Weitz CEC Art Viewbook

Weitz CEC
University of Nebraska at Omaha

Follow this and additional works at: https://digitalcommons.unomaha.edu/engagementprogramsbrochures

Part of the Architecture Commons, Art and Design Commons, Civic and Community Engagement Commons, and the Higher Education Commons

Please take our feedback survey at: https://unomaha.az1.qualtrics.com/jfe/form/SV_8cchtFmpDyGfBLE

Recommended Citation
CEC, Weitz, "Weitz CEC Art Viewbook" (2015). Programs and Brochures. 3.
https://digitalcommons.unomaha.edu/engagementprogramsbrochures/3

This Program/Brochure is brought to you for free and open access by the Community Engagement Outreach & Communications at DigitalCommons@UNO. It has been accepted for inclusion in Programs and Brochures by an authorized administrator of DigitalCommons@UNO. For more information, please contact unodigitalcommons@unomaha.edu.
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.
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.
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
ENTRY STAIRWELL

HOLY COW

RICKSHAW

FIRST FLOOR

HOLY COW

METAL - VINTAGE FOUND OBJECTS

49 X 90 X 26 IN

Dee Niccolle (C) | 2014

ENTRY STAIRWELL

RICKSHAW

METAL - VINTAGE FOUND OBJECTS

49 X 90 X 26 IN

Shweta Maria Sengupta (S) | 2013

OIL ON CANVAS

24 X 48 IN

HOLY COW

METAL - VINTAGE FOUND OBJECTS

DEE NICCOLE (C) | 2014

HOLY COW

METAL - VINTAGE FOUND OBJECTS

49 X 90 X 26 IN

Shweta Maria Sengupta (S) | 2013

OIL ON CANVAS

24 X 48 IN

THE OFFICE OF CIVIL AND SOCIAL RESPONSIBILITY (THE COLLABORATIVE)

DEE NICCOLE (C) | 2014

HOLY COW

METAL - VINTAGE FOUND OBJECTS

49 X 90 X 26 IN

Shweta Maria Sengupta (S) | 2013

OIL ON CANVAS

24 X 48 IN

THE OFFICE OF CIVIL AND SOCIAL RESPONSIBILITY (THE COLLABORATIVE)

HOLY COW

METAL - VINTAGE FOUND OBJECTS

49 X 90 X 26 IN

Shweta Maria Sengupta (S) | 2013

OIL ON CANVAS

24 X 48 IN

THE OFFICE OF CIVIL AND SOCIAL RESPONSIBILITY (THE COLLABORATIVE)

HOLY COW

METAL - VINTAGE FOUND OBJECTS

49 X 90 X 26 IN

Shweta Maria Sengupta (S) | 2013

OIL ON CANVAS

24 X 48 IN

THE OFFICE OF CIVIL AND SOCIAL RESPONSIBILITY (THE COLLABORATIVE)
WINTER PACT
LOWER COMMONS LOUNGE
ROBERT COOK (S) | 2012
ENCAUSTIC ON 4 WOOD PANELS
28 X 28 X 2.5 IN.

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

ELMWOOD PLAINS
WEST HALLWAY
ZACK NUTT (S) | 2013
LATEX PAINT AND SPRAY PAINT ON CANVAS
48 X 96 IN.

REFLECTING ON
THE OGALLALA AQUIFER
WEST HALLWAY
JESS BENJAMIN (C) | 2012
HAND-POUNDED STONEWARE 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
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.

SMALL EARTHSCAPE-
ORANGE SKY
WEST HALLWAY
TOM BARTEK (CROOK ESTATE) | 1969
MIXED MEDIA
12 X 10 X 2 IN.

EARTHSCAPE-
SPIRITUAL PROGRESS (#90-5)
WEST HALLWAY
TOM BARTEK (CROOK ESTATE) | 1990
MIXED MEDIA
22 X 27 X 4.5 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.

GANYMED
EAST HALLWAY
WATIE WHITE (C) | 2012
WOODCUT
35 X 48 IN.

DRIVE THRU
EAST HALLWAY
KATRINA METHOT-SWANSON (C) | 2013
OIL ON CANVAS
48 X 36 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.

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.

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.

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.
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.

PASSAGE 7
EAST HALLWAY
MARY DAY (C) | 2013
DIGITAL COLLAGE PRINT WITH HAND DRAWING
26 X 32 IN.

SIMULTANEOUS
EAST HALLWAY
KELLI MCDANAL (S) | 2013
OIL ON CANVAS
60 X 60 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.
“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 26 X 9 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

MATTHEW CARLSON (C) | 2008
GOUACHE ON PAPER
16 X 27 IN.
Four permanent installations were commissioned for the building, each representing the mission of the CEC in a unique way.
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
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
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 dyepots.

Mary Zicafoose
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
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.