

2015

Weitz CEC Art Viewbook

Weitz CEC

University of Nebraska at Omaha

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BARBARA WEITZ COMMUNITY ENGAGEMENT CENTER
ART COLLECTION
SELF-GUIDED TOUR

UNIVERSITY OF
Nebraska
Omaha



WELCOME

TO THE UNIVERSITY OF NEBRASKA AT OMAHA'S BARBARA WEITZ COMMUNITY ENGAGEMENT CENTER

This beautiful, state-of-the-art building is the first stand-alone, comprehensive, engagement-specific university facility in the United States. It is home to award winning programs that continue to play a critical role in the emergence of the University of Nebraska at Omaha (UNO) as a national leader in community engagement. It also houses non-profit organizations that have demonstrated the capacity to include student learners, volunteers, and interns in their work and to join together for collective impact in the delivery of programs and services.

These synergistic partnerships between university and greater metropolitan area groups foster community stewardship and civic participation. The outreach inspires future leaders, encourages volunteerism, and provides opportunities for groundbreaking collaborations with the potential to create innovative solutions to community challenges.



A CIVIC FORUM DEDICATED TO A COMPASSIONATE LEADER

The Barbara Weitz Community Engagement Center (Weitz CEC) is the realization of a dream for its namesake, Barbara Weitz, who embodies its mission and vision. A retired faculty member of the UNO School of Social Work, Barbara is a role model of civic engagement. She is a respected advocate and generous philanthropist who has devoted her time, talent, and treasure to the areas of education, social justice, and women's issues. Barbara was the catalyst for the extraordinary growth of UNO service learning programs, and together with husband Wally and their children, provided the lead gift for the Weitz CEC. Barbara's contributions to this transformative project at UNO continue her legacy of enriching the lives of others.

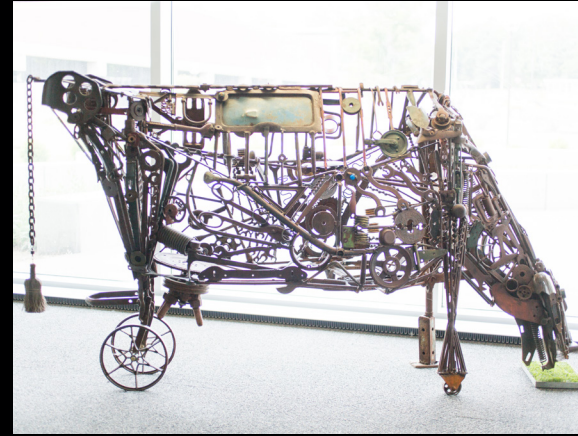
ENJOY A SELF-GUIDED TOUR OF ART IN THE BUILDING

This brochure lists art purchased through the building fund or donated to the Weitz CEC. The core collection was acquired through a competitive process open to UNO faculty, staff, students, and local area artists. A committee comprised of art and design professionals and university volunteers selected works that represent both the individual artist's interpretation of the Weitz CEC vision and the collective talent of Omaha's vibrant visual arts community.

Works from the estate collection of Terry L. and Harry J. Crook are on display through the generosity of their heirs.

Status of artist at the time of submission:
S = Student | F = Faculty | C = Community

FIRST FLOOR



HOLY COW

ENTRY STAIRWELL

DEB MCCOLLEY (C) | 2014
METAL - VINTAGE FOUND OBJECTS
49 X 90 X 26 IN.



RICKSHAW I

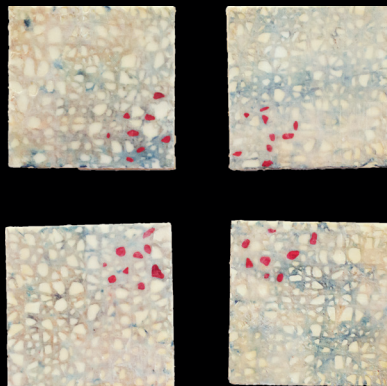
THE OFFICE OF CIVIC AND SOCIAL
RESPONSIBILITY (THE COLLABORATIVE)

SHWETA MARIA SENGUPTA (S) | 2013
OIL ON CANVAS
24 X 48 IN.

WINTER PACT

LOWER COMMONS LOUNGE

ROBERT COOK (S) | 2012
ENCAUSTIC ON 4 WOOD PANELS
28 X 28 X 2.5 IN.



ELMWOOD PLAINS

WEST HALLWAY

ZACH NUTT (S) | 2013
LATEX PAINT AND SPRAY PAINT ON CANVAS
48 X 96 IN.

NOTES

LOWER COMMONS LOUNGE

LAURA C. BURKE (C) | 2013
COLLECTION OF TWELVE ARCHIVAL PIGMENT PRINTS;
SUBJECTS CREATED BY ARTIST
60 X 82 IN.



REFLECTING ON THE OGALLALA AQUIFER

WEST HALLWAY

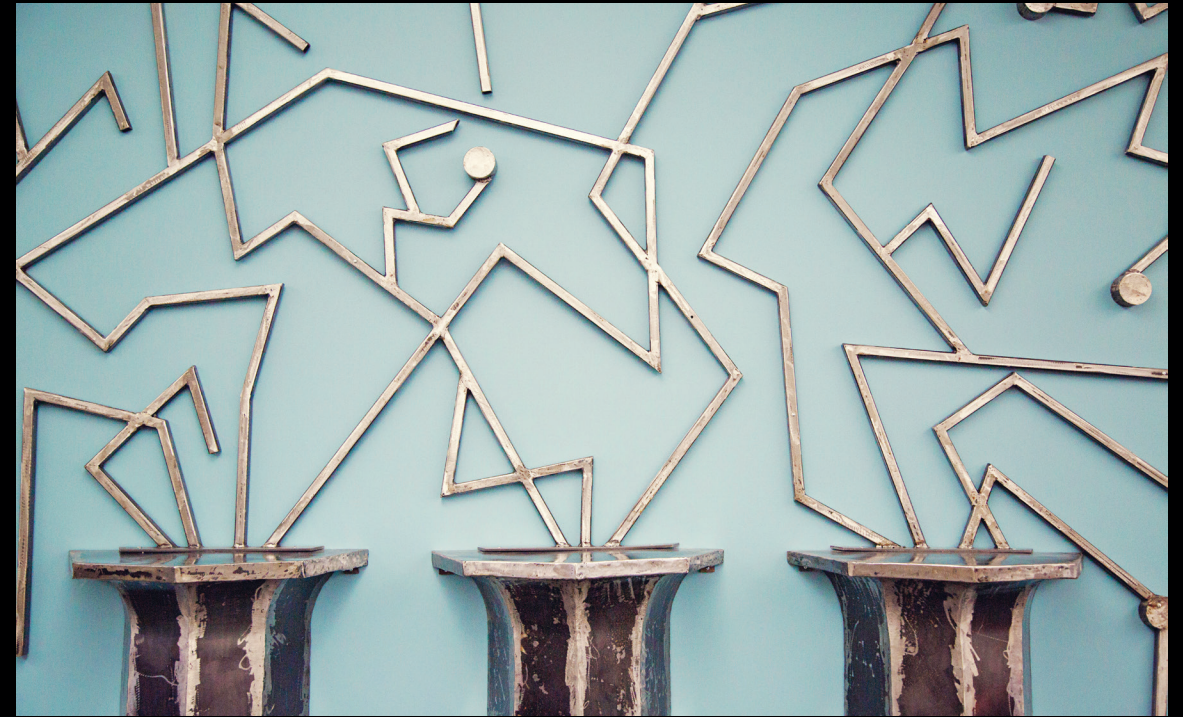
JESS BENJAMIN (C) | 2012
HAND-POUNDED STONWARE CLAY IN TWO PARTS
30 X 22 X 1 IN.

“

Microscopium/Telescopium is a work that bridges the tangible aspects of the intersection of the Community (Civis), the Academy (Academia), and the Student (Discipulus) with the intangible energy created by this collaboration. It is this energy that bonds the university with the community, and represents the mission of the Weitz CEC.

David Helm

”



MICROSCOPIUM/TELESCOPIUM

JUDY A. MONAGHAN SHARED RESOURCE CENTER

DAVID HELM (F) | 2014 | STEEL
10 FT. X 16 FT. X 14 IN



CONFLUENCES

FIRST FLOOR PARTNER SPACE

BART VARGAS (F) | 2014 | EPOXY RESIN, LATEX AND ACRYLIC PAINT ON FOUR PANELS
27 X 74 X 2 IN.

“

The patterns of contrasting lines symbolically represent how all of humanity is made up of completely different individuals, yet simultaneously and remarkably they are still very similar to the rest of humanity. The flowing together of communities meets at the confluences of their similarities and differences.

Bart Vargas

”

CABEZA PURPURA

WEST HALLWAY

GERARD T. PEFUNG (C) | 2012
MIXED MEDIA ON CANVAS (ACRYLIC, AEROSOL, PASTEL)
25 X 21 IN.



HEART AT CENTER

WEST HALLWAY

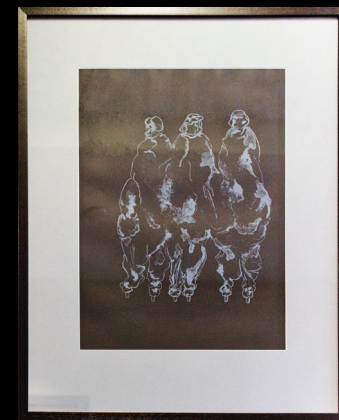
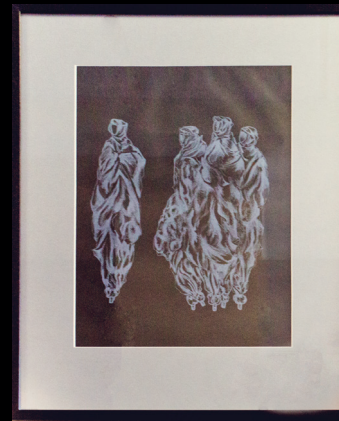
HEATHER JOHANSON (C) | 2008
WATERCOLOR, TEA, WINE, GOUACHE ON PAPER
58 X 120 IN.



UNAWARE

WEST HALLWAY

XUAN PHAM (S) | 2013
LITHOGRAPHY; PAINTED WITH PASTE TUSCHE
31 X 24 IN.



IT WAS ALL THERE, IN PLAIN SIGHT

WEST HALLWAY

XUAN PHAM (S) | 2013
LITHOGRAPHY; PAINTED WITH PASTE TUSCHE
31 X 24 IN.

NOCTURNE (#81-48)

WEST HALLWAY

TOM BARTEK (CROOK ESTATE) | 1981

MIXED MEDIA
37 X 23 X 2 IN.



EARTHSCAPE- SPIRITUAL PROGRESS (#90-5)

WEST HALLWAY

TOM BARTEK (CROOK ESTATE) | 1990

MIXED MEDIA
22 X 27 X 4.5 IN.

SMALL EARTHSCAPE- ORANGE SKY

WEST HALLWAY

TOM BARTEK (CROOK ESTATE) | 1969

MIXED MEDIA
12 X 10 X 2 IN.



EARTHMASK #4 (#83-58)

WEST HALLWAY

TOM BARTEK (CROOK ESTATE) | 1983

MIXED MEDIA
28 X 16 X 2 IN.

THE OLD ALMSHOUSE-
WEEKLY, NORTHAMPTONSHIRE

WEST HALLWAY

LEONARD THIESSEN (CROOK ESTATE)

ENGRAVING

25.5 X 21.5 IN.



DRIVE THRU

EAST HALLWAY

KATRINA METHOT-SWANSON (C) | 2013

OIL ON CANVAS

48 X 36 IN.

GANYMEDE

EAST HALLWAY

WATIE WHITE (C) | 2012

WOODCUT

35 X 48 IN.



INTERSTATE 80 VIEWPOINT

EAST HALLWAY

KRISTINE HANSEN-CAIN (S) | 2013

OIL ON CANVAS

16 X 20 IN.

YOU'RE HERE, WE'RE HERE

EAST HALLWAY

VICTORIA HOYT (C) | 2010

DIGITAL PHOTOGRAPHS, INKJET ON COTTON RAG PAPER,
PAINTED DRIED BEANS, SCULPEY CLAY BY ARTIST
25 X 29 IN.

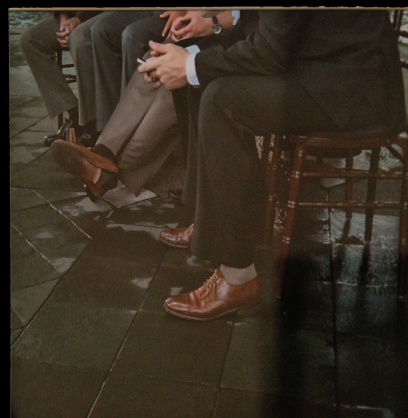


BIG BOY STONES

EAST HALLWAY

VICTORIA HOYT (C) | 2010

DIGITAL PHOTOGRAPHS, INKJET ON COTTON RAG PAPER,
PAINTED DRIED BEANS, SCULPEY CLAY BY ARTIST
25 X 29 IN.



NOT WHAT SHE HOPED FOR

EAST HALLWAY

VICTORIA HOYT (C) | 2010

DIGITAL PHOTOGRAPHS, INKJET ON COTTON RAG PAPER,
PAINTED DRIED BEANS, SCULPEY CLAY BY ARTIST
25 X 29 IN.

JOIN THE CONVERSATION

EAST HALLWAY

IRIS G. KEWIN (C) | 2013

PHOTOGRAPH, DIGITAL PIGMENTED PRINT
16 X 20 IN.

SCARLET ECHO

EAST HALLWAY

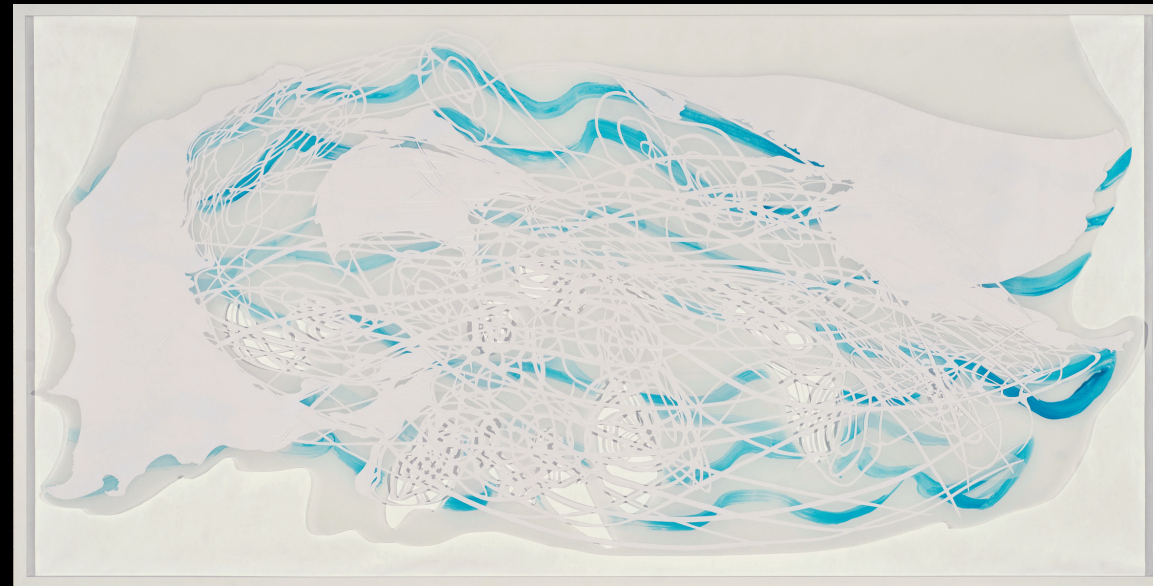
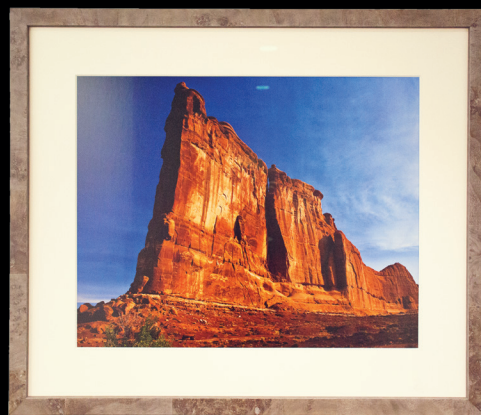
HOPE DENDINGER (C) | 2013
ACRYLIC, SAND, GESSO, MOLDING PASTE,
PAINT CHIPS, YARN ON CANVAS
17.5 X 60 IN.



COURT HOUSE ROCK, ARCHES NATIONAL PARK

ROOM 111

TIMOTHY FITZGERALD | 2013
35MM DIGITAL PHOTOGRAPH
24 X 30 IN.



WATER LINES II

MARION IVERS BOARDROOM

SUSAN KNIGHT | 2008
HAND CUT PAPER OVER CUT MYLAR, ACRYLIC INK
46 X 86 IN.

SECOND FLOOR



UNTITLED

UPPER COMMONS LOUNGE

JUN KANEKO (C) | CERAMIC SLAB
GIFT BY ANONYMOUS DONOR
22 X 29 X 3 IN.



FAVORS

SHARED RESOURCE CENTER

KIM REID-KUHN (C) | 2011
MIXED MEDIA ON CANVAS
93 X 80 IN.

The small bronze figures are reproductions of actual people from UNO and Omaha, working in collaboration to build a stronger community.



COLLABORATION

SHARED RESOURCE CENTER

JAMIE BURMEISTER (C) | 2013 | WOOD AND BRONZE
27 IN. X 24 FT.



OMAHA STRATA

SECOND FLOOR PARTNER SPACE

ALLAN TUBACH (C) | 2011 | ACRYLIC ON PANEL
48.5 X 32.6 IN.

This original painting, created to celebrate Omaha by Design's 10th anniversary, illustrates the many facets that make Omaha unique. Proceeds from sale of limited edition prints benefit the Preserve Omaha Public Art Fund.

AFTERWARDS

WEST HALLWAY

HUGO ZAMORANO (S) | 2013
OIL ON CANVAS
36 X 24 IN.



SIMULTANEOUS

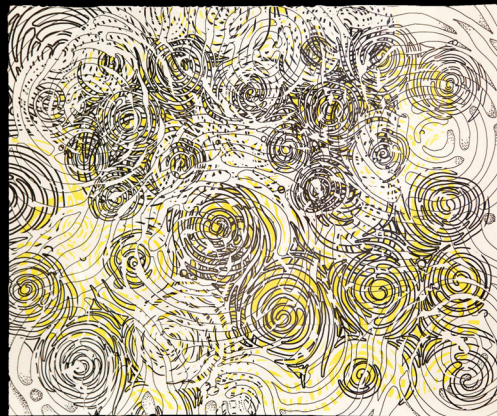
EAST HALLWAY

KELLI MCDANAL (S) | 2013
OIL ON CANVAS
60 X 60 IN.

PASSAGE 7

EAST HALLWAY

MARY DAY (C) | 2013
DIGITAL COLLAGE PRINT WITH HAND DRAWING
26 X 32 IN.



SEEDS OF SEPIK

EAST HALLWAY

BETHANY KALK (C) | 2013
ACRYLIC ON CANVAS
54 X 54 IN.

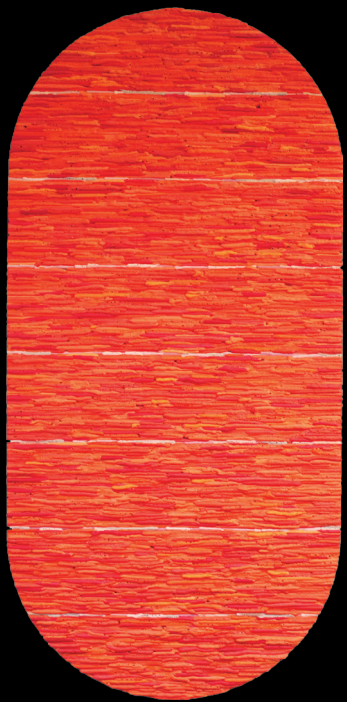
Mural recreated from original work by Rafael Lopez. Students from the Learning Community of South Omaha, UNO, and Peter Kiewit Middle School sketched and colored squares representing a book they read together, showcasing their collaboration over a semester.



WE IMAGINE WHILE READING

WEST HALLWAY

SERVICE LEARNING P-16 STUDENTS | 2013 | OIL PASTEL ON PAPER
51 X 95 IN.



BLITZ

EAST HALLWAY

COLIN C. SMITH (F) | 2012 | RESIN/PIGMENT ON ALUMINUM
96 X 48 IN.

“

“The juxtaposition of numerous drips of puffy pigment that are simultaneously unique and similar is emblematic of the diverse nature of us as humans. The work itself is intended to be readily accessible to the eyes of all, and can be interpreted in a myriad of ways that, hopefully, promotes conversation and brings us together in a playful yet serious manner.”

Colin Smith

”



SELF-PORTRAIT

PARTNER SPACE

ANGELA DRAKEFORD (C) | 2013 | TAR PAPER, ITALIAN CREPE PAPER, WIRE, GLUE, INSULATION FOAM, POPLAR
36 X 96 X 5 IN.



EL CAPITAN YOSEMITE NATIONAL PARK

ROOM 210

TIMOTHY FITZGERALD (C) | 2013
35MM PHOTOGRAPH
24 X 30 IN.



BISON YELLOWSTONE NATIONAL PARK

ROOM 210

TIMOTHY FITZGERALD (C) | 2013
35MM PHOTOGRAPH
24 X 30 IN.

A STRANGE FORM OF LIFE

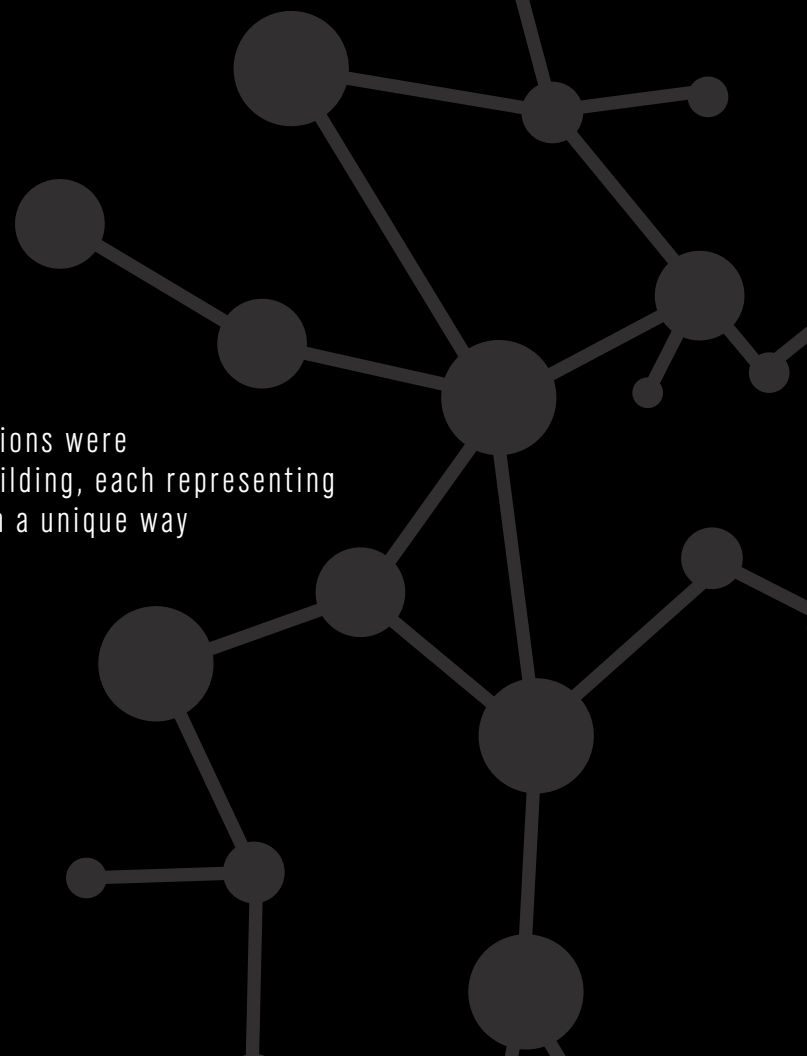
ROOM 206

MATTHEW CARLSON (C) | 2008
GOUACHE ON PAPER
16 X 27 IN.



SIGNATURE WORKS

Four permanent installations were commissioned for the building, each representing the mission of the CEC in a unique way





ATOMICITY

FRONT LAWN

RONALD K. PARKS (C) | 2004 | STEEL COMPOSITION WITH PAINTED AQUA FINISH | 1,300 POUNDS
17 FT. (DIAMETER) X 5 FT. (HEIGHT)

Ron Parks is president and CEO of Millard Manufacturing Corporation, a stainless-steel fabricating business specializing in custom designed food-processing equipment. A self-taught artist, Ron applies to his work the knowledge and experience gained from a 30-year career of inventing, designing, and fabricating metals. His art is a fusion of imagination and fine craftsmanship.

Ron's art has been displayed in numerous special exhibits and was included in an international travelling exhibition to Russia. In addition to *Atomicity*, his large sculptures are installed at Joslyn Art Museum Discovery Garden and Downtown Omaha's Gene Leahy Mall.

“ I've done metal-working most of my life, beginning when I was 6 years old by helping around our farm in the Nebraska Sandhills. As I grew, I learned to weld and fix the equipment used in our daily work. I didn't realize then that I was engineering, and learning the value of tools. Just to set fence posts was a creative, problem-solving process. Later, I went into the business of designing and building machinery, so my art comes out of that background.

What prompted me to create *Atomicity* was the desire to highlight some of the parts used in equipment we design and build. These parts are beautiful structures, but in the machines they're covered, so their beauty is hidden. *Atomicity* is like a machine with no protective devices. The spheres are actually matched welded hemispheres, which we use to make kettles. The connecting spirals, which give *Atomicity* its energy, lift and spin, were formed in a die we use to make augers for chicken cookers that are almost the size of boxcars.

Atomicity connects the worlds of manufacturing and art that are important to me.

Ron Parks



THE REFLECTION OF US

FIRST FLOOR ATRIUM

YING ZHU | 2014 | MIRRORS, ADHESIVE
5 FT. 4 IN. X 55 FT.

Ying Zhu was born in the Midwest region of China. She holds a degree in stage lighting design from China Communication University and an M.F.A in studio art from the University of Nebraska - Lincoln. Ying has been an Artist in Residence at the Bemis Center for Contemporary Art and Vermont Studio Center. Her exhibitions include site-specific installations at Sun Valley Art Center, New Orleans Contemporary Art Center, and Kaleidoskop in Berlin, as well as a permanent installation at Project Harmony in Omaha.

Ying was selected to participate in the III Moscow International Biennale for Young Art in 2012. She has been recognized with a Nebraska Arts Council Distinguished Artist Grant and Omaha Entertainment and Arts Awards for Best Emerging Artist and Best New Media Artist.



Reflection of Us is composed of more than five thousand ½ to 1 inch square pieces of mirror that were individually arranged and glued to the atrium wall. The color scheme of various blues and pinks is referencing a Midwestern sky at sunset. The design focuses on three core aspects of community:

The **reflective** nature of a community

We see ourselves in others. Through our own reflections in the mirror, we notice how a community shares common attitudes, interests, and goals.

The **engaging** nature of a community

It is an active and engaging installation. The interactive nature of mirror attracts attention and encourages viewers to observe their surrounding environment from different perspectives.

The **evolving** nature of a community

The colors and views change as viewers move. Metaphorically, it ties with the fact that a community thrives when it keeps evolving and moving forward.

Ying Zhu





RED TAPESTRY WALL

SECOND FLOOR ATRIUM

MARY ZICAFOOSE | 2014 | HAND SPUN, DYED, KNOTTED AND WOVEN WOOL ON COTTON WARP
6 TAPESTRIES DESIGNED TO FORM ONE AESTHETIC UNIT: *THREE NEW MOONS*; *TRIPLE ECLIPSE*; *ORANGE POLKA DOTS*; *BLACK & BLUE STRIPES I*; *BLACK & BLUE STRIPES II*; *BLACK & BLUE STRIPES III*
8 FT. X 55 IN.

Mary Zicafoose is a mid-career artist and weaver of tapestry and rugs. She received a BFA in photography at St. Mary's College in Indiana, and then studied pottery as a graduate student at the Art Institute of Chicago before discovering weaving at the University of Nebraska – Lincoln. She is internationally recognized for her expertise in ancient weaving and dyeing techniques.

Minimalist, colorful, contemporary designs inspired by and continuing the art of the Incas of Peru are Mary's trademark. Her work has appeared in numerous exhibitions from coast to coast, and spans the globe in corporate offices and at United States Embassies on three continents. She currently serves as co-director of the American Tapestry Alliance.

“

Red Tapestry Wall was a wonderful opportunity and compelling challenge to make tapestries of a very large and commanding scale. I had only three months to design and create the work, from the time my proposal was approved to the day of the building dedication.

With a limited budget and very condensed timeline, I turned to a long standing weaving partnership I have with Mila Studio in Kathmandu, Nepal, to assist with the massive undertaking of hand dyeing and weaving multiple large scale tapestries. Joining forces from halfway around the world, we worked literally night and day.

Collectively they are composed of miles of yarn, enlisting myself, 6 talented weavers, and an expert dye assistant to carefully match my recipes at the dye pots.

Mary Zicafoose

”



COMMUNITY VISIONS

LOWER LEVEL GARAGE

JOSLYN ART MUSEUM'S KENT BELLOWS STUDIO | 2014 | HUGO ZAMORANO, LATHANIEL BRADFORD, ALEXIS MUNOZ, ANDREA GARCIA
STREET ART INSTALLATION; SPRAY PAINT
9 FT. 8 IN. X 163 FT.

Joslyn's Kent Bellows Mentoring Program offers challenging discussions and workshops that encourage high school students to explore, observe, think and create. They are matched with professional artist mentors and provided with an opportunity to find personal inspiration, gain technical skills, and build an art portfolio.

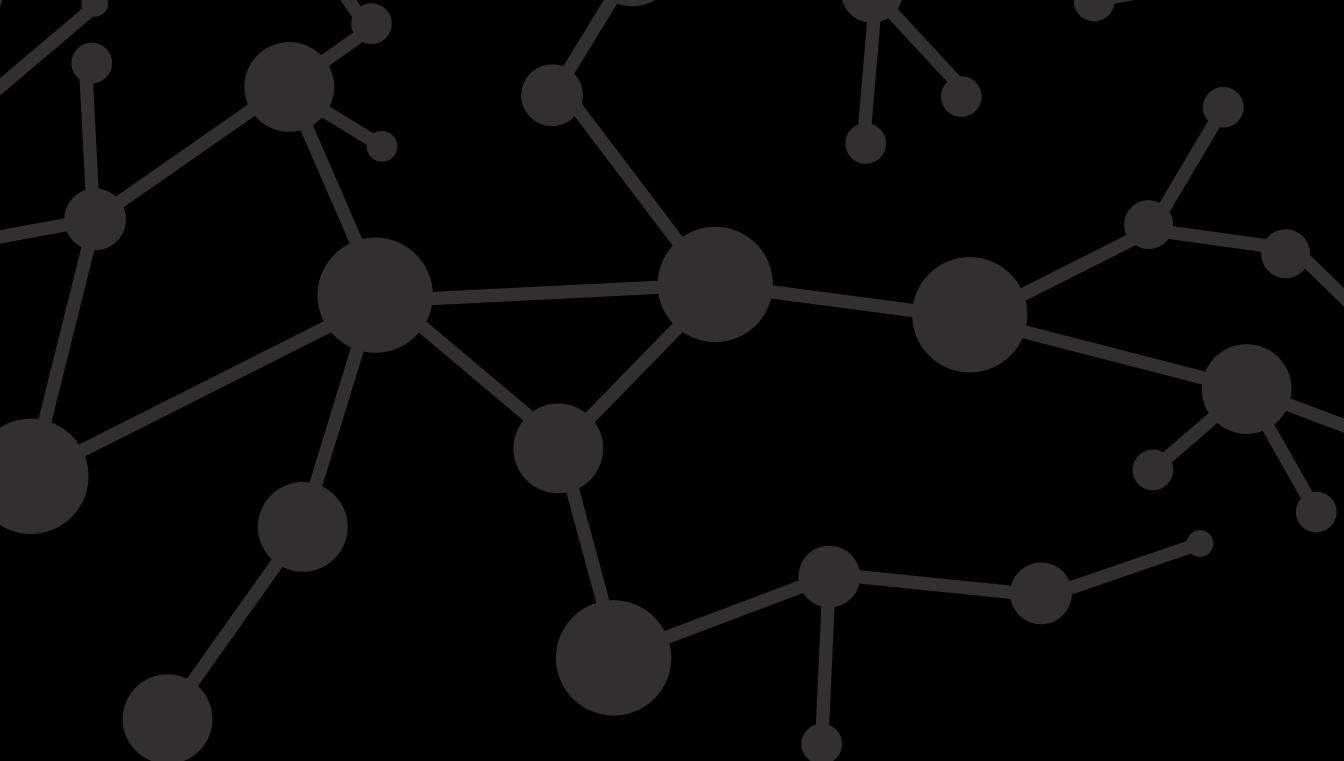
The teens meet with their mentors after school in an environment that provides a balance of freedom and support, offers diverse art practice, and encourages community involvement.



By working together we are stronger than the sum of our parts. Community Visions captures the essence of this strength by exploring visual interpretations of collaboration, sharing, locality, partnership, and inclusivity.

Alex Roskelley
Artist Mentor





UNIVERSITY OF
Nebraska
Omaha



The University of Nebraska at Omaha shall not discriminate based upon age, race, ethnicity, color, national origin, gender-identity, sex, pregnancy, disability, sexual orientation, genetic information, veteran's status, marital status, religion, or political affiliation. 0484BKCEC1015