

Pop of Color

In Collaboration with
LUX Center for the Arts

Curated by
Katelyn Farneth

Dan Terpstra

Lincoln, NE

Bio

Dan Terpstra was born July 25, 1953, in Grinnell, Iowa. He and his family became Nebraska residents in 1965 and he graduated from York High School in 1971. His creative interest in wood sculpting began in 1996. In 1984 he married his wife Patsy.

Statement

I sculpt wood with a chainsaw. By combining the power of the chainsaw with unusual materials such as partially decayed wood, lumber, or plywood, I create wood sculptures that are visibly unique.

Plywood is an exciting material because of its unpredictability. How the plywood reacts to being cut with chainsaw depends on how well the layers of wood are glued together in the manufacturing process. When I start cutting a piece I don't know how much of the top layer of wood will remain intact or what will be revealed underneath. This leads to what is sometimes referred to as happy accidents and while working with a chainsaw I desire all my accidents be happy accidents.

I believe my exploration of plywood is just beginning. Every piece I work inspires more ideas. My medium has become my muse.



Iowa

Plywood and Acrylic Paint

\$650

L1

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Untitled

Red latex paint and sand on canvas

\$550

L2

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Untitled

Plywood and Acrylic Paint

\$200

L3

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Untitled

Mixed Media on canvas

\$550

L4

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Untitled

Plywood and Acrylic Paint

\$225

L5

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Untitled

Plywood and Acrylic Paint

\$50

L6

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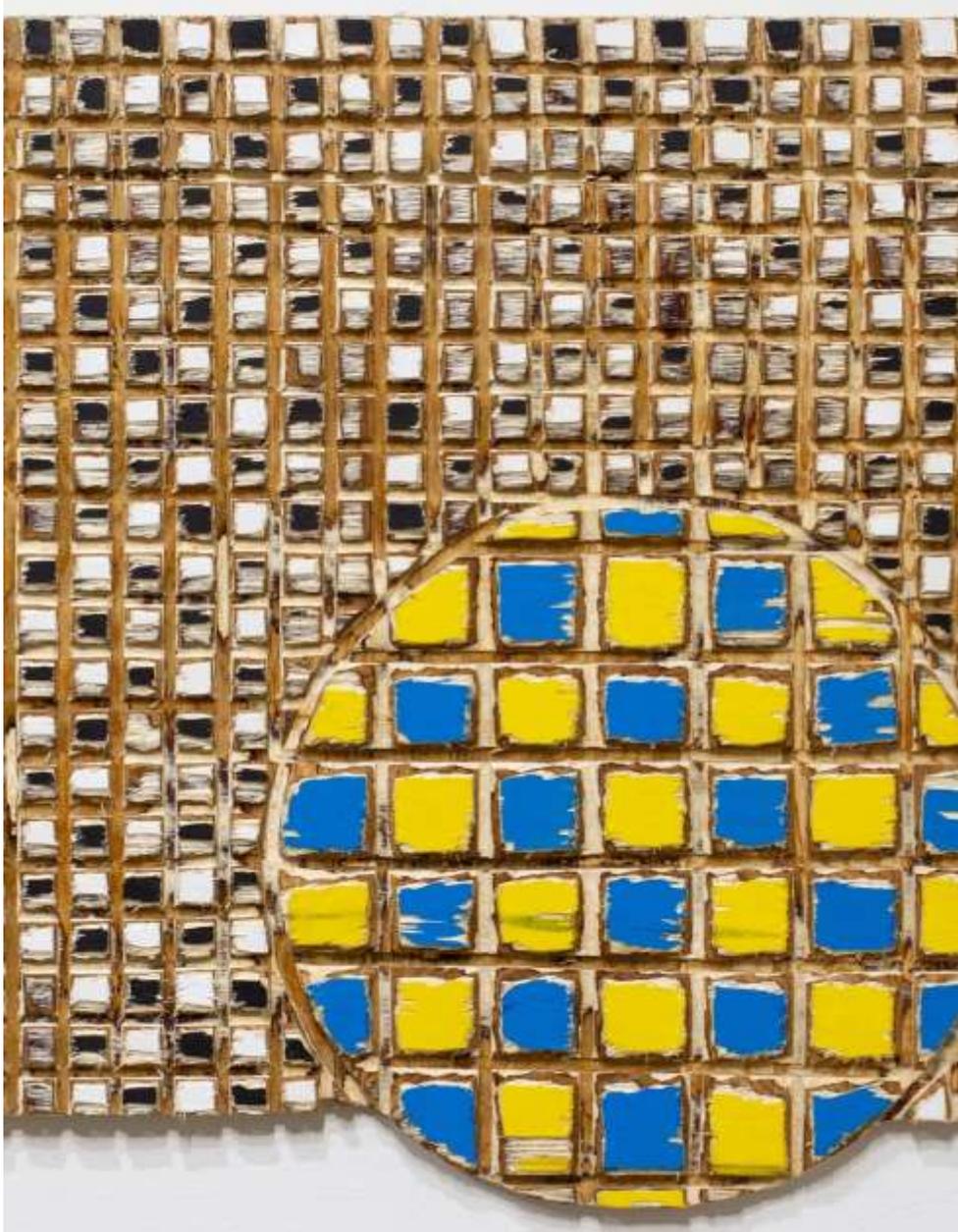
Untitled

Plywood and Acrylic Paint

\$200

L7

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Untitled

Plywood and Acrylic Paint

\$200

L8

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Cathy Patterson

Lincoln, NE

Statement

I first became interested in art making before kindergarten. A neighbor girl drew a scotty dog, consisting of two rectangles with ears and a tail. I was impressed. She gave it to me, and I ran home to show it to my older sister, who spurned it, and told me that even I could do better. Her comment blossomed later, when I started taking art as an elective in Jr. High and then every semester through 12th grade. Later on I got my BFA at UNL in 1980.

Currently, I maintain a studio at the Mission Arts, where I work using watercolors, pastels, and oil on canvas. I have Open Studio on First Fridays. My work is abstract, or technically, nonobjective.

I was an artist member at Haydon Art Center from 2004 until they closed in 2011. I participated there in a Collaborative Show with Brad Krieger in July, 2007. I also showed in Haydon's Juried Shows in 2006, 2008, 2009, and 2010. During overlapping years I was represented by the Chait Galleries in Iowa City, IA, from 2008 through summer of 2016, when the Chait closed. And then I was an artist member of Gallery 9 from 2012 through spring of 2016. While at Gallery 9 I was featured in a two person show with Carol H. DeVall in 2014, and again in 2015. I've exhibited locally at various other venues.



A Golden Day

Watercolor

\$700

L9

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Fly a Kite

Watercolor

\$700

L10

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Sailing Lesson

Watercolor

\$400

L11

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Brad Krieger

Lincoln, NE

Education

MFA University of Nebraska-Lincoln

BFA Southern Illinois University Edwardsville

Bio

Brad Krieger has worked as an abstract painter and art professor for 25 years, the last six years at Doane College in Lincoln, Nebraska. Krieger has numerous gallery and museum exhibitions to his credit. In 2005, the oils and drawings shown in Memphis, Tennessee were reviewed as "accomplished works that combine an improvisational quality with a sly sophistication."

Krieger earned his Master of Fine Arts degree in 1981 at the University of Nebraska - Lincoln and was awarded the Nebraska Young Artist of the Year in 1988, and the Nebraska Arts Council Individual Fellowship Award in 1993. Krieger's work is included in a variety of public and private collections.



Dipping Gourd

Oil on canvas

\$150

L12

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Brushwork #1

Oil on canvas

\$175

L13

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Brushwork #2

Oil on canvas

\$175

L14

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Live Pours

Oil on canvas

\$3,400

L15

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Crimson Generator

Oil on canvas

\$3,500

L16

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Lifeblood Blue

Oil on canvas

\$2,600

L17

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Louis LaBudda

Omaha, NE

Education

2014 Post- Baccalaureate in Ceramics, University of Arkansas, Fayetteville, AR

2013 Bachelor of Arts in Art w/ Professional Emphasis, Doane College, Crete, NE

Statement

I want my work to be as well dressed in design, as someone walking down the catwalk. When creating my work I try to embody the thoughts of a Designer or better yet a Tailor. Someone whose occupation is making fitted clothes such as suits, pants, and jackets to fit an individual person. By making hand-made objects, I embrace such individualism.

The time and precision that it takes to make a well-crafted garment, is very similar to the process through which I create ceramic vessels. The overall designs consist of multiple patterns, layered together to make one final composition. Ever so similar actions can be noticed through watching someone working in the fashion industry. Textile designers lay each thread in a meticulous way to create specific patterns. Resulting in Gingham, Herringbone, Glen Plaid, even polka dot designs. These fabrics are cut and measured by a Tailor to make, a crisp fit for the person wearing the clothing.

When constructing a vessel such as a ewer set. I use precise measurements, cut spouts and handles to later seam them together to make one form. This form becomes somewhat body like. I then dress the form with different lines and dots of various widths and sizes. The proximity of these dots and lines cloth the vessel.

I find something overtly intriguing about having a handmade garment. Knowing each stitch and measurement was well thought, and deliberate. By making aesthetically pleasing vessels, no detail goes over looked. I want my work to look fancy and unique, not generic or cheap. Often times one can notice that, "what you pay for is what you get". Quality comes at a price, labor and time. The longer a tailor stays in the fashion industry, the more recognition he will get and his quality will only improve.



Eksosfir

Ceramic and Mixed Media

\$300

L22

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Black Void

Ceramic and Mixed Media

\$150

L23

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Balancing Act

Ceramic and Mixed Media

\$750

L24

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Iris

Ceramic

\$150

L25

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Shards

Ceramic

\$150

L26

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Owen Buffington

Northwest Arkansas

Education

MFA Drawing, University of Arkansas, Fayetteville, AR
BA, Geography and Urban Studies, Macalester
College, St. Paul, MN

Statement

Owen Buffington is a mixed-media artist whose work explores the intersection of geography and the visual arts—in particular the role drawing plays in shaping how we describe, define and organize everyday spaces. Drawing from the visual language of maps, blueprints, plans and diagrams, he creates a personal geography of the places around him that privileges the messiness of lived experience over the tidiness of idealized space. Owen Buffington received an MFA, with an emphasis in drawing, from the University of Arkansas in 2017, and a BA in geography and urban studies from Macalester College in 2004. His current obsessions include haunted houses, Chaekgeori screens, and utopian architecture.



South Street Construction Site

Graphite, watercolor, gouache, acrylic, and
Nichiban tape on paper

\$

L27

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McKenzie Phelps

Omaha, NE

Education

BFA from University of Nebraska Omaha

Bio

McKenzie Phelps is a figurative painter and fiber artist from Omaha, Nebraska. She received her Bachelor of Fine Arts from the University of Nebraska Omaha. Through painting and using traditional feminine art forms such as sewing and quilting, her work navigates the relationship between feminine identity and societal expectations of sexuality and beauty placed on women. She aims to challenge and critique the obsessive desire of female perfection and the ultimate hollowness and self-destruction that goes along with trying to inhibit an idealized femininity.

Statement

A graduate of UNO's art program and a current artist-in-residence at Lincoln's Lux Center for the Arts, McKenzie Phelps explores the relationship between traditional and contemporary conceptions of femininity. Quilts represent a traditional feminine art form, and act as symbols of comfort, safety, and nostalgia. At the same time, they represent an era of outdated and oppressive views about women. Expressing this ambivalence through patchwork, McKenzie challenges these feelings and renders faceless nude figures that are frankly pretty and pornographic at the same time, all in a palette dominated by pink.



Leg 1

Sewn Fabric

\$250

L28

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Leg 2

Sewn Fabric

\$250

L29

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Leg 3

Sewn Fabric

\$250

L30

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Tom Kreager

Hastings, NE

Education

MFA University of Illinois

BFA Ohio State University

Statement

I am a glassmaker. Throughout my whole life glass and I have had a dialogue. As a child I accidentally and consistently broke many glasses at the dining table. On vacations with my family I became lost, twice, each time when I was found it was at the glass studio watching the glass blowers. As I grew I stopped breaking so many glasses and soon forgot about my fascination. Then 9 years later when I was a student at the Ohio State University I was invited to assist a friend blow glass. I went, helped her, and almost immediately severely burnt my hand. The next quarter I enrolled in beginning glass and never stopped making glass.

Biography

Tom is currently an assistant Professor at Hastings College in Hastings, NE. He teaches all levels of glass art, including casting and blowing; all levels of sculpture, including figure modeling, bronze casting, steel working and various non-traditional sculpture processes; all levels of ceramics, including hand-building, wheel throwing, glaze and clay making, and various firing techniques including gas, electric and raku, all the while running and maintaining all the above areas.



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Glass

\$800

L31

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Glass

\$800

L32

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José Sierra

Forest Grove, OR

Bio

José Sierra was born in Mérida, Venezuela in 1975. While José is a mostly self-taught artist, he studied art at the University of the Andes in Mérida, Venezuela from 1993-1996, where he learned the basic skills of mixing clay, glazes, as well as wheel throwing. In 1996, José began working professionally as an artist in Mérida, Venezuela, doing mostly sculpture. In 2000, José moved to Iowa where he dedicated himself to both sculpture and pottery. José is currently living in Forest Grove, OR where he is working full-time as an artist.

Statement

I grew up in the Andes of Venezuela. The images and memories of coffee mills, intensely colored mountains, dramatic landscape, pre-Colombian art and architecture as well as contemporary design all combine to influence and inspire my work. By altering wheel-thrown porcelain and stoneware, my work fuses organic and geometrical forms, in which I express both the fluidity and abruptness of the shapes and lines in the landscapes and architecture that surround me. The colors of the Andes and Catalina Mountains also inspire my palette of glazes and engobes, which are achieved through high-firing in oxidation and reduction.



Teacup 3

Ceramic

\$300

L33

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Teacup 3

Ceramic

\$300

L34

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LX 15 Vessel

Ceramic

\$660

L35

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Teacup

Ceramic

\$175

L36

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Teacup 2

Ceramic

\$180

L37

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Teacup 2

Ceramic

\$180

L38

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Eric Dahlberg

Eric Dahlberg received his BFA in glass art from Ohio State University, and his MFA in glass sculpture from the Rochester Institute of Technology. He teaches at More Fire Glass in Rochester, New York.



Untitled

Glass

\$400

L39

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Kim Darling

Kim Darling works in media ranging from painting, printmaking, sculpture and performance. Her work explores ideas of gender, social and political issues and taboo breaking. Drawing upon historic and contemporary icons from our unconscious reality, this work explores a sacred/profane dichotomy using mark making generated in a method similar to automatic writing. This content is drawn from myths and is seen in fragmented and compartmentalized layers. Graphic shapes are synthesized into a seamless, cacophonous flow, harnessing a frenzied vigor.

Darling holds a BFA in studio art from the University of Nebraska at Omaha. She participates in residencies throughout the country and has been featured in regional solo and group shows. Darling's passion for collaboration has led her to social practice and partnerships with local, national, and international artists and arts organizations.



Fevor

Oil on Linen

\$4,000

L40

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James Bockelman

Seward, NE

Education

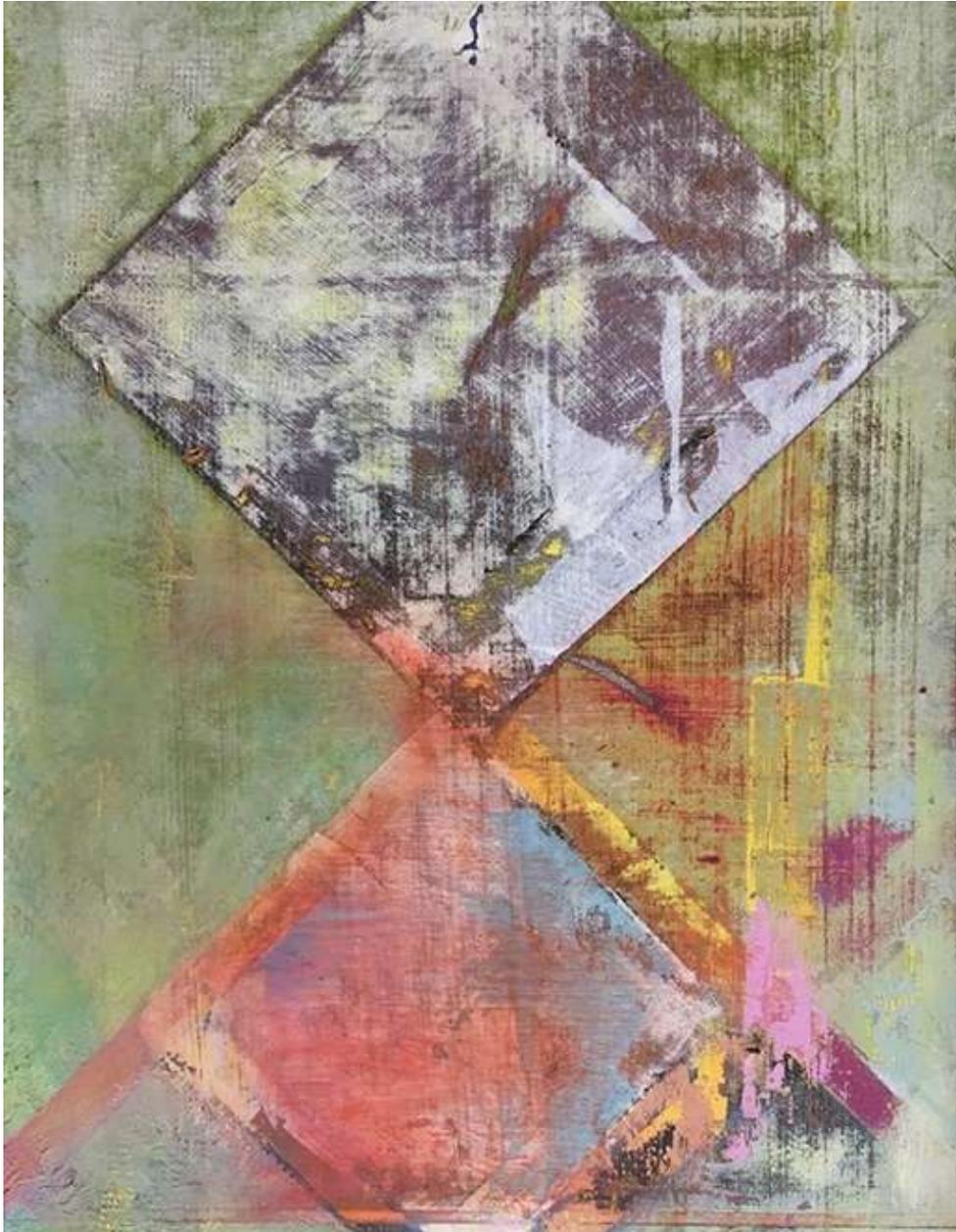
MFA University of Nebraska-Lincoln

BFA Concordia University, Seward, NE

Biography

James Bockelman is currently a Professor of Art at Concordia University in Seward, Nebraska where he earned his Bachelor's degree. He received his MFA in painting and drawing from the University of Nebraska-Lincoln. He has had numerous solo exhibitions in Nebraska including the Sheldon Museum of Art, the Museum of Nebraska Art, and Peru State College as well as a solo exhibition in 2007 entitled "New Works on Paper" at Kunstoffice in Berlin, Germany.

James has also been involved in many group exhibitions. In 2014 he was included in the 9th Annual Exhibition with AXIS Gallery, Sacramento, CA, as juried by the curator of the San Francisco Museum of Modern Art. He has received numerous awards including Best of Show in the Fred Wells National Juried Exhibition at Nebraska Wesleyan University and Individual Artist Fellowship Merit Awards from the Nebraska Arts Council. He was included in the 2015 exhibition at the Joslyn Art Museum, "Art Seen: A Juried Exhibition of Artists from Omaha to Lincoln."



Beholder

Oil on Panel

\$1,100

L41

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See Saw

Oil on Panel

\$1,100

L41

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Hannah McBroom

Fayetteville, AR

Bio

Hannah Thomas McBroom graduated from Mississippi State University with a Bachelor of Fine Arts in Studio Art with an emphasis in Painting. She is a Graduate Student pursuing a Masters of Fine Arts at the University of Arkansas.

Her work explores themes of gender, materiality, sense of place, and body. Newer work will emphasize transgender identity, representation, and alienation. She has attended residencies at the Vermont Studio Center and Chautauqua School of Art. Her work has shown in national shows including Manifest's Tapped and International Painting Annual 6, Red Clay Survey, and other National Competitions.

Statement

In painting, imagery balanced with mark and medium comprises a visual landscape where meaning is in relation to the experience of unpacking the layers of paint. In my paintings, I'm after a movement from image, to paint, to a felt space or sensation where things can be touched and experienced, never limiting the work to what it means. I rely on my surroundings and historical knowledge of painting to create set ups or photo references that can hold the plasticity of paint without restricting itself in relation to the overall image.

Exploring the stories and moments in my life, the paintings I make excavate my past, to reconnect with moments I have experienced or to uncover a felt sensation in a physical space or body. These moments are not inherently linked to the imagery requiring the viewer to slow down and find this meaning not in the naming of things but the way they are painted.



Night Plant

Oil on Canvas

\$3,500

L42

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Lana Miller

Lincoln, NE

Bio

Lana Miller received her MFA from the University of Nebraska-Lincoln, with an emphasis in painting and drawing. She was a Graduate Teaching Assistant throughout her master's program. In her final year of graduate studies she received the Francis William Vreeland Award for Excellence in Graduate Study in the Visual Arts. She has lived in Montana, Seattle, and Minneapolis/Saint Paul. She taught art and design classes as a visiting lecturer and assistant professor for 14 years. She is currently living and working in Lincoln, Nebraska. Miller's works are in collections such as the Hallmark Art Collection, Kansas City, Missouri; the Museum of Nebraska Art, Kearney, Nebraska; and the Nebraska Art Association/Sheldon Art Museum in Lincoln, Nebraska, as well as numerous private collections in the US.

Statement

My work explores a meeting place between chaos and order. From realism to the non-objective, landscape—both interior and exterior—informs my work. I am drawn to, and comforted by, the pastoral, yet find equal inspiration in serendipitous patterns. One area of my work combines abstract images and shapes with a stream-of-consciousness text. The Strata series is process-oriented and meditative. I am searching for an animated balance and a certain kind of beauty.



Mid Year 05-4

Oil on Canvas

\$2,100

L43

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Trio #1

Oil on Canvas

\$1,350

L44

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Trio # 2

Oil on Canvas

\$1,350

L45

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Jane Ryder

Statement

The United States has been paved on, built up, torn down, and built up again. Although it takes many hours of observation and travel, there are still places of incredible beauty to be found. While in Ramah, New Mexico, I had the pleasure of visiting Sean Clawson's humble abode. It was a simple trailer home surrounded by miles of sandstone bluffs, hidden water holes, mule deer, elk, and bears. While Sean shot his guns I walked around his property to take in the scenery. As I shuffled about, I saw a set of antlers on the top of a giant anthill. When I got closer I realized that there was a decapitated mule deer head resting on top of the anthill. Insects had started the decomposition process and I noticed how seamlessly the head and the hill connected. It was grotesque but beautiful and made me consider the interconnectedness of earth, flesh, and liquid, and the facilitators of decomposition. Everywhere I looked I saw how closely life and land connected. The mule deer's buff grey coat camouflaged with the browns and grey of the desert to keep him hidden from predators. The nests of rock swallows hidden under cliffs mimicked the color and shape of the stones they were attached to. The quill-covered backs of porcupines gave them protection from bobcats, coyotes and fox. However, adaptation is not always perfect. Porcupines have soft bellies; if they are flipped over by a clever predator they become supper.

My paintings are research based explorations of this evolution of land life and it's struggles to survive. Symbiotic relationships, camouflage, adaptation history and overspecialization are magnified abstracted and embellished to create an environment where animals and earth are entangled.



Mouth Rot Trick Trap

Ink and gouache on paper

\$800

L46

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