



**President's Letter September 2019 TSOS  
Newsletter**

3 rd Quarter 2019  
September 17, 2019

**Greetings:**

I am ending my second two-year term as TSOS President in November. TSOS was formed in 1971 as a nonprofit 501(c)(3) organization. Our membership continues to increase by attracting sculptors at all levels of expertise from beginners to full-time professionals. TSOS maintains a unique culture of exchanging ideas, learning from one another about resources, creative techniques and opportunities. We are a diverse group promoting sculpture and appreciation of this art form.

Our self-directed leadership team approach empowers members to function without micro-management by the Board of Directors. I appreciate and thank all volunteers who are working together in self-directed leadership teams for successful events, most noteworthy of recognition, SculptFest events for 26 years and 12 years at the Georgetown Public Library. As I write this letter, we have a self-directed leadership team implementing another exhibition at the Umlauf Sculpture Garden and Museum on Austin Museum Day, September 22, 2019. Other teams are exploring opportunities for our members and potential members.

If you have an idea for a new event, just inform the TSOS President. You will likely be given the opportunity to volunteer on a self-directed leadership team to make your idea happen. If you want to help with an existing event, simply inform the event coordinator.

**Ken Law** accepted the Nominating Committees selection for his election to serve a two-year term as the next TSOS President. Ken recently retired as a Texas Judge. He is an award-winning sculptor with welding certification from Austin Community College where he studied under Tom Gingras, TSOS Vice President. In the last issue of the TSOS Newsletter and the journal *Sculpture Review*, you can read about his public art commission in Australia

**Ricky Kimball, New TSOS Board Member.**

Ricky is a freelance 3D digital artist with past working experience at Deep in the Heart Art Foundry that included 3D printing. He demonstrated operation of his own 3D printer at SculptFest 2019. Ricky is scheduled to have two more TSOS sponsored virtual sculpting and 3D printing demonstrations in September. Ricky is the coordinator for the newly formed TSOS ZBrush Digital Sculpting and 3D Printing Special Interest Group. Ricky Kimball has written an article on digital sculpturing that appears later in the this Newsletter.

**Digital Sculpting and 3D Printing Learning Opportunity.**

The Board approved an educational program offered to members, students, teachers and the public to learn how to sculpture using digital technology, and potentially expand TSOS membership by attracting digital sculptors of all ages.

TSOS purchased of eight (8) volume licenses of ZBrushCore digital sculpting and painting software for installation for participants' computers during the learning process. The educational process includes using free tutorials and interaction with the Special Interest Group members some of whom are experienced ZBrush artists. The self-directed learning is expected to last about six months. Thereafter, the TSOS controlled volume license ZBrush seats can be re-assigned to another participant. After the six months educational program is completed, an individual license can be purchased for a one-time fee of \$180. Contact Ricky Kimball for more information about digital sculpting and 3D printing at: [rkimball.artmerc@gmail.com](mailto:rkimball.artmerc@gmail.com)

**TSOS Annual Meeting** and elections of officers will be Saturday, November 2, with gathering at 9:45am in Bastrop, Lost Pines Art Center. The Art Center Executive Director will discuss: (a) exhibit opportunities in both in-door and out-door spaces, (b) explore sculpture workshop possibilities and (c) plans for the Austin Art Institute expansion to Bastrop and working studio space at the Art Center.



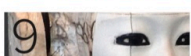

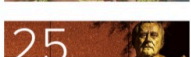

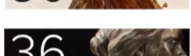


Joe Kenney  
Email: [joe@JoeKenneySculpture.com](mailto:joe@JoeKenneySculpture.com)

## Sculpture Review Magazine Wants Articles Submitted for Future Issues.



**Sculpture Review**, the journal of the [National Sculpture Society](#), is now published in Association with [Policy Studies Organization](#) located in Washington, D.C. The president of PSO contacted Joe Kenney to expand the coverage of sculptors in the process of re-vitalizing the magazine that has international distribution. Joe sent a copy of the 2<sup>nd</sup> quarter 2019 issue of the TSOS Newsletter to PSO. This resulted in *Sculpture Review* publication of the article about Ken Law's sculpture commission in Australia in the most recent issue. TSOS now sends digital copies of our Newsletter to the editors of *Sculpture Review* with permission to publish any articles in the TSOS Newsletter.

In early September 2019, the Executive Director of PSO contacted Joe Kenney for suggested material for the next issues of *Sculpture Review*. Joe responded by sending previous issues of the TSOS Newsletter containing articles about nationally recognized sculptors who exhibited at SculptFest and also have work in the extended

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ON THE COVER | *Some Thoughts on the Human Head* by Tuck Langland, 1985. Tombaill (white bronze).

SCULPTUREVIEW • 3

(Cover and table of Contents from Summer 2019 issue

exhibit on Centennial Plaza, Round Rock. Further, two individuals expressed interest in writing articles for *Sculpture Review*, one is a Austin museum curator and the other a TSOS Board member.

The first issue of *Sculpture Review* was published by the [National Sculpture Society](#) in 1951. The journal is dedicated to the advancement, development and appreciation of realist sculpture. The objective is to show the various ways in which sculptors worldwide and throughout time have worked to express themselves in various media.

*Sculpture Review* is included with National Sculpture Society membership. Individual subscription cost: E-Access at \$29 and Print only at \$31.

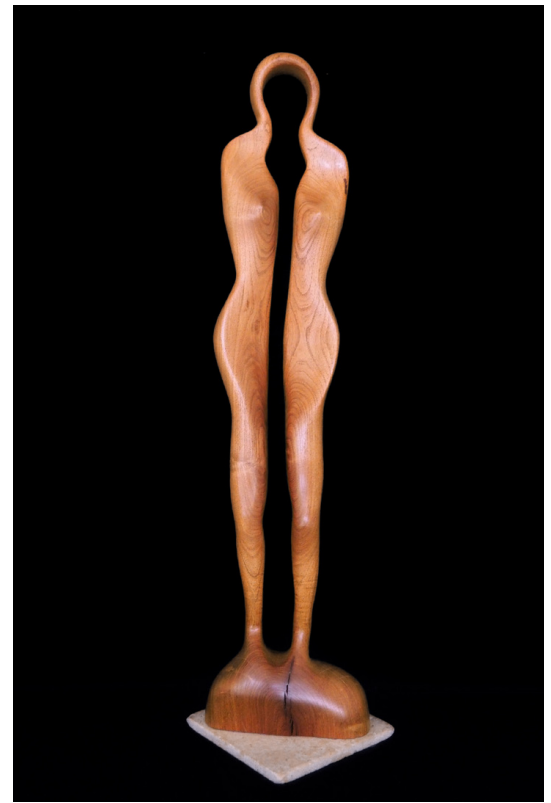
You are encouraged to submit articles about your sculpture work to Mary Morse for publication the TSOS Newsletter. Bragging (without using "I") is welcomed! Mary's email address is:

[mkmorse1@juno.com](mailto:mkmorse1@juno.com)

## **Award winners announced in Texas Society of Sculptors Annual Summer Show**

Harry Angel is a sculptor who creates graceful carved and polished wooden sculptures, often from mesquite wood, working around all the wood's cracks and imperfections. He has exhibited work in the Texas Society of Sculptors Annual Summer Show previously, but this year he took the First place. The news was announced at an awards reception held at the Georgetown Public Library July 21.

This year's exhibit award recipients are:



First place:  
Harry Angel  
"#18 Lady #3"



2nd place:  
Bob Coffee  
"Arm Wrestlers"



3rd Place  
Matt Donner  
"Hard Rain Is Going to Fall"



Honorable Mention  
Bob Ragan  
"Night at the Opera"



Honorable Mention  
Cass Hook  
"Cosmic Interlude"



Honorable Mention  
Kelena Powell  
"How the Light Gets In: Self Portrait"



Peoples choice  
Ken Law  
"Shmula"



Librarians choice  
John Mark Luke  
"Spirit Takes Flight"

The juror for this year's awards was Nick Ramos, an award-winning graphic artist and curator based in Georgetown. Over the years, Ramos has curated exhibits at the Georgetown Art Center, and has created and organized projects including "Build Hope Not Walls" and "Picture Circus." He is currently working on projects including "The Mailbox Project" and "Portraits of America," a traveling exhibit.

Ramos says, "Sculpture has a special place in my heart, as it reminds me of my father's work in iron and clay. I always admired the shapes and forms that he created. Not many know, but I actually proposed to my partner with a sculpture that my father created, because that meant more to me than a ring. Over the years, I always visited and wandered through the TSOS exhibit, admiring the amazing work. It gives me great honor to be invited to judge this year's competition."

For 12 years, the Georgetown Public Library has hosted the Texas Society of Sculptors' annual summer show. The competitive, juried exhibit is a popular tradition in Georgetown that includes sculptures throughout the building on both the first and second floors. Participating sculptors work in wood, glass, bronze, ceramics, and more. Most pieces in the exhibit are available for purchase.

This year's exhibit opened Sunday, June 23, and lasts through Saturday, Sept. 20. An exhibit catalog is available for those who would like to walk through the exhibit and see all 72 pieces.

**The library will also host a sculpture demonstration featuring several of this year's sculptors demonstrating their techniques and processes in clay, bronze, wood, stone and glass.**

The free event will be held in the library lobby... 402 W. Eighth St., on **Saturday, Sept. 21, from 1 to 3 p.m.**

Each award is accompanied by a cash prize. The Georgetown Arts and Culture Board provided a total of \$2,200 to fund the awards.



Works by members of The Texas Society of Sculptors will be featured in a special one-day exhibit at UMLAUF Sculpture Garden and Museum, in conjunction with Austin Museum Day.

Austin Museum Day is **Sunday, September 22, 2019 from 11:00am-4:00pm.** Enjoy *free* access to exhibits and activities at Austin-area museums!

At UMLAUF, TSOS members will be on hand to share and discuss some of their best works. Several artists will demonstrate a variety of techniques used in creating their sculptural work. There will be several monetary prizes awarded, including the People's Choice Award, to be determined by the attendees.

We are looking for 3 TSOS volunteers to assist at the event. You will be assisting at the info table, helping with the voting and awards, and helping some artists with load-in and load-out.

**Please contact Rita Marie Ross at**  
[ritamarieross@gmail.com](mailto:ritamarieross@gmail.com)  
**or Dianne Sonnenberg at**  
[diannes@mac.com](mailto:diannes@mac.com)  
**or Vera Smiley at**  
[info@artsvera.com](mailto:info@artsvera.com)  
**if you are able to help out.**

Bonnie Bushwood  
"In the Moonlight"



Rita Marie Ross  
"Hi"



Jacob Colburn  
"Residual Fate"



Even if you are not exhibiting in the show, we hope you will attend and support your fellow TSOS members. Museum Day is a great opportunity to visit the UMLAUF Sculpture Garden and enjoy a unique educational and visual experience with The Texas Society of Sculptors.

For more information:  
<http://www.austinmuseums.org/museumday/>  
<https://www.umlaufsculpture.org>

**BRENDA LADD PHOTOGRAPHY** is one of the 2019 Sponsors for T.S.O.S. exhibit at Umlauf



Sculpture Garden for Museum Day  
An established & professional photographer, Brenda Ladd supports the arts in many ways. Long-time photographer for Rita Marie Ross/ Sculptor (and many artists), HAAM (Health Alliance for Austin Musicians), The Travis Audubon Society, Art-Bras for The Breast Cancer Resource Center, and New Orleans Jazz & Heritage Festival, Brenda

captures the events, creations and essence to highlight the true spirit for each.

As an artist herself, Brenda knows how important images are! She wants to illuminate your work in the best light possible stating: "Working with Rita Marie Ross (and others) has inspired me to reach out to the sculpture community ~ I am in awe of the creativity and want the world to see the beauty in these works of art!"

From portraits to sculptures and fine-art, Brenda's eye for details combined with her talented editing style create enduring masterpieces. She welcomes you to her beautiful studio in Travis Heights to create something meaningful.

"We're all in this Together!" Let's connect!

Brenda Ladd

[Brenda@BrendaLaddPhoto.com](mailto:Brenda@BrendaLaddPhoto.com)

512-707-0070



## CAPTURE THE SPIRIT OF YOUR SCULPTURES

Rita Marie Ross



### T.S.O.S SPECIAL RATES ON 2 SPECIAL DATES!

MONDAY 9/30 & TUESDAY 10/1

- \$100 FOR 3 DIGITAL IMAGES (PRINT & WEB READY)
- 1 HOUR PHOTO SESSION & 30 MINUTE EDITING
- CONTACT BRENDA LADD PHOTO FOR DETAILS & TO BOOK YOUR PROFESSIONAL SESSION

Sandy Muckleroy



**BRENDA LADD PHOTOGRAPHY**

STAFF@BRENDA LADD PHOTO.COM • 512-707-0070

# Liberty Hill to host Hot Air Balloon Festival to raise awareness for International Sculpture Park



**October 19, 2019 7am - 1pm / 7pm – 10pm**  
**Lions Foundation Park | Liberty Hill**

Contact: Katie Amsler |  
[Katie@lhindependent.com](mailto:Katie@lhindependent.com) |  
(512) 417-8448

The Liberty Hill community is a proud supporter of the arts, and on Oct. 19, Lions Foundation Park will be a flurry of activity aimed to educate, celebrate and appreciate the Liberty Hill International Sculpture Park.

In 1976, 25 sculptors from six different countries gathered in Liberty Hill as part of the International Sculpture Symposium. The artists stayed in residents' homes, and local businesses and organizations supplied meals and materials. The sculptors worked for two months to create the monuments that now stand in the Sculpture Park.

Organizers are taking the Sculpture Festival to new heights this year with the addition of hot air balloons. The morning will

kick off at 7 a.m. with a raffle to win a ride in a Hot Air Balloon. The balloons will launch at 7:45 a.m., just as a 5K Fun Run begins. Visitors are encouraged to stay all morning to watch live sculpting demos in a variety of mediums, including stone, wood, metal, glass, sand and ice. Children are invited to participate in hands-on art activities hosted by local businesses. Vendors, live music, and food trucks will be open until 1 p.m., in addition to live exhibitions by Texas Powered Paragliding, Soulshine Rhythm Experience.

The Sculpture Park will be open for self-guided tours from 8 a.m. --- 1 p.m. The first 100 people to take a tour will receive a free ticket to the Hot Air Balloon Glow & Street Dance that evening.

The park will reopen at 7 p.m. for ticketed guests. The evening portion of the festival features a Hot Air Balloon Glow, street dance with headliner People's Choice Band, and a "Silent Disco" with three high energy DJs.

"Liberty Hill has a rich tradition of celebrating the arts that started more than 40 years ago when sculptors came from across the world to create magnificent pieces of art here. Over the years, our community known for its peaceful rural setting has continued to attract the most creative of artists, musicians and free thinkers, and we look for opportunities to celebrate and share their talents with our Central Texas neighbors," said Liberty Hill Development Foundation President Larry Floyd.

Hosted by the Liberty Hill Development Foundation, the event is sponsored by the City of Liberty Hill, The Liberty Hill Independent newspaper, P&R Propane, and a variety of local businesses.

Admission and parking for the morning portion of the festival are free. Food and a wide variety



of unique art items are available for purchase. Guests may park at Liberty Hill Intermediate School.

Admission for the evening Balloon Glow & Street Dance is \$15 for ages 12 and older and \$5 for ages 4-11. Ticket prices increase Oct. 1. Free parking and shuttles are available at Bill Burden Elementary, Liberty Hill Elementary, and Liberty Hill Junior High.

Tethered hot air balloon rides are offered at both festivals for \$25.

The Hot Air Balloon Launch, Hot Air Balloon Glow, and Tethered Balloon Rides are all subject to Mother Nature.

Liberty Hill is a short drive from Austin. Travel north on US Hwy 183 to SH 29 West OR travel north on IH 35 to Georgetown and exit SH 29 West.

For more information or to purchase raffle tickets, register for the 5K, or purchase street dance tickets, visit

<http://libertyhillsculpturefestival.com>

## **MARBLE FALLS STREET FEST NOVEMBER 8-9, 2019**

Wonderful Artists and Street Fest 2018 alumni . we are gearing up for the 2019 version of Street Fest and would love to have you return to Marble Falls, Texas ...

Tent, tables, electricity provided, no registration fee, no commission take by HLCA ... live music, dedication ceremonies, new restaurants/stores on Main street should boost foot traffic ... Friday (11/8) afternoon until 7pm, all day Saturday (11/9) until 5pm ...

## **Space is limited to 12 sculptors,**

Please let me know if you have any questions or suggestions for improvements and RSVP as soon as you can to

**Bill Rives** [fcvwineguy@yahoo.com](mailto:fcvwineguy@yahoo.com)  
and

**Marla Ripperda** [mkripp@aol.com](mailto:mkripp@aol.com)

We are working with local hotels to get a discounted rate for the weekend. Look forward to seeing you in November

Bill Rives  
830-637-9884

Marla Ripperda, TSOS Representative  
512.497.1807



**Submit materials for 4th Quarter Newsletter on or before Dec. 10.**

**Newsletter will be published on Dec. 17.**

# Digital Frontiers in Sculpture

By Ricky Kimball

I will never forget the first time I ever pulled a piece of my own artwork off of a 3D printer, and held it in my hand. As a 3D artist, my entire artistic scope had mostly only existed in gigabytes, and pixels. I loved sculpting in a program called ZBrush. I had spent hours upon end learning anatomy from traditional clay sculptors, and even went so far as to get certified in using the program. In 2015, a friend of mine asked why I didn't just have my work cast in bronze. I had never even considered that possibility. Up until that point, my entire creative world had been mostly wrapped up in digital polygons. I mean, I knew about 3D printing, but I couldn't even fathom how to take something from computer to heavy metal. At that point, I was hooked, and two years later, I landed a job as the first digital designer for one of the top three fine art foundries in the United States, the largest in Texas. That's where things got interesting for me.

With my background, I've had the privilege of working with many artists to assist them in realizing various sculptural projects from small-scale sculptures all the way up to full-blown monuments, through the use of digital technology. Now, the premise that I always start with is that digital technology is nothing more than a series of tools; that's all. However, it is entirely possible to sculpt an entire composition in a program like ZBrush, print it at almost any scale, send it through a foundry, and cast it in bronze. There are even solutions that allow us to go from digital formats to hands on experiences.

Let's define digital sculpture before we get too far, though. Digital sculpture is accomplished by manipulating 3-dimensional objects within 3D modeling software by using a series of digital tools. In their own right, these works of art can and do reside exclusively within a digital world, that could be called digital clay. In fact, the film and video game communities have relied heavily upon these art forms, even going so far as to bring these works from the computer in to the physical world, mostly for marketing purposes.

Any 3D model can be exported to a format that is capable of being printed on a 3D printer, milled out of Styrofoam, wood, metal, stone with a variety of multi-axis CNC mills, and plasma cutters. These technologies have been employed in some form or fashion by incredible sculptors all over the world.

By now, 3D printing, and the use of 3D modeling for the sake of sculpture is definitely not new. After all, 3D printing in the form of Stereolithography was developed back in the early 1980s. A little over a decade later, the Computers and Sculpture Forum was established in 1992, about a year before the first Toy Story went in to production. Seven years later, a little program called ZBrush was introduced, making way for digital artists to interact with 3D models in a similar fashion to traditional sculpting. Then, in 2009, the patent for Fused Deposition Modeling (FDM) was one of many that began to expire, making 3D printing processes, and the printers themselves accessible to just about anyone, and opening a Pandora's box of sorts for creators. Pairing these technologies with traditional sculptural methods has resulted in new avenues that, when explored, can create a world of possibilities for artists and foundries alike. Next, I will share information regarding applications of technology for creative expression, increasing artists' productivity, reducing costs and solving problems.

A sculptor came to me looking for a solution for a scene capturing a couple of big game hunters. She was trying to model a rifle, but was having trouble getting the scale right. Every solution she had tried before simply was not working out the way that she wanted it to. So, we found an open source 3D model of a Remington hunting rifle, matched the scale up to be proportionate with the characters in the scene, and in about 45 minutes she had a solution that worked like a charm. This piece went on to be molded and ultimately cast in bronze as a commemorative sculpture for this artist's client.

Another time, we had a discrepancy regarding some detail on a sculpture. The problem was that a key feature one of the characters simply wasn't reading correctly. Rather than send it back through the metal shop to have someone

try and fix it with a die grinder, we decided to reprint only that specific section, rush it through the foundry, and replace the section with a casting that had the desired result, already. Because the artist had created this sculpture in ZBrush, this allowed us to pull up the original file, make any necessary adjustments to that specific part at the artist's discretion, and have a completely printed part within an hour.

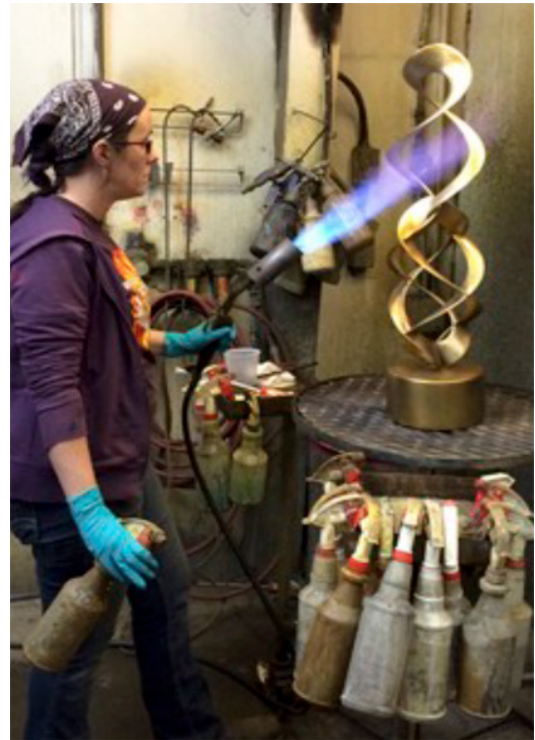
Sometimes printing isn't exactly the best solution, though. For instance, let's say I sketched out an idea as a maquette, and wanted not only to enlarge that concept, but I also wanted to be able to continue exploring the established forms at a larger scale. Well, one way that I can achieve this having my clay maquette scanned, and digitally enlarged. The enlarged pieces can then be milled out on a CNC mill with enough of a surface reduction to allow for clay to be added to the surface letting the sculptor to work out the details without risking their work looking bloated. Many sculptors work this way, too. What I love about this workflow is that it significantly obliterates armature weight, and build-time while maintaining original form at the same time.

I'd also like to mention a couple of methods that rely heavily on digital sculpture combined with 3D printing, and some other processes that many sculptors are already familiar with. One is directly castable, but both allow for further sculpting. You see, most 3D printing materials like PLA ( a fully biodegradable thermoplastic polymer consisting of renewable raw **materials.**), and resins can be printed in such a way that they can be burned right out of a ceramic shell just like wax. This could be called *lost 3D print rather than lost wax*. *Lost 3D print* casing eliminates the mold making.

Joe Kenney created a complicated sculpture named "Infinite Possibilities" within ZBrush that was impossible to sculpt in clay or wax. He divided the virtual sculpture into seven parts considering optimal sizes for both 3D printing and direct casting in bronze. Deep in the Heart Art Foundry cast the seven parts separately. Then, the foundry made seven production molds from bronze parts. The 3D print was burned out of the ceramic shell and the molds are available

for additional casting if needed.

**Fig. 1** is an image of patina application on "Infinite Possibilities" at Deep in the Heart Art Foundry.



Artists can, if desired, apply a castable clay, or a wax to the surface of the print, and add details like rake lines, fingerprints texturing, and so on. Joe Kenney, for example, has used this kind of technique on sculpture called "Good Shepherd".

**Fig. 2** is an image of the 3D print and sprue system; brown color of the face and hair is castable clay applied by Joe and the gray color, seen on the shoulders, is the 3D print for clothing. His rake texturing within ZBrush presented the appearance of clothing material without adding castable clay.



**Fig. 3** is an image of the “Good Shephard” a 4-ft. bronze standing a 2-ft one ton Base of of Texas Cream limestone located in the garden in front of St. Luke’s on the Lake Episcopal Church overlooking Lake Travis.



Fig. 3 “Good Shepherd” 4-ft. bronze from 3D print

In sculpting Jay Wolf, a prominent Georgetown community leader, (1921 – 1996), Joe had Mike Durham, owner of Absolute Geometries, scan Jay Wolf’s Stetson hat provided by his daughter. Deep in the Heart Art Foundry created a 3D print from the scan data. Joe received a PLA plastic hat the exact size of Jay Wolf’s head that was extremely helpful in capturing a likeness. Further, the 3D print saved significant time in sculpting.

**Fig. 4** is an image of the Jay Wolf clay sculpture in Joe’s studio before traditional mold making of the head and hat together. The entire sculpture (head and hat) were cast using lost wax bronze casting. Both the Classic clay and hat can be re-used in future projects.



Fig. 4 Jay Wolf – Head in Clay, Hat 3D print with clay added

Joe recently completed a life-size portrait sculpture for Samsung Austin Research Center. He applied

technology to capture the essence of his subject. The technology he used was initially resisted by many artists when it was introduced years ago. That is, digital photography and his digital darkroom, Photoshop. Joe’s digital photographs were cropped in Photoshop, uploaded by computer for printing 8x10 prints. Joe had utilized Photoshop to zoom-in on and select areas for better views of facial details.



Fig. 5 Bronze – Samsung Austin Research

Fig. 6 Image of subject

**Fig. 5 and Fig. 6** present images resulting from the uses of, now accepted, digital technology in traditional portrait sculpting.

The other method I’d like to talk about is similar to what many toy sculptors do. After printing a digital sculpture, a disposable mold can be made. Copies can then be cast using either a castable clay such as Chavant, Monster clay or a wax. Sculptors can then continue working by hand. After that, a master mold can be made, waxes can be pulled, and the sculpture can be cast in metal. If you are interested in more information about this process, I suggest you contact Clint Howard, owner of Deep in the Heart Art Foundry.

Now, the processes that I have briefly described are just a few out of a variety of possibilities. But, I believe that by plugging in digital processes to our workflows we can maximize our creative potential in ways that we might never have thought of. Consider, for a moment, what you could do if your entire studio were able fit in to a single tablet. How much more energy could you

pour in to your work if the process of creating a full sized armature is whittled down to little more than spreading a layer clay over pre-formed foam? What if you could reduce the amount of time that your work spends going through a foundry? How would that affect you? Only you can decide.

## IAIA Institute of American Indian Art – Digital Sculpting

Pixologic, makers of ZBrush and ZBrushCore, as an In-Kind Sponsor of SculptFest, provided six volume license seats of ZBrushCore for TSOS to award for educational purposes. These free six licenses were awarded to the Institute of American Indian Arts in Santa Fe as an expression of appreciation to the Houser Foundation for making it possible for large 18 sculptures by Allan Houser valued at \$3.6 million to be exhibited in Round Rock in conjunction with SculptFest and to the group of Native American sculptors who exhibited at SculptFest. Some of the Native American sculptors who exhibited at SculptFest studied under Allan Houser, all were influenced by him and one was also his studio assistant. IAIA has about 500 students in the arts, a mold making room at the level of a commercial foundry and pours hundreds of bronze annually. IAIA has 3D printing capability and other technology. Until now students have been using open source software for 3D printing. With ZBrushCore, they will have significantly more creative design capability, and learn to use software that is the digital sculpting industry standard.

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**Newsletter will be published on Dec. 17.**

## Dianne Sonnenberg is the winner of the \$2,000 2019 Robin Brett Mosaic Scholarship.

This award is presented to one person per year, out of a very competitive field of highly qualified applicants.

**THE ROBIN BRETT MOSAIC SCHOLARSHIP** was created to assist emerging and established mosaic artists in their professional development by funding an educational opportunity pivotal to the advancement of their careers. This award is meant to foster the creative development of artists serious about expanding their knowledge of mosaic art.



*“Learning from **Sherri Warner Hunter** will help me gain the skills and techniques I need to master this next step in my journey. I value her perspective, her tenacity, and her skillset, and I will strive to learn, assimilate, master, and build upon the skills I learn. I am honored to be the recipient of the Robin Brett Scholarship and do my part to further the art and presence of contemporary sculptural mosaics in the world.*

*While I established myself early on in my career as a large-scale mosaic artist, I have often relied on fabricators for my substrates. As I have gained experience in creating my own smaller sculptural substrates over the past several years, I see enormous value in becoming well-trained in creating properly safe, long-lasting and durable large-scale dimensional substrates.*

<http://DianneSonnenberg.com>

<http://AmericanMosaics.org>

<http://SherriWarnerHunter.com>

One of our TSOS Board members, **Vera Smiley** exhibited two of her pieces in the exhibit in an interesting group show at the **Georgetown Art Center** organized by the **Artists916**, a collective of 15 artists in Austin, TX.

“Their mission is to increase the relevance of art locally, increase member artists’ profiles, and arrange exhibitions. **Soul of America** was a group show featuring all of our local artist members. We developed the theme — Soul of America— as a timely, relevant and rich content platform, to challenge our members creatively, and engage the public. **Soul of America** was a themed art exhibit which creates a context for member artists to engage the question: who, or what, is the soul of America? Artists Web Site:

<https://www.artists916.com>  
<https://www.facebook.com/Artists916/>

“Sunrise”

Terracotta, iron oxides, underglazes, epoxy.  
 58" x25" x8"

Living up to the highest ideals has always been tricky. If you look at the long road of Americans trying to live up to the ideals of the Declaration of Independence - you will see that protests, divisive politics, and partisan rancor have been near-constant in the United States. Trying to keep away from fights and politics, I urge my viewers to pay attention to the beginning of the beginnings , to the most



touching for all of the moments: the moment of realization of the motherhood and baby being in mothers hands. Who is she? Young lady, full of dreams and endless love. How is she going to raise, feed and educate the future of our country?

"Freedom"

85" X 24" X 16" Terracotta, iron oxides, underglazes, epoxy.



I have been in the United States for the last 3 years and learning what it means to be an American. I decided to have challenging content for my new viewers. I created a sculpture and asked my studio visitors to come up with a name for it. I received more than 400. When I was reading the suggestions I realized that the majority

of the names had a variation of the word freedom in the title. This is the word that people in USA value the most. People who live here enjoy feeling free, newcomers from all around the world are hoping to gain their freedom here. Freedom is a powerful word. To some it means independence, to others, it is the ability to act and speak freely - or to go where they wish. You cannot overestimate the importance of that feeling. As an artist who was always interested in humanity, I came to the conclusion that your freedom is in your hands and you have to be ready to let it go anytime. When you hold it tight it's not the freedom anymore .

**Submit materials for 4th Quarter Newsletter on or before Dec. 10.**

**Newsletter will be published on Dec. 17.**

**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.umlaufsculpture.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/>