

Birds ⁱⁿ Art

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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. 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 - Thursday 10 AM - 4 PM, Friday - 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 kim@rockportartcenter.com to make arrangements.

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- Postal Annex, Attn: Gayle Thomas, 361-992-9323, pa12004@postalannex.com
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For additional information or questions please call Elena Rodriguez at (361) 729-5519, or email elena@rockportartcenter.com.



Dennis Boyd
Melting Pot

oil on linen
30 x 24
\$2,800

Although hybridization endangers a species, I was inspired to paint *Melting Pot* after a visit to a local park where I saw a large group of hybridized mallards. During a time of social isolation and deep political unrest, the beauty and uniqueness of these ducks, preening and resting in the late afternoon light, suggested a sense of hope and had a calming effect on me. I'm increasingly attracted to impressionism and the interplay of color, light, and brushwork. Experimentation drives me to look deeper for non-formulaic solutions to compositional challenges. Plein-air painting is essential for my artistic growth and understanding of our natural surroundings.



Michael Todoroff
Nightbound

oil on linen
20 x 16
\$800 SOLD

Before I begin a painting, I remind myself of a quote: 'The aim of art is to represent not the outward appearance of things, but their inward significance.' Capturing the essence of a subject with free, unconfined, yet accurate brushwork is much more powerful and interesting than the delineation of form. In other words, where do I exaggerate and where do I edit? *Nightbound* is my effort to resolve this question by leaving the periphery free of details to support the focal point: the owl's penetrating glare, intended to evoke a strong emotion.



Kris Parins
Traces

Transparent watercolor on Arches cold press paper on rag board
30 x 14
\$2,800

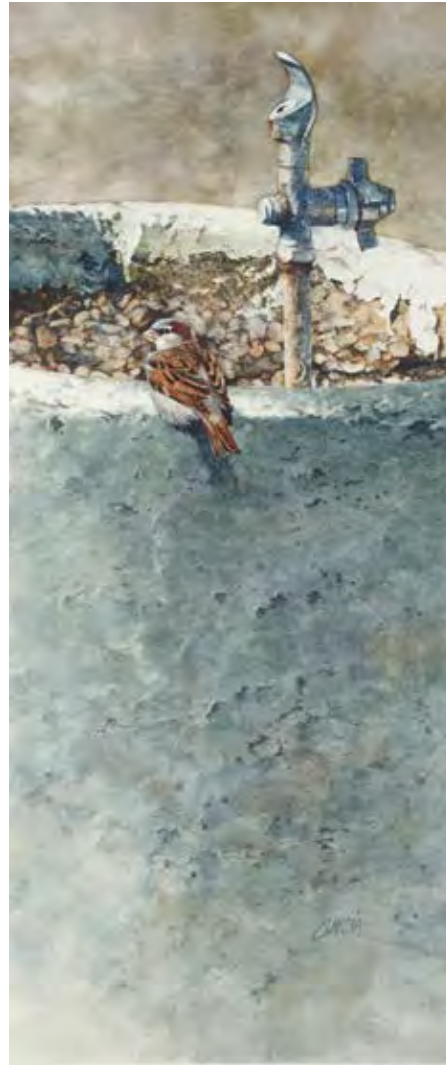
A late-day hike into the desert canyon was an immersion in a timeless landscape. It was unnaturally quiet, punctuated by the occasional rasp of a curious crow. Underfoot, the rippled patterns in the sand held clues of spring floods. Near the canyon's end, where lore told us that coyotes seek water in the rock depressions, was a large, abandoned raptor nest. On the rocks high above were ancient messages; we could only guess at the meaning of the petroglyphs and what those earlier travelers or inhabitants intended. I imagined a pair of golden eagles swooping in over the canyon crest, talons clutching prey for their waiting eaglets.



David Milton
Chicken Pie Shop

Watercolor on Arches paper
30 x 22
\$15,000

I grew up in New York City and fell in love with the colorful neon signs found in Times Square. My home now is Southern California, which has a long history of using neon in advertising. Chicken Pie Shop, now gone, was an icon for more than fifty years. A giant chicken, seen from the freeway, beckoned hungry motorists to the off-ramp and into the friendly downhome eatery. Finding and painting such vanishing classic examples of American culture are quests I've been on for most of my life.



Joe Garcia
Not a Drop to Drink

Watercolor on Arches cold press paper mounted on board
21 x 9
\$1,800

I photographed this drinking fountain many years ago. I liked the imagery of the tall cement pipe and the shiny metal fountain and its contrasting textures and shapes. The photograph was pinned to my idea board, but went no further. When I started a series of watercolors incorporating man-made subjects, I knew it was time for the fountain. The composition emphasizes the top third of the painting. My initial drawing had several birds sitting on the edge of the pipe, which felt too crowded and busy. The painting asks the question, 'Is the fountain still working?' A single English sparrow suggests the title: *Not a Drop to Drink*.



Carel P. Brest van Kempen
Stumped

Acrylic on Illustration Board
18 x 24
\$9,000

The challenge of painting something real that looks unreal was what got me started. At rest, the South American long-tailed potoo looks like a broken branch snag. When they open their outsized yellow eyes, they become cartoonish. Thinking how to express the bird's highly effective crypsis, I decided on another creature reacting to the bird as if it were a branch. For this secondary subject, I selected an arboreal banded tree anole, an active reptile that habitually leaps between adjacent branches in daylight. Incidental subjects include flower buds of monkey brushes, a cicada, and a sphinx moth caterpillar.



Jeremy Paul
Waiting at the Mill

Acrylic on board
12 x 22
\$2,500 SOLD

An old mill on the Isle of Man dates back to 1671; it was converted to a distillery about forty years ago. Some of the contents, including a winnowing machine, were saved and form part of a re-constructed display at the Manx Museum. The equipment was set up as if the miller just left the mill floor. I thought it would make an interesting addition to a painting. Placing the house sparrows in the composition seemed an obvious choice, as I am sure they were present in and around the original mill, waiting for the opportunity to feed on grains of wheat or other seeds.



Barry W. Van Dusen
Evening on the Bar

Transparent watercolor on Arches cold press paper
15 x 29
\$3,200

After watching this group of spring dunlin on Cape Cod one evening, I made a number of studies and variations on the theme. The birds foraged on a shallow bar just off the beach. What I found most compelling was the contrast between the calm water at their feet and the moving water behind them. The arrangement of birds offered a way to add movement, as I developed a sort of animated continuum. The static pose of the bird on the right progresses through the group to the very active pose of the bird on the left.



Federico Uribe
Blue Parrot

Bullet and Shotgun Shells
15 x 26 x 13
\$5,000

I was born in Colombia, a country torn apart by more than 50 years of war. The ability to turn destruction and death into peace and beauty is, for me, a way of reconciliation with life. The use of bullets may conceptually inspire philosophical debate – the role of firearms in our society or environmental conservation – yet regardless of the interpretation, I want the imagery to resonate. By transforming unconventional objects and repurposing them into beautiful artworks, I break through preconceived notions, to the delight of viewers.



Sherrie York
Sentinel (3/16)

Linocut on Rives BFK paper
24 x 8
\$1,250

The osprey is a bird designed with printmakers in mind. Its contrasting plumage, bold eyestripe, and haughty attitude provide plenty of drama for a graphic artist to explore. The only member of its taxonomic family, Pandionidae, the osprey is the one raptor in North America whose diet consists almost entirely of live fish. No secondhand carrion for this hunter! While not a deep diver, the osprey can pursue its fishy meals in either salt or fresh water, so if you venture near rivers, lakes, or coastlines on any continent other than Antarctica, chances are good you might spot one.



Terrill Knaack
Morning on the Marsh

Oil on Belgian linen on panel
14 x 20
\$2,150 SOLD

It's only been in the last three years that the black-necked stilt joined the list of shore-birds nesting in Wisconsin. Horicon Marsh, near my home, is an excellent place to sketch and photograph these birds, beginning in May and throughout the summer. In early morning, when the marsh is still, the light is soft, the colors are pastel, and everything is awakening. The wading and striding stilts yield an image of grace.



William Alther
Random Unity

oil on Belgian linen
21 x 27
\$5,900

While visiting Churchill, Manitoba, I was enamored with the way scattered and isolated spruce trees became packed with snow during a storm. Once the snow stopped, the wind cleared off the unsheltered treetops. Animals evolve as a product of their environment; I think of them as 'unified' with their surroundings. Ptarmigan are a great example. These beautiful birds were a logical, if not obvious, choice to include as compositional elements to add interest to this scene.



Walter Matia
Rabbit Run (ed. 10)

Bronze
28 x 28
\$8,500

Although a bas-relief presents the same challenges of drawing and modeling as a three-dimensional work, design and composition are its particular strengths. *Rabbit Run* started as a sketch; my intent was to sculpt a life-size golden eagle. However, liking the energy of the gesture drawing, I chose to complete the concept in relief to maximize the quality of the line.



Peregrine O'Gormley
Angelorum

bronze
21 x 8 x 11
\$11,000 SOLD

Peregrine falcons in full stoop – the phrase refers to a bird diving toward prey – can reach speeds of up to 242 miles per hour. The inspiration for *Angelorum* is quite personal. I've interpreted a vision of my desire to be able to catch loved ones as they fall at any speed, even as fast as a peregrine falcon. I hesitate to use the term 'angel's flight,' as I subscribe to no doctrine. However, the spirituality surrounding death became visceral for me in the wake of my father's passing.



Aleta Rossi-Stewart
Fallout

Oil on panel
24 x 18
\$3,400

I haven't visited Machias Seal Island in the Gulf of Maine; as a designated wildlife sanctuary, access is strictly controlled. Aware of the island's puffin restoration program, while doing further research, I found an intriguing story of warbler migration. The island can provide a first landing spot to stressed migrating warblers. In 2011, thousands of birds covered the island during a storm. The lighthouse keeper, Ralph Eldridge, was cognizant of their plight and photographed them. His photos were my inspiration, although for the setting I relied on many different sources, as well as my imagination



Sandy Scott
Flightless Tondo

Bronze
17v x 17 x 3
\$2,700 SOLD

The inspiration for this bas-relief was provoked by the discovery of a dead bird in snow under my studio window. The term 'tondo' derives from the Italian word *rotondo* or round, and was used during the Renaissance for religious and mythological images. The circular shape, however, has challenged sculptors and painters since antiquity. I've been influenced by classical sculpture since my student days; the time-honored tondo seemed the perfect format for this work



Karen Bondarchuk
Tower of London

Charcoal on Rives BFK paper
48 x 29
\$8,500 SOLD

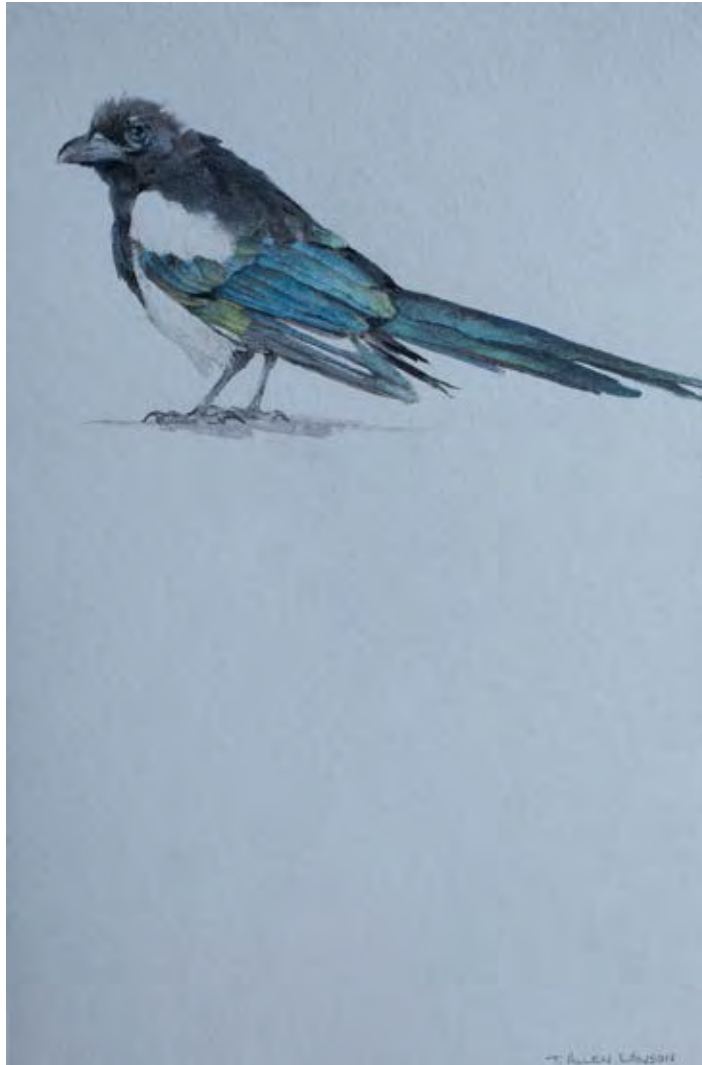
During a 2016 trip to London, I rented a flat on the top level of a four-story walk-up. I found that by standing atop my bed, head and shoulders through the opening of a rooftop skylight, I could absorb stunning views of the surrounding area. One evening, hearing cawing, I stuck my head out of my porthole and found a kindred crow surveilling the area just as I did. As this drawing unfolded over two and a half months in early 2021, it struck me in the year of Covid that the solitary crow at a distance, watching all about, perhaps guardedly but isolated, was the quintessential 'Covid Corvid.'



Kent Ullberg
Bluebird Sings

Bronze
15 x 11 x 4
\$3,300 SOLD

Bluebird symbolism works in artistic, mystical, and spiritual ways, as an icon for hope, love, and renewal. Since ancient times, the melodious presence of bluebirds inspired artists and writers, including Maurice Maeterlinck's play, *The Blue Bird* (*L'Oiseau Bleu*); Wallace Stegner's, *Where the Bluebird Sings to the Lemonade Springs*; and tenor Jan Peerce's rendition of 'The Bluebird of Happiness.' As these cultural references complement my garden visitors, I depict the bluebird singing, perched on an abstract design of musical bars flowing underneath, almost like a fence.



Tim Allen Lawson
The Better Side of Heckle

Graphitint on Twinrocker handmade paper
18 x 12
\$5,300

It's not easy to capture the character of individual birds, especially the highly intelligent members of the corvid family. *The Better Side of Heckle* is my attempt to depict the personality of a black-billed magpie fledgling that seemed quite proud of its new, nearly full-grown tail feathers and iridescent plumage.



Tyler Vouros
Jareth

Charcoal and water on Fabriano paper mounted on canvas
38 x 56
\$12,000

Among the past year's silver linings was spending more time with my family. When we felt trapped by the confines of our home, one of our forms of collective escapism was to marathon through some of our favorite fantasy stories, letting our imaginations run wild and free. Our minds went on adventures far beyond our four walls and helped us to connect through a deep love of creative storytelling. For awhile, the only significant amount of time I spent outside the house was working in the studio on *Jareth*, which my wife insisted I name after the one and only Goblin King, played by the late David Bowie. The real bird's name is Arlo; his radiance deserved to shine amidst a fanciful backdrop.



Patsy Lindamood
Take Flight

Graphite on Ampersand cradled Claybord
24 x 36
\$3,800 SOLD

After a rain, shallow pools form in the cattle fields north of Rockport and Aransas, Texas. Hundreds of shore birds may congregate there. When a heavy truck comes speeding down the country roads, all those birds suddenly take flight. It's a sight to behold. The decision to create *Take Flight* in graphite was simple: stripping the composition down to shapes, lines, and values would intensify the sense of movement, the drama, and the cacophony of the moment. The starkness of the graphite augments the motion and enhances the spectacle of a crowded field of birds taking flight in unison.



Bart Walter
Owlet Trio

Bronze
15.5 x 13.5 x 10.5
\$9,500*

For decades, I've dreamed of sculpting a trio of young owls clustered together. However, a brood of young owls is rarely witnessed, even though I spent hundreds of hours sketching owls directly from life. Based on this close contact and envisioning this sculpture, I felt comfortable moving forward. Combining imagination with ingrained knowledge seemed the right way to proceed. I began with a tiny clay model and soon moved on to this final composition. The single wing-stretch was an 'aha' moment that added intrigue from all sides and gave the birds a sense of movement.

*This cast is sold, but the artist can re-cast another edition. This process takes about 5 months.