

The Linda and William Reaves Collection of Texas Art

Commemorating the
50th Anniversary of
University of Houston-Victoria
1973–2023

Public Art
University of
Houston System



LEE JAMSION

Edna Theatre

Oil on canvas

2023

The Linda and William Reaves
Collection of Texas Art

Commemorating the 50th Anniversary of
University of Houston-Victoria
1973–2023

Public Art
**University of
Houston System**

University of Houston-Victoria

Published by Public Art of the University of Houston System
publicartuhs.org

Essays by Cammie Tipton-Amini and Elliot Penn
Foreword by Robert K. Glenn

Copyright © 2023
by Public Art UHS
All rights reserved

No part of this catalog may be reproduced in any form or by any electronic or mechanical means, including information storage and retrieval devices or systems, without prior written permission from the publisher, except that brief passages may be quoted for reviews.

Printed in Houston by Masterpiece Litho, Inc.

Contents

Foreword by Robert K. Glenn	5
Reflections on a Public Collection: Celebrating a Time and Place by Linda J. and William E. Reaves	7
Observations on Selected Artworks by Cammie Tipton-Amini and Elliot Penn	15
Complete Collection	49
Donors	57
Acknowledgements, by María C. Gaztambide	58



UNIVERSITY OF HOUSTON-VICTORIA

50

YEARS

1973



2023

Foreword

Robert K. Glenn

It is my pleasure to introduce one of our university's newest cultural assets—The Linda and William Reaves Collection of Texas Art at UHV—and to commend it to you as an exciting new art assemblage that not only commemorates our university's first half-century milestone but also helps to visually portray the active creative spirit and rich aesthetic character that is alive within the service area of University of Houston-Victoria. It represents a wonderful new public art collection for our university and a very fitting way to honor the fiftieth-year anniversary of UHV. We are grateful to the Reaves for their generosity as well as to Dr. María C. Gaztambide, Executive Director and Chief Curator of Public Art at University of Houston System, and her staff for facilitating this wonderful gift.

I have long thought that an acquaintance with the arts represents a crucial component of one's full education, and that artistic encounters in all their manifold forms contribute meaningfully to the full measure of joy and fulfillment in the lives of our students, faculty, and community. To this end, the Reaves offer an important new educational tool to our university by sharing a thoughtful public art collection which will afford UHV students' access to greater visual arts experiences. Beyond enlivening the hallways and corridors on campus, current and future students will now engage every day with the works of significant Texas artists who have been inspired or influenced by the land and people around them. Such encounters, even briefly, will no doubt afford our young scholars a deeper understanding and greater appreciation of this place that we all call home.

I agree with the donors' observations in their accompanying essay that UHV's broad service area indeed represents an incredible base upon which to operate. The lands and people around us hold their own with any sector of this state and nation—strong, resilient, and productive.

As a university we are proud to work in such a diverse and dynamic environment. The rich ethnic blend of our populous and their strong work ethic as described by the Reaves are certainly traits that we celebrate here at UHV, and we take pride that our student body represents and embraces these values.

Helping to develop and underscore a strong sense of place as is served by this collection contributes to the basic values and perspectives of our students. It also provides a visual springboard for our students' understanding of the broader world in which they live. As Cammie Tipton-Amini and Elliot Penn point out in their reflections upon the subjects and styles of art included in this collection, the roads, rails, and causeways crisscrossing our area serve as the vital connective tissues which link our towns and people together with each other, to other communities in Texas, and to a world far beyond. Similarly, UHV serves as a crucial educational connector for students and communities within our region, importing new talent and knowledge into and out of our immediate sector and opening doors for students and patrons to contribute meaningfully on a broader stage through an education gained here.

Thus, as we accept a new regional art collection which so aptly channels the distinctive qualities of our place and time, we likewise embrace it to reinforce and strengthen the rich diversity that already exists around us and underscore the strong contributions which UH-V students and faculty make (and have made) to our own region, but no less to the state, the nation, and the world beyond.

The art collection assembled here by Linda and William Reaves honors that legacy of achievement over the institution's first fifty years and stands as a testament to the possibilities yet to unfold over the next half century at UHV and in our distinctive part of the world.

Robert K. Glenn, PhD, is President of the University of Houston-Victoria.



Mid Coast Cross Roads: UHV Service Area

Reflections on a Public Collection

Celebration of a Time and Place

Linda J. and William E. Reaves

The Linda and William Reaves Collection of Texas Art at the University of Houston-Victoria (UHV) offers a curated public art assemblage commemorating the 50th anniversary of the university's presence on the mid-Texas coast. It was assembled to underscore and acclaim the qualities and attributes of the university's distinctive service area as well as to feature accomplished regional artists whose works have either referenced or been inspired by this slice of Texas over the last half-century. As such, the collection represents a unique place-centered, time-bound grouping of Texas art.

This essay provides an overview of the Reaves Collection, offering the donors' thoughts and perspectives pertaining to UHV, the region it serves, the art and artists included (for now), as well as hopes and aspirations for this gift of art.

UHV's Distinctive Region of Texas

With its Victoria campus, UHV exists as a lone rural presence in an otherwise urban-centered constellation of higher education entities orbiting around a rising flagship and namesake institution located in the heart of the state's largest metropolitan area.

Victoria represents the Western-most terminus of UH System, sited about one-hundred and twenty miles from the "main campus," and coexisting in an area vastly different than the concentrated multiplex realms of the system's peer institutions. To counterbalance its rural footprint, the Victoria campus is connected to a vital suburban educational station some one-hundred miles away in Katy, an upscale province of "West Houston."

The UHV campus sits squarely in the middle of a broad service area, projecting an institutional sphere of influence across a vast rectangular swath of coastal plains and South Texas prairielands running west from the outskirts of Houston, to near San Antonio and down to the Texas mid-coast.

It is a region that can be roughly traced by drawing an imaginary line from the Katy location west through small towns spread along old Highway 90, with one's pencil stopping just shy of the bounds of San Antonio. From there the line meanders south along the stream of State Highway 187 through cattle dotted, Eagle Ford Shale countryside and on down to Port Aransas/Rockport area.

The line then traces back along a jagged coastline through bayside shrimping villages such as Sea Drift, Port Lavaca, Palacios, and Matagorda, finally returning north across the Western-most edges of Matagorda and Fort Bend counties back to its Houston base of Katy. It is a large spread of land situated out in the country, much of it off the beaten path below and well outside the populous Texas Triangle.

Sparse and spare by Houston standards, the university's service region offers an incredible range upon which to work. Perhaps more than that of its urban counterparts, these UHV lands retain a true Texas tenor.

From the coast looking north, the area is dominated by grand expanses of flat and rugged coastal ranges that eventually give way to gentle rolls and tree-lined landscapes moving inland. Rising from the flatness of the land, skies seem bigger here, affording wide open vistas which play host to ever-changing exhibitions of buoyant cumulus clouds floating over.

The weather can be rather unforgiving—mostly hot and humid—giving off brilliant, yet hazy, dispersed light more days than not and posing dramatic sunsets in the evenings. The prevailing coastal breezes assure that it is temperate in late fall and winters and downright hot and sticky the rest of the time. Calm and peaceful most of the time, an occasional Gulf hurricane or tropical storm looms up to play havoc upon the countryside and its people.

The area is populated by innumerable small towns and hamlets, seemingly linked to one another by strands of barbed wire and farm-to-market roads. For the most part, it is still an agricultural country, supplying food and fiber to a state and nation at-large.

The area is home to vast pasture lands, many once controlled by legendary ranching empires with notable names such as Pierce, Ward, Traylor, O'Connor, Welder and ranching indeed remains prevalent here today (sans the long, dusty cattle drives of yore). There are large farms here producing notable quantities of corn, cotton, and still a bit of rice. Other crops flourish as well. The area's bays complement the bounties of the mainland, providing their own rich harvests of fresh Texas seafood to an eager local populous.

These UHV lands hold oil and industrial legacies as well, perhaps not as rich and deep as today's Permian Basin but nonetheless an area whose native mineral resources contributed to the rise of old oil fortunes such as Cullen, West, Fondren, and others. Along the southern bounds of the area four major rivers converge with the gulf, spilling over into elaborate collections of bays and estuaries which provide a sportsman's haven while also supporting a strand of petrochemical installations that hug the local coastlines.

The area is also home to an incredible collection of people—old-timers and newcomers alike. While lacking the full-fledged international flavor of Houston, there is still a notable diversity in the region, bringing together racial and ethnic influences that make for a rich cultural montage. The area has long served as a mixing bowl for Mexican American, African American, and Anglo cultures, further embellished by the enduring ethnic character of European immigrants—German, Czech, and Polish—who found homes here at the turn of the last century and more recently garnished by Vietnamese emigres who found their way here decades back. All combine to manifest the strong work ethic, sense of family and friendship that give this countryside its distinct character and personality.

A Regional Art

While the lands surrounding the university and the cadres of simple, hard-working folks residing there may not foster the immediate artistic inspiration that seems to spring naturally from up-state meccas such as the Texas Hill Country or Big Bend, for artists who take the time to become acquainted and look closely enough, the people and places surrounding UHV present a picturesque and paintable subject matter. Indeed, the region has inspired and nurtured a good share of accomplished Texas artists over the years,

and in celebrating the institution's half-century milestone, the donors and the university seek to call attention to some of the best of those who have crisscrossed the area and showcase their varied interpretations of the lands and people which surround us at every turn.

Not all the artists included in the Reaves Collection at UHV were in fact full-time residents of the area; however, virtually all of them traveled in and around the area for many years and were deeply acquainted with the territory. Several maintained strong links over their careers with the University of Houston and contributed to the growth of the university system.

A few, like Charles Schorre, Kermit Oliver, Emily Rutland, Al Barnes, and Steve Russell were indeed born and raised in the area. Of these locals, Rutland, Russell, and Barnes stayed on to work and teach in the vicinity over the course of long careers and exhibited in the few local museums or galleries found in the area. Indeed, two of the collection's newest acquisitions are those of local natives—Al Barnes and Steve Russell.

The Barnes entry is a colorful rendering of a South Texas hunting rendezvous. A native of Cuero, Al Barnes made quite a name for himself painting such Texas sporting scenes from his nearby studio in Rockport. His *Encounter on La Cabeza* expertly captures the drama of pursuit and flight of both hunter and hunted, played out over the chance meeting of a lone coyote and a covey of quail from opposite sides of a caliche roadbed through golden expanses of a South Texas prairie.

Steve Russell, on the other hand, was born and raised in Rockport and has devoted a career and lifetime to painting the virtues of the Texas coast. In his painting, *Mid-Coast Shrimpers*, Russell depicts a bright sunrise on waters of the small fishing village of Seadrift, capturing a flourish of shorline activity—shrimpers, fishermen, and the ubiquitous gulls—counterset against a gentle aquamarine tidal flow.

Many of the artists in the collection were already painting and well-established before the advent of UHV, while others have risen to the fore during the tenure of the institution. All, however, were prominent or became so during the university's first 50 years, and each in some form or fashion is a part of a regional network of artists celebrated here.



AL BARNES
Encounter on La Cabeza
n.d.

STEVE RUSSELL
Mid Coast Shrimpers
2023



A significant number of the works shown in the Reaves Collection at UHV are abstract or expressionist in nature, particularly those placed in the modernist entryways and soaring corridors of the university's South (STEM) and North buildings. Such modernist art forms represent the most dominant art modalities and aesthetic preferences extant over the term of the university's existence. These reductive landscapes and color-field paintings provide exceptional genres through which to examine and consider the extreme horizontals of the land and distinctive qualities of light, color, and atmosphere which emanate across the region.

Many of these expressionist artists headquartered in Houston but frequently looked south and west of the city into what are now UHV domains for their abstract inspirations. Artists such as Richard Stout, himself a distinguished University of Houston professor for some thirty years, and his former St. Thomas University studio-partner, Jack Boynton, often explored the area's extraordinary light and atmospheric in paint.

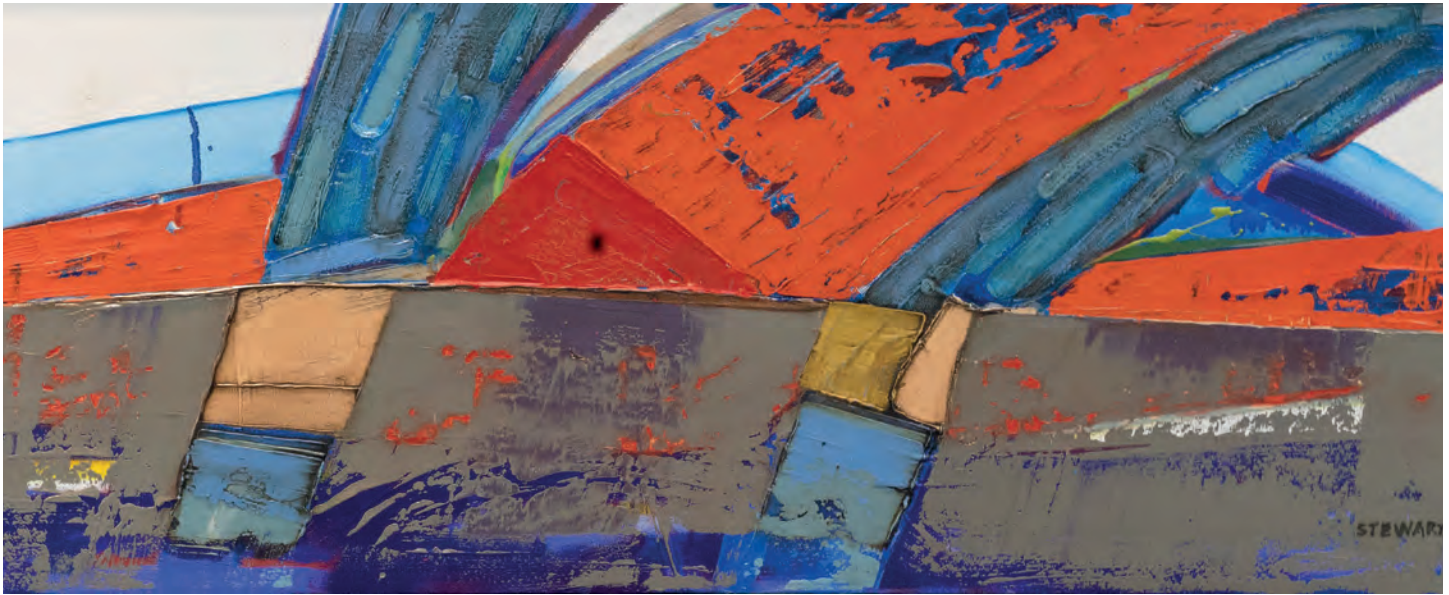
Likewise, selections by artists Leila McConnell and her husband, Henri Gadbois, amplify the transcendental qualities of creeks and bayous found in the area's lush bottomlands, as well as invoking the ethereal effects of the region's boundless skies. Cuero native and later Rice University instructor, Charles Schorre made use of his vivid abstract colors and energetic strokes in a signature series (*Emerge*) to underscore the dramatic emergence of native flora and along with it the human spirit as well.

Yet another University of Houston product, the enigmatic Dick Wray, also traversed the area during his lifetime, returning to his Houston-base to churn out increasingly bold and frenetic abstract interpretations of the lands and peoples surrounding his hometown.

Additional expressive works such as *Land with Cold Sun* executed by John O'Neil, Rice University's first art department chair also find their way onto the walls, as does Houston-based architect/artist Dan R. Stewart's bold abstract entitled *Finding Gulf Oil Divide*.



JOHN O'NEIL
Land with Cold Sun
1956



DAN R. STEWART
Finding Gulf, Oil Divide
c. 2005

The University's library provides an inviting home for an assemblage of narrative paintings created by yet other important Texas artists with ties to the area. A prime example, Rufugio-born Kermit Oliver, may be found there. His poetic recollections of his South Texas family and acquaintances, such as those referenced in *Study for Empty Shed (Feed Pail)*, speak to the proud legacy and traditions of region's many black farmers and ranchers.

Besides Kermit Oliver's entrée, the library also features additional artists working south and west of Victoria. Emily Rutland's *Cows Abstracted* is a rare work by one of the area's greatest, yet most-unsung, artists and printmakers. While an important artist and teacher of her time, Rutland remained on farms around Robstown for the duration of her life. In her day—leading up until the establishment of UHV—she was well recognized for works depicting farm animals and everyday farm life inherent in the region, but in later years she largely eschewed the contemporary gallery scene.



KERMIT OLIVER
Study for Empty Shed (Feed Pail)
c. 1965



EMILY RUTLAND
Cows Abstracted
1958

Painter and muralist Fidencio Duran, renowned now for evocative narratives depicting the daily rituals and everyday joys of Mexican American family life, began his early career as an “artist-in-residence” in the small town of Palacios, sharing artistic insights and inspirations with young students there.

Karl Hall, likewise, offers his nuanced interpretation of stories reflecting the African American experience, as found in the messianic symbology of his bold rendition entitled *Masquerade on Stage*.

The library also serves as the setting for a set of three-dimensional, neon-laced, found-object Spirit House narratives sculpted by Victoria native and nationally renowned neon artist, Ben Livingston.



KARL E. HALL
Masquerade on Stage
1985

The Subtle, Yet Enduring Contributions of Art

The works described herein represent a baseline collection comprised of 39 paintings which the donors hope will serve as a catalyst for continuing institutional collecting exploits in the years to come. Just as UHV will no-doubt continue to grow and prosper through ensuing decades, it is the hope of the donors that its regional Texas collection will continue to grow and blossom, with yet other donors and supporters filling in important gaps that surely already exist, as well as adding the works of future artists still to ply their trades and make their marks in this grand part of Texas.

A serendipitous, yet especially gratifying opportunity afforded the donors has been that of observing the fine work of two early career scholars who have endeavored to examine and write about works found within the collection as a part of their own educational experiences. Their essays, which follow, offer an excellent example of the potential educational uses which may be ultimately derived from the collection's presence within the university system. Hopefully other young art students, scholars, and enthusiasts in the future may choose to delve further into the art works found within the collection.

In the meantime, it is our modest hope that the works assembled here will add a touch of beauty to the halls of a rising university and a modicum of additional richness and quality to the education of present and future students who matriculate here. If even one student is engaged and inspired by the artworks offered here, then the purpose and placement of this Texas collection will have been well-served.

A short drive from the main campus is UHV's Northwest Center, an inviting community conference space. Contemporary selections from the Reaves Collection may be found there celebrating indigenous architecture and landscape of the vicinity in both oil paintings and photography.

Included here is a grouping of paintings by Contemporary Texas Regionalist Lee Jamison, whose stunning impressionist townscapes and rural structures are familiar to the area. Corpus Christi-based artist Noe Perez and Rockport icon Steve Russell share a wall of paintings that beautifully convey the allures of the nearby coastal landscape and ranchlands that enconce the university.

Likewise, architectural icons from nearby Colorado County by the late photo-realist painter, Charles Ford, hold a back wall, segueing into colossal photographic studies by E. Dan Klepper and Anne Strautberg. Klepper and Strautberg are prime examples of the many photographers who have captured the allures of the area over time through their perceptive lenses.

Across the grand hall, running the expanse of bold red accent walls hangs a series of figurative paintings executed by Kingsville teacher and artist, Maurice Schmidt. A lifelong South Texas artist and long-time faculty member at Texas A&M-Kingsville, Schmidt has devoted his life to building and promoting the arts in this area, and turning out bright, engaging, and playful works such as these depicting Kingsville yard crews in an annual spring pruning ritual of palm trees further down south.



CHARLES FORD
La Grange Smokehouse I
(Le Boeuf sur LeToit)
2002

Observations on Selected Artworks

Cammie Tipton-Amini and Elliot Penn

The chance to participate in the development and documentation of a fresh, new institutional art collection is a rare educational opportunity available to graduate students during their professional studies. Engaging with the Reaves Collection of Texas Art at the University of Houston-Victoria has afforded us a unique opportunity to proffer some initial insights and analyses of selected artworks included in the collection, all in an effort to offer a useful frame of reference through which to examine and consider this new cultural asset within the UH System. Here we offer a few initial thoughts and insights into to many of the artworks included, knowing (and hoping) that this will only be a starting point for others to choose their own studies and investigations into this worthy new fine arts asset available to both student and faculty alike.

In organizing our perspectives, we sought first to discern some of the fundamental links that exist among the assembled works, connecting paintings either via their stylistic similarities and/or through thematic qualities reflective of the land and population that the collection seeks to represent. In our own analysis, we decided upon eight analytical touchpoints, but acknowledge that the combinations and permutations for this and future analyses are varied, ultimately dependent upon the eye of the viewer, their acquaintance with the artists and their peers, as well as their familiarity with the region under consideration. Within this context, our observations are presented within the section titles below.

Modernist Affinities

A Regional Expressionism

Textures and Tapestries

Sea and Sky

Perspectives on Dynamic Flora

Places of Community

Connective Structures

Everyday Narratives

Modernist Affinities

Since the dawn of the postwar era, Houston and its nearby satellite communities have experienced a cultural and artistic renaissance—the result of an intense push on behalf of the community to nurture a globally-minded artistic consciousness in South Texas. The push was twofold. It entailed integrating the international avant-garde into the cultural fabric of the region, as well as fostering preexisting local art scenes. The result was a movement toward more modernist, abstract renditions. Among the earliest adherents to tenets of modernism were artists such as Emily Rutland, Xavier González, and later Richard Stout.

The affinities shared between Emily Rutland (1890–1983) and Xavier González (1898–1993)—between *Cows Abstracted* and *Ice House*—go beyond mere stylistic similarities. In the late 1920s, Rutland studied at the San Antonio Art School under the tutelage of González. The two artists shared an affinity for scenes of everyday life, scenes that portray a uniquely Texan existence.

Emily Rutland's *Cows Abstracted* (c. 1958) presents a mosaic-like scene of cattle. Simultaneously representational and imaginative, the aptly titled artwork shows two cows illuminated—almost glowing. This Cubist-leaning abstraction employs bold lines and dramatic shading to achieve an elemental and emotive rendering. With *Cows Abstracted*, native Texan Emily Rutland brings Cubism away from the studio—away from still-lives and portraits—and into the farmyard, rich with light and life. The stocky frames of the cows, as well as their flesh and muscle, are outlined heavily. Though bold and expressive, Rutland's style is more delicate and less pompous than the average Cubist construction. In a manner akin to stained glass or cloisonné, the swaths of color are ordered and made intelligible through outlining and sharp shading.

In contrast to the lively, ordered work by Rutland, *Ice House* (c. 1945) by Spanish-born painter Xavier González is a restless, irritable abstraction, compositionally dense and free from signs of life. Its webs and cubes collide, harmonizing with one another. Once a ubiquitous part of Texas life before

refrigeration, ice houses provided the essential service of selling ice, but also functioned as de facto convenience stores. Furthermore, they served as spaces for community gatherings. In his art making, González, who travelled extensively, sought to capture the structures and unique atmospheres of the places he visited. Though distinct in their personal modes of abstraction and created more than a decade apart, the affinities between *Cows Abstracted* and *Ice House* are readily apparent. The cattle's curving horns echo the white skeleton-like shape seen in *Ice House*. Both compositions rely heavily on bold geometric relationships. Large blocks of color with sharp angles and edges are arranged to compose inhabitable space—confused yet identifiable. Furthermore, this artwork pairing tells the story of the emergence of Modernist art in South Texas. EP

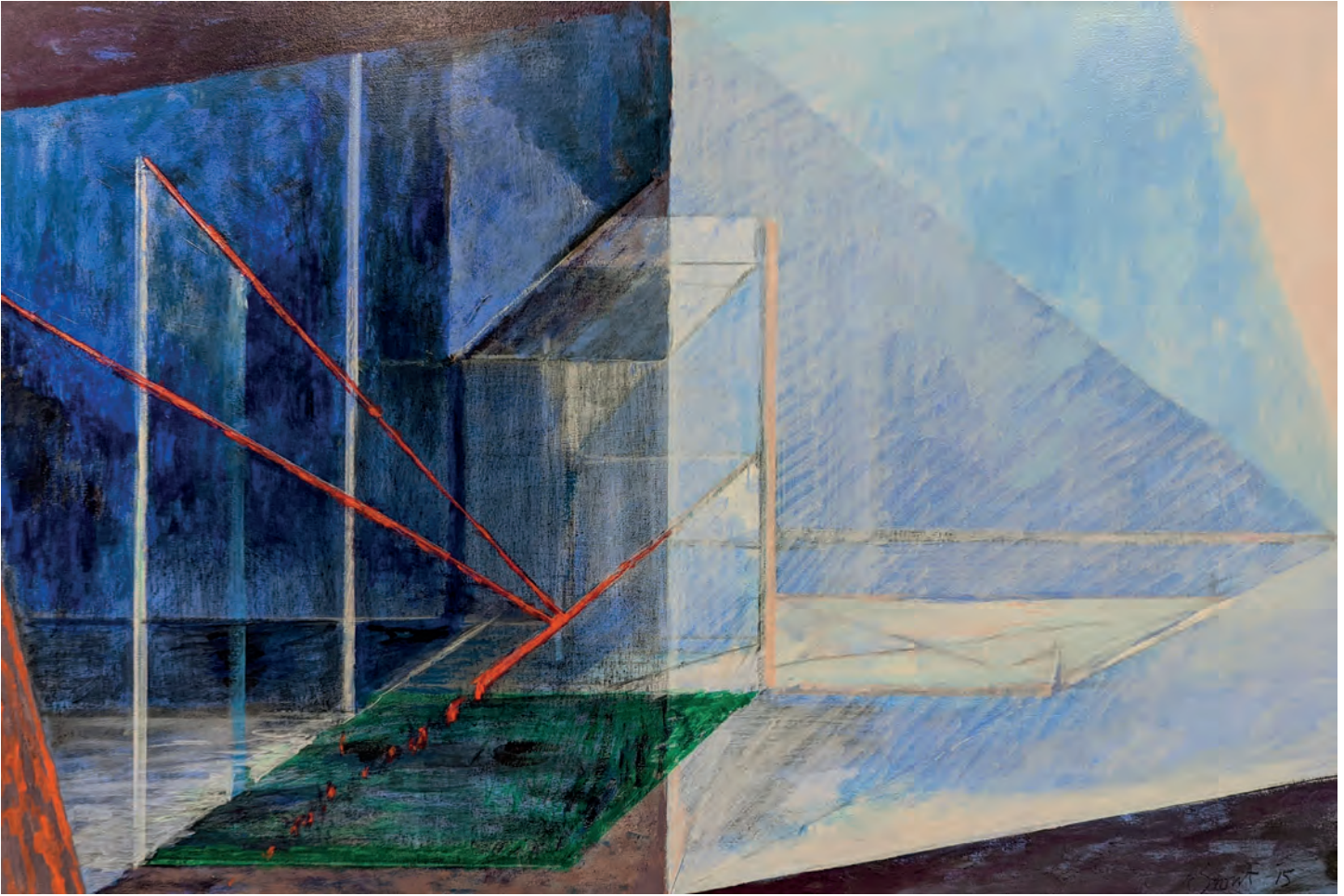


EMILY RUTLAND
Cows Abstracted (detail)
c. 1958



XAVIER GONZALEZ
Ice House
c. 1945

A Regional Expressionism



RICHARD STOUT
Night and Day, Premonition
2015

While a generation younger than González and Rutland, Houston-based artist Richard Stout carried forward the elder artists' affinities for bold geometric abstraction, advancing the tenets even further in a lifetime of evocative expressionist images of the Texas coast. Likewise adept in his use of large color fields dissected and defined by sharp angles and hardline edges, Stout employed these tropes to elicit the amazing range of light and patterning which characterize

the mid-Texas coast. Compositions such as this later masterwork reflect upon Stout's fascination with and insight into the interaction of light, water, and structural elements constantly at play in the area's coastal environs. Like González and Rutland before him, Stout used the modernist qualities of the period to create contemplative, tonal interpretations of his native coast, pushing his abstractions further to achieve even more expressive and ethereal qualities.

Like Richard Stout, other artists represented in this grouping, Dick Wray (1933–2011), James “Jack” Boynton (1928–2010), Charles Schorre (1925–1996), and Leila McConnell (b. 1927), were on the cutting edge of a mid-century cultural renaissance. These artists participated in a global exchange of ideas, finding inspiration for their painting in a range of Modernist styles and schools from across the world. However, while absorbing new ideas and incorporating them in their art making, Stout along with Wray, Boynton, Schorre, and McConnell ventured beyond

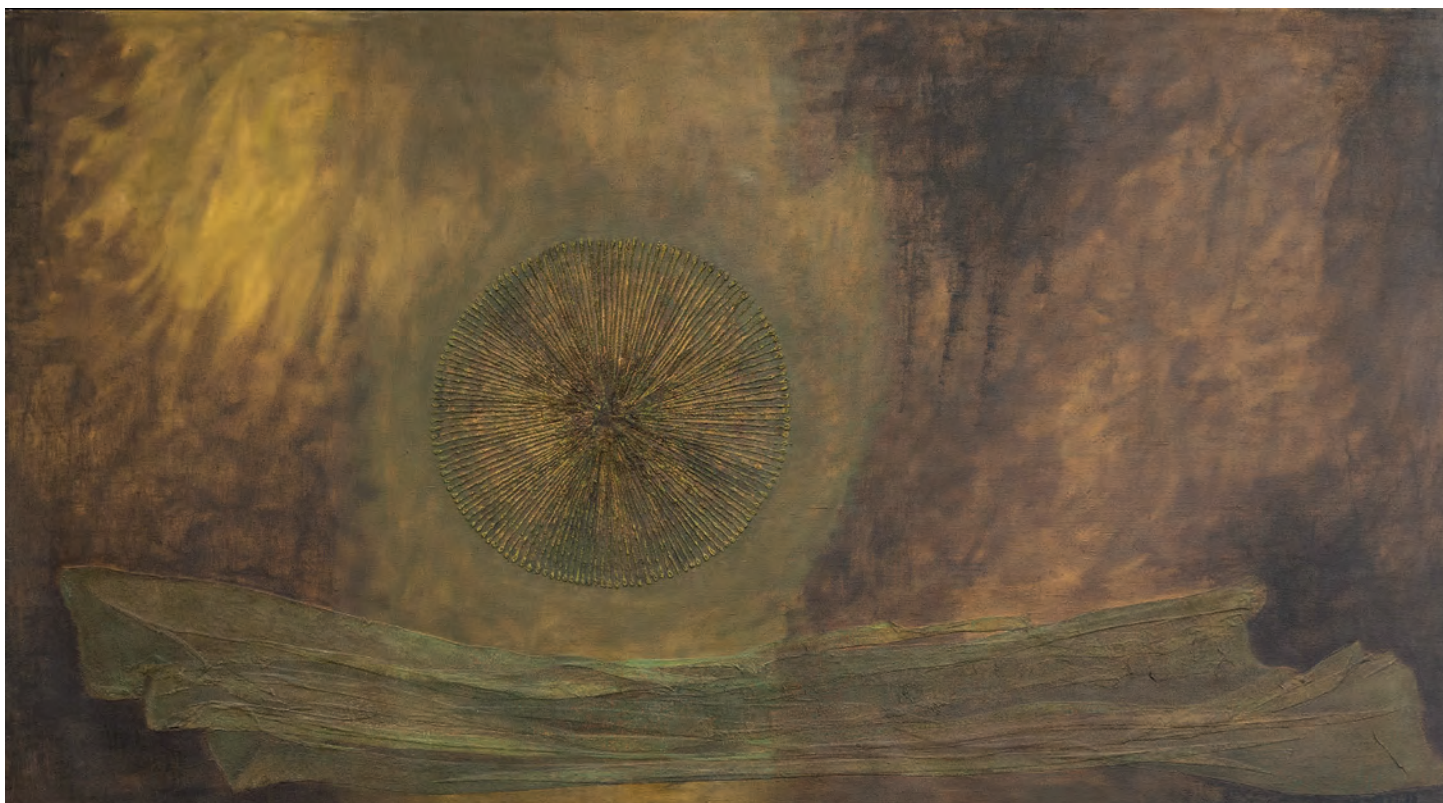
mere replication and imitation. Though sharing a common expressionist idiom, these artists developed their own distinct visual languages. In a manner akin to Jean Dubuffet’s faux-naïve abstractions from the 1950s, Wray’s *Untitled [Brown & Gold]* (1961), emits an aura of spontaneity, frankness, and simplicity. A native Houstonian, Dick Wray served in the U.S. Army and studied architecture at University of Houston before traveling to Europe where he was introduced to new artistic ideas and movements including abstraction.



DICK WRAY
Untitled (Brown & Gold)
1961

A nationally known artist, Jack Boynton joined the burgeoning avant-garde working to revitalize and reconstruct Houston's art scene. He worked at both University of Houston and St. Thomas University, and exhibited on both coasts along with the Taos modernists in New Mexico, Colorado, and elsewhere. Boynton was one of 17 American artists exhibited in the 1958 World's Fair in Brussels.

His art was informed by movements and style from around the globe. In *Sunstone* (1957), Boynton employs a metaphorical painterly vernacular. Through primordial, childlike symbolism, he conveys a landscape with a circular sun and rectangular horizon. *Sunstone* was included in an exhibition organized by the American Federation of Art that traveled to New York, Flint, Michigan, and San Francisco in 1958.



JACK BOYNTON
Sunstone
1957



CHARLES SCHORRE
Terminal
1972

In *Terminal* (1972), Schorre manufactures temporal and spatial awareness in the viewer's imagination, employing color like a writer uses adjectives to add detail, depth, and specificity to their narrative. Born in Cuero, a small town near Victoria, Charles Schorre settled in Houston. Always seeking to explore different artistic mediums, Schorre displayed his versatility by working as an illustrator, painter, and photographer. He was an instructor at Rice University and the Museum School at the Museum of Fine Arts, Houston.



Leila McConnell graduated from Rice Institute (now Rice University) with a degree in architecture. She studied art at the Museum School at the Museum of Fine Arts, Houston and at the California School of Fine Arts in San Francisco. In *Untitled* (c. 1970s–80s), McConnell takes the language of color field painting into the stratosphere, into a surreal dimension. Her sky paintings, much as this untitled version, are statements capturing the mystic qualities and compelling atmospherics which McConnell ascribes to the land and sky around her. **EP**

LEILA MCCONNELL
Untitled
c. 1970s–80s

Textures and Tapestries

While painting and sculpture have remained central to the fine arts, fiber arts such as textile weaving and garment making, have historically remained a marginalized medium. Yet, its multi-cultural roots predate modern history. From ancient Egyptians to medieval Europeans, textile arts is one of the oldest artforms in existence, an antiquated craft that could easily be lost if not attended to. These handcrafted traditions have gained in popularity, as an acknowledgment of the process, skills, personal histories, and labor of such time-consuming crafts represents a resistance to the modern age and the predominance of mechanization. It is not surprising that a number of Texas artists have maintained a cultural reverence for traditional textile arts, including electric color, bold textures, and mixed media to the medium of painting.

Karl E. Hall's (b. 1952) mysterious *Masquerade on Stage* (1985) includes a quilt-like backdrop that sets the stage for

this bright painting. Dreamy symbolism fills the canvas as if it were a waking chimera. A fully masked cowboy is foregrounded with two masked women standing centered in the background. One holds a pink rose—a symbol of gratitude and perhaps a gesture towards the viewer. Born in Houston, Hall studied art at Texas Southern University under Dr. John T. Biggers and taught art in the Houston public schools for over 30 years before retiring to paint full time.

Referring to his painting style as “gospel surrealism,” Hall combines elements of his own Christian faith with traditional Surrealist symbols, imagery, and techniques. The artist explains his process: “My work is inspired by the passion in me to express myself. The art here expresses the way I feel about the spiritual and physical aspects of life.”



KARL E. HALL
Masquerade on Stage (detail)
1985

A dazzling intersection between painting, collage, and textile crafts occurs in the Puerto Rican artist Ibsen Espada's (b. 1952) *Modern Quilt* (2000). In this work, Espada painted on paper, before strategically cutting and weaving the pieces into an entirely new composition, fixing them onto canvas for the finished work. Espada's mode of collaging forms a quilt-like canvas infused with a happy charm.

Since moving to Houston from Puerto Rico in the mid-1970s, Espada has worked diligently in the Abstract Expressionist style while injecting his own heritage and history into his work. He prefers to call his style "gestural abstraction" with his signature expression being thick, black

lines that swirl and jump to create a joyful and musical essence. Viewing Espada's works feels like listening to a jazz band, or a Latin salsa ensemble, coming alive for us to see. Espada was one of the few Latinos included in the significant exhibit *Fresh Paint: The Houston School* (1985–86) at the Museum of Fine Arts, Houston and the Museum of Modern Art, New York City. Early in his career, Espada worked as Dorothy Hood's studio assistant after her return to Houston from Mexico. Highly prolific and unpredictable, Espada is continuously looking for new materials and techniques that infuse the legacy of Abstract Expressionism with new sensibilities.



IBSEN ESPADA
Modern Quilt
2000



JONATHAN PAUL JACKSON
*The Stork, The Dragon,
The Snake and The Butterfly*
2018

Eclectic patterns and tactile textures mark a dynamic work by the Houston artist Jonathan Paul Jackson (b. 1984). The title, *The Stork, The Dragon, The Snake, and The Butterfly* (2018), reads like a medieval allegory. When combined with the large size of the work, it creates an imposing presence. The artist layers patterns upon a brilliant use of corrugated cardboard, that allow for rough textures that resemble the weaving patterns found in textiles. Furthermore, Jackson has exhibited some of his finished canvases unstretched, reminding us of the original fibrous materiality of any

painting on canvas. He perfectly harmonizes intersecting patterns with swaths of flat color and spaces of raw cardboard, which deliver a fine balance between chaos and beauty—not an easy accomplishment. A largely self-taught artist, Jackson works in a wide range of mediums and recently discovered his inspiration in the natural landscapes of Southwest Texas. Much of his work revolves around the necessary process of healing the body and soul—especially in our chaotic times—and he uses the wild landscapes of West Texas as a compass in this healing process. **CT**

Sea and Sky

People are defined as much by their places of residence as any other personal characteristics, and residents of the Texas Coastal Plains cannot escape the vast impact that living in proximity to the Gulf of Mexico imparts on their constitution. Living on the coast is unlike any other space, with its unique weather, wildlife, sights, smells, and sounds. Unsurprisingly, artists of the Texas coastal region tend to produce magnificent seascapes alive with the vivid blues of the coastal waters and the expansive skies—not unlike the color of our wild state flower, the bluebonnet.

To the north of Corpus Christi, on the very edge of the Gulf near Aransas Bay, lies the small town of Rockport, mostly known as a sleepy coastal town of shrimpers, sport fishermen, and bird watchers. However, it is also home to the Rockport Art Colony, which for over seventy years has contributed significantly to the arts.

The prodigious artist Steve Russell (b. 1946), born and raised in Rockport, has been a major contributor to the art colony. His elegant painting, *Capano Bay* (2023), delivers the most tranquil of Texas seascapes with its tall grasses of the bay, birds from the nearby sanctuaries, and a glorious sunset—Russell’s favorite time to paint.

Known as wildlife artist and seascape specialist, Russell is keen to promote the area’s environmental preservation. The artist remarks, “My entire existence in Rockport has revolved around painting. It can be said that I paint to live, and I live to paint. I have been fortunate enough to follow that path.” There is more than a touch of charm in the incredible textures of Russell’s works, seen in the sand, tall grasses, old trees, fluffy clouds, and rusty boats of many of his paintings, proving the artist’s love for his hometown.



STEVE RUSSELL
Capano Bay
2023



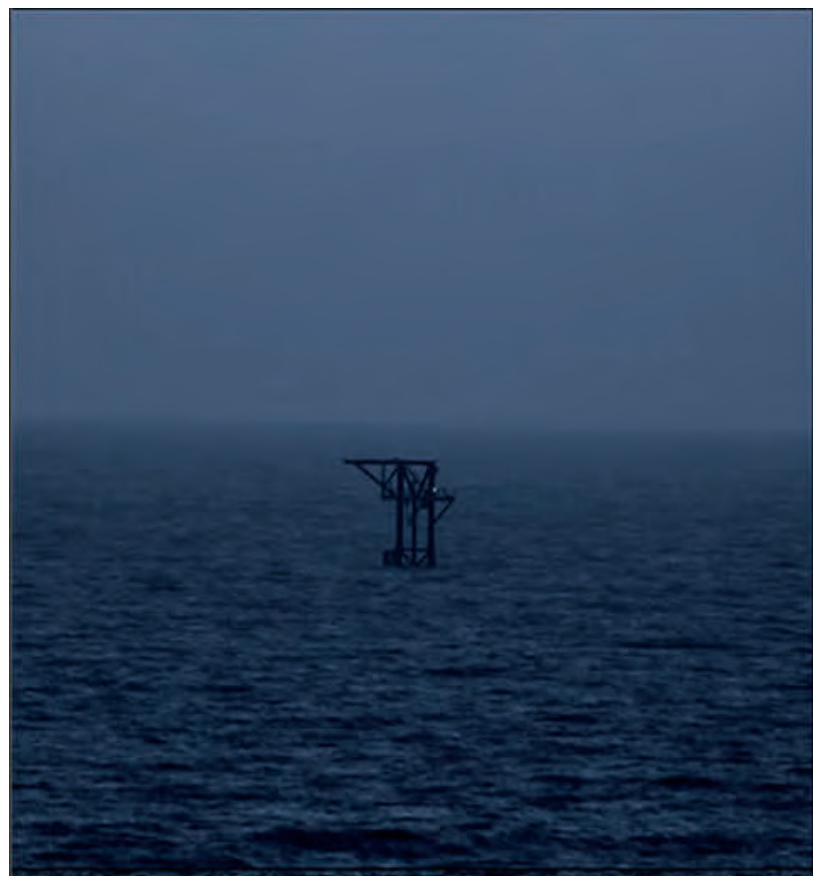
FREDERICK CARTER
Summer Squall
c. 1968

When the Texas weather becomes extreme, mostly in the summer months, locals understand the precautions needed. In *Summer Squall* (1968), the artist Frederick Carter (1925–2010) captures a “summer squall” in his Modernist style painting depicting a sudden, sometimes violent, coastal storm accompanied by powerful gusts of wind. In the painting, a landmass is engulfed in the stark blue of the sea and sky with a clouded sun high above. Amidst this patchwork of atmospheric turbulence

stands a small jetty with tiny beckoning lights that are a harbinger in the storm—a sign of hope. Carter was born in Galveston and spent time in the Navy during World War II. He undoubtedly spent many hours of his life contemplating his watery surroundings as his early paintings frequently reference coastal themes. His bright colors and unmediated lines hark back to Carter’s beginnings in commercial arts and exude the childlike joy of discovery and wayfinding.

The mid-coast landscape of Texas has also inspired photographers. The medium of photography delivers a unique form of documentary that describes the seascapes of the gulf in more detail. Photographer, videographer, and naturalist E. Dan Klepper (b. 1956) lives and works in Marathon, where he is inspired by the miraculous natural landscape of the West Texas desert. With his art, Klepper hopes to promote “a deep appreciation for the planet’s wildness.” His triptych, *Sea Stacks–Nautical Twilight* (2022) is a multi-paneled work that captures the sunrise over the shores of Mustang Island near Port Aransas.

The title refers to the naturally occurring geological structures found near the coasts that erode and evolve over time. However, Klepper’s sea stacks are of a local sort: they are the “idle iron” or dormant oil and gas infrastructures that lie near the coast—leftovers from a drilling excavation gone dry. As the salt water, air, and waves corrupt their materiality, these sea stacks undergo significant change, and they will eventually return to their original natural raw materials. This image illuminates the oil industry in the history of Texas, when the state catapulted from a strictly rural agrarian region into an important industrial center. **CT**





E. DAN KLEPPER
Sea Stacks—Nautical Twilight
2022

Perspectives on Dynamic Flora

Accurately depicting the essence of a region in art is dependent not only upon conveying the geophysical properties and characteristics of the land, but also reliant upon capturing the nature and qualities of the growth upon it. Artworks in this grouping offer a unique perspective of the distinctive flora of South Texas. Henri Gadbois' *Bayou Willows* (1967) shows a thin bank of trees adjacent to a bayou emerging from thick, green ground fog. Lines are minimalized, reductive, and abstracted.

Instead of presenting a scene from observable reality, one with a conventional rendering of depth and inhabital space, Gadbois (1913–2018) discards explicit foreground and background to achieve an elemental, highly abstract rendering of nature. In sweeping gestures of paint, Gadbois reinvents the natural world, stripping away at its nuances until only the essence of nature remains.



HENRI GADBOIS
Bayou Willows
1967



ANN STAUTBERG
6-12-17, #8
2017

In sharp contrast to the ethereal, abstracted *Bayou Willows*, Ann Stautberg (b. 1949) is firmly indebted to reality as identifiable with the naked eye in her *6-12-17, #8*. Nevertheless, this monochromatic photograph still presents an imaginative, unconventional perspective of nature for the viewer to digest. *6-12-17, #8* transforms the viewer into an insect witnessing the firmament from below the plants.

The sky is silhouetted by botanical shapes on all sides. The composition lacks highlights and shadows. In their place, Stautberg employs overlaying to imply depth. She shields the sky with the botanical silhouettes, thereby signaling that they are closer in space in relation to the viewer. Stautberg leaves it up to the viewer to imagine the distance between the plants and the clouds, the earth and the sky.

Of this grouping, Noe Perez's *Prickly Pear Pathway* (2023) most closely adheres to traditional landscape painting practices. There is value distribution amongst colors, as well as a horizon, foreground, background, and vanishing point. With a painterly touch akin to that of the famous Texan Impressionist Julian Onderdonk, Perez (b. 1958) shows a sunlit pasture speckled with blooming cacti beneath a large and venerable live oak. A humble dirt pathway invites the viewer into the field. In its unfussiness and simplicity, *Prickly Pear Pathway* conveys an immediacy, capturing a fleeting moment in time.



NOE PEREZ
Prickly Pear Pathways
2023



MAURICE SCHMIDT
Tree Trimmer, Autumn Palm
1980
Gift of Rebecca Lee and Maurice Schmidt, 2022

Regarding his art, Maurice Schmidt (b. 1936) once remarked, “...the more you look, the more you see.” At first glance, *Tree Trimmer, Autumn Palm* (1980) reads as a maximalist, impressionistic rendering of foliage. Leaving no space for the eyes to rest, the composition draws the viewer into the dense vegetation. A figure, veiled by the leaves, emerges in the lower right. The figure’s expression is clear. The more you look, the more you see.

Schmidt’s perspective of nature invites the viewer to engage, to explore and study. Whereas Perez’s *Prickly Pear Pathway* portrays an idealized nature, classically composed and easily intelligible, the nature of *Tree Trimmer, Autumn Palm* is intentionally muddled and disorienting. On *Tree Trimmer, Autumn Palm*, Schmidt writes, “Mercurio is in this tree, though you may not see him at first glance. As he trims off the dead fronds, he becomes at one with palm tree world...” **EP**

Places of Community

No small town functions properly without its grocery, barbershop, theater, schoolhouse, local feed-and-seed, public buildings, churches, and other community gathering places. Smaller towns of Southeastern Texas, such as Klump, Oakland, Hallettsville, Edna, and Beeville—each meticulously depicted in the paintings of the artists Charles Ford (1941–2016) and Lee Jamison (b. 1957), and the sculptural work of Ben Livingston (b. 1958)—contain architectures large and small that work as important places of connection. The photo-realism movement of the 1960s utilized painting techniques to meticulously render a scene with the uncanny realism of a photograph. Painting in photographic exactitude, Ford and Jamison pay homage to Southeast Texas architectural subjects by revealing each building's and every town's personal sense of character. In turn, Livingston's sculptures employ photographed archival texts as the basis for documenting another "particular" place: Beeville, Texas.

Ford celebrates the historic landmarks of Southeast Texas and pinpoints the shifting landscapes of contemporary

commerce. His interest lies primarily in the mom-and-pop shops that have survived the changes in our modern landscape. These buildings mark an era that is now nearly extinct, and Ford captures them as if chasing an endangered species. The artist frequently depicts independently owned businesses such as restaurants, hair salons, dry cleaners, coffee shops, taquerias, and florists—places where relationships are formed between customers and proprietors.

In earlier times, the town grocery was perhaps the most important communal spot. In *Klump Grocery* (2014), the artist depicts the agricultural town of Klump, near Brenham in Washington County. The town's name derives from the Klump family, Germans who settled in the area in the nineteenth century and operated a postal-stop along the local railway line. The grocery's Coca-Cola sign references a specific era, when every customer retrieved a daily newspaper from the ten-cent receptacle, and perused local advertisements in the windows. Ford's representation of the family grocery emits so much character that we feel as if we have been to this very spot before.



CHARLES FORD
Klump Grocery
2014



CHARLES FORD
Oakland School on the Navidad
2015

In another painting, a single room schoolhouse stands as a witness to earlier (not necessarily easier) times when an entire county’s children could fit into one room. *Oakland School on the Navidad* (2015) signals a nostalgia for an era when paper notebooks, pencils, and chalkboards were all a student needed. In this charming painting, a large tree leans over the schoolhouse, casting a long shadow lending protection and shade to the children inside. The title refers to the community of Oakland—population under one hundred—and the Navidad River that runs through Colorado County.

Both Klump and Oakland are unincorporated areas, meaning they are “unofficial” places—not cities or towns—that nonetheless contain important stories of Texas history that should not be passed over or forgotten. All of Ford’s paintings contain a bright blue sky decorated with fluffy white clouds and inscribe a nostalgia for times when sunny afternoons contained clear skies and quiet moments. However, Ford’s nostalgia does not veer too far into sentimentality, because his constant subject is *change*, and his paintings contain a sense of loss alongside fond memories of simpler times.

While Ford is interested in documenting a slow shift and decay of the architectural landscape, Jamison's interests lie in the preservation of these structures. His paintings are realistic but lively, making use of bright vivid colors with an atmosphere of the fresh outdoors—reminiscent of many 19th century *plein air* artists. Every small town county seat contains a county courthouse that remains an important fixture of the architectural landscape.

Jamison's *The Lavaca County Courthouse, Hallettsville, Texas* (2023) illustrates a prominent structure, originally built in 1897, that has been carefully restored and preserved. Hallettsville is a city founded by German and Czech immigrants, and is the county seat of Lavaca County. Of these central structures Jamison declares, "Our courthouses should tie us together, and, at least in terms of architecture and pathways to elsewhere, they do."



LEE JAMISON
The Lavaca County Courthouse,
Hallettsville, Texas
2023



LEE JAMSION
Edna Theatre
2023

Another recent painting by Jamison is *Edna Theatre* (2023), referring to the nearby city of Edna and its popular landmark. Founded by a woman (Mrs. Lucy Flornoy) and named for a woman (Edna Telfener), the city contains the largest theater outside of San Antonio. Built in 1950, the theatre was the local point of entertainment for Jackson County residents for nearly three decades when “the picture show” was the most popular gathering place in the community.

Jamison represents the theater just as it would have looked in the days of its opening with the popular 1950 movie *Harvey*, starring Hollywood actors James Stewart

and Josephine Hull, as the feature film on display. In 1950, the Saturday matinee cost 10 cents, including various featurettes, such as headline news clips, adventures of a serial hero, and cartoons, alongside full-length feature films. However, due to the popularity of television, the theater was forced to close its doors in 1978.

Today, the old theater is undergoing extensive renovation while residents hope to return the building to its former place as the social center of the community. The Edna Theatre stands as a spectacular example of the regional architecture of Southeast Texas.

Victoria native Ben Livingston creates multimedia works that tell local stories that could easily be missed or forgotten. In two of his signature neon-art pieces, *Particular Places A and C: Homage to Margaret Moser* (2018), the artist found inspiration in the historical writings of Margaret Lyne Moser and her biography of nearby Beeville. With a variety of materials such as photography, glass tubes, copper, found materials, and phosphorescent neon, the sculptural tubes glow from within to illuminate reproduced pages of Moser's text that shine with the stories of local Beeville residents.

Livingston declares, "I wanted to include all the residents of this community: Anglo, Hispanic, and African American. I pulled from all kinds of obscure resources: Margaret Moser's book *Biography of a Particular Place*, interviews about the 4th generation cowboy Juan Colunga, and descendants of the Lott-Canada School—the first school for black children in Beeville." Founded in 1876, the Lott-Canada School continues to operate as an educational facility offering classes to all residents. The simple but formidable red brick house still stands as testament to the strength of people, community, and place even among politics that once sought to divide. **CT**

BEN LIVINGSTON
Particular Places A & C: Homage to Margaret Moser
2018
Gift of Irma and Dr. Jim Brand, 2022



Connective Structures

As early as the mid-nineteenth century, Texas began its transformation from a largely agricultural territory into the industrialized landscape that it is today. New infrastructures were required to support transportation and communication conveniences. Modern networks of connectivity, such as railroads, highways, bridges, and tunnels were the arteries that pumped life into communities and cities as immense growth took over the state. These essential infrastructures were the systems that connected residents with the larger global world.

Impressionist painter Lee Jamison (b. 1957) is an artist with a strong interest in the Texas landscape and its many historical shifts. His recent work *The Macaroni Line* (2023), displays several clever juxtapositions between our contemporary world and an older bygone era. Cars parked outside of the train depot symbolize our current era's

dependence on the oil industry and stand as a stark contrast to the 19th century mode of long distance travel by rail. To the left of the composition Jamison paints a grassy tract which further flattens the plane and perhaps demarcates the passage of time between the depot and the water tower and grain elevators in the misty background. Indeed, it is this rail line that connects the rural hamlet to its regional hub of Victoria and, in the opposite direction, to the distant provinces of the greater Houston metroplex.

When the railway through Edna—known as “the Macaroni Line,” due to its construction by the famed Italian railroad impresario Count Giuseppe Telfener—was built in the late 1880's as a major new throughfare for commerce and industry, its presence dramatically altered life in the vicinity, paving the way for development of both a new town and the formation of a new seat of county government.



LEE JAMISON
The Macaroni Line
2023



JACK BOYNTON
Causeway
1955

Outside of the cities and along the coast, the small islands of southeast Texas have had their own unique ways of connecting to the mainland. Long, supportive bridges enable these island communities and coastal inlets to flourish. James “Jack” Boynton (1928–2010) was a key figure in the contemporary arts scene in Houston, gaining national attention for his abstract paintings. His painting, *Causeway* (1955), dates from the year he began teaching art at the University of Houston. The causeway in the painting may have been inspired by the historical bridge that connects

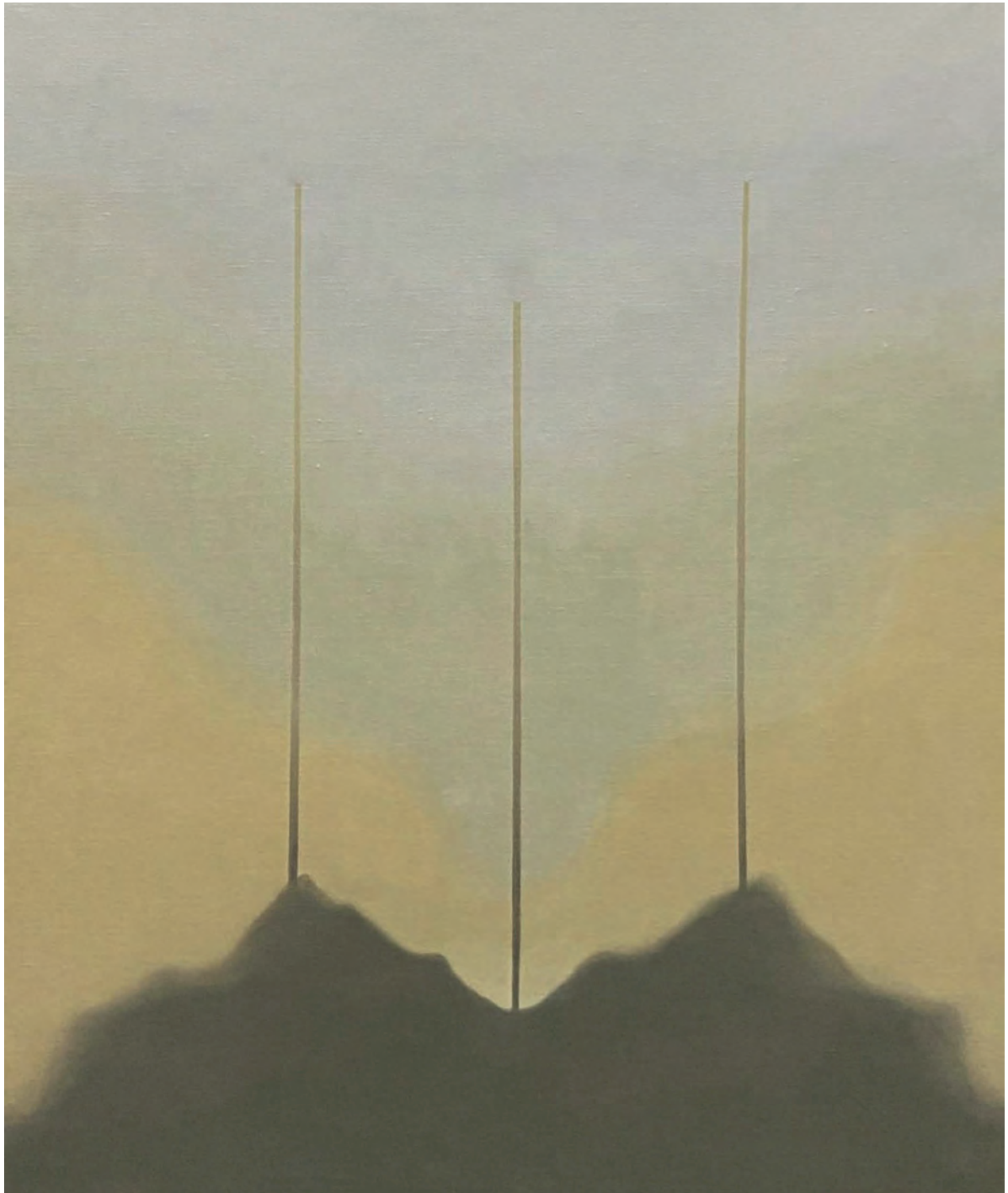
Galveston Island to the mainland or perhaps by a similar causeway in nearby Port Lavaca that spans Lavaca Bay.

The Galveston causeway was built in 1912 and it was considered a great feat of engineering at the time, however, much of it was destroyed in the hurricane of 1915. The bridge was rebuilt in 1939 as a Depression era national Public Works Administration project. Boynton’s steely bridge crosses the entire canvas, pictured in metallic tones of grays and blues. The bridge appears anchored firmly in the ground, and compared to the inclement weather, the bridge is solid and trustworthy.

Eventually, our earlier material connectivities —such as railroads and highways—transformed into more ephemeral delivery systems as technologies such as telecommunications and the internet overtook our daily lives. These new technologies require more sophisticated forms of connection. Such is the imagination of the Modernist abstract painter Leila McConnell (b. 1927) whose *Poles of the Mountains* (1979) present us with alternate ways of communicating. Displaying three purposefully ambiguous thin lines that shoot far up into the sky, these poles could potentially act as aviation warning lights, radio transmitters, or telecommunications towers. They appear like mysterious life forms emerging from misty green mountains.

McConnell calls her works “sky paintings,” due to their atmospheric, dreamy qualities. Her frequent use of soft pastels and a gossamer cloudiness infuse her paintings with a feminine energy that is full of electricity. Her abstractions verge on the genre of science fiction, with mysterious locations, pasts, and a myriad of potential futures. **CT**

LEILA MCCONNELL
Poles of the Mountain
1979



Emerging Narratives

Kermit Oliver's *Study for Empty Shed (Feed Pail)* (c. 1965), Fidencio Duran's *Al Norte* (2016), and Maurice Schmidt's *To Build and Plant* (2009) are reflections of South Texas realities. More specifically, they are reflections of the region's people. Rendered in representational, Realist styles, each artwork offers intelligible, spatially sound, logically consistent, figural scenes. These artworks tell stories of the region's inhabitants, invoking banal and honest imagery. Their ordinary life scenes convey comprehensible narratives that are malleable and expandable for the viewer.

In sophisticated, impressionistic marks and washes of muddy pigments, Kermit Oliver's *Study for Empty Shed (Feed Pail)* shows a full-length portrait of a man rendered in the sympathetic, reverential spirit of Andrew Wyeth. Seamlessly and integrally incorporating the ground tone of the paper into the composition, Oliver (b. 1943) presents a mundane scene filled with clues.

These clues coalesce to offer a narrative for the viewer to build upon and explore. The brimmed hat tells of the man's time under the sun. The pail by his feet and worker's attire suggest an agricultural occupation. Though shown at rest, the figure's prominent hands and confident pose suggest a profound capacity and potentiality for action. Oliver is a graduate of Texas Southern University where he studied art under Dr. John T. Biggers, a painter, printmaker, and muralist of great renown. His earliest compositions, like this one, reflected upon his recollections of family and relatives from his childhood in Rufugio. Deeply spiritual, Oliver's later renditions beautifully convey scriptural tenets and biblical story lines within the context of exquisitely composed paintings of flora and fauna. Oliver is also known today for his collaborations with Hermès. He is the only American artist to design for the French fashion house.



KERMIT OLIVER
Study for Empty Shed (Feed Pail)
c. 1965



MAURICE SCHMIDT
To Build and Plant
2009

Gift of Rebecca Lee and Maurice Schmidt, 2022

Maurice Schmidt's *To Build and Plant* shows a laborer in action carrying a green sheaf. Falling sunlight hitting the soil is rendered in swathes of buttery yellow. In contrast to the precise likeness found in Oliver's *Study for Empty Shed (Feed Pail)*, which indicates personhood and identity, the figure's face in *To Build and Plant* is obscured. Due to this lack of specificity in likeness, the work may be understood as a story about labor itself—backbreaking and repetitive. The nameless, featureless figure acts as a representation for all Texans who toil.

The artwork's evocative, biblical title adds a spiritual element to this story, transforming the worker into a holy servant and endowing the labor with cosmic purpose. According to Schmidt (b.1936), agriculture is "a union of labor between God, who brings the sun and the rain, and man." Born to a Jewish family in New Braunfels, Texas in 1936, the devoutly religious Schmidt studied art at the University of Texas at Austin and Cranbrook Academy of Art. For Schmidt, "There are holy spaces between the soul and the tractor . . . , between trees and their shade."



FIDENCIO DURAN
Al Norte
2016

Fidencio Duran's *Al Norte* depicts a scene of consequential deliberation, a moment marked by solemnity and earnestness. Upon looking, one can almost hear murmurs of negotiation. Expansive in perspective and rich with visual interest, *Al Norte* shows two men standing in the foreground. They are deep in conversation. Their poses and positioning, as well as their distance from the other figures in the composition, evoke a sense of uncertainty. Chickens roam mindlessly about the men's feet and children play basketball in the background. The two vehicles, in tandem with the artwork's title, signal movement and change. Perhaps these people are traveling north, as the title suggests.

Born and raised in the rural town of Lockhart, Texas, Duran (b. 1961) grew up surrounded by cattle ranches and farms. He is a graduate of The University of Texas at Austin with a degree in studio art. Inspired by his family and the Latino communities of Texas, Duran creates narrative visual art that honors his heritage. He is best known today for his public and private murals. According to the artist, "My work transforms personal and community memories into celebrations of culture, history, and the beauty in our everyday lives." In his art making, Duran produces thoughtful meditations on heritage and identity, seeking to honor the history of his family and community in visual stories. **EP**

Complete Collection

September 2023



AL BARNES
Encounter on La Cabeza
Oil on canvas
24 x 48 in.
n.d.



JACK BOYNTON
Causeway
Casein
12 x 40 in.
1955



JACK BOYNTON
Neon-Study
Oil on canvas
18 x 40 in.
1956



JACK BOYNTON
Sunstone
Mixed media on canvas
44 x 77 in.
1957



FREDERICK CARTER

Summer Squall
Oil on Masonite
35 x 48 in.
c. 1968



FIDENCIO DURAN

Al Norte
Oil on canvas
24 x 48 in.
2016



IBSEN ESPADA

Modern Quilt
Mixed media on paper woven and laid on canvas
60 x 48 in.
2000



CHARLES FORD

Klump Grocery
Acrylic on panel
24 x 30 in.
2014



CHARLES FORD

LaGrange Smokehouse I (Le Boeuf sur LeToit)

Acrylic on canvas

26 x 50 in.

2002



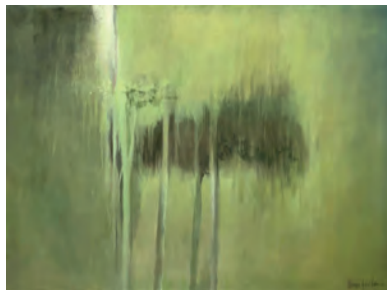
CHARLES FORD

Oakland School on the Navidad

Acrylic on panel

29 x 23 in.

2015



HENRI GADBOIS

Bayou Willows

Oil on canvas

35 x 48 in.

1967



XAVIER GONZALEZ

Ice House

Oil on canvas

30 x 40 in.

c. 1945



KARL E. HALL

Masquerade on Stage

Acrylic on Masonite

48 x 36 in.

1985



JONATHAN PAUL JACKSON

The Stork, The Dragon, The Snake and The Butterfly

Oil pastel and acrylic on cardboard

63 x 51 in.

2018



LEE JAMISON

Edna Theatre

Oil on canvas

48 x 24 in.

2023



LEE JAMISON

The Lavaca County Courthouse, Hallettsville, Texas

Oil on canvas

48 x 48 in.

2023



LEE JAMISON
The Macaroni Line
Oil on canvas
19 x 76 in.
2023



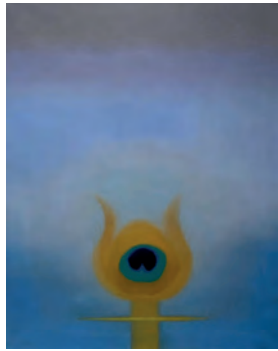
E. DAN KLEPPER
Gulf Moon
Photograph on Dibond
26 x 60 in.
2022



E. DAN KLEPPER
Sea Stacks—Nautical Twilight
Photograph on Dibond
24 x 72 in.
2022



BEN LIVINGSTON
Particular Places A & C: Homage to Margaret Moser
Mixed media
83 x 9 x 7 in.
2018
Gift of Irma and Dr. Jim Brand, 2022



LEILA MCCONNELL

Untitled

Oil on canvas

48 x 36 in.

c. 1970s–80s



LEILA MCCONNELL

Poles of the Mountain

Oil on canvas

48 x 36 in.

1979



KERMIT OLIVER

Study for Empty Shed (Feed Pail)

Watercolor on paper

23 x 17 in.

c. 1965



JOHN O'NEIL

Land with Cold Sun

Polymer on Masonite

24 x 42 in.

1956



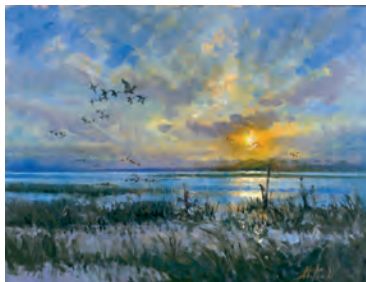
NOE PEREZ

Prickly Pear Pathways

Oil on canvas

36 x 48 in.

2023



STEVE RUSSELL

Capano Bay

Oil on canvas

22 x 28 in.

2023



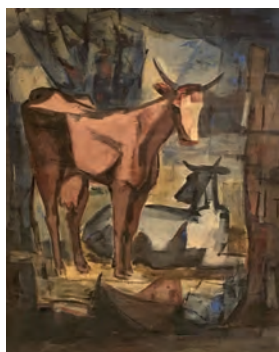
STEVE RUSSELL

Mid Coast Shrimpers

Oil on canvas

22 x 28 in.

2023



EMILY RUTLAND

Cows Abstracted

Gouache on Arches paper laid on board

30 x 22 in.

c. 1958



MAURICE SCHMIDT

Bringing in the Sheaves

Oil on canvas

70 x 52 in.

2015

Gift of Rebecca Lee and Maurice Schmidt, 2022



MAURICE SCHMIDT

To Build and Plant

Oil on canvas

70 x 52 in.

2009

Gift of Rebecca Lee and Maurice Schmidt, 2022



MAURICE SCHMIDT

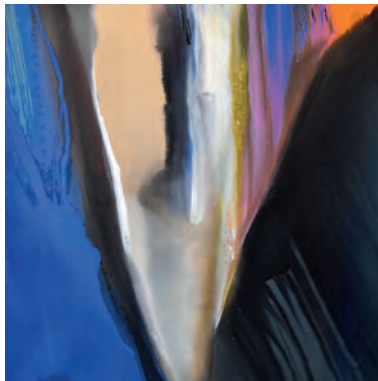
Tree Trimmer, Autumn Palm

Oil on canvas

72 x 60 in.

1980

Gift of Rebecca Lee and Maurice Schmidt, 2022



CHARLES SCHORRE

Terminal

Acrylic on canvas

84 x 84 in.

1972



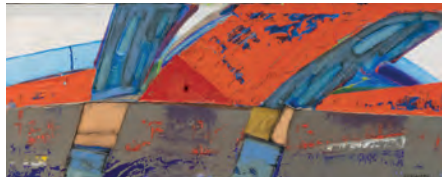
ANN STAUTBERG

6-12-17, #8

Archival pigment on canvas

60 x 45 x 1 ¼ in.

2017



DAN R. STEWART

Finding Gulf, Oil Divide

Oil on canvas

16 x 36 in.

c. 2005



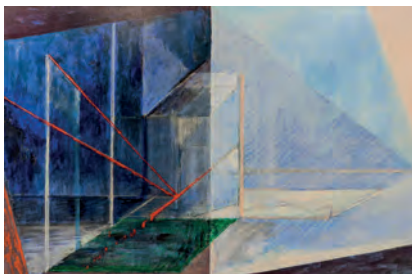
RICHARD STOUT

Great Emblem

Oil on canvas

36 x 48 in.

1967



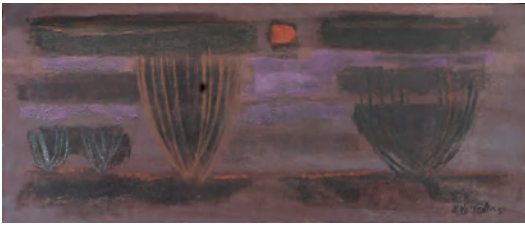
RICHARD STOUT

Night and Day, Premonition

Acrylic on canvas

40 x 60 in.

2015



MCKIE TROTTER

Landscape Southwest

Vinyl emulsion

10 x 24 in.

1957



DICK WRAY

Untitled

Oil and mixed media on canvas

72 x 60 in.

2007



DICK WRAY

Untitled (Brown & Gold)

Mixed media

19 ½ x 35 ½ in.

1961

Donors

September 2023

Linda J. and William E. Reaves

Rebecca Lee and Maurice Schmidt

Irma and Dr. Jim Brand

Acknowledgements

María C. Gaztambide

This publication would not have been possible without the participation, support, and enthusiasm of numerous people. First and foremost, we wish to thank Bill and Linda Reaves whose generosity and vision was the impetus behind The Linda and William Reaves Collection of Texas Art at UHV, which this publication commemorates. I personally have deep admiration for their focused approach in collecting and for how, over time, they have led a growing group of collectors whose dedication and scholarship has helped to advance the field of Texas art in, and beyond, the state. I learned a tremendous deal from Bill and Linda during the selection process and, many a lively discussion later, I am now honored to consider them friends.

We also wish to thank the several additional donors to The Linda and William Reaves Collection of Texas Art at UHV. Namely, Dr. Jim and Irma Brand and Maurice and Rebecca Lee Schmidt. They too, quickly recognized the potential in consolidating a collection of museum-quality works for broad public enjoyment in Victoria and its surrounding rural communities. Likewise, we are grateful to Sarah Foltz and her team at Foltz Fine Art in Houston. Sarah continues the legacy of William Reaves Fine Art, which Bill established in 2006 and led until his 2017 retirement. However, more importantly, Sarah joined Bill and Linda in championing a collection of Texas-based work for UHV. She not only located many of the works but also loaned us several until their acquisition could be finalized.

A sincere thank you goes to our colleagues at the University of Houston-Victoria, especially President Bob Glenn whose immediate understanding and support for The Reaves Collection opened many doors and helped us overcome hurdles. Jesse Pissors, Courtney Middleton-Sides, Amber Countis, Matt Alexander and many others at UHV also played important roles in realizing this transformational gift.

And, finally, at Public Art of the University of Houston System (Public Art UHS), the institution which I led until the final stages of this publication's production, and at the University of Houston System I wish to thank Dr. Emily Messa, Mike Guidry, Cammie Jo Tipton, Ileana Yordan-Cuevas, and Elliot Penn. All of them played instrumental roles in processing, receiving, and thinking about the collection.

María C. Gaztambide, PhD, immediate past Executive Director and Chief Curator of Public Art at University of Houston System, is presently Executive Director, Museo de Arte de Puerto Rico.



STEVE RUSSELL

Capano Bay
Oil on canvas
22 x 28 in.
2023



Public Art
University of
Houston System

University of Houston-Victoria



To learn more, visit
publicartuhs.org