

1 SUZANNE BELLOWS Evensong

Fiber collage, 5 ¾ x 5 ¾ inches unframed, 12 1/8 x 12 1/8 inches framed

Courtesy of the artist

Estimated retail value: \$200

Biography:

Suzanne Bellows is a batikist and graphics designer who has turned those skills to the art of jewelry-making. Each piece of her hand painted silk jewelry is an individual artistic creation and gives her work a refreshing charm unlike any other jewelry. Suzanne creates collages and batiks in addition to her hand painted jewelry line and has twice been honored as the “Artist of the Year,” once by the city of Fort Lauderdale and again by the Coconut Grove Chamber of Commerce. Suzanne received her B.F.A. in printmaking from the University of South Carolina and her master’s degree from the University of Florida. Her studio is in the Tampa area where she and her husband work together producing the jewelry.

Kent:

I never knew my cousin Kent well, but he was very kind to me whenever our paths crossed. He made a huge impression on me when I was quite young. He was the first artist I ever met, actually. I was always rather in awe of him! His great talent is always a source of inspiration to me.

--Suzanne Bellows

2 SUZANNE BELLOWS

Jewelry Neck piece (Pin/slide) 16 inches

Estimated retail value: \$50

3 VERNON G. BELLOWS Kent at Work

Photograph, ED 1/1, 11 x 14 inches

Courtesy of the artist

Estimated retail value: \$500

This is a 1/1 framed photo. Since I have produced this only for the auction, the value is hard to determine – for me it is priceless – due to all of the memories this image invokes.

Hopefully someone will appreciate the picture and it will be a window for their memories as well. If it does not sell, please give it to a family member who would most appreciate it.

Thanks,
Vernon

4 HOWARD BUFFETT Untitled Leopard

Photograph

Courtesy of the artist

Framed

Estimated Retail Value: \$450

Biography:

Buffett, distinguished conservationist, businessman, photographer and farmer, has travelled throughout the world to document the challenges of the poor and the vulnerable with an emphasis on the environmental obstacles they face. He is a champion of sustainable farming techniques in poor countries and has authored six books on conservation, wildlife, and the human condition, including "On the Edge: Balancing Earth's Resources."

5 PETER BUFFETT

Signed set of original music CDs

Courtesy of the artist

Biography:

Peter Buffett is a well-established composer/producer and Co-Chairman of the NoVo Foundation.

Born in Omaha, Nebraska, Buffett began his career in San Francisco writing music for commercials. He has eight released albums on Narada, Epic and Hollywood labels as well as six releases on his own label - including the Emmy award winning CD, *Ojibwe*.

Buffett also composed and produced the score for the Duncan Group production of WISCONSIN – AN AMERICAN PORTRAIT, a regional EMMY award winner. Highlights of his film and television work include the *Fire Dance* scene in the Oscar winning film *Dances With Wolves*, and the score for *500 Nations*, the eight-hour miniseries for CBS produced by Kevin Costner.

Buffett's theatrical production, *Spirit – The Seventh Fire*, originally launched as a successful PBS pledge event, was located on the National Mall for the Smithsonian's opening of the National Museum of the American Indian. As co-chairman of the NoVo Foundation, Buffett helps guide the strategic plan that he and his wife Jennifer will implement with a small dedicated staff over the coming years.

Kent:

Peter Buffett met Kent Bellows at the age of 11. Kent quickly became a friend, big brother, and mentor to Peter as both of them followed their passion as artists. Kent's influence on Peter was felt in a myriad of ways, but it was the support he showed for Peter's development both as a musician and friend that outshined all other aspects of their relationship.

6 LESLIE BRUNING Enigmatic Thought

Bronze, 54 x 19 x 17 inches

Courtesy of the artist

Estimated retail value: \$5,000

Biography:

Leslie Bruning grew up in rural Nebraska and received an BA in Art from Nebraska Wesleyan University. Following completion of his MFA in Sculpture from Syracuse University, he moved to

Omaha where he still resides. He has taught at Bellevue University for 35 years and is a founder of the Hot Shops Art Center, where he maintains his sculpture studio and foundry.

Kent:

I first met Kent in the late 1970's and had occasional encounters with him over the years. A few times we were in group shows together. We respected each other as artists, and he allowed me to bring some of my college classes to his studio to see his work (which always wowed them) and talk with them – actually, entertain them would be more accurate. He would tell great stories about his work and themes and then jam on the piano.

As an artist, he was driven to get better and better in his work, as he constantly raised his own standards. He showed both his peers and the younger artists that one could have notable success beyond Omaha. He also befriended some of my students and was very encouraging to them. The work of the Kent Bellows Foundation seems like a fitting continuation of his impact on our art community.

7 PAMELA CONYERS-HINSON Dinka

Bronze

Courtesy of the artist 10 3/4 x 6 1/2 x 10 1/2 inches

Estimated retail value: \$2,000

It is when I'm faced with what I consider to be a difficult task of writing an artist statement that I'm forced to stop and think about why I create artwork. I could honestly state that art is all I truly know.

When I approach my life from an artistic point of view, I begin to understand my purpose for being on this planet. My art is documentation of my journey as an African American Woman living in this world during this space in time. Art is my most comfortable way of communicating. It is something that builds up inside of me, and I must release it before I explode. I do what I do because I can't imagine doing anything else.

I was born in Casablanca, Morocco on July 27, 1962 and Omaha, NE was my father's last stop on his Air Force tour. I recently graduated from the University of Nebraska at Omaha with my long awaited degree in Studio Art. I am a sculptor with my main focus on bronze casting. I am the mother of three now young adults: Folasade 23, Darryl 21, and Jamillah 18. My dream is to open up a gallery and teach sculpture to young women. I know in my heart this dream will come true.

Peace and blessings

Pam

8 GARY DAY Hanging Garden

Photogravure, A/P 27 x 17 inches

Courtesy of the artist

Framed

Estimated retail value: \$800

Artist's Statement:

The word gardens are non narrative spaces that have been built as virtual spaces. The “park of monsters” at Bomarzo, old master prints, decades of readings in aesthetics and critical journals, and alchemical texts are some of the base materials that have been used to construct the spaces. Each space is a collection of information that has been formed into a short composition about not much. The “Hanging Garden” is a visualization of what the gardens at Babylon might have looked like.

All knowledge is eccentric. As long as information has been codified into knowledge, visual devices have been used to represent knowledge and ways of thinking. Since 1990, I have been exploring a variety of eccentric systems of knowledge in conjunction with emerging technologies to develop more interactive and immersive means of exploring visual information.

I am a CGI (Computer Generated Imagery) artist. CGI is a recent medium that uses three dimensional modeling and animation programs to build and model virtual forms and environments. I use traditional copper plate photogravure as one means to output the computer images to paper. Gravure is one of the few print mediums that is capable of producing the detail that CGI can generate.

Biography:

Gary Day works in printmaking, computer generated imagery, and animation. He was born near Great Falls, Montana in 1950 and received a BA from Montana State University and an MFA in printmaking from Florida State University in 1976. As computer graphics began to develop in the 1980's, he studied computer science at the University of Nebraska Omaha. He is a Clark Diamond Professor in the Department of Art and Art History at the University of Nebraska of Omaha where he teaches printmaking, animation, game design, and is the current director of the UNO Print Workshop.

The prints and animations have been exhibited nationally and internationally and are part of many public and private collections. Day has been a visiting artist in Belgium, Israel, Spain, and the American Academy in Rome. He has received numerous awards including an Individual Artists Fellowship from the National Endowment for the Arts in 1987. His work includes traditional and digital prints, computer generated animation, and computer games based on historical and contemporary information devices.

9 MARY DAY Looking South From Hefflinger Park, Omaha, 5/07/09, early afternoon

Primacolor pencil, 22 x 30 inches

Courtesy of the artist

Framed

Estimated retail value: \$1,100

Artist's Statement:

The cloudscapes are primacolor pencil drawings based on my own photographs of clouds. The archive of cloud photographs has grown over several decades. The photographs were taken in many different locations. The drawing's title is important in establishing the location of the point of view where the original photograph was taken. The drawing is derived from the photograph, transforming the image through the mark making. The mark making is a meditation on my memory of location in a particular place at a particular time. This memory is derived from an interior geography and is concerned with mapping an existential state of being.

Biography:

Mary Day earned a B.A. in Art History and Photography, and an M.F.A. in Painting from Florida State University. She was an Art Instructor at Metropolitan Community College for 27 years. She now maintains a daily studio practice which integrates art making with studies in Zen Meditation and Integrated Holistic Healing.

Kent:

Buying popcorn at the Old Cinema Center on 84th and Center, Kent and I bumped into each other. The people I had arrived with were saving seats while I made the popcorn run. Kent was doing the same. When he saw me alone he asked if I was by myself and would I like to sit with his group? I assured him I wasn't alone and thanked him. "You know," he said "no one should see these images by themselves." The movie was "Schindler's List."

10 PAULA DAY**11 PATRICK DRICKEY The Volunteer**

B & W Photograph Gicleé Print, open edition, 10 x 20 inches framed
Courtesy of the artist
Estimated retail value: \$500

Biography:

Patrick Drickey is a populist artist specializing in landscape photography. His work photographing the world's finest golf courses has received international acclaim. St. Andrews Links selected his image for the 2010 Open Championship (British). This is the first time in the history of this event (150 years) that a photograph has been added to conventional artwork for this honor.

Kent:

Kent was my friend and counselor...he inspired me to achieve success in my field (photography) by teaching me the language of the visual arts; composition and light. Elements of what I learned from him remain as the cornerstone of my work today.

12 SCOTT DRICKEY Still Portrait – Joel Seah

Photographs printed in 300 gram fine art paper with giclee inks, ED 3/25 total series,
48 x 28 inches framed white wood molding
Courtesy of the artist
Estimated retail value: \$1500 for set of 4

Artist's Statement:

The series is called "Still Portrait-Joel Seah"

I met Joel while collaborating with him during his residency at the Bemis in the spring of 2009. His compulsive approach to organizing his materials could be seen throughout his studio, which inspired me. This studio is correct. Joel's medium is printmaking and while photographing several of his pieces from a stationary point I found that the center points both vertically and

horizontally within a 1/16 of an inch. Joel has an incredible warm and embracing personality which reminds me that it does not matter where you are from, it matters where you are coming from.

This series is the first of five that I have completed of five individuals from varying backgrounds that I feel have inspired the Omaha community. Each series will be reproduced in a limited run of 25 framed prints by the artist.

Biography:

Scott Drickey began his long photographic journey by skateboarding to his uncle Pat's studio after high school at Central to load 4X5 film holders and print in the darkroom. Influenced by the West Coast's daylight perspective he was accepted to attend Brooks Institute of Photography in Santa Barbara where he quickly excelled in lighting and established a distinguishable point of view. His young raw talent and tenacity landed him coveted assisting jobs in Los Angeles. He worked freelance for the likes of Peggy Sirota, Michel Comte, and Diego Uchitel. After spending two years as a full-time first for Uchitel, who's work has a day-lit painterly quality, Drickey's insatiable appetite for technical knowledge prompted him to move to New York City. New York studio lighting is more characteristic of a comparative than a formative quality of light in that the light can be manipulated. His enthusiasm and ever expanding lighting repertoire became prevalent as he was published at 25 for a full page in Elle's beauty section. Scott's rapidly growing career as a photographer went into full swing when he attracted a photography rep and he enjoyed a successful career shooting "eyes, lips, and cheeks" in addition to still-life. After seven years in New York, Scott moved home to reinvent himself and enjoy the warm quality of life in Nebraska.

13 LARS ERICKSON Stone Chest

Limestone (Base is portland/sand mortar), 5 x 13.5 x 23"

Courtesy of the artist

Estimated retail value: \$850

Artist's Statement:

I began to carve stone in 2001. Around that time, I reconnected with Kent, whom I had known 30 years before through my association with Peter Buffett. Although my main artistic focus was music, I was drawn to carve stone. There is something magical feeling about making an inanimate object resemble a living object. For me, it's when you put the eyes on a face, or begin to make a recognizable body part in stone.

Kent:

I carved this torso about a month before Kent died. I thought it fitting to donate it to the auction. Over the years I had many enjoyable conversations with Kent. Once we spoke specifically about how difficult it is to derive measurements in three dimensions from a photograph. It was a rare insight into his world.

14 LARRY FERGUSON #131-96-6 Black Angus, Holt County, Nebraska 9-22-2002

Archivaly processed and selenium toned, gelatin silver print, ED 25/25, 18 x 30 framed

Courtesy of the artist

Estimated retail value: \$1200

Artist's Statement:

"#131-96-6 Black Angus, Holt County, Nebraska 9-22-2002" is a chlorobromide gelatin emulsion silver print that has been archivally processed and selenium toned in the traditional web darkroom. It is produced in an edition of 25 signed and numbered prints 9x22.75" plus three artists proofs, one working proof and one printers proof print. Each print is archivally dry-mounted onto 4 ply 100% rag mounting board with a 4 ply window cut over-mat and framed in Nielson black anodized 18x30" frame.

This print was selected by the Nebraska Arts Council to be the 2008 Governor's Arts Award.

Biography:

Larry Ferguson was born and raised on a farm near Maxwell, Nebraska and currently resides in Omaha. He is an internationally-known artist whose work has been exhibited in more than 400 galleries and museums in the United States of America and Mexico. His photographs also appear in the public collections of numerous museums, such as the Joslyn Art Museum, the Society for Contemporary Photography, Kansas City, MO, the Library of Congress and the Centro Cultural Arte Contemporaneo, A.C. Manuel Alvarez Brzvo Collection, Mexico. His work has been featured in exhibitions at the Walker Art Center in Minneapolis, the Nelson-Atkins Museum in Kansas City, and the Art Institute of Chicago. Ferguson serves as the Chairman of the Omaha Public Arts Commission and is a passionate advocate for the arts in the community.

15 RICHARD FINCH "Two Elements, I"

Woodcut and lithography, Monoprint, 5 x 7 inches

Courtesy of the artist

Estimated retail value: \$250

Artist's Statement:

Visual art has long been recognized for its historical, social, and cultural significance and relevance. Our first works of art – e.g. Paleolithic Era cave paintings discovered at Lascaux (Dordogne), France, and dating from 15,000-10,000B.C.—are images and symbols "interpreted as an attempt to gain magical control over the animals on which the Stone Age culture depended..." (Russell 2). Other works of art have investigated and established ideals of beauty, pictured religious deities and iconography, provided social commentary and criticism, and otherwise communicated ideas both universal and particular to the human condition.

My research and creative work in the visual arts reflect an understanding of these functions of art. My works draw upon many traditional means and forms, and I attempt to extend these traditions as I develop my own voice and its fulfillment in the making of art. The subjects for my artworks – the human figure and still life objects – connect with subjects that have served many artists, cultures, and historical periods even from antiquity.

We see clearly the emergence of interpretive figurative artworks through the revelation of art historical precedents. Conventional and systematic approaches to the depiction of human figures throughout early Egyptian culture, Roman art, Greek civilization, and medieval

illuminated manuscripts were replaced by increasingly individualistic approaches from the Renaissance, Baroque, and Romantic periods and into the myriad of styles in the twentieth century (Goldstein). Furthermore, the development of metaphoric and symbolic uses for still life objects is well documented, particularly in the works by the Dutch still life painters of the seventeenth century. Although the use of still life subjects by these artists was at first pragmatic, artists such as Jan Vermeer and later, in the eighteenth century, Jean Baptiste Chardin began to depict everyday objects in ways that elevated their commonplace status to one of elegance and importance by infusing “a quiet dignity in domestic scenes” (Russell 334). Contemporary uses of the human figure and still life objects vary widely and convey richly innovative expressions.

My research and artistic agenda focus on the study of this rich history and the emergence of interpretive uses of the human figure and still life objects as subjects; the contemplation of my own relevant perceptions, observations, and life experiences; and intensive studio activities that culminate in visual works of art that express my views about these subjects, their interactions, and their references to larger and more universal ideas. I employ drawing, painting (primarily watercolor), and printmaking as the principal media by which I explore and express ideas in two-dimensional form; the investigation, methodology, and development in my work rely strongly on serial imagery and sequential composition.

Biography:

Richard Finch is a Professor of Art and Director of Normal Editions Workshop at Illinois State University in Normal, Illinois. He has exhibited nationally and internationally and has works in permanent collections including Brooklyn Museum in Brooklyn, New York, Fogg Art Museum at Harvard University, Lakeview Museum of Arts and Sciences in Peoria, Illinois, Sakimi Art Museum in Okinawa, Japan, Detroit Institute of Art in Detroit, Michigan, Illinois State Museum in Springfield, Illinois, LuXun Academy of Fine Arts in Shenyang, China, The Nelson-Atkins Museum of Art in Kansas City, Missouri, Purdue University in West Lafayette, Indiana, and Sheldon Swope Art Museum, in Terre Haute, Indiana.

16 STEVE FOREHEAD Seasons

Oil on maple panel, 24 x 36 x 1 ½

Courtesy of the artist

Framed

Estimated retail value: \$3,500

Kent and I were fellow art students at UNO starting in the same year. We were fortunate to have professors Peter Hill, Thomas Majeski, and Sidney Buchanan, who offered up some of the planet’s finest art instruction. These men are larger than life for me.

When we talk about Kent, it’s important to remember how driving his muse was. No one worked harder, and no one was harder on himself. Kent was a consummate artist, and his tenacious drive should be an inspiration to all artists. Hats off to Kent – bravo!

--Stephen Forehead

17 DAVID IAN GRIESS My Head on Your Shoulders

Beeswax, ultra cal, and expanding foam sealant, 11 ½ x 24 x 19 ¼ inches

Courtesy of the artist
Estimated retail value: \$400

I donated to The Kent Bellows Studio auction to support its belief in the importance of the arts, community, and Kent's life and legacy. Without the arts, we would lose the very spirit and self-expression that makes us human. Kent was my mentor, a dear friend, and my uncle. I am forever grateful for the involvement he had in my life growing up. He was one of a kind and will surely be missed, but never forgotten.

--David Ian Griess

18 NEIL GRIESS Threshold I (Study II)

Water miscible oil on panel, 9 x 12 inches

Courtesy of the artist

Estimated retail value: \$500

Artist's Statement:

Uncle Kent has been a strong artistic influence in my life since I was three years old. After being exposed to his graphite drawings of nude models, I set about on my own creative endeavor. While several of the resulting drawings lend themselves to the designation 'study after Kent Bellows' (executed in a careening, squiggly line), the large majority of the preschool period work more reflects my own interests at the time: surfer girls in bikinis, their tops flying off in a hurried flight from menacing sharks. Fortunately, when I was at school, I had the foresight to do drawings of fairytale characters and monsters instead.

I am now a junior at the University of Nebraska-Lincoln, as an art major in painting. For over a year the subject of my paintings has been miniature sets that I construct from a variety of building materials, ranging from basswood to banana peels. My auction piece is a study, the detail of one of these constructions.

--Neil Griess

Biography:

Neil Griess has won many awards for his art, including The Scholastic Portfolio Gold Award in 2007, which he received at Carnegie Hall. His uncle Kent won the same award 40 years earlier.

19 ROBIN BELLOWS GRIESS Georgia

Watercolor, 36 x 11 ¾ inches

Courtesy of the artist

Framed

Estimated retail value: \$750

I grew up in a world of artmaking. The creative energy was boundless. It was contagious. For a time, when Kent was a teenager, there were two easels in the family room. Kent on one side, Dad on the other. It was magic. There was always a wondrous drawing or painting in progress. I have a bachelor's degree in interior design. However, I have joyfully spent my adult life raising three talented sons and working as a school volunteer. The past few years I have worked as a floral designer. Through the years, I dabbled, on occasion, in watercolor (my father's medium of

choice).

Kent was an incredible brother, always encouraging me through all of these endeavors.

“Georgia” is one of the handful of paintings that I have completed...

--Robin Bellows Griess

20 CEDRIC HARTMAN

Stem and arm, polished stainless steel. Reflector, socket, and base, polished brass, unlacquered

Adjustable height 37-43 inches

Original owned by the Museum of Modern Art

Courtesy of the artist

Estimated retail value: \$2,225

21a. JANIE HELT Fire, Water, Air

Fused dichroic glass pendant designed by artist, glass and metal beads

18 inch beaded necklace with a 2 inch pendant , signed

Courtesy of the artist

Estimated retail value: \$60

Artist Statement:

I am a self-employed artist, educator, landscape designer, and mother of two amazing little ones. My background is studio art where clay, painting, drawing, bookbinding, jewelry design, and plant design are among my favorite mediums. Perhaps my greatest contribution to art is in teaching. I am most inspired by connections made with children when they are given the opportunity and freedom to create. For some children and adults, art is only a final product centered activity. But when given the freedom to express their feelings and ideas in a supportive and accepting environment, they unlock amazing spirit and energy they may not have known they possessed. Since environmental education is such a big part of my life and teaching, I tend to include a majority of recycled materials when working with students.

I never had the pleasure of meeting Kent. I learned of him and admired his incredible work while in college. I became a part of the Kent Bellows Studio as a mentor artist this summer for the Community Mural Program. Four high school girls and I designed and created a large scale mural at 36th Leavenworth streets, combining the theme of metamorphosis of Leavenworth Street and our own personal journeys of metamorphosis. The Kent Bellows Studio is a place where students of all skill levels can come to express themselves with artistic freedom, mentored by some of the finest artists in our area and using the best mediums available. I have tremendous gratitude for the opportunities the Kent Bellows Studio and his family and friends offer to the youth and community.

21b JANIE HELT Eastern Indian Coin Necklace with Miniature Bells

Indian coin pendant with dangling bells, mixture of glass and metal beads

18 inch beaded necklace with a 2.5 inch pendant

Courtesy of the artist

Estimated retail value: \$60

21c JANIE HELT Hidden Flowers

Fused dichroic glass pendant designed by artist, glass and metal beads
18 inch beaded necklace with 1.75 inch pendant
Courtesy of the artist
Estimated retail value: \$60

22 REBECCA HERSKOVITZ Lines in low light, 2009

Watercolor and colored pencil, 11 x 19¼ inches
Courtesy of the artist

Rebecca Herskovitz is an Omaha-based painter as well as the former Director of Education for The Kent Bellows Studio and a mentor for the Artist-in-Residence and Studio Thesis Programs.

23 PETER HILL Untitled, 2003

Acrylic, 22 x 23 inches
Courtesy of the artist
Estimated retail value: \$1,000

Biography:

Peter Hill was a professor of art at the University of Nebraska at Omaha from 1958 to 2000. He has artworks in the permanent collections numerous museums around the country including Albion College in Albion, Michigan, Wayne State University in Detroit, Michigan, Sheldon Art Gallery in Lincoln, Nebraska, Joslyn Art Museum in Omaha, Nebraska, Spiva Art Museum in Joplin, Missouri, and Museum of Nebraska Art in Kearney.

Kent:

Kent took at least one class in painting from me at UNO after he graduated from Burke High School. I got to know him pretty well at that time. He was very focused and almost immediately I realized that he was very bright, and I had a very special student. I only regret that I didn't have more time with him over the years, but I did watch him grow into a talent that really had no equal in the medium of pencil drawing. There were artists that were very good, but for me Kent was the best technician. We did keep in touch and whenever I had a student that seemed to have a similar interest, Kent would always agree to meet with them. That was a good thing because not all artists are willing to do that.

24 AARON HOLZ Brant

Oil on mylar, 10 3/8 x 7 5/8 inches
Courtesy of the artist
Estimated retail value: \$1,200

Biography:

Aaron Holz was born in Minneapolis, MN. He attended the University at Albany, State University of New York where he earned his Master of Fine Arts in 2001.

He has exhibited work regularly in New York and Boston, including his second solo exhibition at RARE Gallery in Chelsea this past March. His work was included in the exhibit "Face Forward" at Columbia University's LeRoy Nieman Gallery in New York this past February. Locally, his work has been exhibited at the Bemis Center for Contemporary Arts, The Museum of Nebraska Art and The Sheldon Museum of Art where one of his works is currently on view in the "New American Perspectives" exhibit and also part of their permanent collection. Other notable exhibition venues include General Electric's World Headquarters in Ridgefield, Connecticut and Basel, Switzerland through Scope, Basel.

A review of his work was published in *New York Arts Magazine* in December.

In 2004, Aaron accepted a position as an Assistant Professor of Painting in the Department of Art & Art History at UNL. This past year, he received the Harold & Esther Edgerton Junior Faculty Award. This University wide award was created to honor an outstanding Junior Faculty Member who has demonstrated creative research, extraordinary teaching abilities, and academic promise. Aaron lives and works in Lincoln, Nebraska with his wife Sarah and daughters Sophia and Addison.

25 BILL HOOVER Horse and Rider

Pastel, 15 x 22 inches

Courtesy of the artist

Estimated retail value: \$200

Bill Hoover is an Omaha-based painter and musician as well as a mentor for The Kent Bellows Studio's Artist-in-Residence Program.

26 BILL HOOVER Autumn 1973

Pastel on paper, 16 ¾ x 14 inches

Courtesy of the artist

Estimated retail value: \$225

27 BILL HOOVER Vision Inhabited House

Watercolor, 6 x 9 inches

Courtesy of the artist

Estimated retail value: \$150

28 JEFF JACKSON NYC-Night People

Pastels and graphite, 24 x 18 inches

Courtesy of the artist

Artist's Statement:

"NYC-Night People" depicts a moment in time while visiting friends in New York City. Following a night out, my fellow artists and I met to take in a "Warhol Show." As we sat eating breakfast, we all stared at each other with puzzled expressions as someone stated, "We've never seen each other in the daylight." I chose this medium and subject matter to allow me a little fun and to

depart from my normal monochromatic style. You can't depict colorful people using just graphite or ink.

I live in South Austin, Texas by the Williamson Creek Greenbelt. Besides my drawing efforts, I work as a Graphic Designer & Digitizer. While I resided in Omaha, Nebraska I attended "The Studio Academy for Commercial Art." I worked as a Graphic Designer for Hutcheson Displays, Omaha Neon, and Exhibit Solutions.

I met Kent Bellows at the "Antiquarium" in downtown Omaha. When I first visited his Park Avenue Studio, I had a life changing experience. It took my breath away to see the painting he was working on. Kent took me under his wing and became my mentor. He generously shared his knowledge and techniques with me. Kent was not only the best teacher I've had, he also became my dearest friend. G.K. Bellows continues to be an endless source of inspiration.

29 KEITH JACOBSHAGEN Vertical Lift (East of Greenwood) July 2009 Watercolor and graphite on paper, 10 x 7 inches Courtesy of the artist
Framed Estimated retail price: \$950

Artist's Statement:

"By combining intimate reflections with a deep understanding and respect for nature, Keith Jacobshagen celebrates the landscape in a manner reminiscent of the early Dutch masters. Through their trademark low horizons and wide, dominant skies, Jacobshagen's paintings elicit a variety of emotions inspired by the Midwestern countryside. **Biography:**

Jacobshagen has, in the past forty years, had over seventy one-person exhibitions, including gallery and museum venues in New York, Chicago, San Francisco, Kansas City, Saint Louis, and Lincoln, Nebraska. His work is also included in numerous private, corporate and museum collections throughout the United States." **Kent:** Most of my memories are concerned with studio visits. Tapping on the glass window with my car keys and looking with great affection as Kent opened the stairway door to his trademark big smile, haloed by a wild helmet of wavy hair, a generous conspiratorial laugh of expectation for a few hours of art gossip, art speak, music, and of course the great pleasure of looking at a drawing or egg tempera painting in progress.

The late night phone calls were always a pleasure. I had aging parents at the time, but my blood pressure would go down upon hearing Kent's voice uttering, "Bellows here." I could relax and open up to a burst of stream of consciousness that might end in twenty minutes or two hours.

What was always part of those late phone calls was a lot of laughter, and after Kent would hang up, my brain would be buzzing at warp speed thinking over what we just talked about. It went without saying, my finding a gentle sleep right away was not in the cards. I hope you guys can use some of what I can remember. It is just a small part of what is buried deep in my brain. All of those years of warm friendship is still there when I can sit back conjure and dream about Kent.

Best, Keith

30 EDGAR JERINS Nancy

Pastel on paper, 19 x 25 inches
Courtesy of the artist
Estimated retail value: \$1,000

Biography:

Edgar Jerins was born in Lincoln, Nebraska in 1958, and his formal artistic training began at the age of fourteen. By the age of 18, Edgar had received a full scholarship from the Scholastic Art Awards to attend the Pennsylvania Academy of the Fine Arts, the oldest school in America that teaches a classical study of the figure. Edgar won numerous awards before graduating from the Academy in 1980. Also in that year he was awarded the Elizabeth Greenshields Foundation Grant, an international grant for realist artists. Jerins was then able to move to Los Angeles, where he began his portrait career. After his stay in California he returned to the east coast and continued to participate in group shows where he won many awards, including the Nathaniel Burwash Artist Award in Boston (1997), the Elizabeth Foundation for the Arts Grant (2002) and the Pollack-Krasner Foundation Grant (2004). Since 1981, Jerins has exhibited widely throughout the United States and abroad, including exhibitions at the Latvian Foreign Museum in Riga, Latvia, the Arkansas Arts Center in Little Rock (2001), the Frye Art Museum in Seattle (2002), the Arnot Art Museum in Elmira, N.Y. (2003) and Moravian College in Bethlehem, PA (2004).

Kent:

I first met Kent in 1996. Both of us were artists working in a realist tradition living off of the sale of our work. Kent's career was very established but our work was similar, and we immediately had an instant and deep rapport. He introduced me to his former dealer Peter Tatistcheff. Peter gave me two one man shows in NYC and was my dealer until his retirement. Although I lived in New York and Kent in Omaha, we had frequent long phone conversations about family, art, and the business of art. I still draw insight and inspiration from Kent's words and spirit. When Kent died, I not only lost my friend but the one artist I felt was delving into the same tough unsettling subject matter as I.

31 MATTHEW JONES

Matt Jones is an Omaha-based painter as well as a mentor for The Kent Bellows Studio's Artist-in-Residence Program.

32 SORA KIMBERLAIN The Magician

Charcoal and graphite, 23 ¼ x 29 1/8"
Courtesy of the artist
Framed
Estimated retail value: \$1,000

Artist's Statement:

I see the human body as a living library filled with stories; human histories written on the body. Those stories and the depth of emotion, movement, and beauty of the human figure continually inspire me. I'm compelled to work in a very physical way, whether painting or sculpture, in a sense to "act out" or capture a very kinetic energy of the human condition. I wish to construct a relationship between the figures and their environments. My recent painting and sculpture work builds on my past experience of designing, writing, and performing in experimental

theatre. Some have noted a theatrical sensibility in the current work. My goal is to move viewers to a place that is not defined or labeled, to a space that has a dimension, one that allows them to go deeper inside without judgment, and perhaps write their story.

Kent:

I guess my thoughts are kind of like strips of film that make jump-cuts....like – sitting in his studio with him watching the video “Blown Away,” specifically, fast forwarding to the actor on a chair, on the roof top, totally strapped to it with bombs, dynamite, timers, various wires. He wanted to get the details on the equipment for the painting – We went out later to a “used stuff” store and bought a bunch of wires, timers etc. to be used in the installation. Jump-cut to another time watching the drama of the most “extraordinary tornadoes” video – or going out for a hike in a park – to the mutual attractions to robots, altars, and the like. I think we also, mutually, respected each other’s work. Thank goodness his wonderfully amazing and prolific work is here to stay. His work continues to intrigue us and to give us new perspectives.

--Sora Kimberlain

33 THOMAS H. MAJESKI Untitled

Three-dimensional wall piece created from monotypes, relief print, and collage, 30 ½ x 26 x 2 5/8 inches

Courtesy of the artist

Estimated retail value: \$1,250

Artist’s Statement:

The constructions are three-dimensional wall pieces created from monotypes, relief print and collage, which are mounted on museum board and Gatorboard.

I begin and develop each piece almost as a formalist, but ideas, thoughts, and feelings do impact the work. Some things which interest me are the experience of mark making; the fusing of marks with content. Of special interest is the movement of color over the surface. Of having the unexpected occurring. Of experimental over symbolic language.

I am attempting to create a visual experience through an abstraction, yet at times, some symbols may be decipherable. I react to whatever I am attracted to at that moment. It may be an idea or simply the creative act. I do not wish to restrict myself. I only wish to fully explore.

Biography:

Thomas Majeski was born in 1933 in Council Bluffs, Iowa

He was educated at the University of Omaha, BFA, 1960 and The University of Iowa, MFA, 1963.

He is currently Professor Emeritus of Art at the University of Nebraska at Omaha.

Thomas Majeski’s works are included in the collections of the Philadelphia Museum; Museum Voor Schone Kunsten, Antwerp, Belgium; Guangzhou Academy of Fine Arts, China and numerous other museums and university collections. Professional activities include guest residencies and lectures at university art departments in the US and abroad.

Kent:

Kent took several classes from me at The University of Nebraska at Omaha. We remained life-

long friends.

--Thomas Majeski

34 DEB MASUOKA

Originally from Detroit, Michigan, Deborah Masuoka earned her BFA from Wayne State University and an MFA from Cranbrook Academy of Art. Masuoka is particularly well-known for her large-scale "Rabbit Head" sculptures, which she paints in stone-like colors such as cobalt blue, green, rust, burnt orange, and yellow. Masuoka is a nationally-exhibited sculptor. Her work is featured in numerous private and public art collections.

35 MICHAEL MAYHAN Bathroom checked floor, Kent, in his studio, 33rd and Leavenworth.

Photograph, 20 13/16 x 17 13/16 inches framed.

Courtesy of the artist

Framed

Estimated retail value: \$225

Biography:

Michael Mayhan studied drawing at Creighton University, UNO, and the Museum School in Boston. He studied the Zone System as an apprentice to Gary Downing and co-founded Subway News in Boston with former Omahan, Doug Simmons. Mayhan worked for various publications in Boston, New York, Birmingham, Alabama, and Lexington, Kentucky.

I am still trying to see what is in front of my face.

-Mike Mayhan

Kent:

I first saw Kent's paintings at his show at The Gallery at the Market, it must have been 1971 or so. I used to come visit his paintings, after hours, and stare at them through the gallery windows. I was struck with the power of his vision. I had the good fortune to meet him, discuss all kinds of projects, some completed and others not, and become his friend. I miss talking with him.

36 MICHAEL MAYHAN Kent, 1978, in his studio, 720 Park Ave. No. 5

Photograph

Courtesy of the artist

Framed

Estimated retail value: \$225

37 AMY NELSON No A.R.T., we're all tied up right now.

Wheel-thrown porcelain, 15 x 3 inches

Courtesy of the artist

Estimated retail value: \$500

Biography:

Amy Nelson was raised in Sioux City, Iowa. She received her BFA from Creighton University in 1997 and her MFA from East Carolina University School of Art & Design in 2002. Nelson aligns herself, and her work, with the tradition of functional crafts and the concept of *being-in-the-world*. The form of her work ranges from functional ceramics to concept driven “functioning” installations. Whatever form the work takes she continues to apply the underlying principle of artistic practice as a vehicle for social and political change. Nelson is an Assistant Professor at Creighton University where she teaches Ceramics and Drawing.

Artist’s Statement:

Over the past six years I have been conducting research into the history of reproductive politics in the US. *Tubal Ligation*, as a surgical procedure, refers to female sterilization achieved through the severing or tying of the fallopian tubes. This procedure also intersects with a variety of medical procedures and treatments referred to as *Assisted Reproductive Technologies*, abbreviated A.R.T.

The process of creating *No A.R.T., we’re all tied up right now* provided the opportunity to visualize the unresolved tensions surrounding the politics and policies that frame reproduction in this country. The aim of the work is to ask the questions: Are these knots getting tighter? Or are they unraveling?

38 CAOLAN O’LOUGHLIN Wish You Were Here/Wish You Were There (Set of 2)

Photograph, ED 5/10, 6 ½ x 20 inches unframed/matted (each)

Courtesy of the artist

Framed

Estimated retail value: \$200 (framed)

Artist’s statement:

Having grown up in Ireland, I have always experienced definite boundaries in landscape: If I travel in any one direction, for even a relatively short amount of time, I will surely encounter both human activity and the horizon line as a body of water. In contrast, travelling through the Nebraskan landscape there is a sense of infinity, and frequently only suggestions of human activity. I find this fascinating.

In my current paintings, drawings and prints, I combine the absence of human figures with the presence of (among other things) tended agriculture, water towers and communication lines which serve to imply the human activity somewhere off the picture plane.

The process in which the various pieces are put together to create my work is as important and interesting to me as the finished product. Sometimes even more so. Therefore, I do not restrict myself to using conventional methods of art making, nor do I define myself as having a specific discipline or single medium. I take photographs, create 3-dimensional objects, and make paintings or prints in order to best address the topics at hand.

By integrating these various media and images, I aim to give the viewer the sense of vastness that is typical to the Midwestern landscape while also communicating the significance of human presence and absence.

Somebody somewhere is talking to someone. Wish you were here.

Biography:

Originally from The Republic Of Ireland, Caolan O'Loughlin has been living and working in the United States since June of 2007. Caolan has a largely 2D art-making background, graduating from art college with concentrations in painting, drawing, printmaking, and curatorial technique. In Dublin, he has worked at an art centre for children ages 5 – 18, and worked for St. Michael's House with adults who have an intellectual disability. In Omaha, Caolan has worked with The Antiquarium Gallery as the curator for the Bill Farmer Gallery and other exhibitions. Caolan is also an arts instructor for Arts for All, an Omaha non-profit serving students from elementary school-age to adults. With The Kent Bellows Studio and Center for Visual Arts, Caolan has served as a curatorial consultant during the Launch Event in June 2008, and as the curator for the Celebrating Omaha's Architecture through Art Exhibition at the Joslyn Castle in March 2009, and is currently a mentor for the Gallery Internship and Artist in Residence after school mentoring programs. Caolan's most recent public exhibition of his artwork was with the group show *Field Guide* at Jackson Artworks in June of 2009.

39 PAUL OTERO Father Flanagan

Reproduction, AP 1/25, signed, 20 x 15 ½ inches

Courtesy of the artist

Framed

Estimated retail value: \$185

Artist's Statement:

Through years of studying the drawing process, I've learned that drawing is more than a marriage of eye, hand, and line, but a state of awareness that includes the breadth of one's seeing, one's feeling, and one's thinking; and then, an amazing synchronization of being, so that the eye and hand can move with feeling, intelligence and sensitive grace. For me, drawing is the penetration of both the interior and exterior world. When I draw, I notice that the presence of beauty, in form, is more spiritual in feeling than it is compelling in its physicality, and yet, I try never to betray the surface of my vision.

Biography:

Paul Otero was born in Denver, Colorado in 1950. He graduated from Boys Town in 1968 and served in the United States Army from 1968-71. He served in Vietnam from 1969-70. After the service, Paul enrolled and graduated from the University of Nebraska-Kearney (then known as Kearney State College). He received a B.A. in 1978 and a M.A. in 1979. He resides in Omaha, Nebraska.

Paul has exhibited in Nebraska and across the nation since his graduation, including shows at universities and museums. His works are included in many private and corporate collections here and abroad.

Portrait of Father Edward J. Flanagan:

Recently, Paul completed a portrait of Father Edward J. Flanagan for Boys Town's 90th Anniversary. As a companion piece to the drawing, he wrote *Father Edward J. Flanagan: Notes*

on a Drawing (2007). The original drawing is displayed at The Hall of History at Boystown. The print, a smaller version of the original, is displayed at the tomb of Father Flanagan.

Kent:

I met Kent in 1976. Kent and I talked frequently for hours about art. One topic Kent and I had talked about was paper, and the idea of what is the best surface to draw on. Kent and I had been trying different papers, and the jewel we stumbled on was Arches watercolor paper. We both agreed that it was not the front surface side but the actual back of the paper that was the best to draw on. It didn't have the resin on it. The resin made watercolor slippery, but we wanted something soft, so it was the best of the paper. Tongue in cheek, we said to each other, "Don't tell anyone else about the back of this paper!" You could smear it with your fingers, wipe it with a rag, it was versatile, you could cut it up and work it, but it was very durable, and it could take a pounding. Kent was very physical with graphite, and I am very physical with graphite. Ironically, the Father Flanagan prints are actually done on Arches hot press watercolor paper! I insisted when I went to the printers that I wanted it done on Arches 140 lb. hot press watercolor paper, back side. The original Father Flanagan is on Arches 260 lb. paper.

There was no detail that was to be overlooked with Kent. That's something I learned from him. His art background was very different from mine – much more traditional. Meeting him in 1976 was a great door that opened up for me because he became very much aware of what I was doing. The idea of just talking art, talking paper and pencil, talking drawing – we both felt a mind-like alliance as far as how we loved drawing. Kent was a great friend to me. Many times I dropped by his studio. He played his keyboard, and I played with his 6-toed cats. Kent is going to burn in people's hearts for a long, long time.

--Paul Otero

40 PAUL OTERO Father Edward J. Flanagan, Notes on a Drawing

Limited edition bound book, notes about Otero's artistic process, signed "In Loving Memory of Kent Bellows," 10 ¼ x 7 ¾ inches

Courtesy of the artist

Estimated retail value: \$55

41 TIM POTTER Set

Oil on canvas, 40 x 60 inches

Courtesy of the artist

Estimated retail value: \$10,000

Artist's Statement:

These three paintings represent my evolution as a painter to the present. I've painted primarily figurative, representational subjects. Since the late Eighties I have also explored the handling of paint in a non-objective, abstract manner in order to bring more energy and freedom to the representational work. The two styles complement each other by informing that part of each in the other - the physicality of paint held in balance by the intellect and spirit.

The first painting, "Set", is a culmination of twelve years attention and labor. Begun in 1997, it

was originally four panels, repeating some of the same images from a 1996 show, "Value Studies," images chosen from a variety of media; newspapers, magazines, the internet, etc. Over time, through a number of incarnations, "Set" was edited to the two panels here; on the left, an actress in a play, and on the right, figures running and jumping over a fence. They are two random, anonymous events brought together by chance.

The other two paintings are recent examples of the abstractions, "Gnostic2: John", and "Gnostic4: Mary". They are from a group of four abstractions, loosely organized around the idea of *gnosis*, the Greek concept of spiritual truth - these paintings utilize the unconscious to discover a human spiritual expression.

Kent:

One great memory I have of Kent was an afternoon I spent with him after he had taken photographs of me for a drawing. He was excited to show me a car he had purchased for his stepson Adam as a graduation gift - a late model car, meticulously restored by one of Kent's many talented friends. It was one of those moments when time stops, forever frozen in the present, a moment of extreme clarity. As we roared north on I-680, I glanced at Kent at the wheel, joyously chatting poetry and football, the pristine interior of the car with sparkling windows reflected the crisp, crystal clear Nebraska winter landscape outside. It's hard to describe, but it is one of those "360 degree" moments. Kent had that effect on people and situations, he elevated the conversation and its context to a higher plane, like magic!

Kent was a hero to us Omaha artists. He broke into the New York art world and stayed in Omaha! He made a living from his art. He tweaked out a dilapidated old lounge into a kick-ass studio!

Kent was extremely generous with his time and support. My visits with him were energetic, soulful, enthusiastic and sincere. They are highlights of my life.
Sincerely,

Tim

Biography:

Tim Potter, born in Washington DC, was raised, lived and worked in Omaha until 1987. He studied painting under Jack Karracker and Keith Lowry at Kearney State College, where he earned a Master of Arts degree in 1981. He currently lives and works in San Jose, CA.

42 TIM POTTER Gnostic2 John

Acrylic on canvas, 12 x 12 inches

Courtesy of the artist

Estimated retail value: \$2,500

43 TIM POTTER Gnostic4 Mary

Acrylic on canvas, 12 x 12 inches

Courtesy of the artist

Estimated retail value: \$2,500

44 STEPHEN CORNELIUS ROBERTS Bellows in Nebraska Capitol

Gicleé Print, 8 1/8 x 10 1/4 inches, signed

Courtesy of the artist

Framed

Estimated retail value: \$425

Stephen Cornelius Roberts was born in Omaha, Nebraska. He is a fifth generation Nebraskan. He lives in Omaha with his wife, Anne and two children, Adam and Meredith.

Roberts graduated from the University of Nebraska at Omaha with a Bachelor of Fine Arts in painting. The Allan Stone Gallery in New York City has represented him since 1990.

In November 1990, he was selected as one of the four finalists to paint the eight mural panels for the Memorial Chamber on the fourteenth floor of the Nebraska State Capitol. In February 1991, he won the competition held by the Nebraska Capitol Murals Commission. That same year, he won the first Master Award Fellowship for the Visual Arts from the Nebraska Arts Council. Roberts spent from March 1992 through October 1996 painting the large murals in the art studio of his home in Omaha.

The murals were dedicated on Veterans' Day, November 11, 1996.

From that time, Roberts applied additional layers of paint on the murals which were stretched on linen canvas. This last process took him from the end of January through May, 1997. This should secure the longevity of the murals for 500 years.

Roberts' friend, artist Kent Bellows, modeled for the mural "The Scourge of Famine." The giclee print, "Bellows in the State Capitol," is a reproduction of the Bellows figure from this mural depicting a sandbagging crew shoring up a levy to protect the lives of others.

45 JOHN THEIN Night View

Watercolor, 23 x 30 inches

Courtesy of the artist

Framed

Estimated retail value: \$1200

Biography:

John Thein received his BFA from Layton School of Art in Milwaukee, Wisconsin, and then studied at Studio 17 in Paris, France. He received both an MA and MFA from the University of Iowa, after which he taught at the University of Iowa, before coming to Creighton University. Thein has had over thirty solo exhibitions, and has participated in many regional, national, and international exhibitions. He has also illustrated six books, and his work is included in numerous private and public collections, including the Joslyn Museum, Sheldon Memorial Art Gallery, The Shannxia Art Museum (Xian, China), and the Instituto Guatemalteco America (Guatemala City, Guatemala).

Kent: Many times I would do my late night shopping at HyVee for needed food items, only to

see other artists walking the aisles doing the same. On a number of occasions, Kent would be there with a basket in hand.

"I painted a great flower and several leaves today," he said. You could tell the pride he had in his day's work. We talked a bit and then walked our separate way. Several aisles later we ran into each other again, this time we talked about drawing. I mentioned that I was using jewelers' magnifying glasses for detail areas. He listened carefully, then said "Why don't you invite me to Creighton to talk to your drawing students." I said that was an excellent idea and I would contact him, and again we walked down the aisle our separate ways. I am sorry to say that I didn't. I wear the fools cap for that lost opportunity. My students and I are the lesser, for we could have learned from an artist who was a world class master of his expression. The artist is gone, Kent's intimate understanding of art can no longer be shared. But the artwork, the expression that he gave us of his short time here, is still here for us to learn from.

46 ALLAN TUBACH Siena Manga

Gicleé Print, ED 58/125, 24 x 22 inches, signed

Courtesy of the artist

Framed

Estimated retail value: \$495

The paintings of Allan Tubach have long reflected his interest in a changing world and the symbolic nature of this change. Tubach's latest paintings deal primarily with the architectural fabric of cities, large and small, and how this evolving fragile structure mirrors our own changes as individuals and as a society.

Through extensive travel, Tubach gathers his images in fragments. Using his signature style of interpenetrated planes and overlapping fields of vision, he creates compositions which he describes as "a controlled chaos – a world within a world." Tubach's environments are filled with harmonies and tensions in which symbols of nature and artifacts of society create a "moving mosaic of light, shadows, and reflections."

Tubach's paintings are included in over 500 private, public, and corporate collections nationwide. His work has been shown in galleries and museums throughout the United States and in Paris, Tokyo, and Warsaw.

A native Nebraskan, Tubach has been described by National Geographic Magazine as "one of the Midwest's outstanding painters who explores the essence of life on the great American prairie." His 2004 book, *Allan Tubach Paintings, Allegories & Artifacts*, spans his 4 decade career in the arts, as artist, museum trustee, and a member of boards and commissions in Omaha and throughout the region.

47 OTIS TWELVE Self-Portrait With Ring

Manipulated photograph, ED 1/2, 16 x 10 inches

Courtesy of the artist

Framed

Estimated retail value: \$200

Biography:

Otis Twelve (Doug Wesselmann) has been part of Omaha radio for more than 30 years. From rock to talk to classical music, his varied career has been recognized with his election to the Nebraska Radio Hall of Fame. Otis' was co-founder and long-time member of the *Ogden Eds! Wahalia Blues Ensemble Mondo Bizzario Band*, originators of the cult classic song, *Dead Puppies*. Twelve was inducted into the Nebraska Music Hall of Fame in 2003. Otis is also a novelist, winning the British Crime Writer's Debut Dagger Award for his ms. *Imp: Being the Lost Notebooks of Rufus Wilmot Griswold In the Matter of the Death of Edgar Allan Poe*, and the 2005 London Book Fair Competition for new writers with his novel *On The Albino Farm*. Otis' short story, *Life Among the Bean Bugs* was named runner up for the *North American Review's* 2005 Kurt Vonnegut Prize by author Richard Russo. Twelve's short fiction has also garnered a Templeton Foundation Prize. He currently hosts KVNO's morning classical program and is working on a new novel.

Kent:

When I first met Kent it was in the hippie years of coach houses – dada lifestyles – photo-fixer in juice pitchers – looping conversations with the songs of humpback whales on the stereo as a soundtrack – the science fiction and Renaissance flavor of a 20th Century simulacrum of La Bohème – and art – Kent's wonderful art. I was privileged to be in Kent's wide circle of friends – musicians, outlaws, wits, and visionaries. After a probationary period that lasted several years, Kent introduced me to his sister Debra. Finally, he evaluated the relationship and decided that "the genetics are good," and he gave his blessing to the marriage. Our friendship and our family bonds lasted through a few tests and through hundreds of conversations about art, or as Kent put it, "the work." He always supported my own "ephemeral art" of radio, my writing, all of my endeavors – and we shared the paradoxical joyous angst common to our kind.

Artist's Statement:

When approached to contribute a piece to this auction benefiting the Kent Bellows Studio and Center for Visual Arts, I was hesitant to participate. For one, putting my nascent attempt at "art" on display with so many other truly accomplished artists is an intimidating prospect rife with opportunities for ego-crushing, existential public humiliation. But I remember something I once wrote, a jape that Kent thought rather wise, "The measure of a man is oft taken in the ridicule of his friends." So friends, be kind.

Self Portrait With Ring is a tribute to Kent. I'll leave it at that. Indulging in what he called "art speak" would be more than presumptuous. The source photo was actually taken by my daughter Hannah – whom I consider another budding artist in the Bellows genetic garden. Working from her originally wider shot, starting with a radical crop of the image, I used Photoshop, an intentionally misadjusted scanner, random placement of ink-jet cartridges, some hand-made additions, eighty-pound card stock, a laser printer to finish, and a surplus of serendipity.

--Otis

48 DAVID WHITE

Custom framing or related services by appointment in your home or office

Estimated retail value: \$250

Kent was my close friend for many years. I had the pleasure of framing most of Kent's work from 1980 on. I worked directly with Kent and also with many of his collectors, and I'd be happy to provide the same quality archival framing services for you.

--David P White, August 2009

49 MARY ELLEN WHITE Untitled Bronze Relief

Bronze, 1 x 6 x 5 inches, 2 x 9 x 9 inches framed

Courtesy of the artist

Estimated retail value: \$1,150

I've known Kent since 1970 when we were both university art school drop outs. He was on his way to Italy, and I was on my way to London.

Beneath his mercurial nature is a far reaching and uncompromising loyalty to his friends that sustains him in all his various disguises and binds us now in his absence.

He told me early in our friendship that he knew he would not live to be old.

He said he read the Bible every day.

He was lastly obsessing on his Seven Deadly Sins series of paintings, working on Lust (third in the series) with an image twist...not what you'd expect, he said. So far, I have not heard from anyone about his image plans for Lust." Not a clue.

The stories and Legend go on.

How deep is the ocean...

I chose an untitled bronze relief to donate to the School of Kent Bellows in counterpoint to his incomplete Series "Seven Deadly Sins." And in tribute to Kent's famous life theme, the "Naked Money Grab."

I am honored to be included in the Friends of Kent Bellows.

--Mary Ellen White, August, 2008

50 MIKE WHYE Silk Scarf

Photograph printed on silk, 9 ••• x 59 inches

Courtesy of the artist

Estimated retail value: \$120

Mike Whye has been freelancing stories and photographs to magazines and newspapers since 1983. A graduate of the University of Nebraska at Lincoln and Iowa State University, Mike also teaches photography and journalism at the University of Nebraska at Omaha on a part-time basis. He has also written guidebooks about Iowa and produced two photography books--the

hard-bound "Nebraska Simply Beautiful" and the soft-bound "Omaha Impressions." Beside his journalism endeavors, he occasionally has produced photographic art, including most recently the silk scarves made of his photographs.

Mike met Kent sometime in the 1990s through his sister, Sandy, who was a good friend of Kent's. Kent used Mike's book, "Nebraska Simply Beautiful" for Christmas gifts one year, and the two visited several times about art and photography since that time. Mike recently wrote an article about Kent that appeared in the July/August issue of Nebraska Life magazine.