

A landscape photograph showing a paved road with white dashed lines leading towards a horizon. In the distance, several white wind turbines are visible against a sky filled with large, grey, dramatic clouds. The foreground consists of a mix of brown and green grass. The overall scene is a rural, open landscape.

RISING EYES ^{OF} TEXAS

Presented by
Jessica & Christopher Gieseey
Rising Eyes of Texas Fund

Anna Vongkaysone
West Texas A&M University

This piece is titled, Moo, because in Lao language it translates to "friend." The main subject here is my best friend. This painting is part of a series in which I highlight my childhood nostalgia and how it intertwines with my present as an adult. The random collage-like objects are representative of my vibrant youth. My goals within my pieces are to explore the idiosyncrasies of my past and present.



Moo
Oil Paint on Canvas
30" x 30"
\$700

Anthony Gordon

Houston Christian University

Artistic inspiration comes from my life experiences with family that is ignited from the concept of a caregiver, nurturer and nature itself. That concept of family doesn't necessarily mean related through blood ties but related as in the struggles of the human condition. This is something that we can all relate to and it creates a connectivity between all people as a bridge of life. In visualizing this and experiencing it I try to captivate moments in my artwork that a person can place themselves into. Its within my compositions there are family members represented which allows me to reflect on a time in my life that's personal. Other compositions where people are not identified by name or even a person that's real but the emotional basis and concept which is understood, felt and internalized by the viewer. All in all art is an emotional internalized communication that I have expressed through form and figure on canvas or some type of structure that is primarily for me first that I have allowed someone else to see and I hope they admire or can connect with and in the most simplistic way just appreciate it for what it is an expressed part of me that becomes us.



Creole Voodoo Queen 1

Screen Print on Paper

22.5" x 15"

\$1,200

Ashley Burnett

Texas A&M University- Corpus Christi

I am exploring the relationship between femininity and the impact of the Church on the perception of womanhood. Thinking about the expectations that are inherently put upon women, and how that permeates throughout adulthood. My work is an expression of my own personal relationship with being a woman that grew up in the Southern Baptist Church and coming to terms with the power of femininity. Using mythological monsters subverts the feeling of isolation and demonization that I often felt growing up, more specifically when I decided to leave the Faith. These hybrid women highlight the vulnerability of desire, seduction, and the subsequent power that women possess. We must bear the sins that others put upon us. Not living up to the expectations set for women, is our worst crime.



As He Pleases

Intaglio

9" x12"

SOLD

Aubrey Barnett

University of Texas - Arlington

My work explores the relationship between perception, reality, and the impact they have on our sense of self by revealing the inner and outer worlds that shape our experiences. It examines perspective's role in shaping our subjective existence, inviting viewers to reflect on the human experience with a sense of curiosity and wonder. Rooted in the rich traditions of architecture and stained glass, I handcraft custom-hued glass panes. These glass panes are then assembled into enigmatic geometric forms that rely on the interplay of color, light, and the passage of time to activate the work, creating a sense of distorted reality. These kinetic pieces respond to viewers' movements, the shifting position of the sun, and the surrounding environment, prompting viewers to pause, contemplate, and rediscover the complexity and beauty inherent in everyday life.



Untitled

Stained glass

22"H x 22"W x 10"D

\$5000

Ava Dryden
Baylor University

Two years ago, I was diagnosed with major depressive disorder. Since then, my mental health has improved vastly but I find that for me, painting is a meditative way to practice gratitude and highlight what brings me joy in life. My paintings serve as a personal reminder that there is beauty in the mundane, and joy even in the darkest moments. From petting my cat, being around beloved family and friends, and even just spending some time outside, spending time to reflect on the small things that make life worth living helps me to cope with mental struggles and to see the world with fresh eyes.

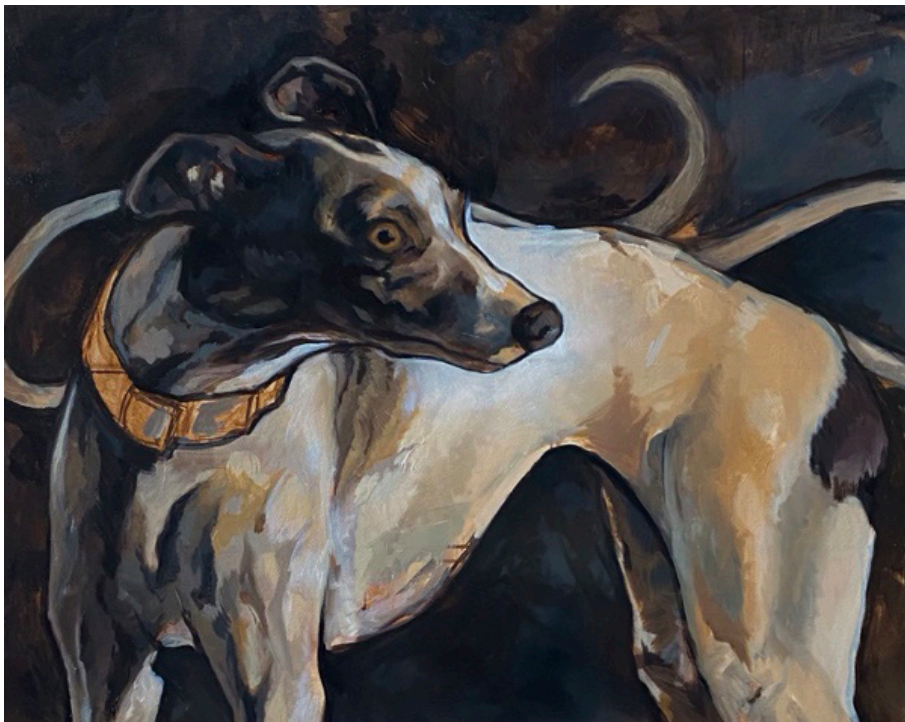


Barefoot
Oil Paint
30" x 24"
\$400

Cami Bosquez

University of North Texas

For my work, I enjoy portraying the different types of relationships between others, represented by both cats and dogs, primarily borzois and other hounds. These relationships can be romantic, platonic or familial, with many dynamics presenting themselves as these relationships grow and evolve. I like to convey a sense of a sort of attachment and connection between two beings, whether these subjects are all within the art, or perhaps a relationship with the viewer themselves. Either supporting themselves or being the supporting role of another.



Stare Master
Oil on Canvas
16 x 20 x 1.5
\$1,000

Carter Cordes

The University of North Texas

In my paintings, I'm attempting to examine the culture of Texas and how it impacts its residents in various ways. I'm also looking at stereotypes of the South and the image of the cowboy to portray my ideas. I use oil paint on canvas with traditional portrait painting techniques to express my concepts. I pay attention to the color palette in my paintings and try to use complementary colors to create pleasing and dynamic compositions. My work examines what the future generation of Southerners, particularly Texans, looks like. Being a native Texan, I've heard the opinion that all Texans think the same way and come from the same background. As a young progressive Texan, I want to celebrate the diverse and open-minded population of Texas that is often overshadowed by the State's history and continuation of hatred. My current philosophy is to listen and observe the unconscious details of Southern culture that appear every day, leading me to create about the mundane and familiar.



Choices
Oil on Canvas
24 x 36
NFS

Chloe Hudspeth

Houston Christian University

My art depicts my personal experiences while reconnecting with nature in the course of my visits to Ecuador. Inspired through the rainforest and the encounters with vast amounts of exotic animals, I have been able to higher reunite with my way of life and family. Through my artwork, I strive to convey my connection to my culture and spirituality, which I have found through visiting my family in Ecuador. In my art, my aim is to portray my experiences of being able to take a step back and absorbing all that nature has to offer but focusing on how complex those capabilities simply are. By using both 2d and 3D factors, my artwork embodies and personifies the stillness and splendor observed within the natural scenes of Ecuador. Through my art, I hope to depict the simplicity of life but portray the complexities it can keep by using illustrating the elements of the world around us.



Hidden Wisdom

Oil on Canvas

24" x 30"

\$950

Chris Crayton
University of Texas at Arlington

I enjoy crafting sculptures that capture the viewer's attention by implementing unusual shapes and forms that leave the beholder curious to question what is before them.



ManBird
Terracotta with Pastels and Wood Stain
24" x 8" x 6"
\$5,000

Colleen Gostomski
Abilene Christian University

These are pieces that I've done for my figure drawing and Painting 1 classes. I am a technology student primarily, but I am minoring in fine art to pursue my passion and hone my skills. These three pieces are some of my best work so far, and I really enjoyed making them.



Stewart, Peering
Oil on Canvas
20" x 16"
\$500

Constintine St.John
Houston Christian University

As a portrait artist, I strive to capture the essence of individuals through the intimate and expressive mediums of charcoal, graphite, pastel, and oil paint. Each stroke is a reflection of the unique narratives that shape my subjects, unveiling emotions and stories within the subtle interplay of light and shadow. My work aims to not only depict physical likeness but to evoke a deeper connection, inviting viewers to explore the rich tapestry of human experience.

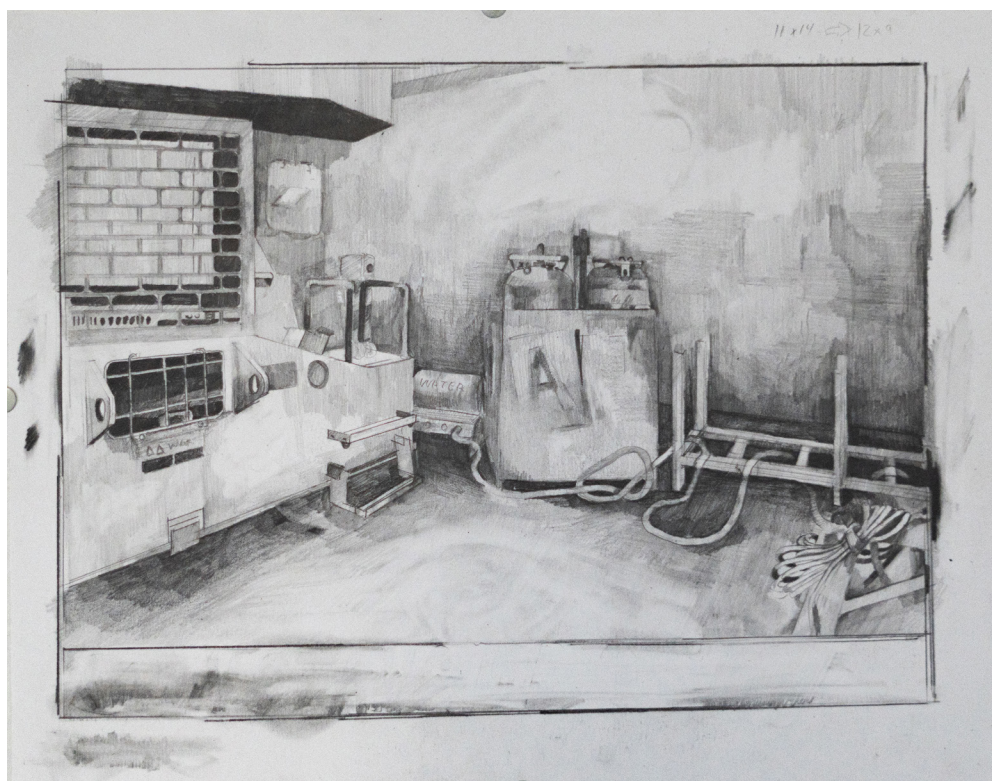


Viejito
Sanguine Pastel on Paper
19.625" x 25.5"
23" x 29" (framed)
\$500

Cooper Walker

University of Houston - Clear Lake

Honesty, in all aspects, is the driving force of my work. The reference material for my paintings is from my personal experience, a direct translation of my interactions with my environment. Specific textures, moments, objects and spaces are placed on a pedestal by the choice to replicate them in paint, questioning what deserves close observation, and whether beauty is something ideal or realistic. The honesty in choice of subject is parallel with how I present them in paint. The human features of painting; fault lines from a painting session paused, layers of color slowly narrowing to the final palette, all laid bare for the sake of transparency in my ideas. The lives of these paintings is congruent with the lives of what they portray, they are worn, decayed, and a product of human time and effort.



Gulf Copper 4

Graphite on Paper

11" x 14"

13.25" x 16" (framed)

\$300

Crystal Billing

Houston Christian University

I would like to emanate a sense of peace and beauty in all of my paintings, soft abstractions integrated within figurative work, with light touching the darkness in chiaroscuro form. I find peace and wholeness when I am outside enjoying sunlight and the quietness of the woods and water. I am also a highly sensitive and spiritual individual. I hope to be able to translate the serenity I feel when in nature, and in prayer to the visual language of oil paint.



Pandora's Hope

Oil on Canvas

36" x 24"

\$1,200

Danielle Amaegbo
Austin College

As an artist, I narrate a story within the confines of a blank space, where I aim for the audience to get diverse interpretations and understandings of my work. My love for art, particularly as a means of self-expression, truly pushes my creative endeavors. My works fuse both contemporary and impressionism movements, such a style has been a staple of my art for the past two years. That satisfaction when using this artistic approach is enough for me to love, maintain, and develop this art style. My process is quite experimental, as I do not get the ideal vision for artwork without multiple experiments. I also find myself looking for iconic twists to embody in my artworks, so as to invoke both excitement and a bit of curiosity in the minds of my audience. Most of my current works of art use photography, metalwork, and sculpting. I embed my works with reflections on my past, Nigerian heritage, and emotions, and this serves as both the source of inspiration and motivation and the driving force behind my adoration for art. I tend not to shy away from the distasteful past of my ancestral lineage which represents empowerment and freedom to me and hopefully to my audience.



N'ibuohu
Photograph
40" x 30"
\$520

Delaney McRitchie

Houston Christian University

My art practice explores the dynamics between the environment, spirituality, and my walk in this world. Art has always felt so close to me. I often use visual expression to understand my thoughts and feelings about the nuances I encounter in life. The Oxford Dictionary defines the term, palimpsest, as: something reused or altered but still bearing traces of its earlier form. I first encountered this term in an undergraduate art history course, and the immediate register it had with me has informed my practice for many years. I desire to use art in a way that can reflect the traces of its earlier form, but has altered to accommodate the new forms happening upon it currently. The subjects I use stem from landscape or part of landscape. The land and sea are canvases that humans create upon. We learn to walk, begin to distinguish one thing from another, grow and change, we build lives and fall in love, and we have children of our own. We do, as those who have come before us. Art has allowed me to step out of the comfort-filled life we are currently conditioned to accept, and instead look within and out into the lovely, broken, frozen, thawed, cracked, lush, barren, wild, and wondrous world that lays the foundation of our lives.



Tomato Farm

Ink on Paper with Acrylic

24" x 20"

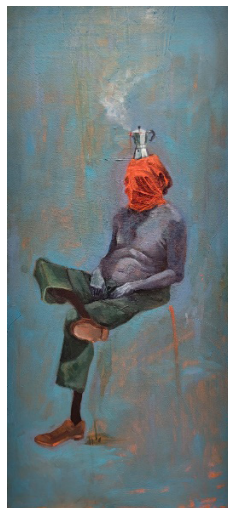
\$550

Diego Ponce Hernandez
University of North Texas

The existence of pain and the flavorings of that pain have always played a role in my work. From the superficial observation of acts of extreme violence, to the extravagant expression of the plain. Both these themes have been explored, but the subject matter escapes broad terminology or loose interpretation. My work embodies the depressing reality of pain with its message strong and its cries loud.

These works in my portfolio have a deep connection to my early life in Cuba. As a young boy, up till my departure from the nation to the US, at the age of fourteen, I was fed unfiltered inflammatory propaganda. The purpose of the media bombardment of government funded media I consumed was to form in me core beliefs that were useful to the country I was born in. In my early works I attempted to deal with the feelings, memories and data I had ingested in my youth. The piece frames this information in the way I was taught to interact with the societal regulatory systems the government had put in place for control over the population. Namely the Cuban state had a monopoly in the creation and expression of violence for, the greater good. Police and military had all the moral upstanding to utilize their oppressive power without remorse or regulation.. In *Cafe* I explore this idea of the internalized oppression created by the Cuban government. To create a system that places morality on violence the Cuban government based itself on its history of revolution and counter-movements to protect its character. *Cafe* represents the internalization of both the system of violence and the superficial levels of poetic historical rhetoric by the Cuban people, including me. This internalization creates a population that not only ignores the oppression, but actively shapes its identity to fit neatly within the pre-established roles of the hierarchical systems of violence. The self stops to exist and only the group remains, now armed with the tools for their own indoctrination and subordination.

Beyond the scope of political commentary, my works deal in expressions of the darkness within the mundane. *Insomniac* was an experimental piece that aims to achieve just that. The work is a self portrait after a series of sleepless nights. The piece is incredibly emotional, as an almost coping mechanism for the artist's tired mind to deal with the overbearing stress of creation. The red color sets the stage for the emotional explosion that awaits. The color of blood, a symbol of external/internal injury, creates an allusion to the damage dealt to the artist's psyche by the lack of sleep. Furthermore the deep dark hue expresses an emotional juxtaposition of fear and anger, as if the main subject were violently enraged by the outside world, yet submissive to its pressure.



Cafe
Oil on Canvas
25.5" x 12"
\$1,200

Dominic Clay
Houston Christian University

Humanity was created from clay and will eventually transform into ashes of decay. In between these two states of being, humanity will live and dream. Like our ancient ancestors illustrating complex installations on cave walls, charcoal and red clay will be used to explore the myths and folklores of the African diaspora. Clay whether wet or dry, is messy yet tactile. Charcoal is bold and dark but ephemeral. Both media are reflections of the earth and flesh. My work will be an investigation and critique of past societal interpretations of stories that are untold and forgotten. I am called to this work for I am after all a product of my ancestors wildest dreams.



Nyankopon and the Ladder to Heaven
Acrylic, Clay, Ceramics, Wire and Found
Objects on Linen
36" x 36"
\$3,000

Dominique Flores

The University of Texas Rio Grande Valley

Mom's Favorite Candy is a reflective work that embarks in two distinct cycles of life. In its initial incarnation, it bears to carry the artist's personal narrative regarding nostalgic ideation of childhood through the fixation of a recognizable American candy design. The work has traveled across the Southern Region of Texas and to the state New York encountering rigors of travel leaving the piece in a fragile state. The reconstruction and reattachment of broken pieces becomes a metaphorical act of rebuilding oneself but accepting rough patch work that can be seen all over the work.

Through the continuation to exhibit the piece as is, I presented the work during a family cultural and arts event where I allowed myself to release from all personal attachment and ideation I previously gave to it and let the audience interact to revitalize into a second life. I invited family visitors to write and leave their marking—it could be anything they wanted it to be. This act of mark making opened up to intimate multigenerational conversations between families, friends, and loved ones that were present in that moment of time. Memories being shared by strangers, and creating connections to moments in life that were almost forgotten. "Mom's Favorite Candy" became a conduit for revival of collective memories and connecting individuals through shared experiences.



Mom's Favorite Candy

Ceramic, stoneware

33" x 14.5" x 7.75"

\$1,000

Hailey Harvey
Houston Christian University

My work depicts a cycle of understanding and healing. As a former psychology student, I have gained further insight into the human mind. By analyzing myself, I am able to bring such incomprehensible feelings into awareness, later leading to a gradual acceptance of identity. I am able to dig deeper into such thoughts, making my mental state a visual world. Working with various materials, allows me to push the boundaries of visually translating my mental processing. Analyzing the inner workings of my mind has enabled me to bring unconscious feelings and such sensations of uncertainty to the forefront of my attention. I allow my hyperawareness to pick apart the unexplainable feelings that loom, to be tended to and heard. As evident in my process, I spend time ruminating to fully comprehend the range of emotions I encounter. This contemplation further leads to evolution and growth allowing me to accept life's uncertainties. By sparking full circle moments, my art becomes a visual form of treatment and healing, opening my mind from repressed, unwanted fears to a better change in perspective.



Mandatory Observation
Charcoal on Paper
18" x 24"
\$450

Karen Pecina Aguilar

University of Texas Permian Basin

In my art, I enjoy portraying a piece of myself, autobiographical elements that are meaningful. I was born in Mexico, and I never knew I could draw. I have never been in any art school or class before or after moving to the United States, so it was a surprise for me to see I was able to create decent and beautiful art. This is why, I like to think that during the time I lived in Mexico, the talent for art was there but was not fully bloomed until I started college. This piece is a depiction of my ability to create objective figures using and considering formal elements of art such as value and space. "Hands and Feet Study of and for Mom" is one of my most successful pieces when it comes to figure composition. It is the piece that makes me proud of what I've learned and a proof to myself that I had the talent for drawing deep down and it is still blooming.



Hands and Feet Study of and for Mom

Prisma Color on Paper

19.5" x 25.5"

23" x 29" (framed)

NFS

Karlina Higdon
Texas State University

Through figurative oil paintings and portraiture, I observe a balance between the mundane and the divine. My paintings address themes of labor, satisfaction, and the sacred: From blue collar workers to intimate domestic scenes, I paint people finding fulfillment in simplicity to defy a culture that promotes abundance and luxury. My infatuation with art history directly influences my decision making and process as a painter. Much of my work draws from 17th century Dutch masters and French realists, with whom I resonate with both in terms of subject matter and technique. I implement soft glazes, subtle impasto, and scumbling into my practice to further the sense of harmony that the subject matter introduces. My fascination with the transformative qualities of light and color is evident in the way I render humble and overlooked objects.



Water Leak
Oil on Canvas
30" x 40"
\$1,990

Kassie Brown
Texas State University

I develop my paintings using story boards, found images and photos I have taken. My primary medium is oil and Canvas. I prefer oil because of its remarkable ability to convey depth, texture, and richness of color. Through this lustrous medium, I seek to create a sense of timelessness, a bridge between the past and the present, and an invitation to contemplate the future.

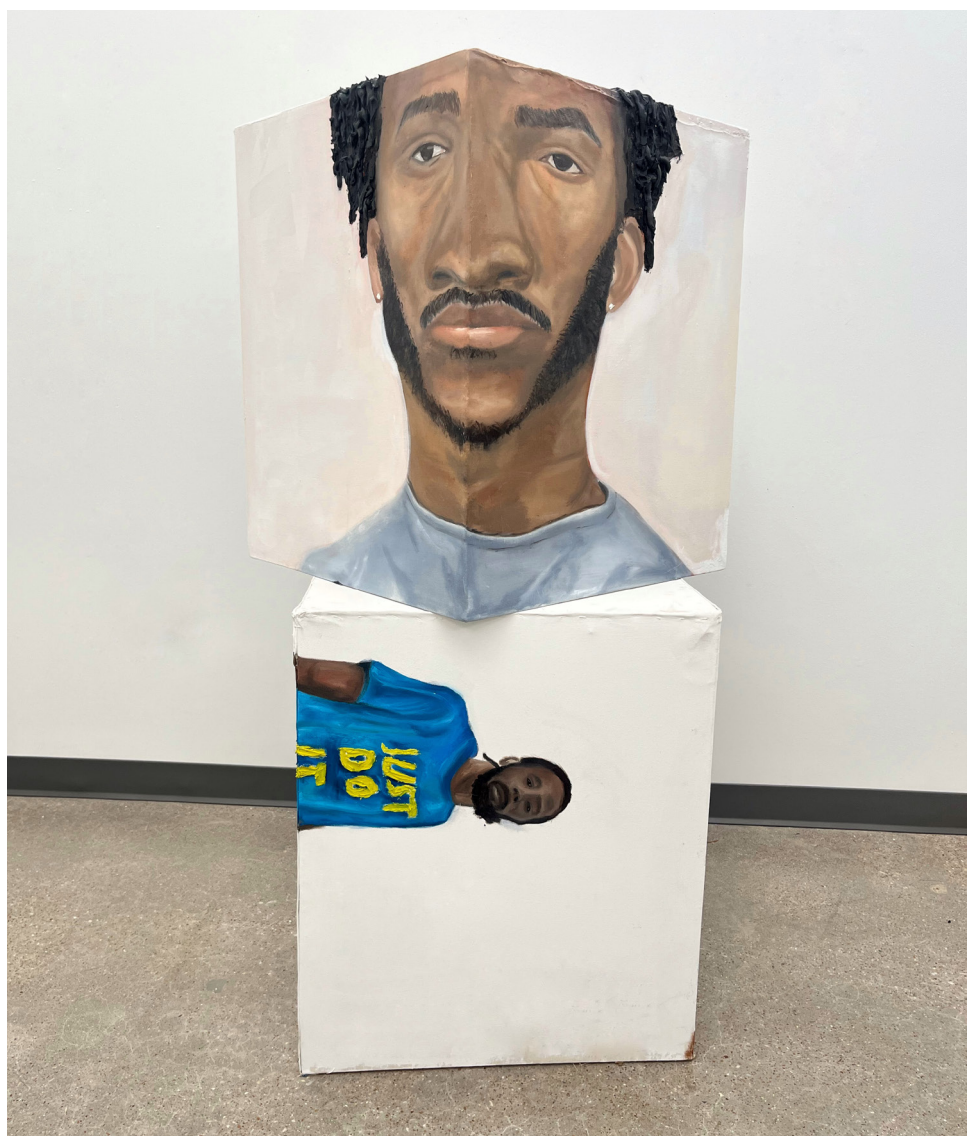
One of my most recent series is based on my paper doll collection from my childhood. My aim with this series was to evoke a sense of wonder, nostalgia, and connection. Or perhaps, even a disconnect to the state of our current world and an imagination towards beauty that could be, even if it only exists in our minds eye. I strive to provide viewers with an opportunity to become lost in the worlds I've crafted, and to discover their own emotions and interpretations within my work.



Roy and Dale
Archival Pigment Print in Maplewood Frame
51" x 27"
\$1,500 (each)

Kimberlyn Moore
Texas Christian University

My focus is to illustrate cultural narrative in a new approach, sharing black stories that are often ignored by the public domain. The thematic topic of my project is black enjoyment, which will focus primarily on the common experiences of African -Americans in various ages, and the traditional moments shared within my culture that bring unity. The paintings I create are enriched with a diverse color palette, as well as the incorporation of textural aspects of each surface. The abundance of material mirror the complexity of modern black identity.



Panorama Portraits
Oil Paint, Wax Medium, Molding Paste, Oil Sticks
on Sculptural Cubic Painting Substrate
24" x 24" x 56"
\$500

Marvely Neme

University of Texas at Rio Grande Valley

One day I got to thinking, if music can paint a picture, can a picture play a song? By "Hearing Through My Eyes", I challenged myself to create images that play music. But not as something that can be heard, but as something that can be felt. By combining photography and graphics, the pieces are created to look like album covers for these songs. By seeing the "album", the eye catches the emotion and the ear yearns for the melody. Since I am not musically gifted, I looked for a way to create emotions through photography, a medium I have come to love. Our emotions can be moved by the strings of a guitar but the strings of the heart can also be moved by a simple sight.



Hearing Through My Eyes- Even If You Do

35mm Film Photography,

Photographic Print

8" x 10"

10.5" x 12.5" (framed)

\$250

Mikey Hernandez
University of Dallas

For this particular body of work, I am exploring mindfulness, yoga and the body as it attempts to find balance in pose and in practice. Finding balance through mindfulness and yoga is important to me because they are ways to help me overcome the machismo, hypermasculinity and at times, toxic masculinity, that was instilled in me at a young age. I overlap multiples of the same figures because I am thinking about our mind as we go back and forth between our breath and the different body parts in pose. I use weight distribution through color, value and gradation to help bring a sense of balance in my work. I often remove the background in this series because in my yoga practice, I try to focus on my body and not the things that surround me in the room. I am drawn to abstraction because I love the mystery abstract art can provide. The universe is a mystery and we are a part of the universe. It is my intention to convey a figure in a pose and a sense of balance, but intuitively, I make design choices that help to mask the meaning behind the work.



MFAD Abstract 23-35
Charcoal on paper
14" x 11"
22" x 18" (framed)
\$500

Rebecca Talbot
Stephen F Austin State University

The desire to clear my home of material excess pulls me in one direction while my need to preserve memories of the past pushes me in another. The residue of half-forgotten memories collides with present experience, as my drive to create further compounds the domestic clutter. My role of caretaker extends from people to items as I save and re-imagine a new life beyond the initial function of the original object. Mixing materials to generate uncertainty about what is being viewed resembles the warping that can happen as we recollect the past. This assemblage of relics imitate the distortion caused by episodic memory.



You Can Get Through Your Reps Pretty Easily
Quilted Drawing Vessel and
Ceramic Vessels
12" x 15" x 9"
\$1,200

Sophia Collins
Baylor University

Think of Me is a piece that reflects on memories of childhood, specifically my mother playing songs from Phantom of the Opera, and her slightly off version of *Think of Me* reverberating through the house. It's a memory that my siblings all share, a small bit of all of our childhoods that connects us despite our age differences. I latch on to those points of connection because there are many times I feel disconnected from my family, and I hoped to capture that feeling of wanting to be closer in this edition.



Think of Me
Relief Woodcut
18" x 18"
20" x 20" (framed)

SOLD

Taylor Balsano
Lamar University

When people look at my work and the many mediums I work with, they may think, "She is a jack of all trades" or "a master of none". Even though I may work with a large variety of mediums, I find working with different materials allows me to express my emotions and creativity more freely. I get a certain joy from working with materials I have little experience with, like the joy a child has scribbling on a piece of paper. This joy and lack of experience prevents me from placing boundaries on my work as I would do with a material I am more experienced with. Working with a multitude of materials has allowed me to push creative boundaries I would not have otherwise, and made me into a well-rounded artist.



Reflection
Graphite
26" x 34"
33.5" x 26" (framed)
NFS

Victoria Armenta

Houston Christian University

My artwork is a vision, based on traditional art that speaks on topics that are considered "taboo" in collaboration with figuring out my identity as a middle-lower-class Hispanic woman and a glimpse into my own creative world. As an artist, I am interested in works that call for the participation of the viewer's imagination to the same extent of my involvement in their own point of view. My artistic practice can be ambitious, switching from painting to mixed media, soft sculpture and printmaking. This consistent theme creates a folk art-like feeling. The body of work examines an intersection between Hispanic culture, politics, and identity crafted through the lens of a Latina artist working in the context of contemporary aesthetics. The creative Investigations reflect on Mexican modernism and surrealism, sharing my world with symbolism, expansive innovation, and iconography. But also, bringing these bright colors to the table giving my pieces life.



Loteria

Acrylic, Ink Pen, and Resin on

Terrecotta Clay

11" x 6" x 11"

\$870

How to Acquire Art from the Catalog

To purchase work in the catalog please call Rockport Center for the Arts at (361) 729-5519, or stop by the Gallery during normal business hours (Tue-Sat 10-5, Sun 12-4). The Gallery is located at 204 S. Austin St. in Rockport, Texas.

Payment method options include cash, checks and major credit cards.

Prices listed are before taxes. During check-out, taxes will be added at the local tax rate of 8.25%.

To view the work in person Gallery hours are Tuesday - Saturday 10 AM - 5 PM, and Sunday noon - 4 PM. To view the art outside of this time please call 361-729-5519 or email info@rockportartcenter.com to make arrangements.

To have work shipped please make arrangements with the art handler of your choice. Shipping expenses are the responsibility of the buyer. Below are three companies we are familiar with who should be able to manage your art shipping needs. We strongly encourage you to insure your purchase.

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- Postal Annex, Attn: Gayle Thomas, 361-992-9323, pa12004@postalannex.com
- UPS Store #6986, Attn: Zamir, 361-356-1032, store6986@theupsstore.com

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