



The Land and Those Upon It Regional Expressions by 22 Texas Artists

Curated by Sarah Foltz and Linda & William Reaves

Texas A&M University

J. Wayne Stark Galleries

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Foreword by John A. Spriggins

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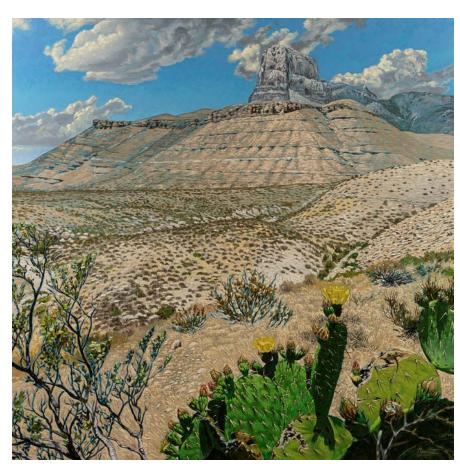
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Clemente F. Guzman III, El Capitan, Guadalupe Mountains National Park, 2025, oil on canvas, 48×48 in.

The Land and Those Upon It Foreword

In *The Land and Those Upon It: Regional Expressions* by 22 Texas Artists, The J. Wayne Stark Gallery is proud to present a compelling and deeply resonant exhibition that explores the unique spirit of Texas through the eyes of its artists. This exhibition gathers a diverse group of 22 artists whose works reflect the vast landscapes, vibrant communities, and enduring natural life of the Lone Star State. From sleeping prairies and rugged terrain to the stories embedded in everyday life, these regional expressions celebrate the inextricable bond between people, animals, and the land they call home.

This exhibition would not have been possible without the dedicated vision and curatorial expertise of Bill and Linda Reaves. As both collectors and advocates for Texas art, their long-standing commitment to preserving and promoting the legacy of regional artists has helped shape this important narrative. I also extend our sincere thanks to essayist and historian Michael Grauer, whose thoughtful and richly contextualized essay adds meaningful depth to this catalogue, framing the exhibition within the broader traditions of Texas art history.

The catalogue itself has been beautifully documented thanks to the keen eye and artistry of Sarah Foltz of Foltz Fine Art, whose photography brings each artwork to life on the page and allows the spirit of this exhibition to extend far beyond the gallery walls.

I am especially grateful to the staff of the J. Wayne Stark Galleries and the University Art Galleries at Texas A&M University for their dedication to the work of organizing and hosting this exhibition. Their commitment to presenting meaningful and educational art experiences enriches not only the Texas A&M community but the broader public as well.

We are deeply grateful to the generous lenders whose willingness to share works from their collections has made this exhibition possible. Their contributions have enriched the scope and depth of *The Land and Those Upon It*, allowing us to present a truly comprehensive celebration of Texas art. And to the artists—whose talent, creativity, and vision make this exhibition possible—we extend our deepest gratitude.

At the heart of the University Art Galleries is a devotion to education, excellence, and access to the arts. This exhibition reflects that mission by offering a platform for voices rooted in regional identity, while fostering dialogue about the evolving landscape—both natural and cultural—of Texas.

I invite you to explore this catalogue and visit the exhibition with curiosity and reflection, as you engage with the many ways these artists interpret the land and those upon it.

John A. Spriggins
Director of the University Art Galleries
Administers the J. Wayne Stark Galleries, Forsyth
Galleries, University Art Collections, and public art
on Campus at Texas A&M University



William Montgomery, Hypnotist, 2024, oil on canvas, 36×48 in. Collection of BB Moncrief and Billy Hassell

THE LAND AND THOSE UPON IT MICHAEL GRAUER

With 268,820 square miles, seven distinct geographic zones, and eleven ecoregions, Texas provides opportunities for painters seeking landscapes, wildlife, and human lifeways seen nowhere else within the boundaries of one state. From the southeastern coastal plains to the High Plains in the Panhandle, and from the mountains and Chihuahuan desert in the far west of the state to the East Texas piney woods, within each ecoregion, myriad animals, birds, and plants comprise often interconnected and interdependent ecosystems fecund for artistic interpretation.

Spain introduced horses to the Americas in 1519 and cattle in 1521, with sheep, goats, and hogs about the same time. Introduced livestock as well as new plants and birds adapted to, evolved in, and changed Texas. Non-human subjects for the Texas artist abound. Joel R. Edwards conveys the nearferal traits of so-called domesticated cattle in Texas, descendants of those original Spanish Marismeña cattle brought to the "New World,"



Lee Jamison, Spectators, 2018, oil on canvas, 36 x 48 in.

in his *Passing By*. Likewise, Lee Jamison's pastoral *Spectators* provides a glimpse of those Spanish mission *ranchos* first established in southeast Texas by 1720.

Prior to European exploration and settlements, native peoples lived in established villages or roamed across what is today's Texas. These multilingual peoples made their own art, composing, arranging, selecting, and critiquing their decorations of vessels, tools, and clothing, using available natural materials. Moreover, these peoples often expressed spiritual beings and rituals in pictographs and petroglyphs in caves and riverbanks.

Spanish explorers crossed Texas in the early 1530s and early 1540s; but art making was not on their minds: survival and precious metals were, respectively. However, standing firmly in the way of cultural cultivation and artistic forays were Apachean peoples through the seventeenth century. By the early 1700s, and through the late 1800s, Comancheria (lands ruled by Comanches extending from the Rocky Mountains to the Mississippi Valley, from northern Mexico and south Texas to the Dakotas, largely through trade networks, fear, and coerced allies), prevented leisure time for art making. Rugged conditions for Tejanos on the Spanish frontera led to improvisation across lifeways; yet art took a back seat as "some ... built houses without artisans ..." due to their poverty. Only church architecture and imported santos--paintings and sculpture of Catholic saints and Biblical figures—broke through the Comanche hegemony. Not until



Margie Crisp, Handsome Tom, South Llano River State Park, 2020, acrylic on panel, 32 x 30 in.

after the Red River War in 1875 and the end of the Apache wars in 1886 could artists venture into these regions safely.

Retablos, painted images of saints and Christian figures, were often carried from mission to mission. Similarly, Bibles and other religious texts could have illustrations. With their flat, decorative patterning style, Billy Hassell's paintings of birds and foliage harken to illuminated manuscripts of saints and Biblical scenes from the 8th and 9th centuries. Margie Crisp's Handsome Tom, South Llano River State Park and River Revealed share stylistic attributes of the Duc de Berry's 15th century Très Riches Heures in their limning of wildlife and natural landforms. Meanwhile, William Montgomery paints "dioramas" directly inspired by hermetically sealed environments from natural history museums; these give a new definition of tableaux vivants.

Painted and carved wooden saint and other Christian figures (*bultos*) on the frontier took on special resonance and came to represent—

even embody—the figure depicted. Iconic symbols in Texas are highly recognizable, particularly in 3D (see Magnolia Oil's "Flying Red Horse" or Frank Teich's Sam Houston Monument in Houston's Hermann Park or Amarillo's Cadillac Ranch). David Everett's unique combinations of animals, fish, birds, reptiles in his polychromed sculptures become bultos in their own right in celebrating the bounty of Texas wildlife. These juxtapositions (stackings) take on totemic iconography borrowed from Northwest Coast native artists, but totems are also excavated in Texas, particularly among sites along the Canadian River where ancient peoples used bison skulls and mandibles to create altars. Dana Michael Younger's Bison Skull Totem speaks to the totemic strengthpower of the American Bison contrasted with snake figures sometimes associated with Comanches.

Still playing on the power of the sculpted and painted 3D "bulto," Younger and Felice House channel the Old West bronze busts of Frederic Remington in their all-female Rogues Gallery: The Drifter and The Sheriff. Perhaps The Drifter is an homage to real-life Old West drifter and stagecoach robber "Pearl Hart" (an alias)? This real person survived childhood rape, prostitution, petty theft, imprisonment, and morphine addiction, drifting across the United States and turning to stagecoach robbery to survive in Arizona, only to be sentenced to the notorious Yuma Prison (where she was the only female.) She also charmed the Sheriff (not female)

while awaiting trial and escaped from jail (recaptured). A female sheriff was far more likely in the American West than in any other place in the United States. Rogues Gallery indeed.

Conditions on the frontera required improvisation and adaptation. Therefore, a haircut provided in the yard (Fidencio Duran) underscores this flexibility. Dana Michael Younger emotes the wonder in the "nature finds a way" philosophy of a prickly pear growing out of and thriving in the smallest crack of rock in his *Desert Tenacity #5*.

Although today we take for granted access to natural areas--town, city, state, and national parks-not until the late 18th century in Scotland was experiencing natural wonders promoted as a safe and healthful pastime. Over decades and centuries experiencing nature in person spread across the globe. Nature hikes, picnics, swimming in natural waters, are all activities still relatively new. This eventually gave rise to tourist camps and dude ranches across Texas. Additionally, artists often accompanied government-sponsored expeditions to gather scientific information about natural phenomena and natural history, including geologic, by gathering specimens and recording what they saw in watercolor.

Still, Texas is/was hardly the "picturesque" landscape of Highland Scotland described by William Gilpin in his *Observations relative chiefly to Picturesque Beauty* (1789). While the Highlands have their thistles, they are hardly populated with prickly pear, Spanish

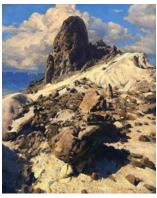
dagger, goatheads, bear grass and all manners of cactus and yuccas; and trees that survive. Felice House, Noe Perez, Susu Meyer, Bob Stuth-Wade, and Hailey E. Herrera all pay respects to these ancestors of Texas.

Likewise, the lack of consistent water (especially today due to center-pivot irrigation for corn where it should not be grown!) makes Texas formidable and affects everything. Pat Gabriel captures this *agua* anxiety in *Hope and Its Opposite*, Clemente F. Guzman III's *Frio River*, *Garner State Park* and David Caton's *X Bar Ranch* provide reverence for this most precious of Texas resources. Meanwhile Janet Eager Krueger presents the joy and rejuvenation of water in her scene of Barton Creek swimmers.

The recognition of the hand of God as revealed in nature in the Transcendentalist and Swedenborgian movements has become something of a source of scorn and contempt in some literati circles. Fortunately, those who maintain their spiritual selves recognize a power at work greater than themselves. Jeri Salter's *Canyon Glow* captures the



Jeri Salter, Canyon's Glow, 2021, pastel on panel, 32 x 40 in.



Bob Stuth-Wade, Las Tres Gunas, Morning, 2021, oil on canvas, 20 x 16 in.

majesty of Palo Duro Canyon, while also acknowledging the great designer. Karl E. Hall underscores this recognition of a higher power in his *Keep Looking Up*, while his *Plant Your Seed* encourages us to cultivate our spiritual connections and selves. Likewise, a recognition of these gifts and respect and gratitude for them--the *Heaven Beneath Our Feet* (Fidencio Duran) must be embraced in all its manifestations. Noe Perez imbues his landscapes with a spiritual (holy?) aspect by painting and placing prickly pear in tabernacle frames and in triptychs.

Study Butte attracted artists such as Jerry Bywater in the 1930s, while Prude Ranch began operating its guest ranch nearby to give "Old West" experiences to its clients. Mary Baxter captures the isolation and solitude of Study Butte, an aspect much sought after by inhabitants of the area including nearby Terlingua.

The numerous mountain ranges in far west Texas called to artists such as Frank Reaugh and Charles Peter Bock by around 1900. The Chisos, Christmas, Guadalupe, and Davis ranges drew Mr. Reaugh back after an initial trip to El Paso about 1895; but the Chisos Range held his attention in numerous field sketches in pastel. Bob Stuth-Wade pays tribute to Reaugh in his *Las Tres Gunas*, *Morning*, but, most importantly communes with the rugged Chisos himself.

As Texas evolved from an almost exclusively agricultural economy in the latter part of the 19th century and became more industrialized, some Texas artists shifted their attention away from the landscape and re-focused on urban areas of the state. In these Texan cities and towns, the remnants of European cultures (primarily German, French, and Spanish), folkways from Mexico, and black and white Americans from the Deep South, the Midwest, and the North combined to supply artists with subjects found in no other state. By the time of the Texas Centennial in 1936, Texas had carved out its unique voice in American art, largely due to New Deal murals, sculpture, easel paintings, and prints art produced for many regions of the state.

While considered by many to be a reflection of cow and horse work on ranches, rodeo—especially professional rodeo—is more "show" than tradition. The founding of the Spanish *mesta* in Mexico in the 1537, became the first livestock owners association in the Americas. Charged with branding, earmarking, and keeping accurate counts of their *ganados mejores* (large animals), Spanish *hacendados* were obliged to hold annual

rodeos (round-ups). Fiestas held during these round-ups typically included competitions between ranch owners and managers and their hands (vaqueros), primarily roping and bronc riding. These charreadas (ranch work competitions) evolved into todays Mexican national sport and—300 years later—rodeo in the United States.

Wild West shows caught on to the attraction of Mexican *vaqueros* (and *vaqueras*) and inevitably, these Hispano performers became mainstays in these performances. By the early 1900s, women competed in all the same events as men in professional rodeos in the United States. Female competitors became crowd favorites. This ultimately led to the banning of females from rodeo by World War II. Felice House's tongue-in-cheek *King of the Rodeo* skewers this discrimination with triple whammy of a female, Asian, rodeo "king" with a scowling male "cowboy" at lower right.

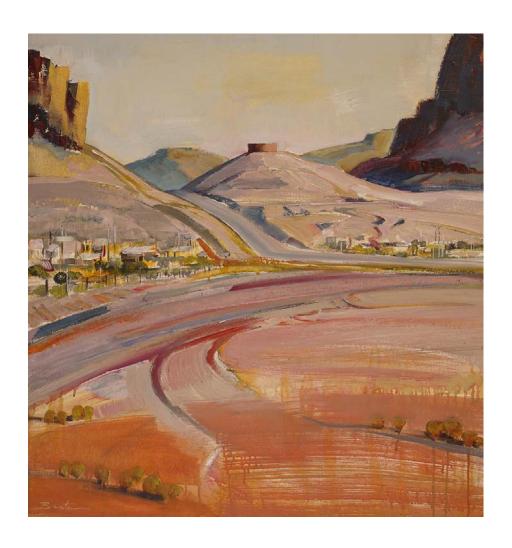
After over 300 years of attempting to interpret the lands of Texas and those upon it--whether they be animals, plants, or humans--this



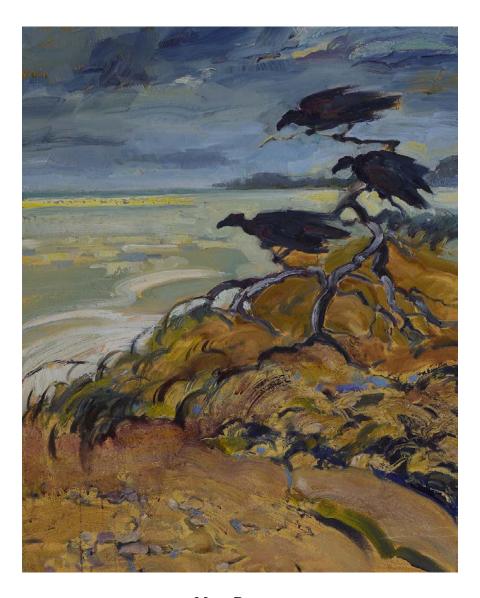
Felice House, King of the Rodeo, 2024, oil on canvas, 30 x 30 in.

exhibition reinforces that Texas continues to inspire and challenge its artists. While only a handful of works (and artists) are referenced in this essay, all represented in this exhibition deserve accolades for remaining true to the Texas muse. However, Mary Baxter's *Buzzards in the Wind, Powderhorn Ranch*, offers a cautionary tale to artists to not "burn daylight" as all life in Texas is fleeting and cyclical. Best get to work.

GALLERY



Mary Baxter Study Butte, 2021 oil on canvas 38 x 36 in



Mary Baxter
Buzzards in the Wind, Powderhorn Ranch, 2024
oil on canvas
30 x 24 in

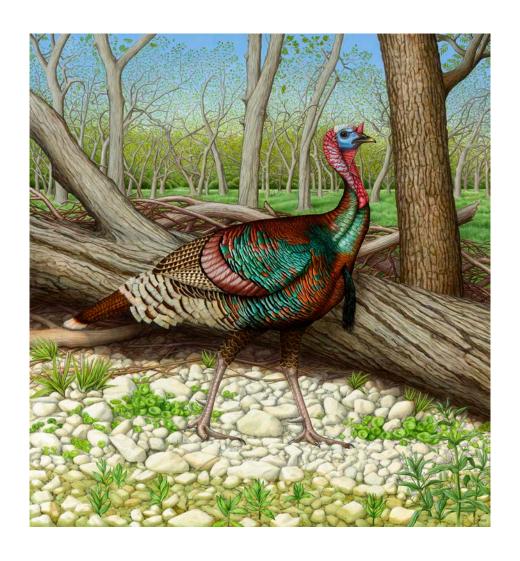


David CatonFrio River, Late Afternoon, Garner State Park, 2020
oil on canvas
48 x 48 in



David Caton

X-Bar Ranch #5, 2024 oil on canvas 36 x 48 in



Margie Crisp Handsome Tom, South Llano River State Park, 2020 acrylic on panel

32 x 30 in



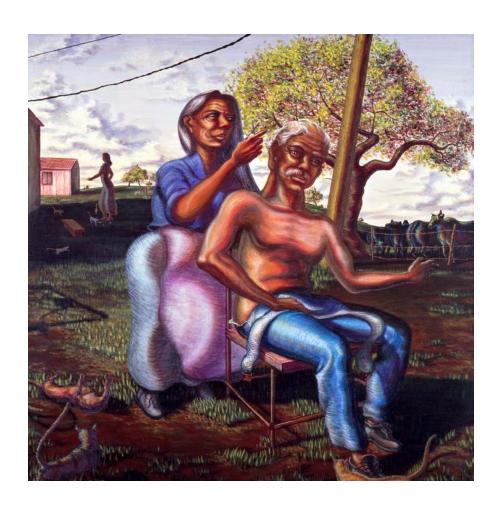
Margie Crisp

River Revealed, State II (15/20), 2013 hand-colored lithograph 17 x 22.50 in



Fidencio Duran

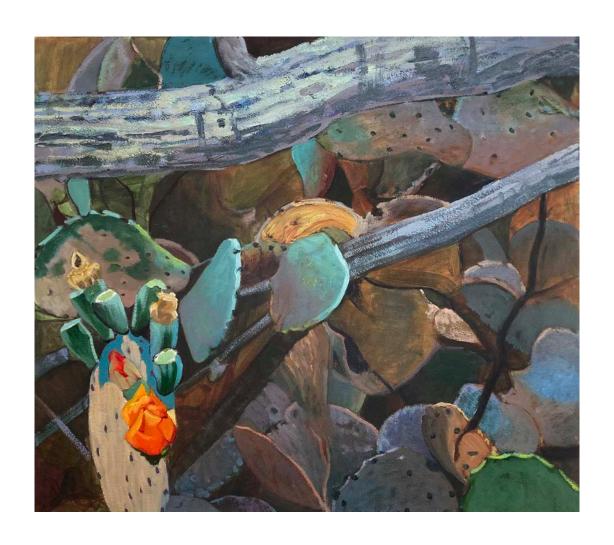
Heaven Beneath Our Feet, 1998 acrylic on canvas 40 x 40 in



Fidencio Duran The Haircut, 1985 acrylic on canvas 48 x 48 in



Janet Eager Krueger Barton Creek, 2017 oil on canvas 30 x 36 in



Janet Eager KruegerDarkness and Light are Both Alike to Thee, 2024 oil on paper 22 x 25 in

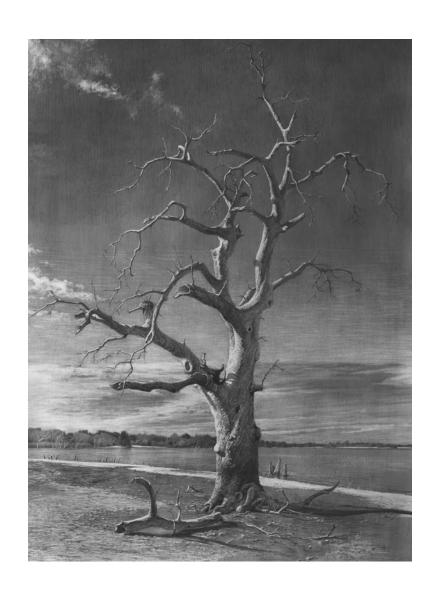


Joel R. Edwards

Lady In White, 2022

oil on panel

16 x 16 in



Joel R. Edwards
Old Man by the Lake, 2020
charcoal and pencil on paper
35 x 27 in



Joel R. Edwards
Passing By, 2025
oil on panel
12 x 24 in



David Everett Blackjack, 1999 polychromed mahogany 22 x 26.50 x 11 in

Collection of BB Moncrief and Billy Hassell



David Everett
Scotch Bonnet, 2009
polychromed wood
36.75 x 44.50 x 24.25 in
Collection of Cheryl and Kevin Vogel



David Everett

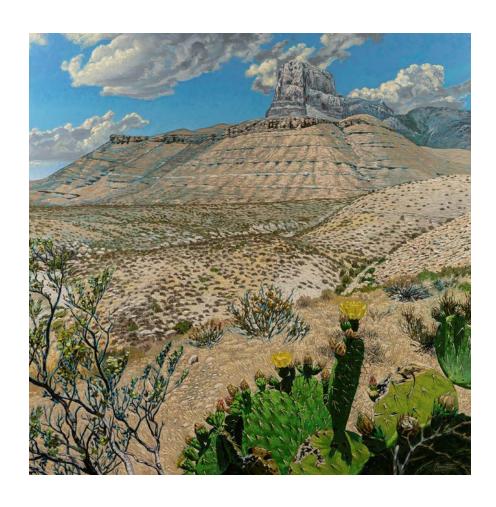
Trinity, 1992 polychromed wood 20 x 27 x 11.50 in



Pat Gabriel Hope and Its Opposite, 2021 oil on canvas 27 x 120 in

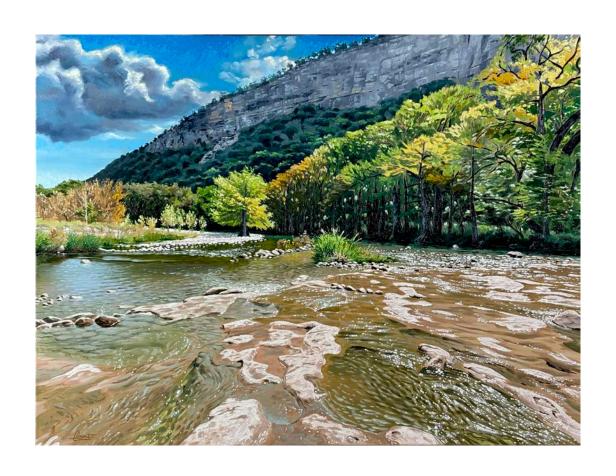


Pat Gabriel
Tree Lined Path, Fort Richardson, 2020
oil on panel
12 x 20 in



Clemente F. Guzman III

El Capitan, Guadalupe Mountains National Park, 2025 oil on canvas 48×48 in

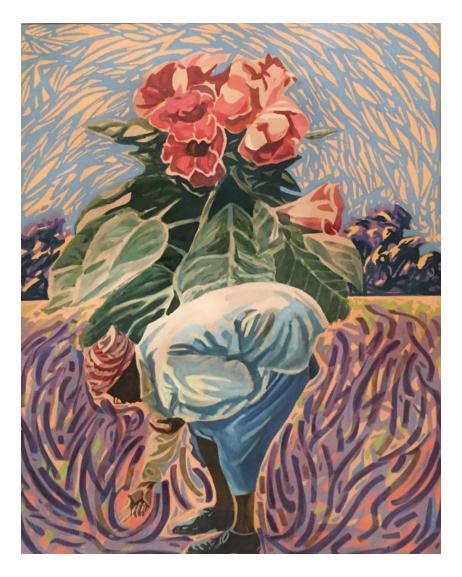


Clemente F. Guzman III

Frio River, Garner State Park, 2025 oil on canvas 30 x 40 in



Karl E. Hall Keep Looking Up, 2023 acrylic on paper 17 x 22 in



Karl E. Hall

Plant Your Seed, 1978-79 mixed media on paper 27 x 21 in

Texas A&M University, Gift of Linda and William Reaves, M2024.11.043



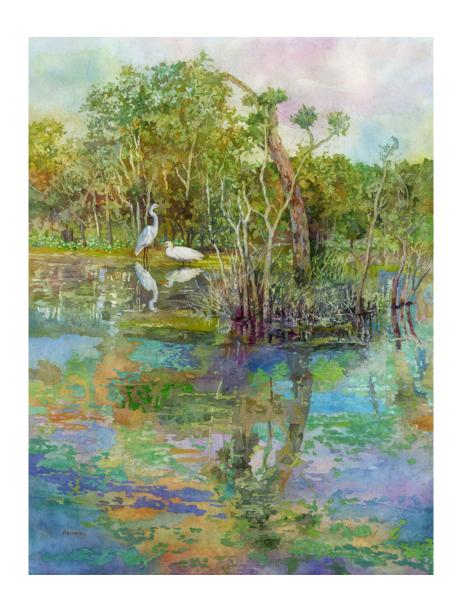
Billy Hassell

Orchard Oriole with Persimmons, 2023 oil on canvas 50 x 48 in



Billy Hassell

Kingfisher, Into Blue (7/10), 2015 lithograph 30 x 22 in



Hailey E. Herrera

Pond Reflections, Brazos Bend State Park, 2024

watercolor batik

30 x 40 in



Hailey E. HerreraWildflowers and Cactus, 2024
watercolor batik
36 x 48 in



Felice House
Desert Nocturne, 2023
oil on canvas
36 x 36 in



Felice House King of the Rodeo, 2024

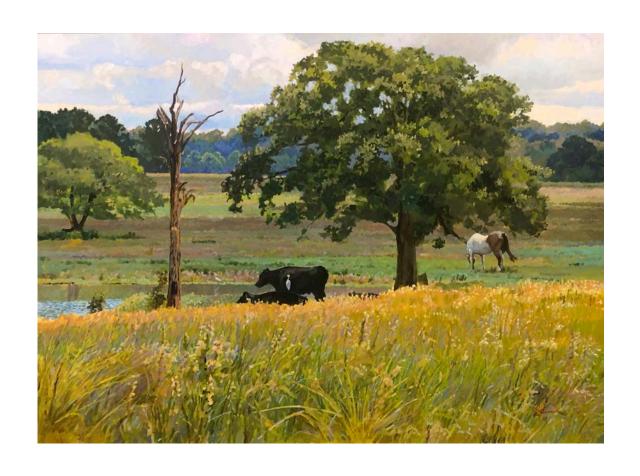
oil on canvas 30 x 30 in



Felice House Ruby Ravenwood, 2024 oil on canvas 48 x 48 in



Lee Jamison Hikers, 2022 oil on canvas 24 x 48 in



Lee Jamison Spectators, 2018 oil on canvas 36 x 48 in



Ken MazzuShoveler Pond, Anahuac #3, 2024
watercolor on paper
9 x 12 in

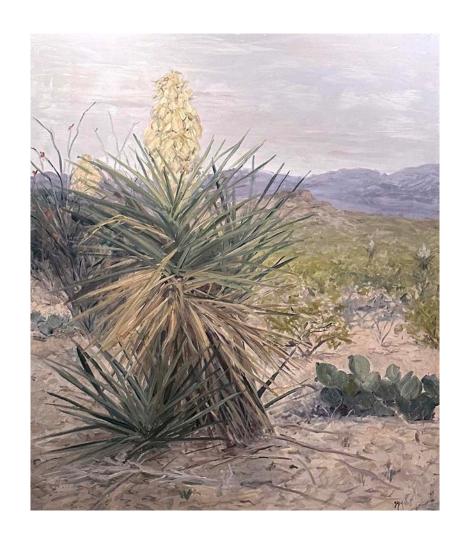


Ken Mazzu

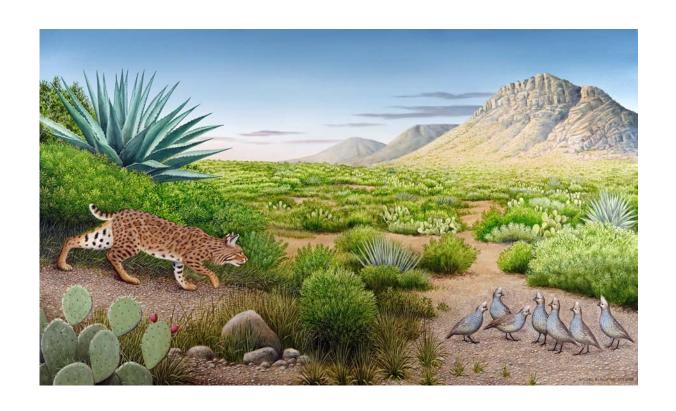
Wind-Whipped Waterway (McFaddin National Wildlife Refuge), 2022 oil on canvas $24 \ge 30 \text{ in}$



Susu Meyer
Brushy Creek, 2023
oil on canvas
50 x 48 in



Susu Meyer
Spanish Dagger, 2023
oil on canvas
50 x 40 in



William Montgomery

Bobcat and Scaled Quail, 2020 oil on canvas 30 x 50 in



William Montgomery

 $\begin{array}{c} \textit{Hypnotist, } 2024\\ \text{oil on canvas}\\ 36 \times 48 \text{ in} \\ \\ \text{Collection of BB Moncrief and Billy Hassell} \end{array}$



Noe Perez Field of Blue, 2025 oil on canvas 30 x 40 in

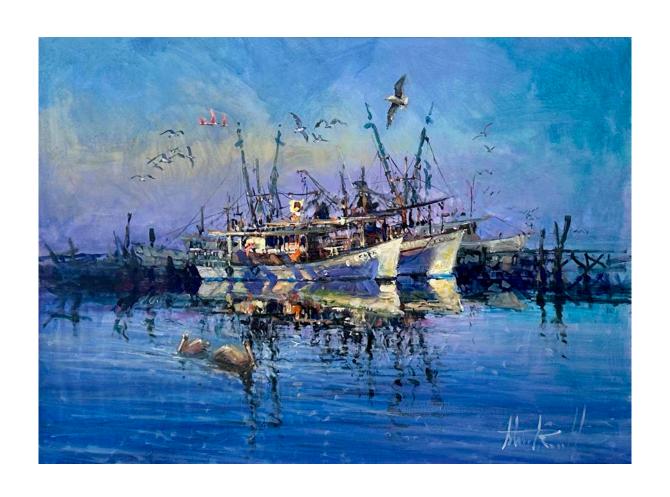


Noe Perez

Cactus Landscape (triptych), 2021 oil on canvas 16 x 48 in Collection of Judy and Jamey Clement

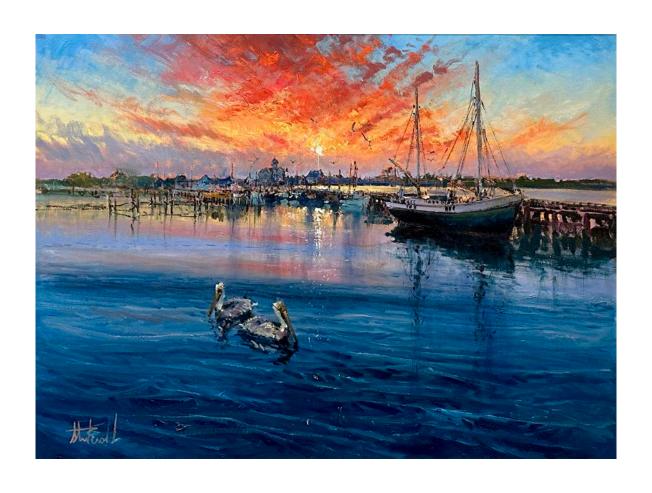


Noe Perez
Prickly Pear Bouquet, 2018
oil on canvas
40 x 30 in
The John L. Nau III Collection of Texas Art

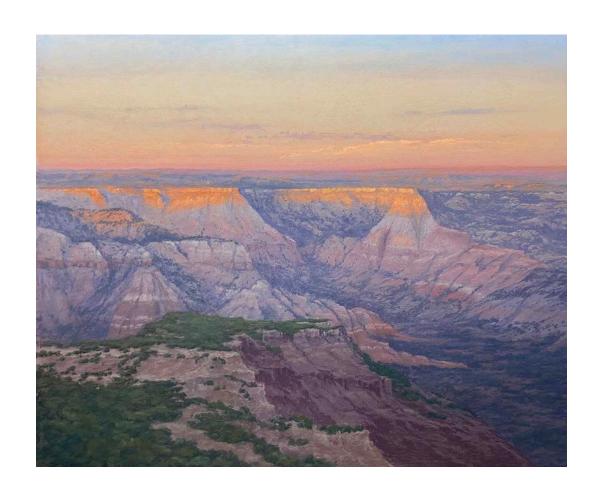


Steve Russell

Boats, Bays, and Birds, 2018 oil on canvas 30 x 40 in Collection of Kay and Tom Betz



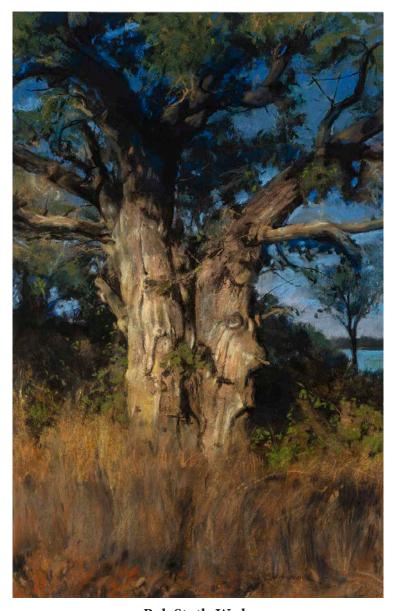
Steve Russell Rockport Mooring 1927, 2015 oil on canvas 30 x 40 in Collection of William Bartlett Wales



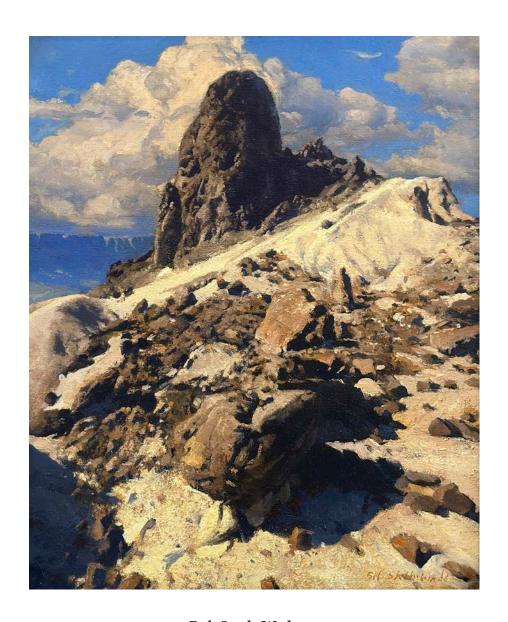
Jeri Salter
Canyon's Glow, 2021
pastel on panel
32 x 40 in
Collection of Linda and William Reaves



Jeri Salter *Marshland Sunset, Powderhorn Ranch*, 2024 pastel on panel 24 x 36 in



Bob Stuth-Wade
Beside the Equestrian Trail, 2022
Acrylic, charcoal, pastel
38.50 x 24.50 in



Bob Stuth-Wade
Las Tres Gunas, Morning, 2021
oil on canvas
20 x 16 in



Dana Michael Younger

Bison Skull Totem, 2022 maple. resin, mahogany, brass 19 x 12 x 6 in



Dana Michael Younger

Desert Tenacity #5, 2024 bronze, ash 12 x 12 x 5 in



Felice House and Dana Michael Younger

Rogues Gallery: The Drifter, 2024 Resin, Acrylic, Wood 12 x 5.50 x 4 in



Felice House and Dana Michael Younger

Rogues Gallery: The Sheriff, 2024 Resin, Acrylic, Wood 10 x 4 x 4 in

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- 50. Felice House and Dana Michael Younger, *Rogues Gallery: The Sheriff*, 2024, Resin, Acrylic, Wood, 10 x 4 x 4 in

LENDERS

Kay and Tom Betz

Judy and Jamey Clement

BB Moncrief and Billy Hassell

John L. Nau, III

Linda and William Reaves

Cheryl and Kevin Vogel

William Bartlett Wales

Foltz Fine Art, Houston, TX

Hunt Gallery, San Antonio, TX

J. Wayne Stark Galleries, Texas A&M University

Valley House Gallery and Sculpture Garden, Dallas, TX

And a special thanks to all the artists!

THANK YOU!



