



President's Letter June 2018 TSOS Newsletter

Greetings:

SculptFest is scheduled for two years in advance by the City of Round Rock – the last weekends in April 2019 and 2020 on Centennial Plaza. The Allan Houser exhibit of 18 large sculptures will remain on Centennial Plaza until May 2019. TSOS members and Scot Wilkinson, City of Round Rock Arts and Culture Director, are exploring possible major sculpture exhibitions to follow the Houser exhibit.

2018 Georgetown Public Library/TSOS Sculpture 11th Annual Show, June 24 to September 23, 2018.

The artists' reception and awards with live music will be on July 15th at 1:00pm. Katie Robinson Edwards, Curator for the Umlauf Sculpture Garden and Museum, is the juror for this show.

Please let me know if you have suggestions for future sculpture events that you are willing to host or organize.

Contact Mary Morse if you are interested in helping with the Newsletter or have new items for publication in future Newsletters: mk-morse1@juno.com

Check out the TSOS website at: www.tsos.org and the connection to the TSOS Facebook page.

Joe Kenney
Email: Joe@JoeKenneySculpture.com

ZBrush Core Virtual Sculpture and 3D Printing at RRISD High School:

Pixologic the makers of ZBrush digital sculpting and painting software contributed three copies of ZBrush Core to TSOS as Sponsors of the 25th SculptFest in 2017. These copies of ZBrush Core were given to three teachers at RRISD Westwood High School located in the Northwest Austin to initiate a pilot project for the application of technology to sculpture. Three teachers learned and directed three advanced placement students pursuing visual art and technology in use of digital clay and 3D printing. The City of Round Rock Art and Culture director arranged for the purchase of ZBrush Core software and pen tablets for three students participating in the project.

Progress Report on Students Using Digital Sculpting Software:

To whom it may concern....We are so thankful to have been chosen as the Westwood HS ZBrush Core pilot program this year! We feel very lucky to have been able to use cutting edge technology tools to allow our students the opportunity to learn and grow artistically. We deeply appreciate your generous donation and support for the art program at our school. Our students as well as our teachers, have gained much experience and knowledge through the ZBrush program this year. Our AP students will be using the projects that they have created through ZBrush Core to help them obtain college credit in the Arts.

Listed below are statements provided by each of our ZBrush Core pilot students and how they plan to use the program with their own work.

Here is a student description of the projects they have been working on this year. Our teachers at Westwood have been working with them as well as they develop their own direction using the ZBrush program. All of the students are very grateful to have been chosen to participate during this school year.

RAEESA K./12th grade/AP3D Portfolio student (College credit: 3D Design)

“My ZBrush project is based around my passion for architecture. I want to take ZBrush and create a structure using different textures and finishes like what would be found in a museum or a house. I want to be able to alter and print elaborate details that I would not be able to do using another application. This project will allow me to integrate 3D printing into my AP3D portfolio which will award me college credit and display my abilities to work in a variety of mediums.”

My overall design will show progression from an earthy, natural material, to a structure that is fully made of a plastic 3D print.

1 st piece	2 nd piece	3 rd piece
1/3 -3D print wood 2/3	1/2 -3D print wood 1/2	100% full 3D print wood 0%

ABBY H./11th grade/AP3D Portfolio student (College credit: 3D Design)

“My plans for using the ZBrush program involve the creation of a character from a role-playing game. My inspiration is from the game, Pathfinder. Throughout this process I am hoping to create a representation of who I wish I was more like through my unique character design and characteristics. Even though I know that this will be fairly complicated to develop, I am looking forward to the challenge. It will further represent the life story of how my boyfriend and I got to know each other even better. I’m excited to see my end product and 3D character print out once I am finished. This experience will further help me as I am planning on going into

animation after finishing high school. Through the use of this technology I am able to stay ahead of the curve and use real world technology now, while still attending high school as well as earn college credit through my 3D AP portfolio. “

HEIDI J./11th grade/IB Portfolio student (College credit: IB diploma)

“I feel so fortunate to have been selected for the ZBrush program this year. With the ZBrush software I am transforming and manipulating basic shapes and forms. Through the use of different tools, I am able to create more surreal variations of the basic cube. This is influenced by Donald Judd’s work in which he focused on geometric cubes and squares. I am planning on casting molds from each of the printed pieces and creating a multi piece sculpture that will be cast in a resin material. Ultimately, my project will be an abstracted sculpture based on a cube. Thank you for allowing me this opportunity to learn ZBrush! In addition, we are real honored and looked forward to showcasing our work and accomplishments at Artspace during Sculptfest this year. We were excited to share our projects and what we have learned with other students and other arts enthusiasts who will be attending the festival. We look forward to further growth in our art department next year by using and implementing ZBrush Core and integrating it into our curriculum in future years.

We would like to thank everyone involved for their kind and generous donations to this first year ZBrush pilot program. We hope through our progress and growth it will help to foster future student experience and success using ZBrush Core!

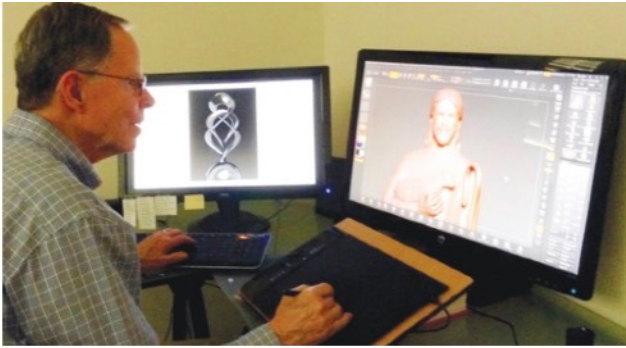
Sincerely,

C. Washburn

Westwood HS Art Dept.

TSOS President Joe Kenney has been the motivator in developing the ZBrush program at Westwood High School.

He once told a reporter that the computer-generated characters for the movie series *The Lord of the Rings* impacted his sculpting and started him exploring 3-D digital sculpting programs.



Meet Sculptor Joe Kenney

By Maureen Griffin

Reprinted from Sunrays March 2018

When John Fitzherbert coined the phrase, "You can't teach an old dog new tricks" back in 1534, he never anticipated today's senior citizens. Adults today are as involved in learning as they were at any time in their lives, and the residents of Sun City are no exception. With so many people learning a new sport, hobby or game, enrolling in formal school classes, participating in charitable activities, it's only reasonable to assume that some will take their new interests to the next level. One such person is N30 resident Joe Kenney.

Raised in Indianapolis, Indiana, Joe describes himself as "academically motivated, with an entrepreneurial spirit." His adult life has been one of success and service. After receiving a B.A. in Economics, History and Political Science from Butler University, Joe pursued his Masters in Healthcare Administration from the University of Minnesota. As a young man, he served this country as a lieutenant in the Navy Medical Service Corps during the Vietnam era. Following his service, Joe began his professional career on the administrative staff of the Mayo

Clinic, then went on to start his own health management company. He also married Christine Swarts, a union that saw its 50th anniversary in 2017.

In 1999, Christine decided to pursue her own calling by enrolling in seminary. Joe sold his business, resigned from his non-profit groups and the couple headed to Austin. In January 2000, no longer occupied by the intense demands of his business or his charitable work, Joe decided to spend a month in a Catholic monastery in Santa Fe, New Mexico in an effort to center himself. During his stay at the monastery, he recalled a time in his 40's when a friend suggested he try his hand at sculpture. "You think in three dimensions," his friend had observed. "You think in the round."

When he returned to Austin, Joe began drawing the human form. It quickly became his passion. He began taking classes at The Loveland Academy of Fine Arts in northern Colorado, where he studied under professional sculptors Paul Lucchesi, Lincoln Fox, Walt Horton, Rosalind Cook, David Klass and Martine Vaugel. Joe says that it was there that he fell in love with clay. When he returned to Austin, Joe thrust himself into the local art community, joining the Texas Society of Sculptors and taking classes at the Austin Sculpture Center. His talent soon matched the level of his passion.



Michael the Archangel - Stand Against Evil 16" H Bronze

When Christine graduated from seminary in 2002, they moved to Tulsa for her job. Joe enrolled in the University of Oklahoma in order to study figurative and monumental sculpture under Sculptor in Residence Paul Moore. Though he lacked the prerequisites, Joe showed his work to Professor Moore, who waived the requirements. Joe travelled from Tulsa to the Norman campus twice a week for two and a



Good Shepherd
4' H Bronze



Little Flower
Bronze

half years. Three to five days a week he worked in a studio space where he created large sculptures and molds.

While at the University of Oklahoma, Joe was asked by Moore to create a sculpture for the Bizzell Memorial Library to honor Duane H. Roller, the university's first Professor of History of Science. His 37 inch statue of Roller holding Galileo's "Inquiry vs. Authority" was installed in 2006. At Moore's urging, Joe undertook an even larger piece. His life-sized sculpture, called "Emily," represented a victim of child abuse and was donated to the Family Service Center in Tulsa.

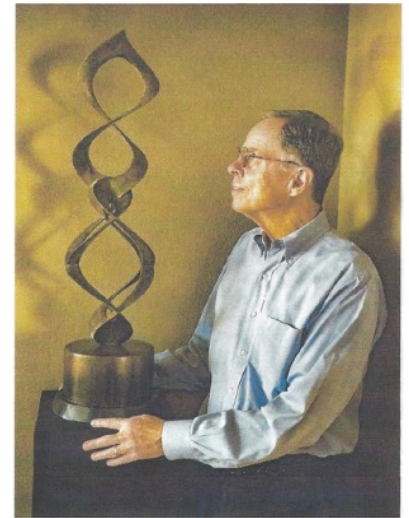
In 2007, Christine was hired by St. David's Hospital, bringing them back to Austin. Joe continued sculpting and once again immersed himself in the regional art scene. Joe enrolled in a workshop with Betty Pat Gatliff, a pioneer in forensic art and facial reconstruction, in an effort to further improve his skills. He studied at the Austin Sculpture Center and became a member of their Board. Joe coordinated the annual sculpture exhibition at the Georgetown Public Library, volunteered at the Blanton Museum of Art and served as a member of the Diocese of Austin Fine Arts in Austin for eight years.

In 2009, David met with fellow Clint Howard, sculptor and owner of Deep in the Heart Art Foundry, to make arrangements to cast one of his Sculptures. Howard showed him new technology that made it possible for the foundry to create casting molds on a 3-D printer from digital scans of a model, enlarging the work if needed. This was an "ah-ha" moment for Joe. He would no longer require large studio space

to create monument sized pieces. His work could be in small size and the foundry could enlarge it, with proportions intact, to any size he requested. Joe was hooked!

This past summer, Joe, N37 resident Bob Douglass and several other artists interested in this new artistic technology met in Santa Fe to discuss collaboration. Douglass suggested the name Artezen Sculptors, which was unanimously adopted by the group. Joe explained the group was "formed by artists in Santa Fe and Central Texas to collaborate, share ideas and collectively promote

their interests in this new genre of sculpture." The virtual sculptures can take the form of physical objects, videos (injecting the 4th dimension of movement to the 3-D sculpture) and still photography. Artezen Sculptors requires juried submissions for membership. Their first exhibit will be held April 27 through 29 at the 26th Annual SculptFest at ArtSpace on Main Street in Round Rock.



Not content with being on the cutting edge of digital sculpting, Joe utilizes his art connections and business acumen to help the community. Joe embraces and lives the "service above self" philosophy he learned at home and in the Rotary. Currently, Joe is working with Austin Community College to advance their Architectural and Metals program. Through this program, talented art students can express themselves creatively while also learning a trade. We have all heard the term "starving artist," but when discussing the program, Joe notes with pride, "Our students get jobs!"

As a member of Texas Society of Sculptors, Joe assists Central Texas area high school stu-

dents in financial need to acquire sculpture supplies required to complete sculpture classes. A recent pilot project brought together art teachers, students and software companies to enable young artists to learn how to sculpt and produce 3D prints. These prints will be exhibited at the upcoming SculptFest.

In addition to learning new technology, establishing a group to promote artists utilizing this digital technology, promoting the arts and encouraging youth in the arts, Joe manages to keep up regular date nights! Each evening, as 5 p.m. approaches, Joe turns off his computer, shuts the door to his studio and turns his full attention to Christine. "That started about five years ago," says Joe, "after Chris retired as manager of pastoral care at St. David's Medical Center, Austin, when we were home together all day where my studio is located. "He continued, "I was prompted to initiate this defined quitting time to avoid spending too much time in the studio and focus on time together. Date night may be planned or unplanned, including activities with others or dinner at home with my wife, who is gourmet cook, following a matinee movie or enjoying an outing."

Next time you hear someone say, "You can't teach an old dog new tricks," think of Joe, whose quest for knowledge, openness to new technology and daily accomplishments at age 74 proves just how much there is to learn every day!

Long time member of TSOS and a member of the National Sculpture Society, Bob Coffee, is a featured artist on the Society's homepage on their website...

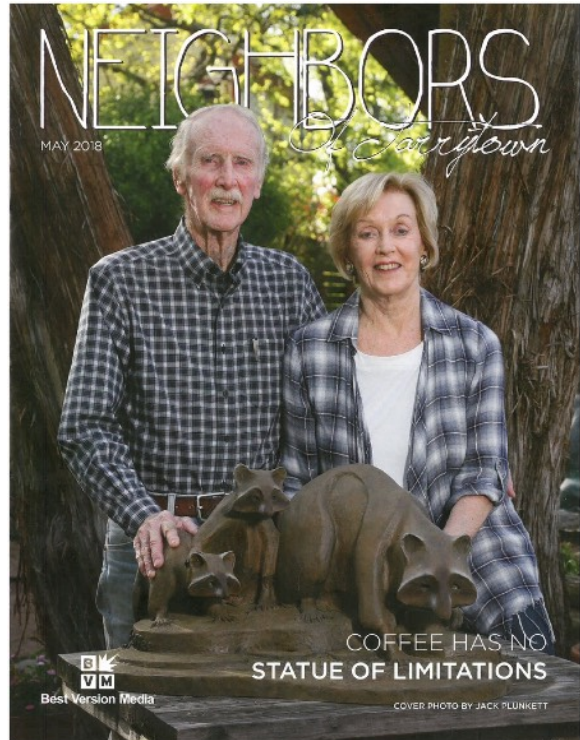
<http://nationalsculpture.org>

COFFEE HAS NO STATUE OF LIMITATIONS

by Bobby Hawthorne

Reprinted from the Neighbors of Tarrytown

"I never thought I'd hear that," Gail Coffee replied when I said her home appeared



amazingly well-organized, given the circumstances.

"Oh no, it doesn't!" she scoffed.

But it does. It's busy, but you get the sense that she knows where everything is, and everything is where it is because she put it there and wants it to be there.

"Well, believe me, if it weren't for my constant reining in, this house would be covered."

Meet the "circumstances" - Gail's husband, Bob Coffee. He's an 84-year-old retired architect, a sculptor, an artist, an art collector, an amateur historian, an editorial cartoonist, a rancher and a horse breeder. He also raises longhorn steers, and the day I interviewed him, he'd just returned from the Texas Longhorn Show, where his steers had won a stack of blue and red ribbons that he laid on the kitchen table in front of me.

"She's told me, 'If you bring one more piece in here ...'" and then he smiled and mused for a moment before adding, "She's put up with me pretty well."

Gail said she puts up with him and the clutter because it reflects his insatiable enthusiasm and boundless energy.

"Everything he does, he brings his own creative touch to it, and he can just do more than anyone I know," she said. "His boyish en-

thusiasm is what attracted me to him in the first place."

A little background...

A native of Graham, Gail has a Ph.D. in educational psychology from UT. In the 1960s, she opened the first Montessori school in Austin - near Exposition and 35th - and for years owned an educational toy store, "Possibilitoys".

She met Bob through a mutual friend. He grew up in Dallas, the son of a prominent oil and gas attorney and former mayor of University Park who got himself elected to the Texas legislature at the age of 24.

Bob attended UT, joined Phi Gamma Delta fraternity, and had a great time while earning a degree in journalism that he parlayed into a job in advertising, which he didn't care for. After serving a six-month hitch in the Army - thanks to the Reserve Forces Act - then told his father he wanted to be an architect.

"You want to go back to school, go," his father replied.

"But that's all the help he gave me," Bob said.

So he ate free by waiting tables at boarding houses, managed property in exchange for free rent, worked at a bookstore near campus, even served as a UT postman, and he's grateful for every second of it.

"My dad's advice to just go and do it yourself was the best advice I ever received," he said.

After graduation, he bounced around a couple of firms before deciding to open his own firm with Jack Crier. Their accomplishments, over the course of their 35-year partnership, are too numerous to list here, but they include helping restore or draw up master plans for three national wildlife refuges, two Texas state parks, and three Texas state historic sites, specifically abandoned frontier forts McKavett, Richardson and Griffin.

Because he was frequently driving back and forth between Austin and the Big Bend, he decided he might as well see if he could pick up a project along the way. One day he stopped in Ozona and noticed in the local newspaper that the Crockett National Bank planned to build a branch there.

As luck would have it, Bob had a college buddy on the board who was willing to consider the possibility that a Texas bank didn't have to be seven stories of concrete and marble. It could reflect the local terrain culture and heritage.

Their design of a one-story, ranch-style white stucco structure built around a stand of mesquite trees won two major awards: the first in California and the second in New York City.

Bob barely made it to New York in time to pick up his award. He'd taken his longhorns to a show and needed to get them home first. As a slide of his design flashed on the screen, the MC announced, "The Texas outfit that designed this came off a cattle drive to be here."



It was his devotion to detail and historical accuracy that brought Bob to sculpture. During the restoration of the frontier forts, he couldn't find replacements for several large English door locks, so he decided to learn to make them himself. Over the next few years, he cast and fabricated historic bas-relief door plates and such, and with each task he grew more enthusiastic and more ambitious about sculpting.

The result? Dozens of pieces, large and small, including:

"Partners" the 3/4-life-size statue of an early-day Texas lawman, dismounted from his horse and reflecting on his lost comrades. It's the centerpiece of the Texas Sheriff's Memorial in Austin.

"Watering the Mules," a tribute to Georgetown's early settlers and a personal shout-out to Coffee's father, who worked with mules on a Wise County farm in the early 1900s.

"Leather Helmets and Broken Noses,"

two 3/4-life-size football players for the Colorado School of Mines.

"Billy Goats Gruff," which stands in the courtyard of the Dallas Crippled Children's Center.

"And He Was Sad," the statue of Eeyore located in Austin's Eastwoods Park.

"Marjan," his most famous statue, an African lion in Afghanistan's Kabul Zoo that survived the Soviet invasion, 22 years of civil war, and Taliban neglect, depravity and stupidity. One mujahedeen fighter jumped into his den to tease him, and the starving Marjan mauled and ate him. The next day the man's brother lobbed a grenade into the cage. Marjan jumped on it, thinking it was food. The blast blinded him and left him scraggly and lame.

After the Taliban fell in 2001, Marjan became a symbol for the country's wretched condition.

"I read about the Kabul Zoo, and I saw where the Taliban had killed all the animals and even the zookeepers," Bob said. "They shot an elephant with a rifle grenade just to watch it blow up. So I wrote the zoo director and offered to sculpt them an animal not to exceed 500 pounds, and they came back and said, 'Do Marjan.'"



When the six-foot bronze statue was finished, Bob personally drove it to Asheboro, NC, where it waited until the U.S. Air Force flew it in 2004 to Kabul. Today, Marjan greets visitors at the zoo gates.

Bob's creations are on display in galleries in Austin, Rockport, Marathon, Santa Fe and Taos. Some are whimsical and abstract. One, titled "The Bigger They Come," features a little girl flinging a man mid-air during a karate lesson. Another, "Pop the Whip," is based on a children's game of his youth.

Some are dark and realistic. One of his favorites shows a Comanche warrior, riding a cavalry-branded horse and wearing a corporal's dress coat, an Army bugle slung around his neck.

He has sculpted everything from animals in the wild, longhorn steers, race horses and riders, and Earl Campbell bulldozing a hapless SMU defensive back. He is about to cast a life-size statue of Leslie, the thong-and-tutu-wearing "Keep Austin Weird" icon, and he's working on a seven-foot-tall statue of Stephen F. Austin that will, he hopes, replace the one destroyed in 1995 on South Congress Avenue.

All in all, he's as busy as ever.

"I see all these people who are retiring, and they don't have anything to do," he said. "You need to retire to something. Heck, I feel like I'm just getting going. I like to think of myself as an up-and-comer."

This is good news / bad news for Gail.

"When he tells me he has a new project, my initial reaction is 'Good, something to look forward to,'" she said. "My second reaction is 'How can we get any more stuff in this house?'" Of course, she'll find a way. She'll rein it in.

Not long ago, Gail and Bob were visiting friends, and she couldn't help but notice a lovely wood chest, and there was nothing piled or stacked on it. And she told her friends, "I cannot believe I'm seeing an empty horizontal surface. Ours is always loaded."

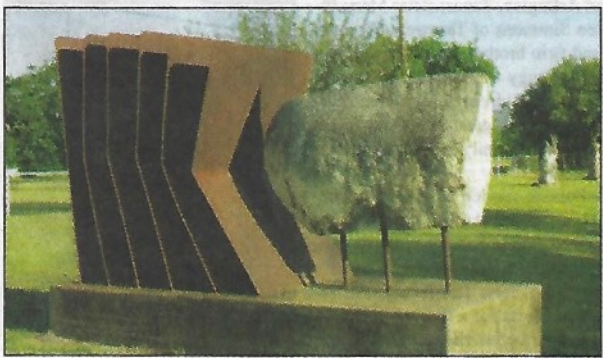
But well organized.



Reprinted from Liberty Hill Independent Newspaper

**Development Foundation
Champions Sculpture Park**

By DANA DELGADO
Staff Writer



DANA DELGADO PHOTO

After years of neglect, the Liberty Hill Development Foundation is working to restore sculptures at Liberty Hill's International Sculpture Park.

While arguably the community's crown jewel, the Liberty Hill International Sculpture Park somehow remains an unknown phenomenon like forgotten monoliths from some ancient civilization waiting to be discovered.

The original 26 by-products created by 20 internationally recognized sculptors of a much storied 1976 International Sculpture Symposium were organized by Liberty Hill artisan and visionary Mel Fowler. The collection including works in marble, granite, limestone, cast bronze, painted steel and reclaimed chromed steel, weathering steel, hand formed concrete, and limestone has longed for its fitting, prominent place in the community while experiencing decades of professional neglect. Until now, that is.

Since assuming stewardship of the monuments four years ago, the Liberty Hill Development Foundation has been tireless in its efforts to not only restore the sculptures but

engage specialized help and develop a comprehensive plan to display them properly. To members of the Foundation, action cannot come soon enough. Time, weather, the environment and acts of vandalism have taken their toll on the sculptures appraised at \$1.7 million. One sculpture alone is valued at \$300,000. A formal assessment of the collection completed in June 2017 confirmed various stages of degradation for the sculptures.

Members of the Foundation are talking loudly and often to anyone who will listen because they need community engagement and need to raise funds to execute their plans focused on the restoration of the collection, which is irreplaceable and further complicated by the passing of several of the artists.

Regularly, a steady stream of visitors to Lions Foundation Park seems oblivious to the extraordinary sculptures displayed in a half-acre parcel next to the Liberty Hill Intermediate School and across a field from the Liberty Hill Public Library.

A grove of oak trees may be the culprit in shielding the Sculpture Park from visitors entering Lions Foundation Park and those using the walking paths and jogging trails that meander near and by the sculptures.

Established in 1993 to preserve natural resources in the community, the Liberty Hill Development Foundation is moving resolutely with its sculpture park undertaking.

"Restoration is our main concern, but conservators taught us how to do some of the repairs," said Larry Nicholson, past Foundation president.

A recent, first professionally guided attempt in 40 years by a group of local volunteers to clean the black coating on a few of the sculptures recently proved successful and gave Foundation members a much-needed boost of encouragement.

"The cleaning made a world of difference," said Nicholson.

"The solution we used was not the best," said Larry Floyd, current Foundation president, "but it was a start."

"Since we've started cleaning them, people have come out of the woodwork to help," added Nicholson. "It's good to know we are not alone."

Plans are also in the works to relocate some of the sculptures to other parts of the park including the metal sculpture as well as get new ones donated to expand the collection.

"Mel Fowler's original idea was that people should interact with the sculptures," said Nicholson.

The new configuration plan being overseen by Paul Oglesby seeks to enhance each sculpture's presentation with Fowler's original intent in mind.

"As far as we know, this is the only sculpture park on school grounds in the United States," said Floyd.

New signage is scheduled to go up along Loop 332 to attract visitors to the unique sculpture park. To appreciate the current sculpture park and embrace its future, one needs to reflect on what once was at Lions Foundation Park.

Nicholson said the park was the former site of an unsightly forsaken rock crushing plant that left the site littered with piles of rocks and rock dust when it closed after years of operation. Remnants of an old railroad spur that ran in front of the present public library to a weigh station, the present concession stand for the baseball fields, are still visible. Prior to that, the site was used by farmers to grow cotton.

The park has come a long way and the restoration and reorganization of the sculptures should bring the sculptures to near their former glory and serve as a showcase that should give the town reason to proudly cherish and celebrate for generations.

To raise funds for the International Sculpture Park, the Liberty Hill Development Foundation is participating in Liberty Hill's Day of Giving June 28. The group is seeking \$100,000 short term for the preservation of the sculpture and cannot underscore enough the importance and urgency of the project.

Learn more online at ...

<http://www.lhsculptures.com>

Donate online to the Liberty Hill Development Foundation on the Liberty Hill Day of Giving on June 28th....

The link below will go "live"
on June 28th.

https://drive.google.com/file/d/1JvxZdUu-HzmdC4SXIZhRj75vc_lbGKJV2/view

Georgetown's 2018-2019 Sculpture Tour Call for Entries opened June 1st.

Up to 11 sculptures will be selected and all sculptures selected will receive a cash prize; \$1,500 for first place (one will be awarded), \$750 for second place (one will be awarded), and \$500 for honorable mention (up to 9 will be awarded).

Proposal deadline is 5pm Aug. 1, 2018.

More information online and attached:

<https://arts.georgetown.org/call-for-entries-sculpture-tour-2018-2019/>

Scott Wilkinson, Dir of the Arts for the City of Round Rock, gave those participating in the 26th Sculptfest a chance to comment about their experience There were a few very constructive suggestions and Some very positive responses from some of the artists who showed in the 26th Sculptfest....

"I think that having an exhibition of a major artist at the same time was a stroke of genius. The presence among us of the Houser sculptures just made my weekend: every time I looked at each one of them I saw more in it."



"The location in Centennial Plaza was perfect for an art venue. Plenty of room for visitors and artists. The canopies provided were great. They allowed more natural light for the display of our art as compared to the large ones at the Oasis."



Audience watching Bronze pouring with Clint Howard from Deep in the Heart Art Foundry



Sculpture by Jim Keller



Children sculpting the Alligator that Deep in the Heart milled with there CNC 4 Axis mill.

A group of children climbing on Artist Clint Howard's Longhorn titled "Lullaby."





Liberty Hill Sculpture Park display.

Wood Sculptures by Harry Angel



More pieces by Artist Mark



Half Eaten Apple
Mark Harris



John Maisano's booth and his large snail.



Mike Quinn



Marc Eisenberg



The food and water offered to use was fantastic. All artists I spoke to were so thankful for the offerings. Again, thank you for all you've done and thanks to Round Rock for their efforts.

Next TSOS Newsletter will be published Sept. 17

Deadline for submission Sept. 10

Texas Museum Links - check out the latest exhibits at these great art museums!

Austin - Blanton - <http://www.blantonmuseum.org/>

Austin - The Contemporary - <http://www.thecontemporaryaustin.org/exhibitions>

San Antonio - San Antonio Museum of Art - <https://www.samuseum.org>

San Antonio - McNay Museum - <http://www.mcnayart.org/exhibitions/current>

Houston - Menil Collection - <https://www.menil.org/exhibitions>

Houston - Museum of Fine Arts - <http://www.mfah.org>

Houston - Contemporary Arts Museum - <http://camh.org>

Fort Worth - Kimbell Museum - <https://www.kimbellart.org/exhibitions>

Fort Worth - Amon Carter Museum of American Art - <http://www.cartermuseum.org>

Fort Worth - The Modern - <http://themodern.org>

Dallas - Dallas Museum of Art - <https://www.dma.org/art/exhibitions>

Dallas - Nasher Sculpture Center - <http://www.nashersculpturecenter.org/>

San Angelo - San Angelo Museum of Fine Arts - <http://www.samfa.org/>

Smaller Contemporary Spaces:

Austin - Umlauf Sculpture Garden - <http://www.umlaufulsculpture.org>

Austin - Sam Z. Coronado Gallery-ESB-MACC -

<http://www.austintexas.gov/page/emma-s-barrientos-macc-exhibitions>

San Antonio - Blue Star Contemporary - <http://bluestarart.org>

Houston - Lawndale Art Center - <http://lawndaleartcenter.org>

Albany - Texas - Old Jail Art Center - <http://theojac.org/exhibitions/>

Marfa - Chinati Foundation - <https://www.chinati.org/>