming to see, Sanchez says.

"That would have helped me as a student if I would have had access to these shows and seen how they are run," Sanchez says. "I think it's vital for the development of children to be able to express their creativity through music and theater."

Mad Swanson, a sophomore at UNO is studying philosophy with a concentration in the brain and mind while minoring in English. Swanson wants to go to law school after UNO—not a field typically associated with the arts. But Swanson sees great relevance.

Swanson was placed with WhyArts, a long-serving nonprofit that advocates for the arts as a means of communication for nonstandard learners. The group works with developmentally disabled people and other underserved populations and it

"I get to work with people who ... see the value of art in communities that may not be traditionally good at art, but it's very helpful and instrumental in their growth," Swanson says.

Swanson says the experience taught them patience and how to center people's emotions. It also helped underscore their belief that underserved communities need their own spaces to grow and explore their identities and interests.

"WhyArts has helped me have a better concept of who has needs in my community and how better to meet those needs," Swanson says. "You have to be there in that community working and listening to people to make real change."

MUCH GIVEN ... AND REQUIRED

That kind of awareness is key to the Collaborative's approach. Southall says self-awareness, responsibility and accountability are emphasized routinely.

"Where much is given, much is required," Southall says. "We expect them to stretch themselves." He says the private philanthropy that makes the Collaborative possible provides the freedom, flexibility and support to meet students where they are and offer opportunities and guidance far beyond the typical workday.

"We don't just exist in an 8-5 life," Southall says. "We want to exist in their dreams, in their first moments of waking up."

Since its founding in 2014, the Collaborative has grown steadily. In its third year, students logged more than 3,000 hours serving its nonprofit partners. Southall says each year he assembles teams that represent every background, ethnicity, organization, sexual or gender identity. He wants the students to be different and challenge each other on their biases and deeply held views.

“SERVICE IS BEING ENGAGED, LOVING EACH OTHER. SERVICE IS THE PLACEMENT OF YOUR MIND AND HEART.

contracts with professional teaching artists to host workshops and activities in theater, dance, music, visual arts and storytelling.

Swanson helped develop lesson plans and structure arts lessons for WhyArts with the goal of making arts teachable to people of every background and at every level of understanding.

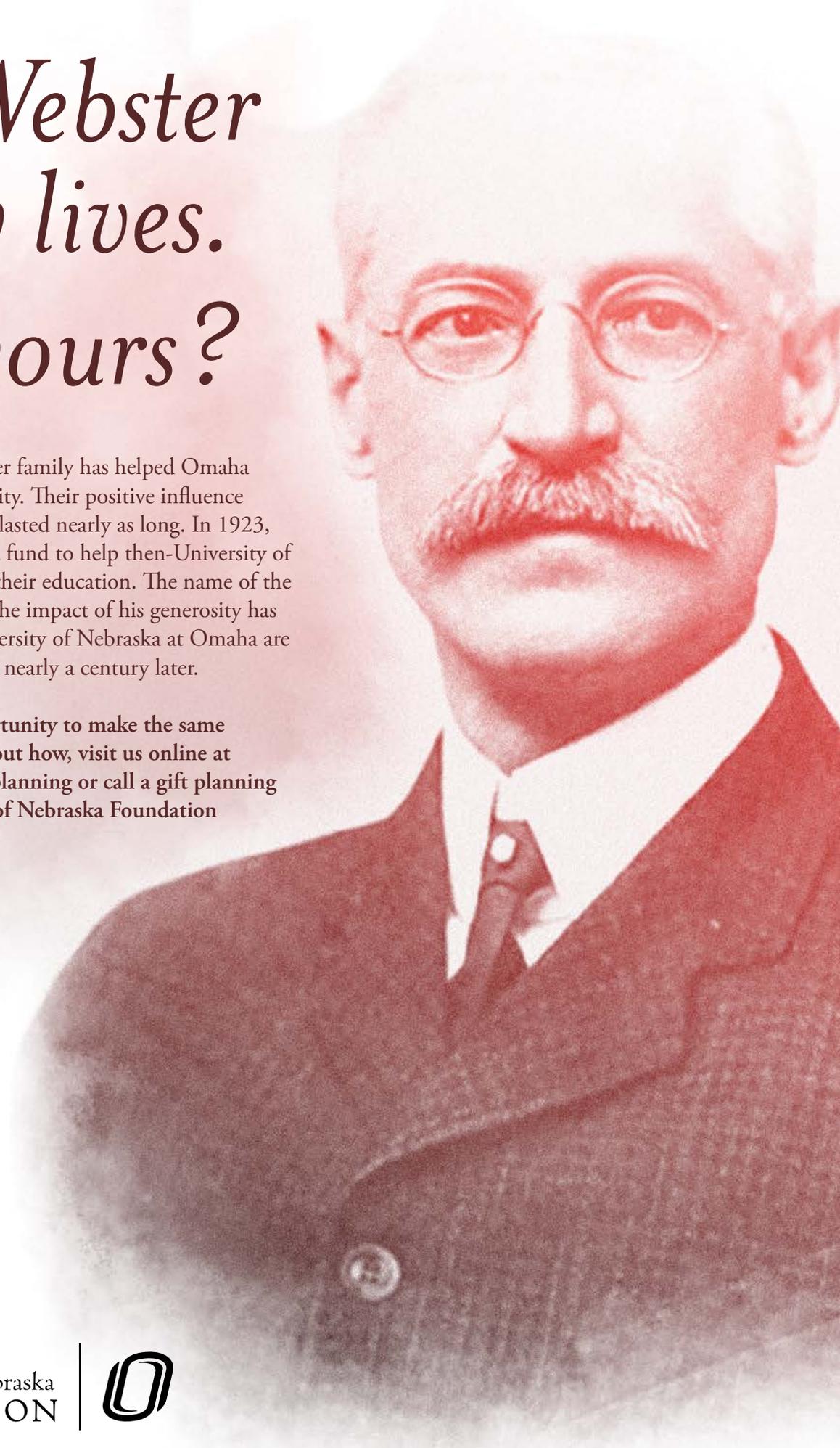
Most of all, Southall wants the students to embody UNO's distinctive mission of service. He wants them to challenge themselves to be better human beings, to serve their communities and be the change they want to see in the world.

"I want them to be that emblem," he says, "that bouquet of flowers of what UNO is all about."

The Webster legacy lives. Will yours?

For 100 years, the Webster family has helped Omaha and its business community. Their positive influence on the city's students has lasted nearly as long. In 1923, John R. Webster started a fund to help then-University of Omaha students pay for their education. The name of the school has changed, but the impact of his generosity has not. Students at the University of Nebraska at Omaha are benefitting from his fund nearly a century later.

You have the same opportunity to make the same kind of impact. To find out how, visit us online at NUFoundation.org/giftplanning or call a gift planning officer at the University of Nebraska Foundation at 800-432-3216.



Fallen but not Forgotten



Jave Yoshimoto, assistant professor in the art and art history department

They are hard to miss as you drive around the metro or even as you walk near UNO's Weber Fine Arts Building – brightly colored horse statues that are homages to officers from the Omaha Police Department.

The horses are part of a public art campaign commissioned in 2016 to honor fallen OPD officers.

Each horse was designed and painted by a local artist, including Jave Yoshimoto, an assistant professor in UNO's School of the Arts. Yoshimoto's horse honors the late Greg Hamill. Hamill was a detective and 12-year veteran of the Omaha Police Department who passed away from complications of the H1N1 strain of influenza in 2014. He was 43 years old.

"The faculty, staff and students in the College of Communication, Fine Arts and Media (CFAM) believe that public art is important," says CFAM Dean Michael Hilt. "Just knowing that one of the horses for this project was created by a UNO faculty member brings pride to our college."

Once the artists finished their horse, they were displayed in different areas throughout the city and later auctioned off for more permanent residences. The horses raised more than \$133,000 for the Omaha Police Department which used the funds for training, small equipment purchases and other special projects.

"The Omaha Community has been so good to the officers of the Omaha Police Department," says Omaha Police Chief Todd



Swanson's horse in front of the Weber Fine Arts Building.

Schmaderer, a 1994 UNO graduate. "The motivation to serve and improve Omaha drives Omaha police officers, and when the community honors our fallen officers such as with Horses of Honor, it is humbling and very much appreciated."

The horse that Yoshimoto commissioned now is displayed at Omaha Police Headquarters.

Another horse stands near the east entrance to the Weber Fine Arts Building. It was designed by independent artist Trudy Swanson to honor all of Omaha's fallen officers.

"It is my hope that when the community considers art work of any sort, whether inside or outside, UNO and the College of Communication, Fine Arts and Media should be the first stop," Hilt says. "I love having one of the Horses of Honor outside the Del and Lou Ann Weber Fine Arts Building. I cannot think of a better location on this campus or in Omaha for this work."

By Jessica Hilt,
University Communications

WHO MADE THAT?

A UNO-developed app can tell you

A comprehensive guide to public art throughout the greater Omaha can be right at your fingertips.



Omaha by Design and the Omaha Public Art Commission have partnered to compile an online, searchable database of more than 370 public art installations – from downtown to west Omaha and even across the river in Council Bluffs.

The website, PublicArtOmaha.org, categorizes each work of public art in the metro area based on its location, artist and medium. The effort provides a one-stop shop for anyone looking to find public art in their neighborhood or create their own personal public art tour.

Have a favorite local artist? Their full portfolio of local public artworks can be found by a name search. Interested in finding works created using certain materials? Search by concrete, LED lighting, fiberglass and more.

Thanks to work by students in UNO's College of Information Science & Technology, the guide can also be taken on the go. Public Art Omaha mobile app is available for iOS and Android devices. In addition to providing all features found on the website, the mobile app provides a map of public art pieces based on the user's GPS location.

Stumble upon some artwork and want to know more about it? Upload a photo of the piece and the app can identify it.

Checking out all the art Omaha offers is as simple as visiting PublicArtOmaha.org or searching for the "Public Art Omaha" mobile app on the iOS App Store or on Google Play.

THE POWER OF PUBLIC ART



The Link by Athena Tacha sits just north of the Durham Science Center on UNO's Dodge Campus.



A sculpture of Michaelangelo's Venus de Milo sits just outside Arts and Sciences Hall.

Imagine the world without some of its iconic pieces of public art. No Cloud Gate sculpture (The Bean) in Chicago's Millennium Park. No Charging Bull on Wall Street. No Statue of Liberty on Ellis Island or Mount Rushmore in South Dakota's Black Hills.

The world suddenly becomes a far less interesting place.

Omaha included.

"In my view, it has helped create a cultural identity for that part of the community, reflecting on its history and residents," Blair says.

Public art can also benefit a community's perception or reputation. David Helm, professor of studio art at UNO, teaches a course on "Art in Public Places." Students learn about creating public art and what makes a piece successful. He points to a book, "The Rise of the Creative Class," by social economist Richard Florida to

Omaha (one of which, he created through a partnership with the Bemis Center for Contemporary Arts and Valmont Industries); the Fertile Ground mural across from TD Ameritrade Park; and, the Pioneer Courage Park sculptures near the First National Bank tower.

However, an investment in public art requires more than simply commissioning art and dropping it somewhere. Public art needs to be thoughtfully implemented.

‘ PUBLIC ART CAN BE A SOURCE OF PRIDE IN A COMMUNITY. IT CAN HELP CREATE ITS IDENTITY, ESPECIALLY WHEN IT IS IN A PUBLIC PLACE.

Art is everywhere throughout the Omaha metro, home to more than 370 sculptures, murals, statues and more. It graces UNO's campus, too — the Castle of Perseverance outside the Weber Fine Arts Building; the Waterworks sculpture behind the Peter Kiewit Institute; the Black Twist sculpture near the Durham Science Center; and the Maverick Monument outside the H&K Building.

Robert Blair, a professor of public administration and the director of urban studies at UNO, says public art can transform an area into a gathering place.

"That has happened in South Omaha and North Omaha," Blair says. He points to works on South 24th Street, which include the Tree of Life and three illuminated towers celebrating South Omaha's heritage.

illustrate how outside-the-box thinking can help economic prosperity for cities willing to take risks.

"The idea of the book was to figure out what you could do in a city that would stop the brain drain — stop the kids from going through college and leaving the state or leaving the city," Helm says.

One of those techniques: make a community more creative through the installation of public art.

"It sends an interesting signal ... Primarily the function would be to say, 'This is a creative, forward-thinking community that's interested in ideas and the freedom of expression.'"

He mentions the numerous pieces around the CHI Health Center in downtown

Helm drives that message home to his students by asking them to take concepts most people understand and combine or place them in different interesting contexts. He believes these contexts, combined with the subject matter and depth of each piece, determine whether a public art installation is successful.

"It's not art unless it has content," he said. "It can be design, but it can't be art."

With public art, placement can be just as important to consider as its content.

"Public art can be a source of pride in a community. It can help create its identity, especially when it is in a public place."

*Brandon Bartling,
University Communications*

THE ART OF BRANDING A UNIVERSITY

Gail Baker and Trev Alberts came to UNO in the 2000s for different reasons, but they both realized a similar issue: the university lacked an identity.

Baker came to UNO in 2006 as dean for the new College of Communication, Fine Arts and Media (today she serves as provost for the University of San Diego). She says there was no rallying message to celebrate the efforts of faculty, staff and students.

"I think we had the advantage of not having a bad brand, but had the disadvantage of having no real brand, either."

For Alberts, who came to UNO in 2009 to lead the athletics department, the issue was too many competing brands and the Maverick mark was out of date.

In 2010, then-Chancellor John Christensen challenged Baker and Alberts to identify a single brand for UNO.

To do that, they partnered with Torch Creative, a design company in Austin, Texas, and a committee of stakeholders. Then they got artsy.

Athletics got a sleek new Maverick. (See article on Page 21).

The university, meanwhile, established black as its primary color and introduced the now-iconic "O" made from an interlocking "U" and "N" to represent UNO's ties to Omaha and the NU system. Thanks to art, it's packed with symbolism (see graphic).

"I think that really started the sea change," Baker says. "We knew what we were going to look like, but now how were we going to distinguish ourselves?"

To guide this effort, UNO's Office of University Communications was created in 2013. Led by Erin Owen, who now serves as director of communications and marketing for the Buffett Early Childhood Institute, the team developed a message highlighting UNO's key assets, namely the city of Omaha.

"Omaha is an extraordinary resource to our people," Owen says. "With the breadth and depth of business, nonprofit, cultural, athletic, food scene, music scene — everything — I don't think we were leveraging the city itself as a recruitment tool."

This was the vision behind the integrated marketing campaign message "Welcome to Our Campus (Otherwise Known as Omaha)," that appeared on buses, bus benches, billboards, magazine advertisements, the terminal of the Omaha's Eppley International Airport and even UNO-branded license plates.

It was also important, Owen says, that people's experiences with UNO positively reflected the campaign's message.

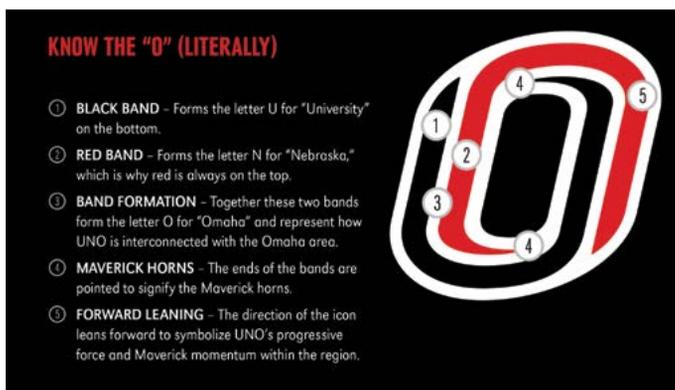
"This is why brand elements matter," Owen says. "This is why relentless consistency matters. It sends a signal to the outside world that we want to make sure they have a well-orchestrated engagement with our university."

A decade after the effort first launched, Makayla McMorris, executive director of University Communications, says the groundwork has been laid to take UNO's public profile to the next

level, which is happening through the new Access to Exceptional campaign that launched in 2018.

"I think that the only way to grow now is to really tell our story; not only on a local level, but we are focused on a regional, national and even a global level," McMorris says. "If we want to be that premier metropolitan university, it's going to take great stories and reinforcement of that message."

McMorris says any UNO alumni or community members who want to be a part of the effort are encouraged to share their stories and spread the word in their communities.



"UNO is entering an exciting time where there is a lot of growth happening and a lot of partnerships developing. More and more people are recognizing our strengths and are speaking the same message that UNO is the place for access to exceptional opportunities."

Charley Steed, Associate Editor

ALL THE ART THAT'S FIT TO PRINT

The saying “putting ink to paper” is often reserved for the writing process, but for many artists it describes a versatile and varied creative approach known as printmaking.

That’s been taking place in spectacular fashion since 1976 at the UNO Print Workshop, founded by former art and history faculty member Thomas Majeski to conduct research and teach collaborative printmaking within an academic environment.

The Workshop was initially supported by an investment of \$1,161 from the National Endowment for the Arts (NEA) and matching funds of \$2,322 from UNO. Today, it’s supported partly through university funds and through the sale of prints to collectors and museums across the country.

While the term “workshop” may conjure a vision of a warehouse-sized studio space, the UNO Print Workshop is best described as a unified mission to make the campus a beacon for print-based art and artists. This

is accomplished in two ways: a dedicated Visiting Artists Program (VAP) in which various artists are invited for a residency to work with faculty and students to produce an edition of multiples or series of monotypes and monoprints; and, permanent repository of unique artworks to be observed, discussed and studied.

Through the workshop, UNO has become the owner of a robust collection of pieces produced by celebrated artists including Alice Aycock, Kent Bellows, Douglas Davis, Jun Kaneko, Lloyd R. Menard and Roger Shimomura.

“If we had a campus museum, these works would easily fill their own wing,” says Adrian Duran, associate professor of art and art history.

Most recently, St. Louis-based artist Tom Huck, famous for designing band artwork for metal icons Motörhead, developed and printed a piece called “The Great War-Madillo” at UNO.



“American Neighbors” by Roger Shimomura. He worked with UNO professor Gary Day and UNO student Jamie Hackbart on this print in 1996.

“The piece was a woodcut he designed and was almost immediately sold to the Library of Congress before the ink was even pressed,” Duran says. “That is the caliber and range of artists we have hosted at the Print Workshop.”

More than 40 years after it launched, the success of Majeski’s vision is perhaps best indicated in the dozens of museum-worthy prints that line campus buildings like a 350-acre metropolitan art show, many created with the help of generations of UNO students.

“It’s not a static thing; it’s an organism that grows and changes over time,” Duran says. “But what it does, it does well and that is expose students — and others — to the process and appreciation of these printed works of art.”

Jessica Hilt and Charley Steed

HANDS-ON

CENTER FOR INNOVATION IN ARTS EDUCATION WORKS TO BRING ART TO ALL

How do you teach art to someone who cannot see it?

This is just one of the questions to which UNO’s Center for Innovation in Arts Education seeks answers as it finds new ways to provide comprehensive arts education to K-16 educators, arts institutions and organizations.

Since 1998, the center has developed innovative arts education curriculum to help art teachers around the state. Its mission of providing “innovation and effective leadership in arts education” began by partnering with the Prairie Visions Institute, which works to move comprehensive arts education forward and empower educators to increase the relevance and reach of arts education.

The collaboration led to a framework for art teachers prior to Nebraska adopting

state standards in 2014. The goal? Encourage teachers to think about art in an interdisciplinary way.

Center Director and UNO Assistant Professor Jeremy Johnson wants the center, and UNO in general, to be a leader when it comes to making arts education more accessible and inclusive. As part of that goal, Johnson is working on an accessible art curriculum used to supplement K-12 classes.

Since it began, the center has held workshops to help blind or visually impaired students build on their art experience and explore their interests. Students come from organizations that work with those audiences, such as Outlook Nebraska, the Omaha Association of the Blind, and the National Federation of the Blind. The artists work with mediums such as clay, weaving, stone carving, wire sculptures and more.

Accessibility is a top priority for the center, best exemplified through a special series of art exhibitions called “Sensory: Please Touch the Art.” The most recent, “Sensory 3.0,” was featured at UNO this summer.

Unlike most art exhibits where touching the artwork is frowned upon, visitors are not just

allowed, but encouraged to touch, feel and interact with each piece.

This year, shelves were lowered to meet ADA guidelines for visitors in wheelchairs.

“The accommodations that we’re making are a benefit to everybody,” Johnson says. “So, if we lower some of these shelves, not only does a person in a wheelchair have access to it, kids can see it then. It’s just good design.”

By pioneering new approaches to arts education and providing accessibility, the Center for Innovation in Arts Education is bringing creativity and expression to a wider audience that may otherwise never have the opportunity.

By Brandon Bartling



Tom Flott gets hands on.

WELCOME TO OUR

(OTHERWISE KNOWN AS JOSLYN ART MUSEUM)

Many of the top art museums across the country — from the Minneapolis Institute of Art to the Museum of Fine Arts Boston — are synonymous with the names of their host cities. For Omaha, the city's most famous art museum is synonymous with a family name.

Joslyn.

For nearly 90 years, Joslyn Art Museum has been a marble cornerstone in the metro's art scene, just as UNO has been foundational to higher education. The two Omaha institutions are strongly linked through service learning partnerships, classroom experiences, alumni connections, shared iconic artworks and much more.

SERVICE LEARNING

Throughout its history UNO's Service Learning Academy has worked with courses across campus to bring classroom learning to bear on bettering the Omaha community with Joslyn as a partner.

One example is Assistant Professor Cecilia Tocaimaza-Hatch's Spanish class, which helped organize a Hispanic Cultural Festival hosted at the Joslyn in 2015 and again in 2017. At the event, attended by hundreds of community members, students facilitated discussions in Spanish for visitors and artistic activities for young children.

"Each project has enriched my students' lives in multiple ways," Tocaimaza-Hatch says. "Because the projects targeted the Spanish language through various perspectives — reading, writing, speaking and listening — students also were able to take their language skills to a whole new level as they engaged in language use for real purposes."

These efforts are something Laura Huntimer, director of school programs and interactive media at Joslyn, says are vital for the Museum.

"The collaborations empower students to be full partners in the experience rather than the recipients," Huntimer says. "Hearing what they want to know more about, listening to their opinions and ideas, and developing materials for art interpretation or events also fulfills a vital part of our educational mission."

CLASSROOM EXPERIENCES

For several years Adrian Duran, associate professor of art and art history, has utilized gallery spaces within the Joslyn as his classroom.

As a result, Duran presents images his students might otherwise see only in books or online in a tangible space where their impact and relation to their contemporaries and cultural foundations can be discussed.

"There are works of art in the Joslyn's collection that would hang proudly on the walls of museums across the world," Duran says. "Their shows are diverse and they expose people in the state to things they otherwise would not be able to see. They are an institution that supports the collection, the history, the preservation



Cecilia Tocaimaza-Hatch's Spanish class helped put on a Hispanic Cultural Festival at the Joslyn Art Museum in 2015 and 2017.

and the enjoyment of the arts, which is exactly what we do at art and art history at UNO."

ALUMNI CONNECTIONS

The Joslyn Museum's ties to UNO go well beyond the classroom. In fact, a number of UNO alumni — from all backgrounds and majors — have had careers at the Joslyn.

That includes Liz Boutin, who earned a BA in art history and a BFA in fine and studio Arts in 2015 and works as a preparator at the Joslyn.

As a preparator, Boutin makes sure works in Joslyn's collections and exhibitions are properly handled and displayed. It's a skill she learned while putting together a showcase of nationally recognized artist and Council Bluffs native Louis Grell at UNO's Weber Fine Arts Gallery in 2014.

"The gallery taught me about installing and de-installing works of art and the preparations into getting a show ready," Boutin says. "Being able to study art throughout history at UNO and linking this knowledge in seeing actual works of art throughout history at Joslyn helps bring the connection closer."

ICONIC ART AND ARTISTS

Thousands have walked the halls of the University of Nebraska Peter Kiewit Institute on UNO's Scott Campus and, in doing so, have experienced two world-class works of art: Waterworks by Alice Aycock and Toreador Red Chandelier from Dale Chihuly.

Chihuly's work, a red-orange sprawling glass sculpture, hangs afloat above the building's atrium. It also holds the distinction of being one of the first two sculptures from the world-famous glass blower

CAMPUS



Liz Boutin in front of “Three Girls in a Wood,” by Kehinde Wiley. Museum purchase, gift of The Sherwood Foundation. Courtesy of the artist and Roberts Projects, Los Angeles, California.

to be commissioned in the state of Nebraska, alongside a multi-colored, 30-foot glass structure housed in the atrium of the Joslyn Art Museum called Inside & Out.

Both UNO and Joslyn’s sculptures were formally installed and unveiled in 2000.

“It has really been an exciting addition to the building,” says Hesham Ali, dean of UNO’s College of Information Science and Technology. “It is an eye-catcher. I give tours all the time and people usually either mention it right away or it doesn’t take much for people to start asking questions.”

Ali says that the Peter Kiewit Institute’s Chihuly sculpture is an important part of the building because of its visual representation of the Peter Kiewit Institute’s mission.

“This is not an art piece that existed before and was transferred to us,” Hesham says. “This notion of working across different scientific areas and with community partners was something we emphasized about the Peter Kiewit Institute early in our interactions with the Chihuly group. We believe these discussions triggered the design of the art piece as a volcanic knowledge eruption, so it aligns well with what we want the Institute to represent.”

Charley Steed, associate editor



Omaha University bestowed an honorary doctorate on Sarah Joslyn in 1937.

GEORGE AND SARAH JOSLYN: CHAMPIONS OF OMAHA’S UNIVERSITY

It’s not hyperbole to say that if there were no Joslyn family, there would be no UNO.

As president of the Western Newspaper Union from 1881 until his death, George A. Joslyn played a significant role in the Omaha business community. Unbeknownst to many today, he also had a strong bond with the UNO campus from its beginnings as Omaha University.

Despite a failed attempt to raise \$200,000 for a new science building in 1909 at UNO’s then-current home at 24th and Pratt Streets, Joslyn stepped up seven years later, providing \$25,000 of matching funds (about \$600,000 today) to expand the campus.

Joslyn passed away later that year, but his commitment was recognized in the form of Joslyn Hall, which opened the following year and served as the university’s central home until it moved to 60th and Dodge Streets in 1938. The 1917 student yearbook was dedicated in his honor.

Three years after his death, his wife, Sarah Joslyn, joined the Omaha University Board of Trustees, a position she held until 1929.

She also continued her husband’s generosity.

First, in 1919, she donated to the university a building at 13th and Farnam Streets that would house OU’s College of Commerce and College of Law. Five years later she gave the university \$30,000, kick-starting a \$100,000 campaign completed by other Omaha donors.

Recognizing her generosity, Omaha University bestowed an honorary doctorate on Sarah Joslyn in 1937. She died three years later, recognized as one of the most committed supporters of Omaha and Omaha’s university. She bequeathed \$50,000 to the university in her will.

The Joslyn name continued to have a presence on the current campus when a small annex just south of the fieldhouse was named in the family’s honor. The annex was used by the music department until it was torn down around 1974.

Charley Steed, associate editor



MAKING A MARK

INTRODUCED IN 2011,
UNO'S MAVERICK ICON
GETS HIGH MARKS FOR ITS
MODERN, SLEEK DESIGN

By Don Kohler

Tucked into the basement of Lee and Helene Sapp Fieldhouse is an expansive and neatly organized room that serves as something of a time capsule.

There are rows of Maverick athletic gear; old mascot heads sitting atop a soda machine; classic bumper stickers plastered on a door; and numerous other memorabilia that take visitors back in time through UNO Athletics history.

For Bill Sanders, UNO's head equipment manager since 2005 and keeper of all things Maverick, this is the place to be.

"I grew up in these hallways," he says, motioning to photos and plaques of Maverick legends past and present. Sanders' 82-year-old grandmother Beverly Sanders served as UNO's equipment manager from 1974-2001, so he has enjoyed a front row seat to the many changes in the athletic program.

"I became a Mav because of her," he says.

But he's not living in the past. Sanders is excited about changes that have occurred within his growing department, including those made to the iconic Maverick bull.

"The new mark is such a clean look now and easier to put on uniforms," Sanders says. "It was a good move."

The move to a new look began in earnest in 2009 with the arrival of Athletic Director Trev Alberts, who championed a campus-wide effort to refresh the UNO mark. Alberts says the athletic department needed an edge with building its alumni and booster base in Omaha.



Athletic Director
Trev Alberts

"It really struck me in 2009 that we were trying to find a niche in this market," he says. "You had the Cornhuskers and Big Red and the Creighton Bluejays that both had established brands. My thought was, 'How do we gain traction and relevance in the market?'"

Alberts and his team were keenly focused on the Maverick mascot.

"Our logos looked hand-drawn," he says. "We had nine or 10 iterations of it, and there was a lot of detail that made it difficult to reproduce on uniforms and other gear. It wasn't clean and applied consistently across campus."

Alberts and others from UNO solicited the help of Torch Creative, a Dallas design studio that focuses on branding, logo design and development. The company was tasked with breaking down the origins of the Maverick logo and developing a new mark and style guide to direct the athletic department. Alberts assembled a committee of athletic and academic staff, along with students to discuss the Maverick brand with officials from Torch.

“We’re Mavericks, so we wanted Torch to come in and help us understand who we were and help us create an identity and brand,” Alberts says.

Alberts says the group meetings generated some interesting conversation about the Maverick, whose origin dated to 1971 when students voted for the bull over a unicorn as the official mascot.

“The more we got down to the origin of the Maverick, the more the campus got excited,” Alberts says. “Really, it came down to what a Maverick was ... an independent thinker and a challenge taker. We said, ‘That’s us; we’re fine with leaving the safety of a herd.’”

After its fact-finding sessions, Torch began work on the Maverick marks, creating a more sleek-looking bull that campus staff could easily incorporate into its entire closet of athletic gear. Torch also provided a streamlined version of the “O,” which has been incorporated into campus marketing (*see story Page 15*).

Mitch Johnson, art director at the University of Nebraska Foundation, said the new-look Maverick was just what UNO needed to keep up with branding trends in Division I athletics. Along with his work at the foundation, Johnson has been active in sports design for the last 25 years, creating team logos for franchises in the United States Hockey League and for the Maverick hockey team.

MAVERICK MAKEOVER



Wendi Meyers
drawing, 1971



Lady Mav



1973



2011

UNO’s Maverick has morphed over the years, its look changing both as an icon and as a mascot at games. UNO student Wendy Meyers won a student contest to create the first Maverick, in 1971. Other changes followed from the 1970s until the most recent work in 2011.

REALLY, IT CAME DOWN TO WHAT A MAVERICK WAS ... AN INDEPENDENT THINKER AND A CHALLENGE TAKER.

“I do not think the old Maverick represented the polish that the university wanted,” Johnson says. “I believe the department wanted a more mainstream look that the rest of college athletics was going to. The new Maverick is clean and easier to reproduce both on gear and online. It has a powerful and still stoic look. This one, I believe, stands the test of time.”

Alberts says the rollout of the new logo generated excitement, and revenue, for the university through NCAA-approved merchandise sales.

“We doubled our royalties in licensee fees in the first two years of the rebrand,” he says. UNO receives 7.5% of each piece of licensed merchandise sold through various outlets.

Alberts says that while increased revenue provided a nice boost to the bottom line, the buy-in across the entire campus community was what made the rebrand process worth the investment.

“We set out to rebrand athletics, not the entire university. We learned so much about how the power of branding can bring people together for one common cause. Our campus wanted something. They were ready. People were proud to be a part of it.”

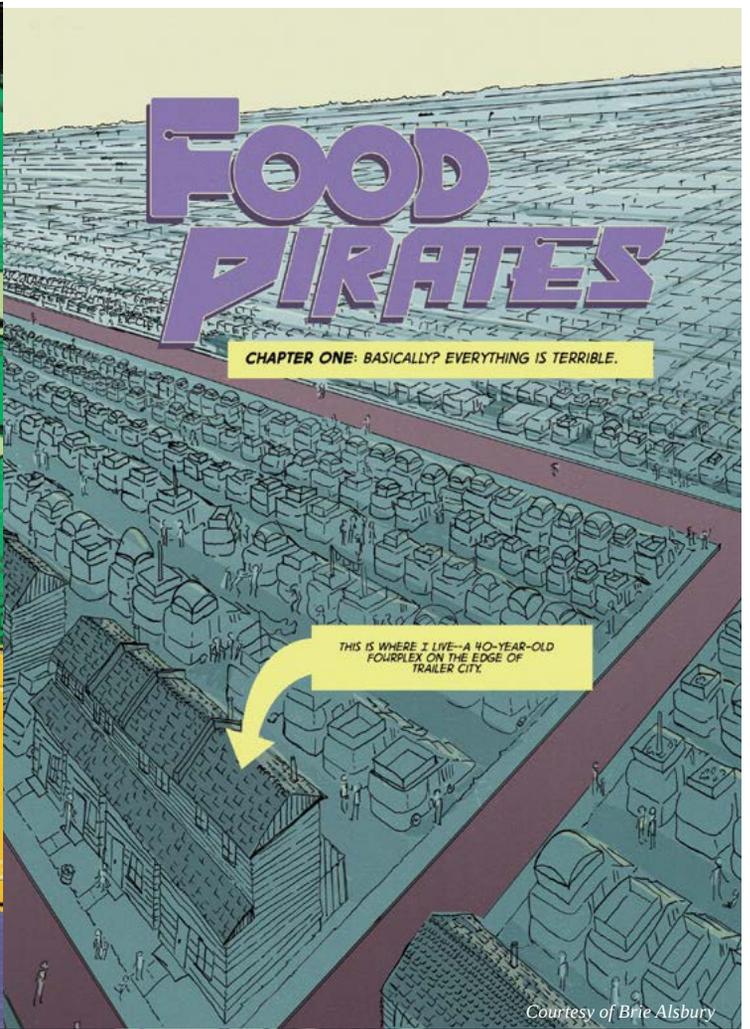
THE MAVERICK AS MASCOT

If you’re a recent graduate, there’s a good chance you don’t know that the Mavericks ... haven’t always been the Mavericks.

The university’s first teams, back when it was a private institution known as the University of Omaha, were known as the Ponies/Shetlands (1912-13), Crimson & Black (1913-20) Maroons (1920-24). Another change came in 1924 with adoption of the Cardinal as the school mascot, then a fifth change, in 1939, to the Indians.

In 1971, UNO students in a Homecoming contest voted for Mavericks as the university’s new nickname, narrowly defeating Unicorns 566 to 515 votes.

Like the Maverick Mark, the mascot has changed considerably during its nearly half-century run entertaining fans at games.



GETTING SERIOUS about COMICS

UNO grads are drawing on their talents to forge careers in an expanding field

By Greg Kozol

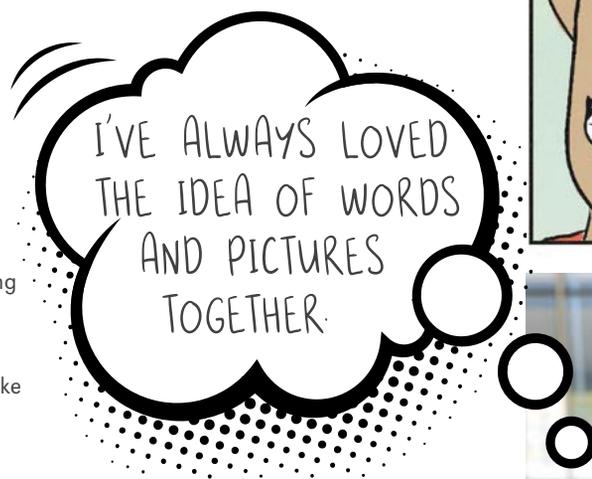
Rylo Sykes isn't just having a bad day ... she's having a bad life.

The young woman lives in a world where climate change has devastated cities and food production is limited to corporate-owned 3-D printers. Now, she's living in Omaha on the edge of a trailer city, navigating a web of murder and illegal gardening.

"Rylo is not trying to save the world," says UNO graduate Brie Alsbury. "She's just trying to survive. I like that she's doing her best to keep going."

No one knows Rylo better than Alsbury, a comic book creator. Rylo is born of Alsbury's imagination, living in a dystopian world brought to life with pens and an iPad. The result is "Food Pirates," a self-published comic that's available online to an audience that's interested in more than super heroes.

"I've always loved the idea of words and pictures together," says Alsbury, who received a bachelor's degree in studio art in 2014.



Rylo Sykes (top), the creation of UNO graduate Brie Alsbury.

IT'S ALL ABOUT THE STORYTELLING. IT JUST COMES DOWN TO THE ART WORK AND WHAT THE JOB NEEDS.



UNO graduate Tim Mayer, his illustration from "Propretica" to the right.



UNO graduate Chloe Kehm, her work below.



To appreciate the enduring popularity of comics, look no further than the movie blockbusters taken from the pages of Marvel and DC Comics. But thanks to technology and a diversity of subject matter, today's comics have spread beyond the traditional base of teenage boys.

In fact, UNO graduates like Alsbury and Chloe Kehm didn't get interested in comics or graphic novels until their late teens or college years. They cite influences ranging from Bill Watterson, the creator of "Calvin and Hobbes," and Babs Tarr, an artist known for Japanese-style illustration and her work on Batgirl.

"I always loved illustrations. I've been drawing ever since I was little," said Kehm, who graduated in 2019 with a bachelor's degree in fine arts. "My appreciation for stories came later in life. Comics is this great way to combine both of these loves, a great way to voice thoughts."

MAKING A CAREER OF COMICS

The question is whether comics are a great way to make a living. Kehm and Alsbury aren't starving artists, but they aren't Marvel's Stan Lee, either. Both work day jobs to keep the lights on — Alsbury also serves as an adjunct in UNO's art department.

Nights and weekends are spent drawing, inking and coloring panel after panel, a process that involves traditional freehand art and digital work. Alsbury estimates it takes about a day-and-a-half per page, if she's not interrupted.

"I don't get a lot of uninterrupted time," Alsbury says. "It takes a lot of discipline. Part of it is getting out of your head and doing it."

Kehm is working on two projects, one is a fantasy and the other a more traditional comic strip.

She's self-publishing and sharing her work online with Omaha's enthusiastic comic book community. She would like to follow in the footsteps of others who have found small publishers and attract a loyal following.

"They're making a living off of it. Their work is good," she says. "You don't have to be the head artist for 'Avengers' to feel like you've made it."

Tim Mayer is a UNO graduate who has taken the plunge as a full-time illustrator. After receiving a bachelor's degree in studio art in 2008, he worked in retail and taught, all the while picking up more and more freelance assignments.

"It's been a more difficult transition than I thought," he says. "It's very solitary work. You end up missing being around people on a daily basis."

He takes on work ranging from a menu for a bar's pop-up event to illustrations for comics and short stories called "Oldguy" and "Prophetica." He's working on a sequel to a comic book project with a writer who lives in Japan.

"I still love it," he says. "It's all about the storytelling. It just comes down to the art work and what the job needs."

TECHNOLOGY, TALENT AND THE TIMES

Technology has made a huge impact on comics, not just in how they're created but in how they are distributed. Just as in other forms of publishing, the Internet breaks

down barriers to entry for those with a pen, a computer and an idea.

"A lot of new talent is able to be discovered that way," says Jeremy Johnson, assistant professor of art at UNO. "People can post their own creations. You don't have to wait for Marvel Comics."

Johnson and other UNO professors see comics and graphic novels as more than expressions of pop culture, with an audience limited to comic book stores and conventions. They view comics and other types of illustrations as a legitimate art form deserving of study and appreciation.

"The artwork in "Joker's Wild" or "300" is just as beautiful and haunting as any piece hanging on the wall of a gallery," says Adam Tyma, associate professor in UNO's School of Communication. "We need to be careful about saying something is just popular culture."

Johnson covers comics in two courses he teaches. One is an American history of comics from 1842 to modern times. He also teaches an online class on global comics.

Students learn about a genre that goes much deeper than "Avengers" — from early comics that started as a form of printmaking to the snaggle-toothed Yellow Kid who hung around New York City's slums at the turn of the 20th century. Then came superheroes and the birth of longer, serialized graphic novels in the 1980s.

"There has been this transition from low quality, a quick form of entertainment,

to complex narratives to superheroes," Johnson says. "They have come a long way. I have no doubt it is going to continue."

Comics even find their way into the English Department.

Frank Bramblett, a professor of English at UNO, did Ph.D. work in linguistics and eventually found himself reading comics. He has co-edited books and conducted academic research into the vocabulary and sentence structure that comic book characters use.

"Part of my research is to look at comic book characters and look at how it communicates something about their identity," Bramblett says.

There's more to it than "pow" and "bam." While comic books are primarily a visual medium, the words provide fascinating insight into culture, he says.

The comic book industry continues to evolve, with sales in 2018 increasing \$80 million from the previous year in the United States and Canada, according to comics research website Comichron. The industry faces the same pressure as other types of printed media, with consumers flocking to digital options, as evidenced in the merger of independent publishers Lion Forge Comics and Oni Press.

A LIFE IN COMICS

Is the comic book industry here to stay? That question could best be posed to Don Gibson, an Omaha University graduate from the class of 1950.

His career spanned a stint in the Army, several years as an art teacher and the ownership of a wallpaper and painting business in the Denver area.

His love, though, has always been comics and cartoons. He began drawing in the eighth grade and had material published in Army newspapers and a paint dealer's magazine.

He's still active into his 90s, posting cartoons on social media and publishing material in UNO Magazine.

"I have done everything there is to do in art," Gibson says. "My favorite was cartooning. It has humor to it."

Move ahead more than half a century, and a recent UNO graduate finds that same enjoyment when putting pen to paper, or finger to touch screen. As she prepares to create another installment of "Food Pirates," Alsbury said she knows how it ends for Rylo.

She's just not saying.

"The nice thing about comics is you're only limited by your time and your imagination," Alsbury said.



Don Gibson, an Omaha University graduate from the class of 1950.

WALKING WORKS ART of



Courtesy of Dave Koenig

By Susan Houston Klaus

THEY'RE THE SANDRO BOTTICELLIS OF BODY ART. THE FRA ANGELICOS OF ANATOMY. THE KEITH HARINGS OF THE HUMAN FORM.

FOR A THOUSAND YEARS, TATTOO ARTISTS HAVE BEEN BRINGING ART ALIVE ... ON LIVE BODIES. THEIR DESIGNS HAVE BEEN A WAY FOR ARTISTS AND THEIR SUBJECTS TO EXPRESS THEMSELVES IN PERMANENT INK.

Today's tattooers are redefining the medium, thanks to a sharper-than-ever focus on the art itself.

Designs that were ubiquitous 20 years ago — think lower-back tattoos and barbed wire encircling biceps — have been pushed aside.

Now, bodies are tatted everywhere and with everything from delicate line drawings and watercolor art to graffiti- and pop culture-inspired designs.

And, increasingly, the industry is populated by folks with the art background and education cred to go along with the technical expertise tattooing requires. That includes Maverick students and graduates.

Some artists have sought out their career. Others have gotten into the business by chance.

RESPECT FOR THE BUSINESS ... AND THE OGs

For Eric Zuerlein, a 2008 art history grad and owner of American Tattoo in Omaha, it was a right-place, right-time situation.

"I kind of fell into it," he says. "I came in to get a tattoo and never got the tattoo and actually ended up talking about getting a job."

He'd always seen tattoos growing up and was curious about them. Back then, though, they weren't always visible and they were a bit taboo.

Today, as a two-decade veteran of the business, he sees a lot more respect for it that he feels is long overdue.

"We've taken this industry from the fringes of counterculture to the mainstream," Zuerlein says.

Dave Koenig, a tattoo artist at Tenth Sanctum Tattoo in Omaha and a painter, has been in the industry for nearly 20 years.

Art ignited his interest as a kid. A "huge Indiana Jones fan," he says he always thought he wanted to travel and experience different cultures.

At UNO, he studied anthropology, Native American studies and ethnography, as well as art. He credits his coursework with inspiring new imagery for his work.

"I feel like my education has helped me see things that others wouldn't see when they go and visit different places."

Some tattoo artists are inspired by the OGs – the really old OGs.

"My personal style of tattooing that I like to do is realism, but just seeing how the different styles have emerged throughout history is



Courtesy of Eric Zuerlein



Courtesy of Dave Koenig



Courtesy of Alexandria Barrett



Courtesy of Jaime Craig

very interesting to me," says Alexandria Barrett, who's pursuing a double major in studio arts and art history.

She takes inspiration from artists like da Vinci and Albrecht Dürer, whom she calls "her idols."

The Plattsmouth native, who recently opened Inked & Spellbound in her hometown, researches the work of these old masters and studies their techniques.

"All of those things I transfer into tattooing on someone."

DISCIPLINE AND TECHNOLOGY

The art of tattoo requires the same kind of discipline as any other art form. Artists continually evolve their level of expertise by putting in the practice.

"I've always kind of been doing art. I think tattooing has definitely made me more disciplined of an artist," says Jaime Craig, owner of Rawhide Tattoo Studio in Omaha and a 2008 fine arts graduate.

"You have to put a lot of work into it. You have to be drawing every day, and it encompasses more than one type of art form. It just seems like I'm doing a lot more, being more productive, just because I have to be."

Her time at UNO she says has helped her career in several ways.

"It helped prepare me as an artist, to manage my time as an artist and make my own priorities, and promote myself as an artist."

Technology has played a part in making the tattooing process easier, she says.

Several years ago, she was drawing her designs on tracing paper.

"Then they invented the iPad Pro, and that has saved a lot of trees, I think," she laughs. "It just makes things go a little bit faster, too."

Design apps, like the one Craig uses for creating her mandala art, save a lot of time and free her for more enjoyable parts of the job, like going outside for inspiration for her plants and animal designs.

IMPACT OF THE INTERNET

Other technology also has had a big impact on the industry.

"The Internet has been a huge change in our industry on so many levels," Zuerlein says. "Our clients are more educated, or poorly educated, depending on where they're getting their information."

He says the web has opened clients' eyes to different styles. A couple of decades ago, people would come to his shop and choose a piece of flash from on the wall. Or one of the artists would tailor a design or draw something custom for them.

Now, he says, people are bringing in certain styles that they want based on something they found online.

"It's a good and a bad thing. We get a lot of somebody sees something that we that we can't really do because there are certain restraints in the skin."

Koenig agrees.

"People are requesting more interesting tattoos because they see on TV what you can do with tattoos," Koenig says. "But people also think, 'Hey I can get a whole sleeve in just two days' because on



TV they edit things. So then you get some absurd requests.”

ACHIEVING A GREAT RESULT

Translating an artistic vision to a sometimes-fickle canvas can also be a challenging part of the craft.

Achieving a great result is a collaborative effort between artist and client, Barrett says.

“A lot of people don’t understand why they don’t turn out well in the end. It’s really important for people to maintain good hydration, good moisturizing of the skin. It really makes a difference on how the tattoo turns out.”

For Craig, the most difficult part of the craft is the technical aspect, something she says a lot of people don’t often see or think about.

“Just getting to know the tools that you’re working with is probably the hardest thing that I’ve had to master as an artist,” she says. “There are so many different kinds and ways to do it that it can be kind of overwhelming.”

“And skin isn’t always the most cooperative canvas. You can’t always predict what you’re going to get until you’re doing it.”

She says the growing shift from coil machines to rotary machines to transfer the ink has made a difference.

THINKING ABOUT GETTING

Looking to get your first tattoo? First consider the advice of our experts.



Eric Zuerlein

BE DELIBERATE ABOUT CHOOSING A DESIGN

Yes, some people pick their design on a whim. But consider that this is a permanent decision, says Eric Zuerlein. “When it’s your first tattoo, you want to think about it. It’s something for life.”



Dave Koenig

THINK CLASSIC

Don’t necessarily look at Pinterest for your tattoo ideas, Dave Koenig says. “Tattoos go through fads just like clothing does, so a lot of the time the popular tattoos may not be that cool in the long run.”



Alexandria Barrett

SCALE BACK ON THE REAL ESTATE

“It’s not an easy process and it can be very painful depending on where you put it on the body,” Alexandria Barrett says. “I recommend starting off with something smaller so you can understand what the tattoo feels like and if your body accepts it and can handle it.”

“Rotary machines are becoming more prevalent. It relieves a lot of pressure on hands. It’s a lot easier to maintain the stamina of being able to work when your hand isn’t hurting.”

MAKING A STATEMENT

One of the unexpected benefits of tattooing is seeing your art when you least expect it. For some, it can be like a walking art show of their work all around the globe.

“Standing in line in an airport in another country, I ran into a client,” Zuerlein says. “Other times, I’ve seen a tattoo on somebody and thought ‘I tattooed that guy.’”

For Barrett, tattoos are her opportunity to help her clients make a statement that’s unique to them.

“A tattoo is much more personal to an individual than just going and buying a painting that’s on a canvas or something that you hang up on the wall,” she says.

“It’s a creative medium for me as an artist, but it’s also a way for the client to express themselves and have a beautiful piece of work that they can carry with them.”

Getting a Tattoo

15 Stats to Know Before Getting a Tattoo



- Annual amount of U.S. spending on tattoos: **\$1,650,500,000**
- Total percent of Americans (all ages) who have at least one tattoo: **14%**
- Percentage of U.S. adults 18 – 25 who have at least one tattoo: **36%**
- Percentage of U.S. adults 26 – 40 who have at least one tattoo: **40%**
- Total number of Americans that have at least one tattoo: **45 million**
- Number of tattoo parlors in the U.S.: **21,000**
- Average cost of a large tattoo: **\$150 / hour**
- Percentage of U.S. population who have covered up a tattoo with another tattoo: **5%**
- Average cost of a small tattoo: **\$45**
- Percentage of people with tattoos who claim they are addicted to ink: **32%**
- Percentage of people who have some regret after getting their tattoo: **17%**
- Percentage of people with a tattoo who are getting or have had one removed: **11%**
- Percentage of people with tattoos who think price is the most important factor: **8%**
- Percentage of people with tattoos who think a tattoo with a personal meaning is the most important factor: **43%**
- Percentage of people with tattoos who think the reputation of tattoo artist or tattoo studio is the most important factor: **49%**

INKED?



Jaime Craig

DO YOUR DUE DILIGENCE

Research both the artist and their work to get an idea of what your tattoo will look like. When you’ve found someone whose work you like, don’t immediately hop in the chair. Next, “schedule a meeting with them and see if your personalities get along,” says Jaime Craig.

*Source: www.tattoosbygirl.com October 2018

ART HOUSE

Like art?

*UNO is home to
more than 1,000 pieces
across three campuses*

By Kara Schweiss

Jeremy Menard needn't look far to enjoy his favorite artwork on UNO's campus.

It hangs on a wall directly across from his office desk in the Weber Fine Arts building — "The History of Printmaking: The Last Printmaker" by Warrington Colescott.

Menard, curator and visual resources manager of the UNO Art Gallery, says the piece is among the fruits of the UNO Print Workshop, a visiting artist program Professor Emeritus Tom Majeski established in 1976 (see story page 17 and page 18).

"Warrington was an amazing printmaker and artist based out of the University of Wisconsin for many years," Menard says. "He had a great satirical wit and made beautiful etchings. They were fortunate enough to have had him here in the late '70s doing a visiting artist project with Tom."

If Colescott's work isn't your cup of tea, don't worry; UNO can offer something for just about any artistic taste or sensitivity. Menard guesstimates that there are more than 1,000 works of art gracing UNO's campus: paintings, sculptures, prints, etchings, statues and more.

Lots more.

And not just in the fine arts building.

The College of Business Administration has more than 120 pieces in Mammel Hall, including Bronze II by internationally

renowned Jun Kaneko. It was the first significant piece purchased for the building, which opened in 2010.

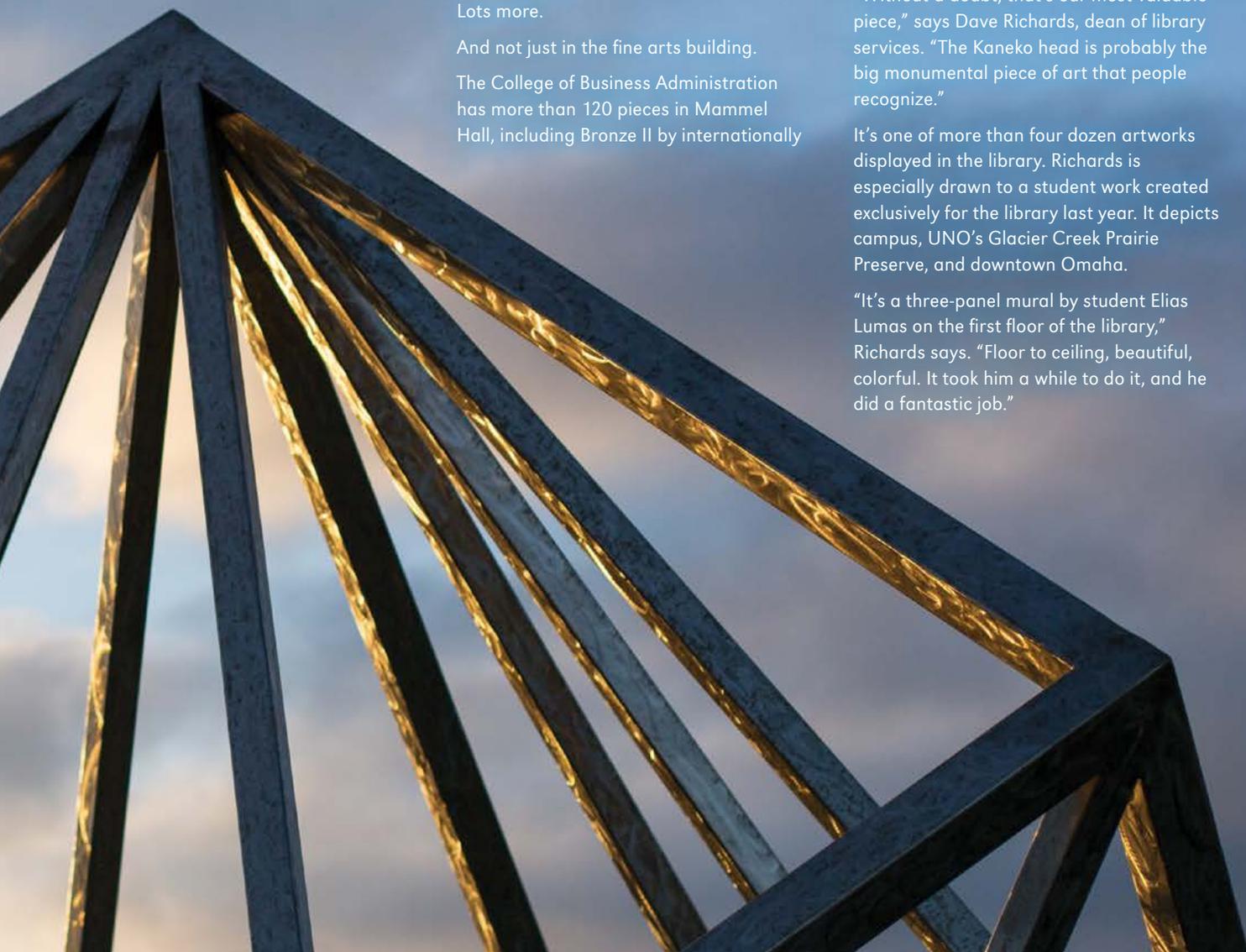
"It has been everything we ever wanted, and it's generated more conversation," says former CBA Dean Lou Pol, who retired Aug. 15. "We're so happy to have it."

There's also a Kaneko ("Untitled Head 2005") in the Dr. C.C. and Mabel L. Criss Library, a 1,400-pound piece installed in 2006 with the opening of the Guinter Kahn addition. Drivers passing by on Dodge Street can see it through the library's expansive windows.

"Without a doubt, that's our most valuable piece," says Dave Richards, dean of library services. "The Kaneko head is probably the big monumental piece of art that people recognize."

It's one of more than four dozen artworks displayed in the library. Richards is especially drawn to a student work created exclusively for the library last year. It depicts campus, UNO's Glacier Creek Prairie Preserve, and downtown Omaha.

"It's a three-panel mural by student Elias Lumas on the first floor of the library," Richards says. "Floor to ceiling, beautiful, colorful. It took him a while to do it, and he did a fantastic job."



THE UNO COLLECTION — KNOWN AND UNKNOWN

There is no official catalogue that accounts for every piece of art across UNO. Two inventories were attempted in the 1960s and one in 1975, but all were incomplete.

In 1981, then-student Dennis Cleasby (BA, 1984) did a building-by-building search and listed close to 200 pieces on campus. That included two pencil drawings by world-famous, Kiev-born expressionist sculptor and painter Alexander Archipenko, whose work was displayed at the university in 1939 and 1949 and who lectured on campus in 1950. Cleasby also came across a signed, original drawing by Thomas Hart Benton and three prints from the original lithograph plates of works by 18th century romanticist Francisco Goya.

In 2013, Stan Schleifer, UNO's former director of support services and risk management, estimated the total value of art at UNO to exceed \$4.5 million. The figure was calculated for insurance purposes and primarily included the major pieces for which value could be assigned but not lesser works, such as pieces donated by students.

Menard says that even just considering known additions since 2013, the \$4.5 million figure for the comprehensive UNO collection is likely much lower than the actual value of art on campus. Finding it all would require a tremendous amount of time and resources.

"There are approximately 1,100 to 1,200 pieces in the collection," Menard says. "Many are on display throughout campus, but there are also many that are stored in various buildings throughout campus as well."

Such a search might turn up the Archipenko drawings, whereabouts now unknown. Or it might unearth "The Provincetown Wharf," an oil painting by Augusta Knight, the first head of the university's art department whose family presented the work to the university in 1946.

ONE PERCENT

Given the volume of art that is added to the university – and without one person responsible to track it all – it's easy to see how a piece could go missing. A new work comes in and an existing one is put into storage, perhaps to the confines of a dark and dusty basement.

The growth in the university's collection during the last four decades is largely attributable to the state of Nebraska's "1% for Art" law instituted in 1978. It mandates a minimum of 1% of appropriations for state buildings, state colleges and the University of Nebraska system to be used for the acquisition of works of art. Buildings must be open to public access and the law applies only to new projects exceeding \$500,000 or renovation/ expansion projects of more than \$250,000.

The National Assembly for State Arts Agency indicates that more than half of U.S. states have similar legislation. The Nebraska Arts Council tracks the state's 1% for Art purchases, including more than 90 pieces of art on the UNO campus. They are listed through the council's website.

Heikie Langdon, manager of operations for the Barbara Weitz Community Engagement Center (CEC), says \$250,000 was set aside for art for the \$24 million building that opened in 2014. The collection, which she believes has already increased in value, represents the work of more than 50 artists. Most of them are connected to UNO or the state of Nebraska, but the art does not lean toward any genre.

"There really wasn't a theme, because the building is meant to engage and include so many different people," Langdon says. "It was intended to be as diverse as possible."



"Bronze II" by Jun Kaneko



“The History of Printmaking: The Last Printmaker” by Warrington Colecott

6 | I KNOW THERE ARE APPROXIMATELY 1,100 TO 1,200 PIECES IN THE COLLECTION.



A three-panel mural by student Elias Lumas

Visitors can request a self-guided tour booklet, also available online, detailing the CEC's collection and encompassing every area of the building. That even includes the garage with a 160-foot-wide mural by then-student Hugo Zamorano (BFA, 2015).

Langdon's favorite is a 55-foot-wide Ying Zhu piece, *The Reflection of Us*, containing more than 5,000 tiny mirrors.

"The mirrors catch the movement of the people in the atrium so it really brings the space to life," she says.

It might not resonate with all CEC guests, but there's likely something that will.

"Art creates a soul for a building," Langdon says. "I tell people, 'There's going to be a piece in the building that you love and there's going to be a piece that you just don't get at all,' and that's a great collection."

"It shouldn't be so tame that everything's 'nice.' You react to pieces you love or don't like, and it's going to be different for every single person who walks in the building."

Buildings funded through private sources are exempt from the 1% for art directive. However, Pol says, a similar art budget was allocated for Mammel Hall, built with private funds and opened in 2010.

Visitors can download a booklet highlighting about 70 works from the CBA collection of approximately 120 pieces, 70% of them created by UNO students.

Pol names several favorites in and around Mammel Hall, including four by sculptor Fletcher Benton from his "Alphabet" series; Carl Weiss' *Outside the Box* sculpture; and, a 12-foot-tall sandhill crane by his son and UNO graduate Adam Weiss (BS, 2008).

"When young women and men see the various pieces that we've put into the building, it starts a conversation," Pol says. "What the heck is that? What was the person thinking about when they created that? What about the artist?"

Pol estimates the CBA collection to be worth roughly \$1.5 million. That should grow with a forthcoming addition to Mammel Hall.

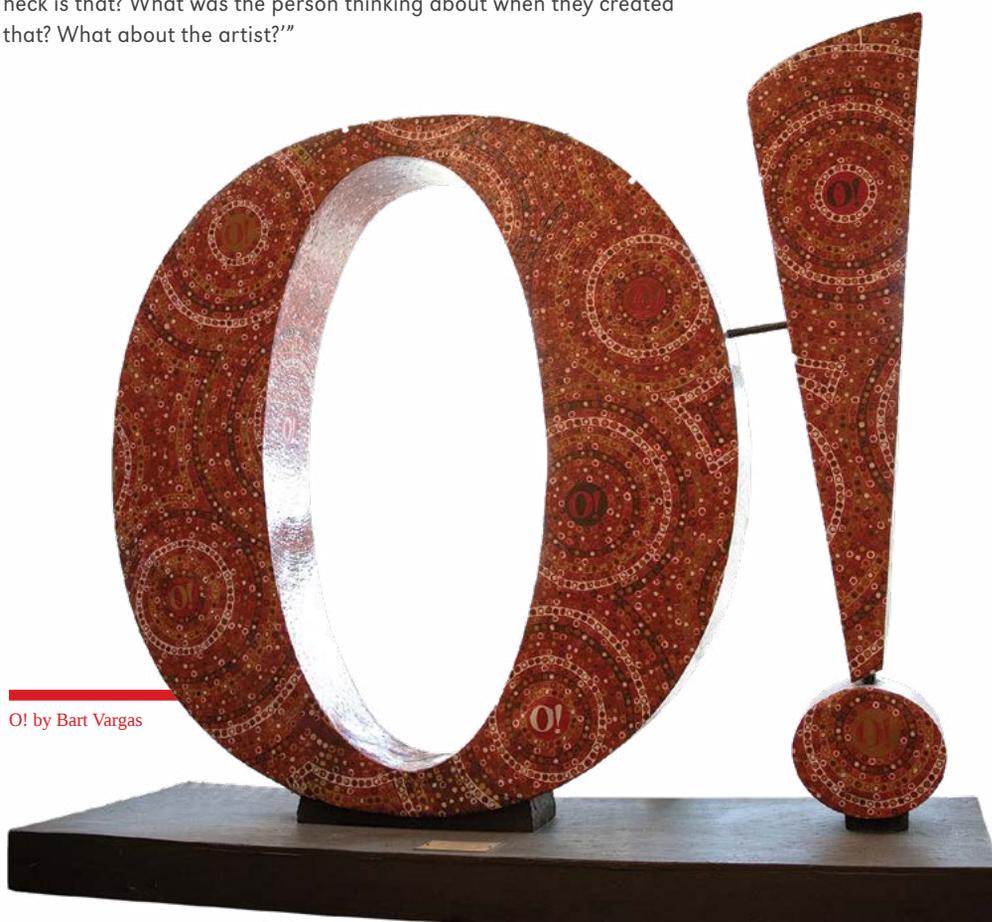
"We have a tremendous opportunity coming up," Pol says. "We're adding almost 45,000 square feet to our building, so that addition is going to have a number of really nice places for some additional art."

Menard says committees have traditionally selected major art pieces for campus buildings, a requirement for 1% pieces, but "There isn't a guiding statement that says, 'This is specifically what we collect,'" he explains. "They determine whether it has value to the student body, to the university as a whole, and to the greater Omaha community."

Other artworks have come to UNO piecemeal, though private donations or via commissions. The UNO Alumni Association has commissioned 1976 UNO graduate Stephen Roberts to create paintings of Chancellor Emeritus John Christensen and his wife, Jan, and of longtime UNO Professor William H. Thompson and his wife, Dorothy. The university commissioned him for a painting of former chancellor Del Weber and his wife, Lou Ann.

To celebrate its 100th anniversary, the alumni association commissioned sculptor Jocelyn Russell to create the *Maverick Monument* that stands outside the H&K Building and Sapp Fieldhouse.

William Blizek, a professor of philosophy and religion who began teaching at UNO in 1970, helped select various pieces for the Arts and Sciences building. He recalls, among others, works by Omaha artist Jackie Kluver, a mural of sorts by art students created from multiple canvases, a Shakespeare Festival flag, a weaving made by the wife of a former vice chancellor and a piece he owned and donated. Some of those pieces he can still account for today; he's not sure where others are.



O! by Bart Vargas

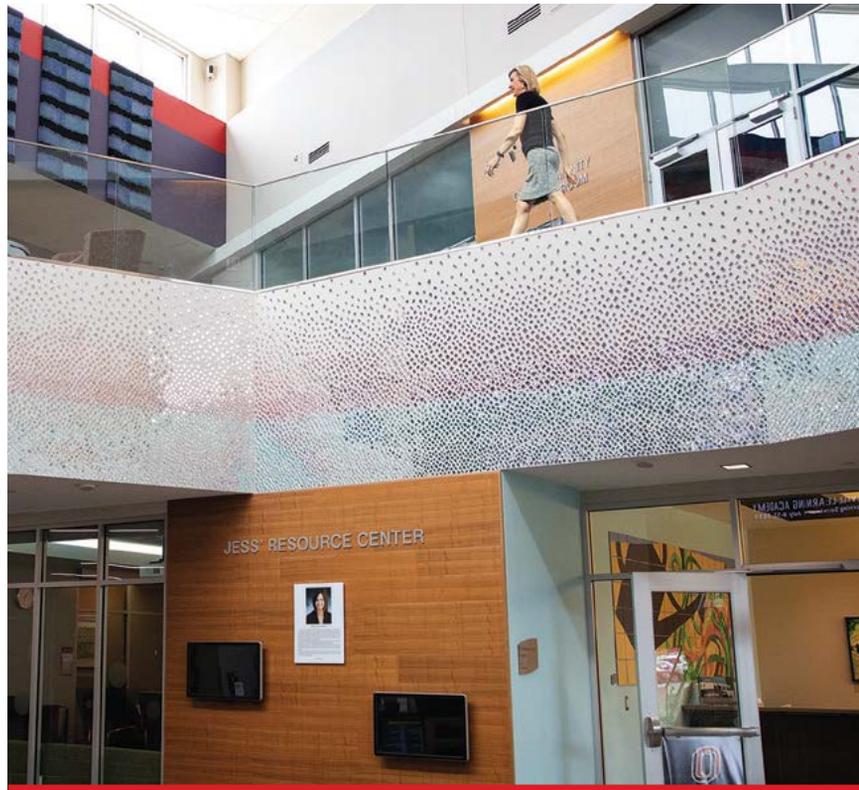


Toreador Red Chandelier by Dale Chihuly



Mural by then-student Hugo Zamorano (BFA, 2015)

6 | ART CREATES A SOUL FOR A BUILDING.



"The Reflection of Us" by Ying Zhu



"Waterworks" by Alice Aycock

ART SORT OF ILLUSTRATES THE BETTER NATURE OF HUMAN SOCIETY. ART IS PART OF THE WHOLE EDUCATION PROCESS.



"American Painting" by Stuart Davis

ALSO ON DISPLAY

The Weber Fine Arts Building, of course, is replete with art. Just outside its north entrance is one of the building's most noteworthy pieces, Minneapolis-based Andrew Leicester's "Castle of Perseverance" (1993).

"It's a very unusual piece," Menard says. "It's an amphitheater with serpentine figures that features the faces of four recent presidents. It has serpentine figures and features the faces of four presidents." It also offers seating and serves a practical purpose. "It's a meeting space on campus," Menard says.

The UNO Art Gallery hosts exhibitions regularly, such as one planned for September, "Witness: The Art of Samuel Bak" featuring around 70 works by the painter and Holocaust survivor who still is producing work in his mid-80s (see story pages 36-41).

Other prominent pieces at WFAB come from UNO-affiliated artists.

"An 'O' from a public art project is at the north entrance, created by UNO graduate and local artist Bart Vargas. A piece by Majeski (BFA, 1960) is on the building's rear stairwell between the first and second floors.

Emerging artists also can display and sell their works at the gallery's shows and at student exhibitions.

"The artists determine which works are for sale," Menard says. "Most commercial galleries typically take a 50/50 split with the artist. UNO is unique in that 80% goes to the artist and 20% goes back to the gallery to help fund future exhibitions."

A short walk from the gallery, the library displays around 50 pieces of art, not including whatever is showcased in the H. Don and Connie J. Osborne Family Gallery. It opened in 2009 to display student and faculty art and other projects.

"We are really fortunate to have that gallery," Richards says. "Its purpose is twofold: for art, but also for any other educational artistic display; it's everything from art to artifacts." We don't call it an art gallery, because that open-ended term means we can use it for just about anything."

Other notable pieces elsewhere on campus:

- Alice Aycok's Waterworks Installation (1993) behind the Peter Kiewit Institute on the Scott Campus. In a 2014 interview, Robert Carlson, then-chair of the Department of Art and Art History, called it "the most important piece on this campus, maybe even in the state of Nebraska."
- Toreador Red Chandelier, a hand blown glass sculpture by Dale Chihuly, also in PKI
- A replica of Michaelangelo's Venus de Milo, donated by graduate Martha Page (BA, 2003) and sitting outside Arts & Sciences Hall
- The Link sculpture by Athena Tacha near the Durham Science Center

There even are a handful of UNO-owned works off campus. The

Joslyn Art Museum has several UNO-owned pieces on permanent loan to the museum. Among them are Stuart Davis's "American Painting" and William Zorach's "Spirit of the Dance" (1932), installed in the museum's Peter Kiewit Foundation Sculpture Garden.

No matter where UNO's art is displayed, its presence furthers the aim of higher education.

"Art sort of illustrates the better nature of human society. Art is part of the whole education process," Richards says. "When you're looking at it, it makes you think of things in a different way, gives you different perspectives on the world ... we just want to have an emotional reaction or something that kind of piques a person's intellectual discovery. You know, a campus is not just physics and the hard sciences and chemistry and all the STEM areas, a campus is about the whole nature of human experience. Art is a human expression."

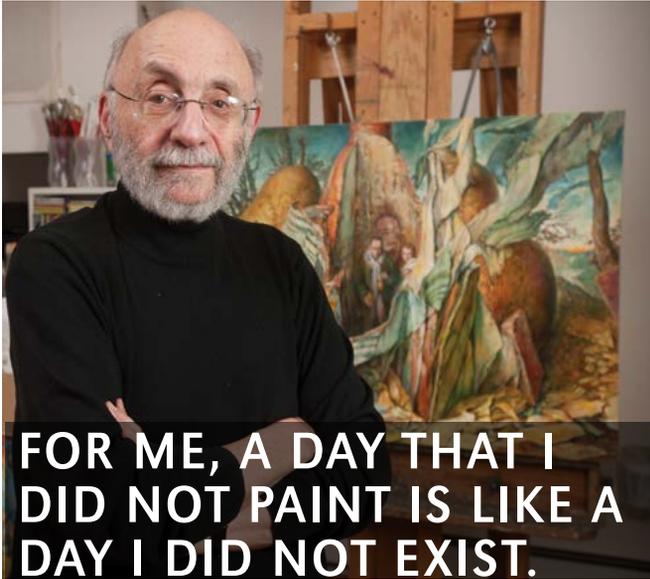


"Untitled Head 2005" by Jun Kaneko



BAK 08

WITNESS



FOR ME, A DAY THAT I DID NOT PAINT IS LIKE A DAY I DID NOT EXIST.

So he paints.

Every day.

Typically starting by 7 a.m., but not always, and often working seven hours.

He begins some days without inspiration. So he prepares canvas. He cleans brushes. "Suddenly, I have an idea. I will do this. I will do that."

Then, he paints. Sometimes making progress on several paintings in one sitting. Always having 50 to 100 unfinished works waiting for his attention. He explains that he's not like some artists who can focus on one work, start to finish. He likens that approach to the writer who can finish a manuscript and immediately send it to the printer, rather than editing, rewriting and reworking. As he ages, he says, he finds himself needing more time to finish his work with pauses between.

Holocaust survivor and internationally-celebrated artist Samuel Bak to visit UNO

By Kevin Warneke

But he keeps at it, every day. Occasionally, the internationally celebrated artist grants himself a reprieve. He will take one Sept. (25 & 26) when he travels to Omaha for a symposium and lecture on art and human rights. His visit, facilitated by UNO's Sam & Frances Friend Holocaust & Genocide Academy, will include receptions, time with students and "Witness: The Art of Samuel Bak," an exhibition that will feature 70 of his paintings.

Without question, the holocaust survivor's art will get people talking.

"He loves to reflect on the relationship of man and God," says Assistant Professor Mark Celinscak, executive director of the academy. "Basically, in the Holocaust, where was God in all this? It's a common refrain in his work.

"I think Samuel Bak's presence will be felt at UNO for a long, long time."

'YOU NEEDED 10 MIRACLES'

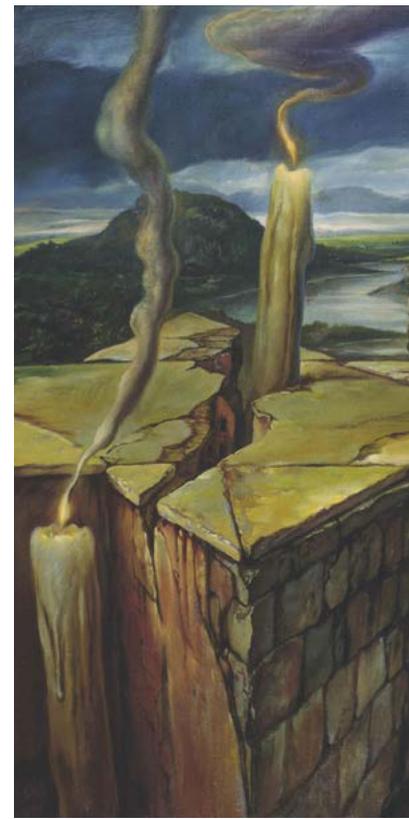
Bak was born in 1933 in what was then Vilnius, Poland. His parents and grandparents saw his artistic talent when the boy was 3. They told him he was a genius, and he believed them.

Then, a world war got in the way. On June 22, 1941, the German army invaded Vilnius, which had become part of Lithuania, and captured the city three days later. The Germans established two ghettos to contain Vilnius' Jewish citizens - Bak's family among them.

Samuel and his mother instead took refuge in the city's Benedictine convent and hid in its archives. A nun provided Samuel with paper and paint. Eventually, when the Nazis suspected Jews were being hidden in the convent, mother and son fled and returned to one of the ghettos. Two Yiddish poets



Creation of Wartime III
By Samuel Bak
Image Courtesy of Pucker Gallery



One of the Memorials
By Samuel Bak
Image Courtesy of Pucker Gallery

invited 9-year-old Samuel to display his work in a cultural exhibition they organized, in the ghetto, that also featured plays, concerts and poetry readings. This was Samuel's first public display of his work.

Bak understands he should not have survived the war. His father didn't. Neither did his grandparents. The Nazis gunned down his best friend and left his body in the street.

"In order to survive a situation where 95% of the Jewish community was murdered and 5% survived, you needed 10 miracles," Bak says. "If I had nine miracles, it was not enough. It was very simple, a combination of many things. On one hand, sheer luck. On the other hand, my parents, who were doing whatever in their power, never lost hope to save me. ... Some good people, Christians, who decided to help the Jews even at the cost of their own lives. It was a combination of all these factors — and here I am."

CONSTRUCTION, DESTRUCTION, RECONSTRUCTION

Bak's story continues after the Holocaust. In 1948, he and his mother immigrated to the newly established state of Israel. He studied at the Bezalel Academy of Art and Design in Jerusalem, served in the Israel Defense Forces and continued his studies at the Ecole Nationale des Beaux-Arts in Paris.

When he talks about his work, he explains that construction, destruction and reconstruction are part of life. One replaces the other. "The ability to reconstruct is a theme of mine."

This is how one writer described his work: "Bak is keenly aware of the role the Holocaust has played in his choices of subjects and themes. His imagery reveals survival and suffering, reconstruction and destruction, hope and despair. His paintings are full of bits and pieces of broken objects that have been put back together in sometimes disturbing fashion."

Those works spring from deep introspection.

"I would say that some artists paint self-portraits by looking in the mirror," Bak says. "I paint self-portraits by looking into my inner-self."

He paints from his studio in Weston, Massachusetts — also home for the past 27 years for he and his wife, Josée. Bak's journey to the United States came after stints living in Italy, Switzerland, France and Israel. A decades-long friendship and partnership with gallery owner Bernard Pucker is one reason he came to the United States, and stayed.

Pucker, whose gallery represents Bak's work, says he and Bak first collaborated in 1968.

"We were aware of his genius," Pucker says. "The idea of reality suffused his paintings. His personal story was at the core of his capacity to visually recount humankind's travails and challenges."

Bak says he long ago lost count and track of his paintings. Two collectors-turned-friends are cataloging his works (Search "Samuel Bak Kunst Archiv"), which stand at 7,700, but eventually may reach 8,000. "It's not as many as the 50,000 that Picasso painted," Bak says.

Searching the online catalog helped him reconnect with works he'd long ago forgotten. "Paintings are never finished, yet I myself must finish with them," he wrote in his memoir "Painted in Words." "Sometimes when I revisit them, there are works I like and some others that ask for modification. On another visit my perceptions may well be different. Luckily, since once they are done the paintings no longer 'belong' to me, I never touch them."

He corrects himself. He did buy back one painting — The Family — he had sold. The painting resides at the Pucker Gallery, which displays it on request. "It was an important painting to me in the way I have tried to speak about family."



UNO VISIT

Perhaps he'll discuss it during his UNO visit. The exhibition of his work, also sponsored by UNO's Schwalb Center for Jewish & Israel Studies, will be on display for 11 weeks starting Sept. 5.

Three of Bak's paintings will remain at UNO – donated by Pucker's gallery.

UNO is fortunate to have him, Celinscak says.

"This man paints every single day. That's why getting him here shows commitment to the university. He is so prolific. He is truly a master – and I do not use that word lightly."

Bak is looking forward to his visit. Students, he says, are open, to new experiences and alternate ways of thinking. He hopes his paintings prompt them to think differently about topics such as acceptance and racism.

"I must say it gives me enormous pleasure to see people look at my work. They react. It is very good feedback."

RELIGIOUS ART

Religious art – artistic imagery that uses religious inspiration – flourished through the Middle Ages and the Renaissance, says Amy Morris, associate professor in UNO's College of Communication, Fine Arts and Media. Churches often featured multiple well-adorned altars. Wealthy patrons bought and endowed chapels and were entombed there.

"They competed with one another," Morris says. "These were not poor people."

Along came Martin Luther and the Protestant movement in the 16th century. Iconoclasm, the destruction of religious arts, followed.

"Destruction occurred in pockets," Morris says. "People would go into churches and destroy religious art." While religious artwork in Italy was mainly spared, Morris says, experts estimate that only 2% of the religious artwork in England survived the Reformation.

"Contemporary artists are still making sacred art," says Barbara Simcoe, professor of studio art at UNO. "The thread is still there, but is much diminished."

While religious art transcends faiths, Bridget Sandhoff has noticed a significant difference between Christianity and Islam. While images of God and Jesus Christ are prevalent in religious

art, images of Allah and Muhammad are rarely seen, says Sandhoff, associate professor of art and art history.

"It goes back to the 10 Commandments," she says. "Do not have graven images."

Instead of images of Allah and Muhammad, Sandhoff says, Islamic art – on buildings and incorporated into rugs – features designs, patterns and foliage. Calligraphy is prominent. "You don't need imagery. The power is in the words," she says, "and the way we write words becomes art."

The Hindu gods are widely represented in sculpture and paintings, Simcoe says. "Then we have Buddhism, which is a different ballgame."

Back to the sixth century, she says, the Buddha, as an image, was not worshipped. Over time, the Buddha became more recognizable and deified. As with the Christian saints, Buddhist saints, called bodhisattvas, are routinely represented in religious art.

Body iconography – for example images of mudras, or hand symbols – is prevalent in Buddhism, as it is in Christianity.

"Think portrayals of Jesus praying or teaching," Simcoe says.

A PEARL OF A LECTURE SERIES



William Blizek

It started as a way to bring students across multiple disciplines together to hear an expert discuss a topic related to religion in art.

The Pearl Blizek Lecture on Religion and Art has

evolved and since has featured poets, archeologists and calligraphers.

"Religion permeates the arts. My favorite is religion and film," says William Blizek, professor of philosophy and religion at UNO. The lecture series is named for Blizek's mother, Pearl, and is a collaborative effort between UNO's Religious Studies program and the Department of Art and Art History.

Blizek says the inspiration for the series, which often features lectures given by UNO faculty members, came from a series of prints created by UNO professor Barbara Simcoe for an exhibition in Israel. Upon her return, Simcoe displayed her prints at the Jewish Community Center in Omaha.

"I thought, 'Wouldn't our students like to find out what she was thinking about religion when she created these works?'" Blizek says. "So we asked her to give a lecture."

A small endowment, Blizek says, allows for a stipend for presenters. Lectures are scheduled each fall and spring semester and are open to the public.

Most recently, Michele Desmarais, associate professor of religious studies, presented "owlmouth," an evening of poetry, music and art. Desmarais presented her poetry, which bears a Native American influence, with accompaniment by the Patti Howes Orkistra.

"Michele's performance delighted the audience," Blizek says, "but it also demonstrated the power of religion and the power of art in our daily lives."

the art of PRESENT



RESERVATION

FROM IRAQ TO SYRIA TO HAITI AND ELSEWHERE, CORI WEGENER WORKS TO PRESERVE AND RECOVER IMPORTANT CULTURAL ARTIFACTS FOLLOWING WARS AND NATURAL DISASTERS *By Rick Davis*

Cori Wegener couldn't believe her eyes when she entered the National Museum of Iraq in May 2003.

And not because of the beautiful art and sculptures she was seeing.

"Many of the pieces were still smashed on the floor," Wegener recalls.

About a month earlier, coalition forces had toppled the capital city of Baghdad as part of the U.S.-led invasion of Iraq. The smashed pieces were the result of 36 hours of looting and mayhem prior to the advance of U.S. forces on Baghdad.

Wegener was there on deployment with the Army Reserve, 352nd Civil Affairs Command, as the arts, monuments and archives officer. She served as a liaison with officials from the Iraqi Ministry of Culture.

"They needed help with conservation planning, and they were working to stabilize things," Wegener says. "All the doors had been damaged. They stole all the furniture, even piping. Really basic things needed to be stabilized. They were just getting generators going so they could have a little bit of power and electricity.

"It was pretty awful."

Her first order of business was to work with Iraqi officials to develop an inventory of what was missing. It was a daunting task. Thankfully, she says, museum staff had hidden thousands of artifacts in a secret storage space prior to the looting.

Eventually, it was estimated that thieves had plundered 15,000 objects. One of the more significant items missing was the famous Mask of Warka, a marble carving dating to 3100 B.C. that is believed to be one of the earliest representations of the human face.

Wegener still remembers the call she received from the U.S. military police.

"I heard you're the museum lady," the MP said. "I think we found the head of Warka."

"I said, 'Oh, my God, that's so great!'" Wegener says. "Where is it? How are you taking care of it?"

"Oh, so this is important?" the MP replied.

"Oh my, it's one of the most important pieces of ancient art," Wegener blurted back.

"OK, I'll tell the boys to stop passing it around out back."

After a few heart-stopping beats, he added, "Relax, ma'am, I'm kidding. We'll bring it to the museum tomorrow."

Acting on a tip, the U.S. military raided a farm north of Baghdad and found the piece buried in about six inches of dirt. It was returned in perfect shape, and the artifact is now back on display in the Iraq Museum.

"This is the Mona Lisa of Iraq!" Wegener says. "It was a moment when we needed some good news. It was so exciting."

CAREER ALCHEMY

For Wegener, her time in Iraq was the perfect blend of her military experience, her studies at UNO in political science, and her professional career as a museum curator. Wegener, who also holds master's degrees in political science and art history from the University of Kansas, was working as the associate curator at the Minneapolis Institute of Art when she was called to duty in Iraq.

Wegener retired from the military in 2004 as a major, after 22 years of service. A Fremont, Nebraska, native, she was in the Reserve Officers' Training Corps at UNO, where she served as the first female battalion commander and met her husband, UNO graduate Paul Wegener. She graduated from UNO in 1988.

In 2006, Wegener founded the U.S. Committee of the Blue Shield, a nonprofit organization dedicated to the prevention of destruction and theft of cultural heritage worldwide. The blue shield represents the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict. Adopted in 1954 following the massive destruction of cultural heritage during World War II, the treaty had yet to be ratified by the U.S.

"Our goal was to get the United States to ratify the Hague



Major Corine Wegener at the INC Compound with Iraqi Jewish Archives in Baghdad, June 2003.

Convention for the Protection of Cultural Property in the Event of Armed Conflict. And we did, in 2009.”

Today, the organization’s goals include raising public awareness about the importance of cultural property to our shared human heritage and coordinating with the U.S. military, government and cultural heritage organizations to protect cultural property worldwide during armed conflict.

Wegener also assisted in the aftermath of the devastating 2010 Haiti earthquake, which, according to figures from the Haitian government, claimed the lives of more than 300,000 people and left more than 1 million homeless. “It was awful,” Wegener recalls.

important murals on them. It was a race against time to save them from the elements.

“It was an amazing project. The conservators made a map of how to put all the pieces back together.” Those pieces are now safely in storage.

STILL COMING TO THE RESCUE

In 2012, Wegener was named the first director the newly formed Smithsonian Cultural Rescue Initiative, an outreach program dedicated to the preservation of cultural heritage in crisis situations in the U.S. and abroad. Its work includes projects in Syria, Iraq, Haiti and Nepal.

6 | IN THESE PLACES WHERE OUR RICH CULTURAL HERITAGE IS AT RISK, IT’S A LOSS FOR US ALL IF WE LOSE IT.

“Everyone I met had lost someone or something that was very important to them.”

But even amidst the devastation, she says, the Haitian people she met were very receptive to trying to save elements of their cultural heritage. Wegener visited Haiti several times in support of the Smithsonian Institution’s Cultural Recovery Project – which helped recover and preserve more than 30,000 objects of Haitian heritage.

She particularly remembers efforts to save historic murals from inside Holy Trinity Cathedral in Port-au-Prince that famously include images of Haitians in depicting the life of Christ.

“The whole church just collapsed,” she says. “There were just a few walls that still had some of these

In addition to direct outreach to cultural institutions experiencing crisis, Wegener’s office provides training to military personnel, museum curators, emergency responders and the general public on preservation and recovery best practices, and is collaborating with others at the Smithsonian to map the geolocations of cultural institutions nationally and internationally to improve response times in the event of a crisis.

“I want to make sure that things, such as the looting of the Iraq museum ... these things are avoidable if we help people understand.

“In these places where our rich cultural heritage is at risk, it’s a loss for us all if we lose it.”

Other UNO Graduates on the Frontlines of Cultural Preservation

by Rick Davis

JERRY PODANY

A 1975 UNO graduate who majored in studio art with a minor in art history, Jerry Podany is a former senior conservator of antiquities at the J. Paul Getty Museum in California, where he worked for 37 years until his retirement in 2016, and former president of the American Institute for Conservation and the International Institute for Conservation of Historic and Artistic Works. He currently serves as a consultant in the field and is the author of the 2017 book “When Galleries Shake: Earthquake Damage Mitigation for Museum Collections.”

In the mid-1980s, Podany saw a need at the Getty and other museums to better protect their exhibits from the threat of earthquakes.

“We began to work with seismic engineers and geologists, who actually hadn’t thought much about contents in museums,” Podany says. “They were mostly looking at civic structures — buildings, bridges, highways.”

Podany also wanted to maintain exhibit aesthetics and stay away from mountings that would affect the integrity of objects. The solution? Seismic base isolators — “mechanisms that are placed between the object or the pedestal and floor, which basically allow the floor to move and not affect the object. That really changed everything.”

In 1995, Podany was part of an international response team that entered Kobe, Japan, a week after the Great Hanshin earthquake to respond to damage suffered by museum collections.

His archaeological fieldwork has taken him to sites worldwide, including Syria, where he was part of a team that found a 3,000-year-old carbonized basket at the excavation of the ancient city of Terqa; Cyprus, for work on ancient mosaics; Egypt, to study why a piece fell from the Great Sphinx of Giza; and Tanzania, for continued conservation and documentation of fossilized footprints left by early humans some 3.6 million years ago in wet volcanic ash at Laetoli.

“The Laetoli footprints are the first physical evidence of upright walking of hominids,” Podany says.

“When you see the actual imprint, in the earth, it’s something very animated and very personal. It was really quite extraordinary.”



MAGDALENA GARCIA

A 1988 UNO art history graduate, Garcia is the founder and executive director of El Museo Latino in Omaha. When the museum first opened in 1993, it was only one of five museums in the country dedicated to Latino art and culture, with the others being in Chicago, New York, San Francisco and Austin.

Garcia says the museum highlights the creativity and works of Latino artists, while offering educational and exhibit-specific programming that focuses on and celebrates Latino culture. “Art is a universal language,” Garcia says. “I think it’s also a vehicle for opening up communication and conversation, and enhancing understanding.”

BRIAN YORK

A 1995 UNO history graduate, York is curator of collections for the Strategic Air Command & Aerospace Museum in Ashland, Nebraska, which is dedicated to preserving and presenting the history and heritage of Strategic Air Command, with items from the Cold War, WW II and the space program.

The museum has more than 25,000 objects in its collection (12% of which is on display), including 34 aircraft displayed inside. Among the collection is an XF-85 Goblin, the smallest jet-propelled fighter ever built, intended to be released from the bomb bay of B-36 bomber. McDonnell Aircraft built two prototypes, but the program was scrapped in 1949. “It was a project that didn’t really work,” York says. “They only built two of them. We have one, and the Air Force Museum has the other.”

CHRISTOPHER BLUE

A 2003 UNO history graduate, Blue is the technical preservation specialist at the Western Historic Trails Center in Council Bluffs, Iowa, which tells the stories of early travelers to Iowa who traversed the Lewis and Clark, Oregon, California and Mormon Trails. “We have the largest collection of Timothy Woodman sculptures west of the Mississippi,” Blue says. “They are approximately anywhere from 18 inches to three feet.”

ARTISTS & WORK

NOT ALL OF THEM STARTED AS CFAM STUDENTS, BUT THESE MAVERICKS MAKE THEIR LIVING MAKING ART

By Courtney Smith



jamie BURMEISTER

Jamie Burmeister has “been everywhere, man.” To six continents, 46 countries and all 50 U.S. States.

Well, at least the small ceramic figures he creates have been everywhere.

Called “vermin,” the 4-inch-tall clay figures have been installed in subway stations, casinos, restaurants, national parks and numerous other points since 2010. People take photos of them and post to social media.

An artist, sculptor and educator, Burmeister has been pushing creative boundaries for more than 20 years, producing a diverse body of work that revolves around his conscious experience of the world. His vermin and other work incorporates elements of humor, absurdity and the mundane. Some are interactive. Some have been exhibited in museums across the country and his work has received numerous honors and awards.

Art is his calling, if not his major. At UNO, Burmeister earned a master’s degree in health education. But cross-disciplinary course work fed his desire to work more creatively.

“The lessons learned in UNO art classes were very important to my development as an artist,” Burmeister says. “I also met some great artists at UNO that inspire me to be the best artist I can be.”

After graduating in 1995 he earned an MFA in sculpture from the University of Nebraska-Lincoln in 2005. Burmeister also taught health and art classes at UNO.

Today, he’s an art instructor at Metropolitan Community College. But his social media-meets-art project keeps him busy making new pieces every day – more than 9,000 vermin to date.

“I wake up every day excited to create something new to share with the world,” Burmeister says.

SEE MORE: JAMIEBURMEISTER.COM





paul PAPE

Paul Pape never made it to the big stage himself. But his made-from-scratch, custom-designed collectables have taken center stage with the likes of “The Tonight Show’s” Jimmy Fallon, Angelina Jolie and Blink-182’s Mark Hoppus.

Pape’s “Tonight Show” debut was a plastic figure of Dwayne “The Rock” Johnson. More popular was “The Trumpscar,” a mini gold statue of the president featured with Fallon’s “Fake News Awards.”

Pape’s been at this for 17 years, creating one-of-a-kind gifts like engagement ring boxes, wedding cake toppers, personalized figures, retirement awards and even urns. He’s created thousands of other personalized collectables, too.

It’s not where he intended to be back when he was pursuing a degree in theater design. Pape’s goal then was to become an actor. Along the way, though, he was exposed to a variety of ways to express his creativity, learned different skill sets and became aware of other opportunities available in the field.

“I’ll be the first to tell people that my superpowers originated from my experiences in undergrad,” Pape says.

After graduating from UNO in 1999, he earned a master’s degree in scenic and props design at the University of California-San Diego in 2002. He spent five years acting and teaching theatre while still making creations for people.

Eventually, he devoted himself full time to the latter. These days, he’s doing so as owner of Paul Pape Designs and TinkerVise Studios. People bring him ideas that he turns into reality in his Bellevue, Nebraska, workshop with three computer screens, a pair of 3D printers and a laser cutter.

And sometimes even making the stage, as he did with his original set of miniature furniture for the Pulitzer Prize-winning play “I Am My Own Wife” on Broadway.

Pape is generous with credit for his alma mater:

“That well-rounded education got me every opportunity that I’ve encountered,” he says. “That and a lot of hard work and pride in what I do.”



shirley NEARY

Shirley Neary has had a lifetime love of art in all its forms — drawing, painting, photography, stitching, writing, etc.

But it wasn’t until she received her BFA in 1992 — at 40 years old — that she began making, showing and selling her work. Most notably, that’s been with studio art quilts, a passion sparked by an art quilt magazine her mother sent her on her 40th birthday.

“UNO played a very significant role,” Neary says. “First, it gave me the opportunity to learn in an academic setting, and to take my art seriously. Then, it gave me an environment of professors who were encouraging, and other students who were interesting and inspiring. UNO introduced me to the whole world of art and art history.”

In 2004, Neary was honored with the Nebraska Art Council’s Individual Artist Fellowship for her “Small Town Iowa Stories; Growing Up in the ‘60’s” series.

Now 66, she says she enjoys the freedom of being creative in her studio work, unlike when she was a student, when she says she was more likely to follow the rules. She says she is most proud of how viewers respond to her work, and how the stories and humor make them happy as they identify with it.

“I look for opportunities that inspire me, such as Miracle on Farnam, Midtown Crossing’s call for artists to design a storefront holiday themed window,” Neary says. “In Nov/Dec. 2018, I partnered with No More Empty Pots and their very original-thinking volunteers to do the JELL-O Project. It was inspired by Andy Warhol’s pop art of the ‘60s, where he used ordinary supermarket items.”



SEE MORE: PAULPAPEDESIGNS.COM



john DERRY

John Derry went from tool user to toolmaker. And now his expressive brushes are used worldwide by millions of digital artists.

A 1979 UNO graduate, Derry was at the forefront of expressive, digital natural-media software as one of the original authors of the Corel Painter digital painting application. He did so by translating his familiarity of traditional paint and drawing art tools into creating digital brushes that provide realistic marks in a digital environment.



“One of my goals has been to blur the distinction between painting and photography, leaving the viewer to ask whether one is looking at a painterly photograph or photorealistic painting,” he says. “For the viewer, it is like trying to solve a puzzle.”

Derry had envisioned a career in teaching art after graduating from UNO.

“The UNO Fine Arts Department provided an environment in which an aspiring art student could explore and experiment in depth,” Derry says. “Peter Hill, my painting professor, was instrumental in encouraging me to pursue a career in art. Until I was influenced by the computer revolution, I expected to model my career on Peter’s professorship.”

Derry followed his UNO studies with a two-year Nebraska Arts Council residency, through which he had attended computer graphic conferences that focused on the use of computer as an art-making tool. It was at the dawn of the desktop revolution.

UNO, though, still had its influence on him.

“Once I made the switch to digital art, Peter’s influence has continued to inspire me,” Derry says. “My experience with traditional art media has been instrumental in translating the nuances of traditional art tools into a digital format.”

He’s still at it, too, writing and recording digital painting art courses for LinkedIn Learning, with courses emphasizing the use of digital paint tools for personal expression.

SEE MORE: PIXLART.COM



judi WENDT

Judi Wendt might have the smallest of canvasses, but she has made a big name for herself in the nail world.

It’s something she started while attending UNO pursuing a business degree.

“I learned business basics at UNO,” Wendt says. “How to interact professionally with clients, maintain business relationships, manage my books and finances to ensure long-term sustainability.”

“UNO laid the foundation for a lifetime of learning.”

Among the lessons she learned? She’s great at painting nails — perhaps the best in Omaha.

You probably wouldn’t get any disagreement from Lady Gaga. In 2011, Wendt was asked to assist Marian Newman, a famous nail technician from London, to paint Mother Monster’s nails for her video “You and I” that was filmed in Springfield, Nebraska.

That led to more work.

“Marian introduced me to a whole new world and invited me to assist her at fashion weeks in New York and London,” Wendt says. “It has been such an honor to represent her team and I hope to continue to work occasionally at Fashion Week.”

You don’t have to be a popstar or model, though, for Wendt to work her magic. She serves a variety of clients and accommodates all requests from a simple but elegant blush to wild and bedazzled.

She’s been at it for 25 years, these days at Rêvé Salon & Spa in Rockbrook Village.

“You never know when opportunity will fall in your lap,” Wendt says. “I’m thankful for my education and what it has done to make a difference in my career.”





adam WEISS

Adam Weiss is bringing the heat, but not in law enforcement as he once planned on doing.

A custom copper artist, Weiss creates earrings, pendants, bracelets, abstract paintings and whimsical garden art. And one piece on UNO's campus.

All of which come to life with intense heat.

"Pulling out bright blues with 1,200-degree heats and intense reds with 2,200-degree heat," he says. "Using natural chemical reactions with 22 base elements and pulling out the shine at the end with a grinder, bringing the lustrous copper back into focus."

He started his studies at UNO in the criminal justice program. While a student, though, he started working downtown at the Hot Shops art studios with Les Bruning, doing odd jobs for his numerous art projects. With the help of a nearby scrap center, Weiss started creating art from copper and was inspired to begin taking art classes at UNO.

"UNO gave me a lot of different classes to try out different forms of art," he says. "Once learning different styles and genres I started off with representational art and after one of my teachers said I had a knack for Van Gogh-style painting during an abstract assignment. I started going with that."

He first displayed his work at a couple local shows displaying his garden art. After graduating with an education degree in 2008 he became a full-time artist, traveling the country doing shows 20 weekends throughout the year and producing full time in his shop year-round.

Numerous Mavericks have seen his work – the 12-foot-tall Sandhill crane installed in front of UNO's Mammel Hall when it opened.

Today he operates Weiss Custom Copper Design. He says he is most proud that he can support his family full time while doing what he loves.

SEE MORE: ADAMWEISSART.COM

A few other UNO alumni who have made a name for themselves in the art world



STEPHEN ROBERTS

Roberts in 1996 completed eight murals on the 14th floor of the Nebraska State Capitol's Memorial Chamber, which honors those in military and civilian service. His work complements 12 murals completed in the chamber between 1954 and 1967. That work was abandoned because of a lack of funds but picked up again by Roberts in 1991. He stays busy at the canvas today as one of the area's most sought-after portraitists.



REE SCHONLAU KANEKO BFA, 1968

Kaneko in 1981 joined her husband, internationally renowned artist Jun Kaneko, Tony Hepburn and Lorne Falk in establishing what became Omaha's Bemis Center for Contemporary Arts. It often is cited as one of the world's top artist residency programs. To date, nearly 900 artists have participated in the residency program. In 1998, Ree and Jun formed KANEKO, a nonprofit cultural organization in the Old Market that serves the community as an open space for creativity.



MILTON WOLSKY

Wolsky during World War II drew maps and created book illustrations with the Eighth Army Engineers. After the war, he documented the rebuilding of Japan in sketches. His watercolor from that time, "Yokohama Shrine," won the coveted Frederick Whitaker award from the New York City chapter of the American Artists Professionals in 1946. Wolsky later moved to New York City and became one of the nation's top magazine illustrators, regularly appearing in Time, Esquire, LIFE, the Saturday Evening Post and others.

COVER STORIES

A LOOK AT UNO MAGAZINE COVER ART SINCE ITS LAUNCH IN FEBRUARY 2010. FOR MORE, SEE THE LETTER FROM THE EDITOR ON PAGE 6.



YOU AND THE ECONOMY
by Craig LaRotonda



UNO'S GLOBAL IMPACT
by Greg Paprocki



WHOLE HEALTH: MIND, BODY & SOUL
by André Jolicoeur



CRIME, SAFETY & JUSTICE FOR ALL
by Kelly Kennedy



EARTH, WIND & FIRE
by Marta Cerdà



LIFE: ALL AGES, ALL STAGES
by David Radler



101 TECHNOLOGY TIPS, TRICKS & TRENDS
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HOME
by Dave Sullivan



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by Linda Huber



100 YEARS OF MAVS AT PLAY
by Gary Pierazzi



MONEY MATTERS
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ARMED FORCES
by Jason Brown



ABOUT FACE: CHANGES IN HOW WE LOOK. CHANGES IN HOW WE THINK
by Ediel Rodriguez



PLANES, TRAINS & AUTOMOBILES; THE DIFFERENT WAYS WE GET TO WHERE WE'RE GOING
by Tom Nick Cocotos



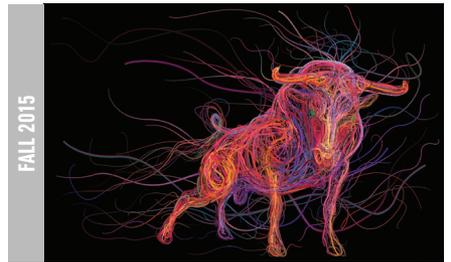
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by Dawn Cooper



OMAHA
by Greg Paprocki



WATER
by Karen Kurycki



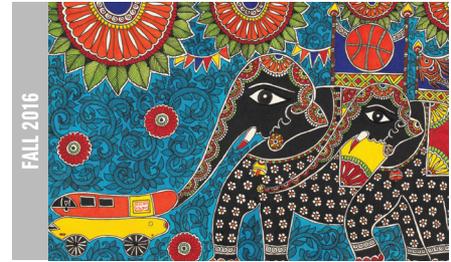
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by Charis Tsevis



UNRAVELING THE MYSTERIES OF THE BODY
by Lisa Nilsson



LOVE STORIES
by Lynn Schneider



JOURNEYS
by Bharti Dayal



WORKING FOR A LIVING
by Brandon Simonsen



IT DEPENDS ON THE WEATHER
by Joyce Patti



110 YEARS, FACTS & FIGURES
by Charis Tsevis



NEBRASKA
by Sophie Newell



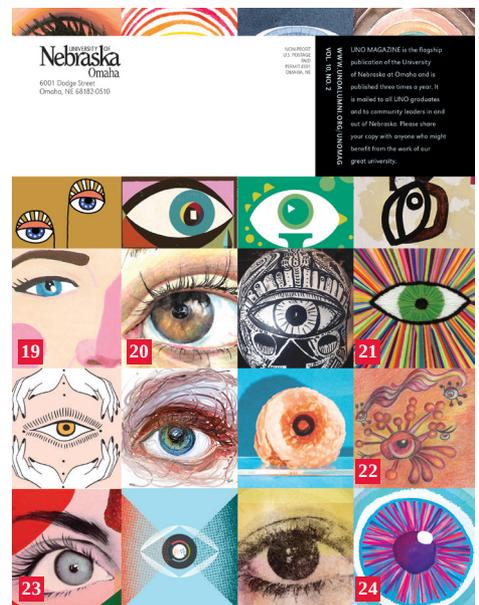
THE ART OF HEALING
by Ana Maria Edulescu



THE POWER OF PLAY
by Elly Walton



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CLASS NOTES

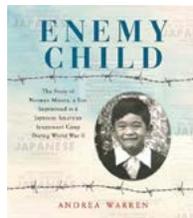
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69 DENNIS ONDILLA (BS) is a physical education teacher at Mount Olive High School in New Jersey. He will be inducted into the Mount Olive Hall of Fame for coaching in September 2019. ondilla42@gmail.com

70 EDUARDO CANAS (BGS) retired to the Shenandoah Valley of Virginia in 2018 but remains of counsel to the law firm Canas & Flores, which he founded in Fort Worth, Texas. Canas previously retired from the U.S. Army in 1979. After that, he earned a law degree in Texas and practiced there from 1985 to 2017.

71 ANDREA WARREN (MA) was featured in Publisher's Weekly discussing her newest nonfiction book for young

readers, "Enemy Child: The Story of Norman Mineta, a Boy Imprisoned in a Japanese American Internment Camp During World War II" (Holiday House). Published in April, the book follows Mineta on his journey from incarceration to a distinguished political career. The book is a Junior Literary Guild selection and received starred reviews from The Horn Book and School Library Journal. awkansas@gmail.com



72 RICHARD D. BROWN (BS, MS-75) works as a speech and debate coach at Omaha Creighton Prep. He is one of only 190 of the 32,000-plus coaches affiliated with the National Forensic League/National Speech & Debate Association to receive the organization's Fourth Diamond Coaching Award. He started at Prep in 2009 after 36 years as a teacher, coach

and activity sponsor at Millard South High School. Earlier this year he was named District Speech Coach of the Year by NFL/NSDA. In addition, he is a senior writer for Omaha-based Midlands Business Journal and on occasion he teaches a political science or history class at Metropolitan Community College. Brown is president of the Millard High/Millard South Hall of Fame. rdanfordbrown@aol.com

80 DOUG HEDLUND (BSBA, MBA-85) now teaches strategic management in the Executive MBA and Healthcare MBA programs at the University of St. Thomas in St. Paul, Minnesota. This after more than 25 years in corporate development and strategy leadership roles at Deluxe Corp, CUNA Mutual Group and the Mayo Clinic. Hedlund and his wife, Julie, have two children, 23 and 25. dwhedlund@stthomas.edu

ERIC D. (RIC) HINES (BS, MS-85) is retired after working seven years for Wells Engineers then 30 for the U.S. Army Corps of Engineers. His career entailed environmental design/construction/management for hazardous, toxic and radioactive waste site clean-up for the military and the US Environmental Protection Agency. Hines played ice hockey at UNO when it was a club sport, under coach Mike Kemp. He remained athletically active as a registered U.S. Professional Tennis Association teaching pro (1977-2016) and professional racquet stringer. He is an avid recumbent bicyclist having ridden X-USA (San Diego, CA-Charleston, SC for Special Olympics Nebraska, 2016), and twice around the entire border of Nebraska (Circa de

Nebraska) (2017, 2018). He has logged nearly 35,000 bicycling miles since beginning to ride in 2006. Hum2@cox.net

83 AILEEN (BS, MS-85) AND THOMAS WARREN (BS, MS-89) were honored in



April as the Omaha Press Club's 160th Face on the Barroom Floor. Thomas has served as president and CEO of the Urban League of Nebraska (ULN) since 2008, after retiring from a 24-year career with the Omaha Police Department, including his final four years as chief. Since 2014, Aileen has

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served as assistant vice chancellor, business and finance, and director of human resources for the University of Nebraska Medical Center. Prior to this, she worked at First Data Corporation for 17 years, becoming vice president of human resources. Her previous work experience also includes positions at First National Bank of Omaha and WorldCom.

93 **MARC BAUER (BS)** was named University of Nebraska-Kearney's athletic director in April. Bauer was a three-time All-American wrestler at UNO, including a member of the 1991 UNO national championship team. Bauer is pursuing a doctorate in interdisciplinary leadership through Creighton University.

00 **TODD RICHARDSON (BGS, MA-03)** recently co-authored, "Implied Nowhere: Absence in Folklore Studies," which is an inquiry into what is missing in folklore and folklore studies. He is an associate professor in the Goodrich Scholarship Program at UNO.



04 **CRYSTALLE MICHELLE COTTON (BS)** has been taking individual classes at Bellevue University as an online student since August 2018. crystalle.cotton@gmail.com

08 **RACHEL LYNNE MABREY (BS)** graduated with a Master's of Science in Organization Leadership from Creighton University

13 **NATALIE MCGOVERN (BS)** was awarded the Nebraska Admiralship by Governor Pete Ricketts in March for her year of service as Miss Alliance 2012 and Ms. Nebraska United States, her contributions to arts education and mental health awareness, and for singing the National Anthem for the 2017 U.S. Olympic Curling Trials and Curling World Cup. McGovern is a member of Lambda Pi Eta and a 2017 Ten Outstanding Young Omahans nominee. She is a theatre and music contributor for the Reader. nataliechristi28@gmail.com



IN MEMORIAM

Deceased alumni reported to the UNO Alumni Association or University of Nebraska Foundation between Feb. 23, 2019, and June 20, 2019. We extend our condolences to the family and friends of these graduates.

- | | | | |
|-------------|--------------------------|-------------|------------------------|
| 1951 | Richard L. Briley | 1972 | Marvin J. Alff |
| 1952 | Barbara J. Irvin | | Michael D. Donovan |
| 1955 | Dale C. Cockerill | | Donald W. Foust |
| 1959 | Glenn Roberts | | Gustaaf A. Vahlkamp |
| | Jackson A. Byars | 1973 | Virginia L. Spangler |
| 1961 | Elvina J. Lyman | 1974 | Kathryn A. Gillaspie |
| 1962 | Diane P. Andrew | | Robert N. Johnson |
| | Robert R. Butler | 1975 | Jerry L. Scheer |
| | William A. Hilger | | Douglas H. Wood |
| 1963 | Frederick L. Crouter | 1976 | Steven L. Eggert |
| | Joseph J. Kelly | 1977 | Robert L. Egermayer |
| | John H. Van Horn | 1978 | Terry W. Wuerfele |
| 1964 | Mittie W. Linstromberg | | Gary D. McNulty |
| | Thomas H. Spence | 1980 | Robert J. Farris |
| 1965 | James M. Cooper | | Diane K. Winkler |
| | James W. Peoples | | Jane A. Edwards |
| 1966 | Dennis H. Madigan | 1981 | George F. Kippley |
| | Elsie L. Kephart | 1982 | John F. Ault |
| 1968 | Jean E. Durgin-Clinchard | 1984 | Diane L. Derks |
| | John J. Cepuran | 1987 | Melanie R. Karre |
| | Orval P. Jurgena | | William R. Schlott |
| | Richard C. Livdahl | 1988 | Ruth L. Cook |
| | Sharon K. Parker | | Charles T. Svajgl |
| 1969 | George H. Wilkins | 1991 | Lori J. Mathsen |
| 1970 | Dale L. Duncan | 1992 | Tammy M. Krug |
| | Susan C. Mehaffey | | Michael J. Rogers |
| | Helen L. Houston | 1994 | Joyce M. Beaugard |
| | Thomas L. McGinn | | Brian C. Eber |
| | Richard J. Meinking | 1996 | Jodi L. DeRoos-Horalek |
| | Roberta L. Gerlach | 1999 | Cheryl A. Deck |
| 1971 | John R. McNeilly | 2003 | John I. Steffen |
| | Forrest E. Barton | 2012 | Luke T. Johnson |
| | Clarence M. Kohlenberg | | David H. Piskac |
| | James A. Nicholson | 2013 | Theresa R. Davidson |
| | | 2017 | Mary Kate Garst |



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By Dominique Morisseau
Connections Series with The Union for Contemporary Art
- **PETER AND THE STARCATCHER**
By Rick Elice & Wayne Barker

arts.unomaha.edu





16 KYLER ERICKSON (BSBA) writes, “since graduation from UNO, I’ve traveled the country telling my story of overcoming PTSD and depression to several hundred thousand people. My goal is to erase the stigma associated with mental illness and encourage people to get the help that they need. UNO not only taught me the skills to do so but instilled so much belief and confidence in me that I felt my goal was realistic.”
kerickson@unomaha.edu

17 ALVIN F. LUGOD (BS) received a Graduate Key from the American Criminal Justice Association-Lambda Alpha Epsilon Honor Society for achieving a 3.8 GPA in graduate school.

18 BRENT ALLEN BEAN (BS) writes, “after finishing my summer class in June, I finished my eighth and final season at my summer job at Fun-Plex. After finishing there, I accepted a full-time position with Caesars Entertainment. I have been there for seven months and am happy to be working alongside other new UNO alumni.”

SEND US A CLASS NOTE

WHAT HAVE YOU BEEN DOING SINCE GRADUATING?

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- Online at unolumni.org/unoclassnote
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Dallas David Burton, son of David and **TARICKA (FAIRGOOD, '09) BURTON** of Omaha

Vivian Elaine Barna, daughter of Mindy and **JACOB ('04) BARNA** of Omaha

Brendon Wayne Heidebrecht, son of Tyson and **JESSICA (BERNHARDT, '11) HEIDEBRECHT** of Omaha

Theodore Joseph Artz, son of Creighton and **SAMANTHA (FUDGE, '16) ARTZ** of Omaha

Maren Ganai Eisele, daughter of Dehn Eisele and **SAMARA ('09) PHILLIPS** of Bellevue, Nebraska

Hank Kennedy Helgenberger, son of Brett and **SHEENA (KENNEDY, '08) HELGENBERGER** of Elkhorn, Nebraska

Mia Manriquez, daughter of Daniela Padilla and **GERSON MANRIQUEZ ('13)** of Papillion

Anna Terese Langer, daughter of Ashley and **LUKE ('09) LANGER** of Geneva, Illinois, and granddaughter of **DAN LANGER ('75)** of Omaha

Samuel Isaac Epstein, grandson of Steve and **JUDY ('94, '96) EPSTEIN** of Las Vegas, Nevada

Zaire James Perkins, son of Jordan and **AMANDA ('08) PERKINS** of Bellevue, Nebraska

Jaynie Aline Anderson, granddaughter of **ELAINE ('96)** and **ANDREW ('93) WHITEING** of Omaha

Tyler James Janda, son of **EMILY (KIRKLAND, '11)** and **KYLE ('12; '16) JANDA** of Omaha

Niko Timothy Galde, son of Sarah and **MICHAEL ('13) GALDE** of Omaha

Karsyn Rose Perry, daughter of Chase and **MICHAELA (SCHIMMER, '16; '18) PERRY** of Aurora, Nebraska

Johnathan Patrick Carr, son of James and **AMANDA ('13) CARR** of Beaufort, South Carolina

Adalynn Isabelle Baker, daughter of Bryant Baker and **STEPHANIE DAKIN ('11)** of Brentwood, Missouri

Mira Kilari Hoback, daughter of Keerthi and **KYLE ('05) HOBACK** of West New York, New Jersey

Carson David Kildow, son of **EMILY (BARLA, '16)** and Ty Kildow of Omaha

Aida Ruth Hedges, daughter of Aaron and **VALERIE (LOSEKE, '11) HEDGES** of Omaha



Malin Charlotte Tyus, daughter of **MAGGIE (student)** and **MARCUS ('16) TYUS** of Omaha

Maddox Joseph Ruba, son of Michael and **MICHELLE (DETERMAN '14) RUBA** of Shawnee, Kansas, and grandson of **JIM DETERMAN ('83)** of Lincoln, Nebraska

DANIEL LAWRENCE KORTH, son of **LAURA (PICKETT, '14; '18)** and **RYAN ('13) KORTH** of Omaha

Forrest Levi Wicks, son of Anna and **BENJAMIN ('14) WICKS** of Omaha and grandson of **CHERILYN ('15)** and **JERRY ('90; '97) WICKS** of Springfield, Nebraska

Jane Elizabeth Davis, daughter of Chelsea and **LANCE ('14) DAVIS** of Omaha

Cecelia Ann Albert, daughter of **KATIE (HAWORTH, '10)** and **BARRY ('10) ALBERT** of Duluth, Minnesota

Lincoln Svoboda, son of Seth and **LISA (BOONE, '09) SVOBODA** of Orlando, Florida

Tucker Alan Goldsberry, grandson of **TAMMY ('07, '14)** and **MARK ('87) GOLDSBERRY** of Papillion

Phillip Dean Widhalm, son of **REBECCA (NORTON, '13)** and Matthew Widhalm of Omaha and grandson of **KAREN (KLEIN, '81) MATTHEWS** of Omaha and **WILLIAM NORTON ('82)** of Omaha

Jonathan Joseph Whiteing, son of Jessica and **JONATHAN ('17) WHITEING** of Omaha and grandson of **ELAINE ('96)** and **ANDREW ('93) WHITEING** of Omaha

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A LOOK AT HAPPENINGS ON AND OFF CAMPUS

PILING ON

The UNO baseball team made history by winning the Summit League Tournament, qualifying it for the program's first-ever NCAA Tournament. That began in Los Angeles against No. 1 overall seed UCLA. UNO alum Vincent Leinen happened to be on the Southwest flight taking the team to LA and had players sign the sports page showing their Summit celebration. He also heard the pilot bring a round of applause with his announcement:

6 CONGRATS TO THE UNO MAVERICK BASEBALL TEAM ON WINNING THE SUMMIT LEAGUE TITLE AND BEST WISHES AGAINST THE UCLA BRUINS. GO MAVS AND SEE YOU AT THE CWS.

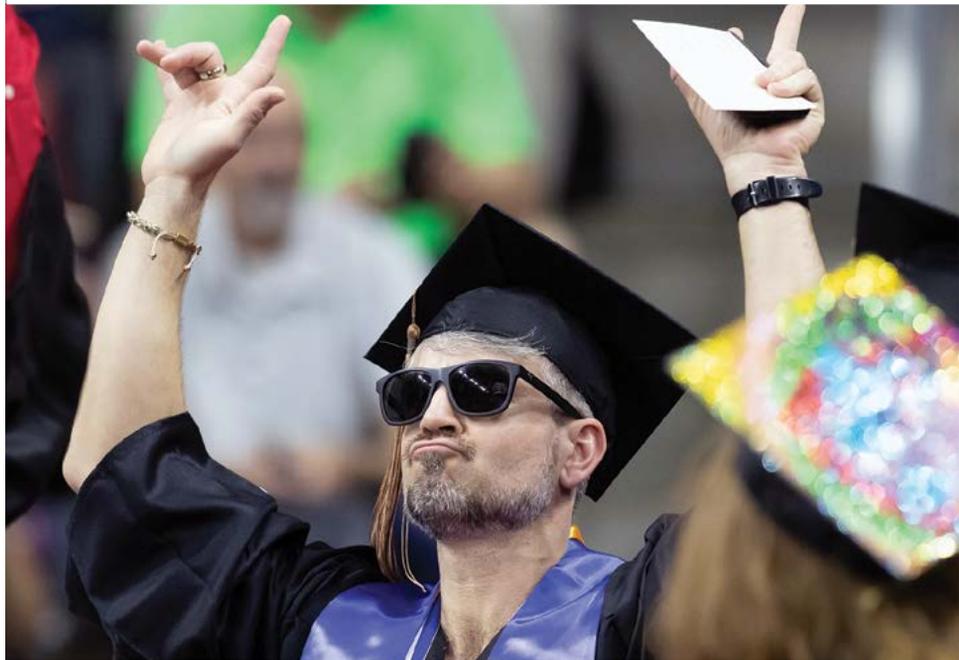
ONCE A MAVERICK, ALWAYS A MAVERICK

Approximately 1,700 UNO students officially became UNO alumni at the May 2019 Commencement ceremonies held at Baxter Arena with thousands more of their friends and family cheering them on.

SPARKS FLY

The Marion Marsh Brown Writers Lecture Series continued in April with best-selling author Nicholas Sparks of "The Notebook," "Dear John" and 18 other romantic page turners. Sparks said during an afternoon forum:

6 PEOPLE WONDER WHERE AUTHORS COME UP WITH THEIR STORIES. NO MATTER HOW IT COMES ABOUT, WHAT I STRIVE FOR WITH EVERY NOVEL I CREATE IS TO WRITE A NOVEL THAT I AM HOPEFUL YOU REMEMBER. TO ME, THAT IS THE GREATEST COMPLIMENT.





WAMBLI SAPA POW WOW

UNO in April hosted the annual Wambli Sapa Memorial Pow Wow, bringing together Native Americans and non-Natives for indigenous dance, song, arts and traditional crafts.

I LOVE NU DAY

Students took a UNO Alumni Association-sponsored bus to Lincoln in March for I Love NU Day, meeting with senators and urging them to support the university’s budget requests, as UNO Student President Renata Valquier Chavez did with State Senator Tony Vargas. In May, the Nebraska Legislature and Gov. Pete Ricketts passed a two-year state budget that funds NU’s request for increases of 3% in 2019-20 and 3.7% in 2020-21.

THIS BUDGET ENABLES UNO TO CONTINUE CARRYING OUT ITS MISSION OF TRANSFORMING AND IMPROVING THE QUALITY OF LIFE LOCALLY, NATIONALLY AND GLOBALLY

UNO CHANCELLOR JEFFREY GOLD

FALLEN, NOT FORGOTTEN

The Student Veteran Organization in April once again hosted “Tribute to the Fallen” in the Pep Bowl, displaying more than 7,000 American flags representing men and women in the services who have died since 9/11. The names of fallen military members were recited throughout the week.

STRAUSS HITS HIGH NOTE

The Strauss Performing Arts Center was the star of the show in April with dedication of the building’s \$18.3 million renovation and expansion. Features include the addition of a recital hall named in honor of Emeritus Chancellor John and Jan Christensen (center), joined in a ribbon-cutting by (left) CFAM Dean Michael Hilt, John Scott, NU Executive NU Interim President-elect Susan Fritz, School of Music Director Washington Garcia and Mike Bird of the University of Nebraska Foundation.

Test your brainpower with these puzzles created by UNO graduate Terry Stickels ('76). An author, speaker and puzzle maker, Stickels' **FRAME GAMES** is published by **USA Weekend** magazine and in 600 newspapers.

For more information on Stickels, or to order any of his books, visit www.terrystickels.com

KNOWLEDGE

Here are some analogies that will test even the best player:

- 1.) Steel : iron :: coke : _____
- 2.) Japan : sun :: _____ : Southern Cross
- 3.) Equinox : March :: Winter Solstice : _____
- 4.) Hephaestus : Greek :: _____ : Roman

WORD PLAY

There is something unusual about this sentence. What is it?

"Doc note: I dissent. A fast never prevents a fatness. I diet on cod."

MATHEMATICS

Ed rowed 1 mile downstream in 3 minutes. Rowing with the same force upstream, it took him 4 minutes to cover 1 mile. How much time would it take Ed to row 1 mile in perfectly calm water?

CREATIVE THINKING

Here's a new type of tic-tac-toe. We'll call it cit-cat-cot, because in this version, three in a row loses! Below is the start of a game and it's X's turn to move.

X		
O		O
O	X	

Where is the best place to put the X?

ANSWERS

KNOWLEDGE: 1) Coal 2) Australia 3) December 4) Vulcan
 WORD PLAY: The sentence is palindromic. It reads the same forward and backward.
 MATHEMATICS: The answer is 3 3/7 minutes. Going downstream, Ed would go 1 1/3 miles in 4 minutes, at his current rate. Since he covers 1 mile in 4 minutes going upstream, he would go 1 1/3 + 1, or 2 1/3 miles in 8 minutes. This is 3 3/7 minutes.
 CREATIVE THINKING: Place your X in the lower right box. O can't win regardless where they place their next O.

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