



PRESIDENT'S LETTER

When I took art welding under Tom Gingras at ACC, it was a great as well as transformative experience. Not only did I learn to sculpt, but also found out I could sculpt. I had the best of teachers, but don't tell Tom I said that, it will just go to his head. I, of course, was the greatest student he ever had.

One of the most important things I learned from Tom was that when you start on a new sculpture, you will have drawn it out or otherwise framed it in your head, maybe downloaded a few pictures to guide you and you start--with enthusiasm--sometime by forcing yourself. After a while, a partial frame begins to take place and before you know it you are about 20-30% along. Then you hit a wall where you hate your work and want to tear it down or commit it to the back corner. However, Tom said, if you will just push on by this negative creative barrier, (there must be a psychological name for it) your work will "come together". When finished, even if it turns out different than you imagined, it becomes acceptable or God forbid, you may even like it.

I have found Tom's words to be true for me time and again and I am grateful for his insight. Patience with oneself needs to be learned as well as patience with others.

So in this age of Covid, we are trying to be patient. Hopefully, the situation with the Pandemic is improving and we can look forward to a Sculptfest Texas next April. We have Centennial Square in Round Rock reserved and we plan to sit down in October, see what the crystal ball for April looks like and make plans. I am sure you are all like me, anxious for a show. I am also anxious to see our new marketing ideas implemented and an excessive number of buyers turn out to see our work as well as our efforts to reach out to a larger market. Your TSOS officers have not lost their enthusiasm for the plans that were cut short, and I hope you will look past this current dilemma. It will "come together".

In the meantime, check out the **TSOS Virtual Sculpture Gallery** on our website
at: www.tsos.org/gallery/

If you want to participate in the **TSOS Virtual Gallery**, submission instructions
at: www.tsos.org/join-tsos/gallery-instructions/

Texas Sculpture Trail YouTube Channel is under development along with Texas Sculpture Trail website, Facebook and Instagram pages. **The TST YouTube Channel** is intended to be a video platform for group and individual virtual sculpture exhibitions, and educational video on how to create sculpture. This will all be linked to the TSOS website, and other sculpture related social media platforms.

"It is the glory and good of Art,
That Art remains the one way possible
Of speaking truth, to mouths like mine at least." --Robert Browning

Ho Baron

El Paso, Texas

Scores of Ho's sculptures fill his basement gallery and his sculpture garden. In his book, "Gods for Future Religions," he tells his story and assigns mythical roles to his figures. His gallery was open to the public on Saturdays before the virus struck, however, his garden is readily visible from the street. When asked what he believes is the destiny of his life's work, he shrugs, "All's so impermanent. What's the destiny of the great art works in the world's coastal cities when oceans rise up to flood



Ho Baron, an El Paso sculptor, modeled his sculptures intuitively, his primary motif being faces within faces. He cast his bronzes in neighboring Juarez, then he used his molds for cast stone works. Ho recently turned to smaller sculptures, creating assemblages from found objects. Since the world likes labels, he's called his imagery surreal and abstract figurative, then recently, he stumbled on the term neo-expressionist.

Prolific over the years, Ho's 78 and ill, and he's found himself his greatest collector. As with so many aged artists, the question confronting him is what to do with his cherished personal treasures. He's donating his life size figures for public installation in Southwestern art enthusiastic communities. His hometown exhibits his sculpture, he has works in Las Cruces and Silver City and the art museums in Roswell and Albuquerque.

My 7' bronze entitled "Thoughts from the Deep" is exhibited in the American Visionary Art Museum in Baltimore. AVAM says the museum features self-taught artists, artists who are visionary, because their "... works arise from an innate personal vision that revels foremost in the creative act itself." Ho adds, he's created art simply for art's sake. AVAM named my work "Thoughts from the Deep" to suit a themed show on water in 2003, and I let go my "Free Thinker" title. I super-imposed my sculpture into a scene in El Paso's Memorial Park in the second image.



Thoughts from the Deep



A Novel Romance
Bronze





THE SINGING STONES OF CLIFF FRAGUA

BY ROANNA S. SHEBALA

INSTITUTE OF AMERICAN INDIAN
ARTS, SANTA FE, NEW MEXICO

The honesty and purity of stone permits me
to express myself from the heart

- Cliff Fragua

In the mountains of northern New Mexico 75 miles from Santa Fe is the Singing Stone Studio, where Jemez Pueblo sculptor and stone carver Cliff Fragua resides, in the village of Jemez Pueblo, NM. Fragua creates exceptional artwork, dedicated to the advancement of Native Pueblo sculpture, art, and culture through education, information, research, and technical assistance.

Fragua utilizes the secrets of the stone he learned as a student from his cultural and heritage teachings and through his education at the Institute of American Indian Arts (IAIA). Using his Native American background as his muse, his works are Indigenous themed and based. Fragua demonstrates immense pride and respect in his Pueblo culture and for the medium of stone, which represents the basic elements of earth as an embodiment of honesty and purity. This allows him to express himself creatively and spiritually as a Jemez Pueblo individual.

Fragua believes: "My connection with the stone involves spirituality and reverence for the spirit that dwells within. It has been on this earth much longer than humanity and, for this reason, the stone becomes the teacher, it is simply what my ancestors believe. I am the mediator between the stone and the tools; the stone and the viewer. I visualize what the stone wants to become and I strive to help it blossom."

There, in Jemez Pueblo, echoing throughout the village, you might catch the ringing or singing/musical tones Fragua hears when he's sculpting the various marbles, alabasters, calcites, and granites for which he named his studio—Singing Stone Studio. Upon coming to the studio, visitors are welcomed by Fragua's traditional gardens and fields. Outside the studio are stones from around the world waiting to be created into stories by a master sculptor. Inside, you will find a studio with stone, clay bronze, and music on the side.

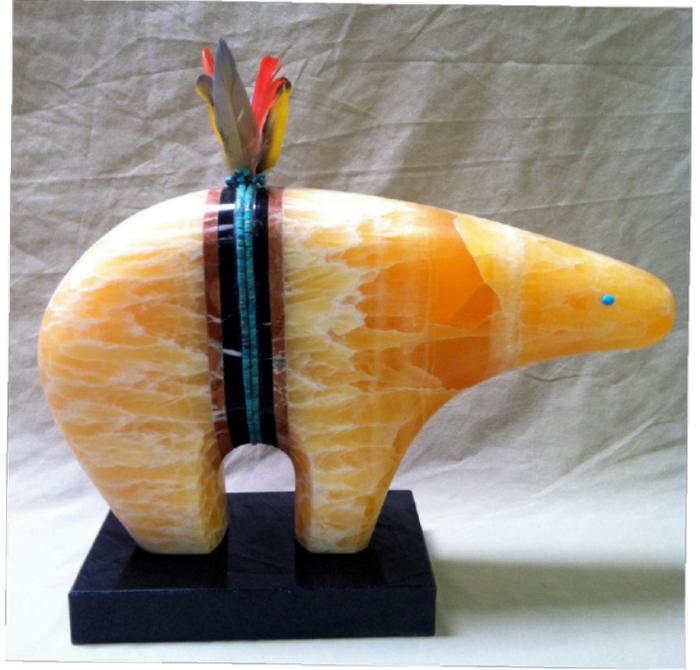


Sacred Passage. Marble, calcite, "Mojave" turquoise, apple coral, magnesite, rosarita, slate, granite, 28" h.
Photo courtesy of the artist.

By the support and encouragement of his mother and late grandmother, both well-known potters and influencers of Fragua, he enrolled in the IAIA in Santa Fe, NM. IAIA is the leading art institution specializing in Native American contemporary art, with distinguished alumni such as T. C. Cannon, and current US Poet Laureate Joy Harjo. Originally, Fragua studied painting. However, he wanted to challenge himself by taking a sculpture class to experience his art in 3D. This is where he found his passion and became a student of stone. The first piece he created was an eagle dancer carved from African Wonderstone and was sold at his first exhibit in Scottsdale, Arizona.

Fragua creates pieces with the aim to form a connection through spirit, self, and nature in order to strengthen today's and future generations through his art. By using his unique blending of marble, he gives a splendid tribute to his traditions and culture. Finding his way through this artistic expression of carving in his early years, Fragua wanted to make his staple within the art world, so he began experimenting with blending different types of marble. His first creation using this method was a sculpture of a bear. Through trial and error, he felt that the spirit of the bear yearned to be completed. Bears are considered sacred and powerful among many different tribes and are to be regarded with caution and respect. In some Pueblo tribes, bears are regarded as keepers of medicine and healing. The style of carving is more contemporary and derivative of the early fetish carvings of the Puebloan ancestors, which were used in hunting and healing ceremonies. In taking notice of his traditional knowledge, he gently and patiently learned the art of compromise, understanding how to blend several stones into a single piece.

At the time Fragua was attending IAIA, it was in transition from a high school art school to a two-year college, offering associate degrees in studio arts, museum studies, and creative writing (IAIA is now a four-year college offering certificates, associate and bachelor degrees, and one master degree program within the fine arts). At this time,



Bear Dawn.

Marble, calcite, granite, turquoise, macaw feathers.
8”h x 10”w x 4”d.

Quote from Cliff Fragua:

“Bears are considered sacred and powerful. They are regarded as keeper of medicine and healing. The style of carving is in a more contemporary form and derivative of the early fetish carvings of the Puebloan ancestors, which were used in hunting and healing ceremonies.”

Fragua transferred to the San Francisco Art Institute to complete his education. Continuing with his education and passion for learning about the stone, he attended the Pietrasanta Stone Workshop in Italy where he studied stone carving and the laborious layering of marbles—pinning, laminating, and polishing—for what would become his signature multi-stone pieces.

His artistic journey has led to his work being displayed in galleries, museums, private collections, and large public installations. Among his public installations, Fragua received a most prestigious commission among sculptors representing the State of New Mexico. His seven-foot tall Tennessee marble sculpture of Po'pay, leader of the 1680 Pueblo Revolt against the Spaniards, mounted on a three

His artistic journey has led to his work being displayed in galleries, museums, private collections, and large public installations. Among his public installations, Fragua received a most prestigious commission among sculptors representing the State of New Mexico. His seven-foot tall Tennessee marble sculpture of Po'pay, leader of the 1680 Pueblo Revolt against the Spaniards, mounted on a three feet tall pedestal, stands in National Statuary Hall in Washington, DC, making Fragua the only Native American sculptor to have his works installed in the United States Capitol. Also, it is the second work representing New Mexico and the 100th and last of these works to be added (All states have contributed two statues each, with New Mexico contributing the last and final statute, thus completing this prestigious collection). The sculpture was completed in May 2005 and installed and dedicated in September of the same year. It is currently on display in Emancipation Hall in the new Capitol Building Visitor Center.

The Pueblo Revolt has high significance among the Pueblo people of the Four Corners region and in the leadership of Po'pay at the time of the revolt.

Fragua's family still lives in the area. His studio is located below the mountaintop where the last battle was fought when the Spanish returned 12 years after the rebellion. Almost two centuries later, Po'pay returns through the artistic hands of Cliff Fragua and stands in the Capitol, representing the resilience of the Native Americans and of the Pueblo peoples.



Song of the Rain Spirit.

Marble, "Mohave" turquoise, Kingman turquoise, apple coral, macaw feathers. 38" h. Photos courtesy of the artist.

Fragua's works have also been featured in other public locations throughout the country, such as the Albuquerque International Airport. His pieces range from small tabletop sculptures to larger-than-life works in a variety of stones. Lately, he has created pieces in glass and bronze editions of his stone sculptures. His creative energy extends to promoting Native sculpture and arts: a past president of the Indian Arts and Crafts Association (a national organization), he is also a co-founder of the Indigenous Sculptors Society.

Cliff Fragua is a pre-eminent name in Native art, stemming from the artistic talents and blessings from his mother, Juanita, and sisters, Glendora and Betty Jean (B. J.); all celebrated potters. His study at IAIA and working with the late, great Allan Houser the community, Fragua creates with a deep love of stone. As a father, teacher, and leader in his community, Fragua creates with a deep love for his Jemez Pueblo heritage and culture.

“It [stone] has its own spirit, and I have to honor that spirit The honesty and purity of stone permits me to express myself from the heart.”

The Jemez are a Towa-speaking people whose modern Pueblo village, known as Walatowa, is located 55 miles northwest of Albuquerque. The Jemez people migrated from the Four Corners area in the late 13th century and, by the time of European contact in 1541, were one of the largest and most powerful Puebloan cultures. Their villages and stone fortresses, sometimes more than four stories high with thousands of rooms, make up some of the largest and most significant archeological ruins in the United States. This early Jemez culture was known for its pottery, but the decorative forms died out in the mid-eighteenth century. Pottery making was revived in the early twentieth century and, today, Jemez bowls, seed pots, wedding vases, figurines, ornaments, and storytellers pottery are collected around the world. In addition to swirl- and melon-style wares, Jemez potters are particularly known for their use of sgraffito, a technique of elaborately carving designs into the surface of a clay pot. In addition to pottery, Jemez artists also create beautiful basketry, embroidery, woven cloths, exquisite stone sculpture, moccasins, and jewelry.

Roanna S. Shebala (Diné/Zuni)

Poet and Alumni Relations Officer for the Institute of American Indian Arts in Santa Fe, NM. Current student of IAIA's MFA in creative writing, with an emphasis in poetry.

4th Quarter TSOS Newsletter.

Deadline for submitting Dec 8 - publishing Dec 15

J. J. Priour
Austin Texas

“J.J. Priour’s vision and inspiration for art come from growing up in Central Texas and watching his father, Damian Priour, evolve in his lifelong passion as a sculptor. The Central Texas limestone and glass, used as a metaphor for water, are the unique elements combined in his sculpture that capture the light, fascination, beauty and strength of the relationship between nature and the artist. These materials deeply depict the importance of our place in and commitment to our surrounding environment. Priour hopes to enlighten the community with love of the arts in our environments and in our homes.” (courtesy of Lady Bird Johnson Wildflower Center)

Blanco River Monument – A memorial for the 2015 floods along the Blanco River. Representing the flow of the Blanco River through Central Texas and loss of lives and property.



LBJ Wildflower Center – One of many pieces at the LBJ Wildflower Center in Austin to represent the character and beauty of water in our natural environment. -6ft

The Dancer – The relationship we hold with the elements and our environment and how beauty brings harmony.



Austin History Center Association Revives Katherine Drake Hart Award

Bob Coffee
Austin Texas

By Forrest Preece

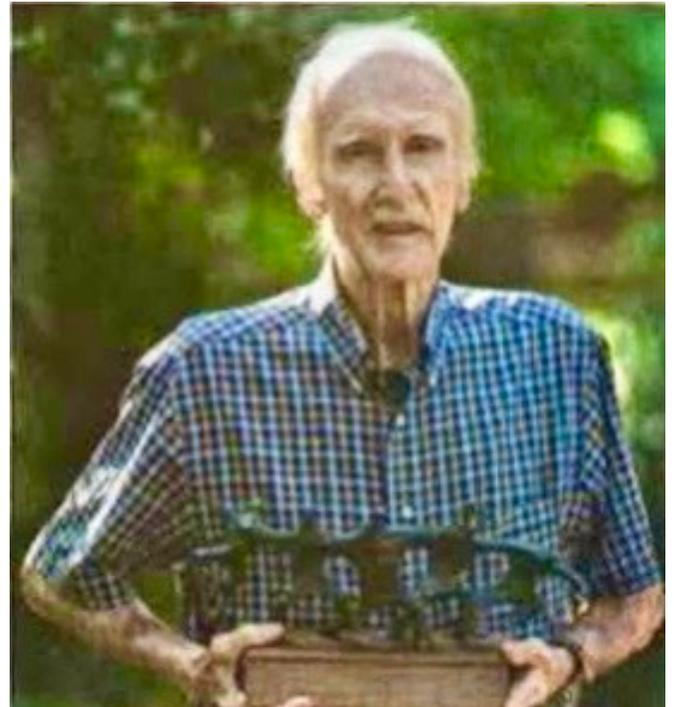
The Katherine Drake Hart Award, given annually from 1991 to 2007 to an Austin citizen who has made a significant contribution to preserving Austin and Travis County history, is being revived by the Austin History Center Association. The 2019 awardee will be announced at a virtual presentation on Oct. 2, emanating from the steps, of the Austin History Center at 810 Guadalupe St.

Past recipients of the Katherine Drake Hart Award include one of the Austin History Center Association's founders, Sue Brandt McBee; longtime UT architecture professor and historian Wayne Bell; and Audray Bateman Randle, former curator of the Austin-Travis County Collection, which became the Austin History Center. Austin American-Statesman columnist Michael Barnes won the award in 2007 and will receive his physical award this year along with the 2019 winner.

Charles Peveto, Chair of the Katherine Hart Award Committee, said that nomination packets were sent out to a group of 55 citizens who have been connected to Austin's rich and diverse history. The winner will be selected by a panel of judges including Martha Hartzoz, Amalia Rodriguez-Mendoza, Lori Martin, and John Sibley Butler.

The award is named for Katherine Drake Hart, who was born in Austin in 1905. A graduate of Wellesley College and Columbia University, she earned her doctorate in French Literature from UT Austin. She was the first curator of the Austin-Travis County Collection. She also wrote a weekly column in the Austin American Statesman. For six decades she was influential in preserving Austin's past. Dr. Hart died in 2000 at age 95, and is buried in the Texas State Cemetery.

The Austin History Center Association is a 550-member volunteer organization that supports and assists with the work of the Austin History Center.



Bob Coffee, architect and sculptor, was one of the founding members of the Austin History Center and the Austin History Center Association. Here he shows his design of the Katherine Hart Award, called "Whip It". It was originally created in the 1970's



Katherine Drake Hart, first curator the Austin-Travis County Collection.

About Edd Hayes

Sculptor: 30+ Years' Experience – 60+ Monuments

It was 1989, just nine years into a new career pursuit, that of a professional artist, Edd Hayes was commissioned to create his first monumental size sculpture. It was to be a thirty-foot-tall bronze and granite sculpture for The ProRodeo Hall of Fame and Museum of the American Cowboy in Colorado Springs, Colorado. An "action portrait" of Rodeo Legend, Casey Tibbs on a famous bronc named Necktie, an enlargement of a small bronze he did for Casey in 1985. He also found out that Casey was battling terminal cancer at the time and the project had to be completed from maquette to monument in the miracle time of 140 days. Casey lived to enjoy the unveiling and dedication but passed away a few months later. At the unveiling and dedication, Casey's first words to the huge crowd on hand was, "Thank you Edd Hayes for making me look good. Hell, I was good!"



That whole experience led Hayes to make the decision to devote the rest of his life and career as a sculptor, to pursue and specialize in life-size and monumental size in bronze and later in stainless steel.

Over the years, Hayes would become extremely proficient in meeting, identifying, and solving all the problems inherent in the designing, creating, special handling, transporting, and installing of monumental size sculpture. So far, working with Deep in the Heart Art Foundry in Bastrop, Texas, he has designed, created, and successfully delivered and installed over sixty life-size and larger bronze and stainless-steel monuments, both public and private.

Over the last couple of decades he has been privileged to get to work with some great people, including museum directors, and curators, university chancellors, community committees, city and state governments, huge corporations, fire departments, police departments and the Texas Rangers. Working with designers, engineers, and landscape architects, for a variety of public and private art projects in many parts of the Nation creating "Monuments to America's Heritage"

Texas State Capitol.....1998/99...Texas sculptor, Edd Hayes received the honor of being named by the 76th Texas Legislature as The Official Texas State Sculptor. The honor was bestowed, based on the scope of the artist's total work along with attention to his portrayal of the history and rich heritage of Texas. Other factors include the artists' involvement with community, civic and charitable organizations. Hayes is known for his monumental sculpture such as "Wild and Free" at the Houston Astrodome and "The Champ"(Casey Tibbs) in front of The Pro Rodeo Hall of Fame in Colorado, Michael DeBakey, M. D. and many more.



"Wild and Free"



Michael DeBakey, M. D.

Scott Samuelson Austin Texas

I'm finishing up this piece which is my preferred scale. It's kin to the bronze in that it's from the seed family of plants. It's a cousin - stylized shape, more in the larger preferred scale I enjoy working and is based on a seed pod vs a seed. The bronze seed is my sole bronze creation. I prefer banging, chipping and grinding on wood or stone.



“Warrior” I loved the subtleties of the seed which I photographed and faithfully reproduced, leaving it as a rustic skeleton, ready for anything.

Inspired by a 1 1/2” drift seed I found in Cahuita, Costa Rica, possibly the seed of a “tea mangrove”.

Materials: 1” square steel tubing, metal plate base, steel pencil rod, plywood and Western Red Cedar

Dimensions: 56” tall, 32” wide and 18” deep

I grew up in Austin, close to limestone and cedar (Post Cedar/Ashe Juniper). My parents, artistic do-it-yourselfers, generous with their tools, fostered creativity. Austin was growing and large cedars were being ripped from the ground and left until developments were built. I always loved the cedar's irregular shapes and weird bark. I enjoyed collecting and carving the dry cedars, much improved when I got decent rasps and chisels as a teenager. As I uncovered the dense grain and underlying contours of the wood, my eyes and mind were taken back through that tree's life, giving me a sense of how, from early on, it became shaped as it was — quite asymmetric, yet in harmony with the whole. I was smitten with contours and balance of elements.

I was lucky to have a career in dentistry where I furthered my exploration of the myriad of differences we see in one face to the next. My chief interest was esthetics, the way a tooth's contours influence and the way the teeth collectively work together. With experience, I found that, for most people, a gut feeling is what leads us to liking or not liking so much. That gut feeling comes from things working together harmoniously. Another way of saying it is when something's missing, or out of balance, or too perfect, it doesn't look "right". In unadulterated nature, rarely is this seen; hence the term "natural". My days of working on little things is behind me, but I still yearn for a result that "feels right". I've worked in other mediums, but I find that I can most often achieve this with wood.



"Natural Balance" is from a cedar stump that was originally 6' tall; greatly reduced, this was hiding at its core.
Materials: Local cedar (ash juniper)
Dimensions: (not including base)
11" tall, 18" wide and 15" deep

4th Quarter TSOS Newsletter.

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KEN LAW

Temple, Texas

The name "the Muse Tree" comes from the idea of a person, event or object urging an artist to create or express. When I look at the eclectic pieces of the Tree, each one tells a story to me of the pieces' experience related to its acquisition or perhaps the piece inspires a completely new thought associated with the sculpture. Assembling those pieces of "my life" form a tree--a tree of parts forming a whole. (At least a partial whole.) The tree is a powerfully used metaphor throughout expressive art and just seemed natural for what I was trying to reveal.



As stated, "The Muse Tree" represents parts of my life, growing and relating to a whole, which inspire me and motivate me to accept life experiences. I could have included many more objects, however these objects have been around my studio gathering dust and have absorbed many thoughts while I worked. Some are merely silly or fun and some are instructive. Looking at "The Tree" inspires me and brings back a cascade of memories relating to my life, even though the sculpture is inanimate.

On the tree are two birds. They relate to a favorite story of mine from the ancient Hindu Vedas. The story goes something like this:

On the "tree" of our lives live two birds; very close friends, but in many respects, very different. One bird is killing and eating the fruit of the tree. He represents the full participation of a being in this life, this reality.

After all, all life lives on killing and eating other life to sustain its body, doesn't it? As I mentioned, even committed vegetarians engage in part of the process of surviving. The difference from most of us is that a vegetarian only kills and eats living things that cannot get up and run away. (A small inspiration of humor.)

So in the tree of our lives sit these two fast friends. We are free to give each of them all of the notice we wish. If we are fortunate, we can try to live down the middle of what they represent and heed the Buddha's instruction to "joyfully participate in the sorrows of life." However, staying in balance on this path is as "narrow as a razor's edge". I hasten to add, I am not a Buddhist, but I will accept wisdom from any source if it fits on my "Tree of Life".

Ken Law

Ken Law and
other TSOS
artists are
represented by



Marta Stafford Fine Art

200 Main Street

Marble Falls, TX 78657

830.693.9999

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Digital Sculpting and 3D Printing Using ZBrushCore – A Learning Opportunity.

If you are interested in exploring the possibility of adding 3D virtual sculpting and 3D printing to your sculpting tool box, TSOS has FREE copies of ZBrushCore digital sculpting and painting software available to use during a learning period. Information about the software and extensive free tutorials at: <https://zbrushcore.com/>

Contact Joe Kenney at Joe@JoeKenneySculpture.com for more information about ZBrushCore.

Keep safe, Joe Kenney

Marc Esienberg

Houston Texas

assemblage | ə'semblij |

noun

Assemblage is an artistic form or medium usually created on a defined substrate that consists of three-dimensional elements projecting out of or from the substrate. It is similar to collage, a two-dimensional medium. It is part of the visual arts, and it typically uses found objects, but is not limited to these materials.

My assemblages explore the possibilities of combining worlds, saving lives and changing intentions. Upcycling the old and giving new life.

The curving shape and sensual beauty of a brass horn still exists even after it falls from the stage. The well-worn guitar retains its grace long after the earthly life of the instrument. The instrument is resurrected with an infusion of love of an artist and the logic of nuts and bolts and gears and circuit boards.



Guns receive a transformation with a dressing of technology—both old and new. In essence, turning swords into plowshares—changing destruction into beauty.



I enjoy taking something that someone else has discarded and giving it new life as a piece of art. There really isn't a story or vision when I begin a project. Say for the guitars I will take a large item and attach that as the main focus and then begin placing and then attaching smaller pieces and work out from the main item.



The pieces literally take on a personality of their own. For the acoustic guitars with computer parts as I work on them the sound hole becomes their mouth, other items become “eyes” and then I see the personality it wants to become; *Looking at You Kid*, *Looney Tunes*, *Asian Tunes*. One steampunk guitar has many hand painted old clock faces and I remembered the story of the “Radium Girls” and dedicated it to them. One is a black electric guitar and many of the parts are dark so it became “*Dark Tunes*”. “*Married Together*” is two different instruments... married together forever. Many times they tell me what they want to be named. Everyone sees something different in my work.



As a hobby project I turned a WWII Mauser rifle into a work of art using computer parts, circuit boards and crazy parts. Remembering I had two old trombones in the attic, they were next to receive new life as works of art. What started as a hobby project has become a passion for me with 65 works of art created.

In the beginning all of my pieces were created with the computer parts. I then created my first steampunk guitar and during a show people would see the guitars created with the computer parts and I would hear “wow” and then they would see the steampunk guitar and I would hear a very low “woooooow”. I have been doing steampunk ever since.

Marc Eisenberg
www.marceisenberg.com

Kelly Borsheim Arts Studio

During the quarantine, I started up a shop on Etsy (BorsheimArtsStudio). I am focusing on Digital Downloads (you print in the comfort of your home), as well as Fine Art Prints that I print for you and ship you.

I have created some images you may have never seen before. I also am offering some very affordable classical style figure drawings. They are helpful if you teach or want to learn art, or if you just LOVE drawings, as I do. Check out the listings and request something if you do not see it here:

<https://www.etsy.com/shop/BorsheimArtsStudio>

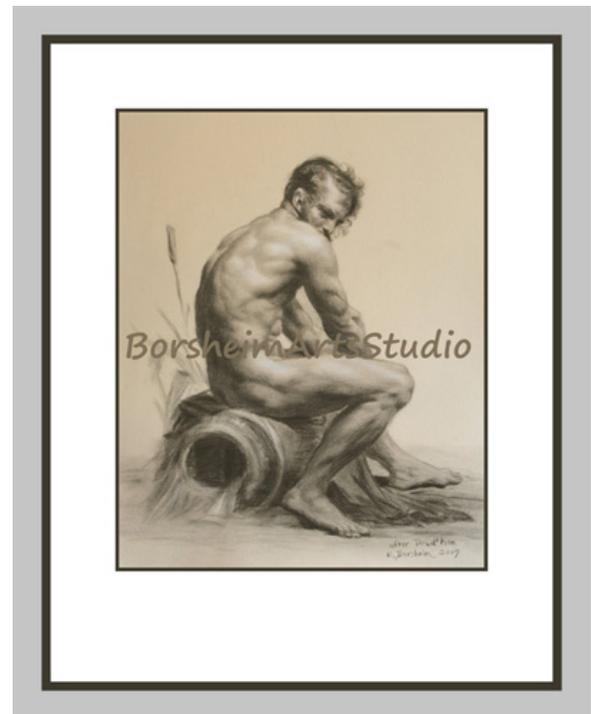
Examples:

Insatiable is a fun and seriously colorful painting I did back in 2009, a comment on a would-be playboy. hahaha. The painting sold some years ago, but you may use a print to enliven any space in your home. Only \$6.99

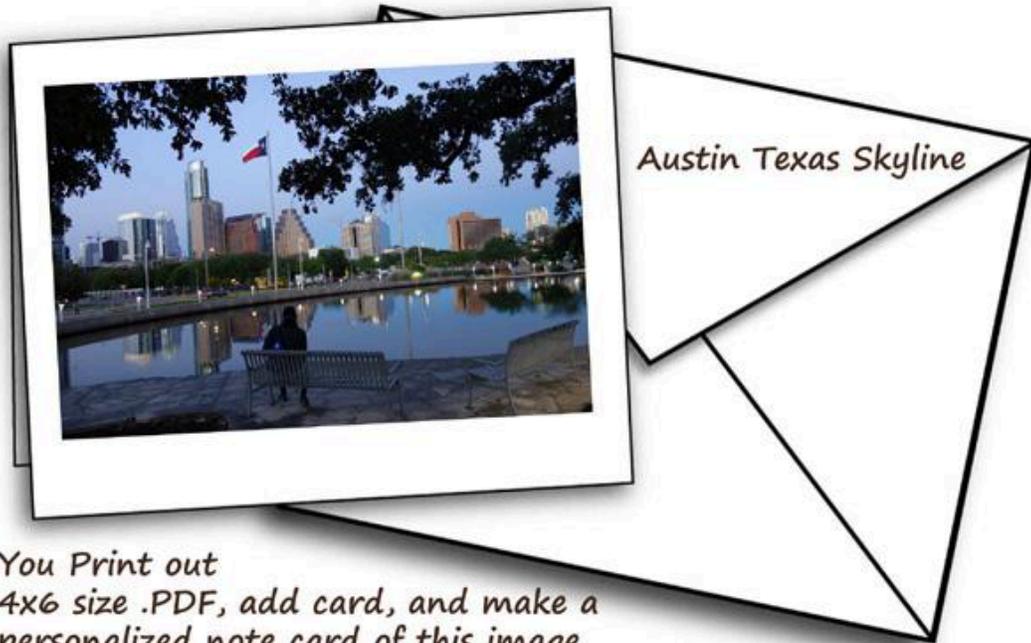


Here I am in Venezia monitoring the quality of one of my art prints from "Piano Keys," a large painting that sold in 2005.

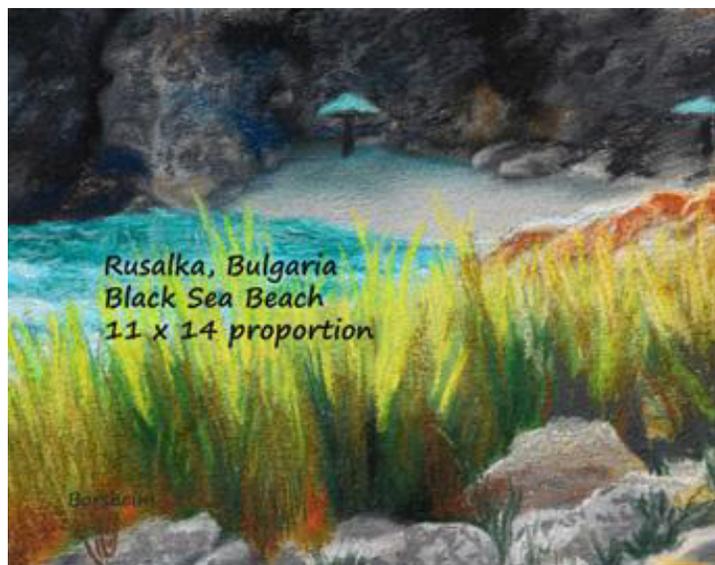
Not all of my offerings are from sold works, some such as the drawing I did above (a copy of Prudhon) is also available as the framed original. However, I am trying to offer art for all budgets. Hence, the Etsy shop: **BorsheimArtsStudio**



Below is another example of how you may enjoy a digital download. The first image is one of my photographs, the second, a pastel drawing:



You Print out
4x6 size .PDF, add card, and make a
personalized note card of this image



New Site:

I also just finished moving my site to Shopify and I feel that things are easier to find now. I also like that I may curate my art a bit by any keyword that I (or you) choose. The search option for art within the site is super helpful! In addition, there are many more options with which you may pay for art. Thank you to my art collector Richard who told me that he was thrilled with his purchase on Etsy since they now accept more than just PayPal. I had no idea that PayPal was not an agreeable option for some.

Now, my site, as well as Etsy, gives you more CHOICES! Have a look:

<https://BorsheimArts.com>

Some fun lately: Several collectors have sent me images of how they have framed my art. I must admit that framing is NOT a natural talent for me and I often tell my framers to show me what they feel is wonderful. Here are some of the examples from others:

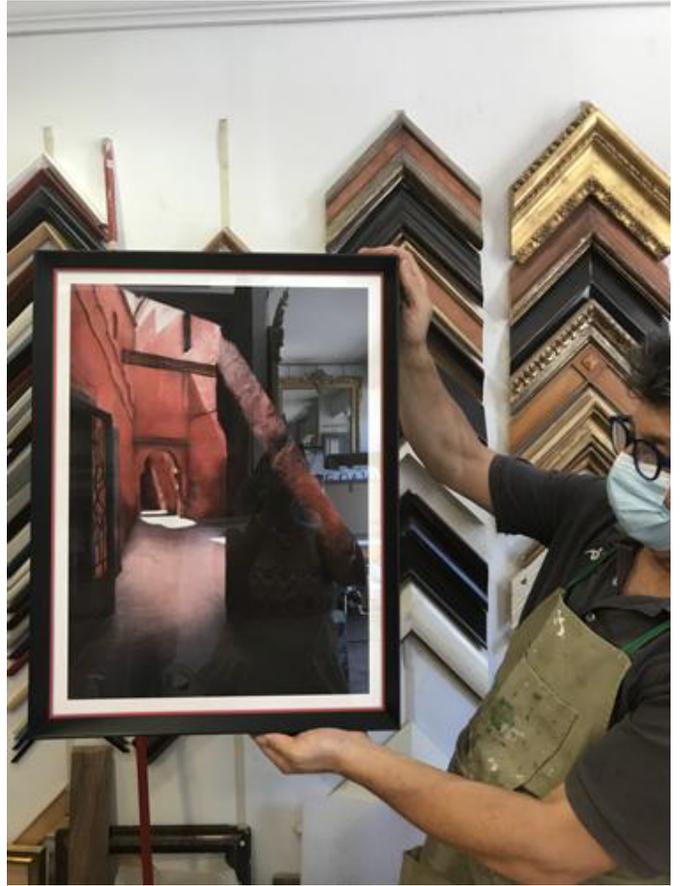
On exhibit: Piano Keys, one of the few remaining reproductions done from a 4 x 5 transparency on canvas (if you would love one of those, please contact me). The new ones are on paper and a wee bit smaller than this.

This exhibit in Norfolk, Virginia showcases as well another print on canvas from a 4 x 5 "The Triumph of Icarus," of the original painting sold in 2004. The bronze statues are titled "The Little Mermaid." You receive a choice in unique patinas.



This is a newly framed reproduction of "Rose Passage ~ Marrakesh, Morocco" of my original pastel drawing.

This frame composition was done by Martinelli Cornici in Rome, Italy. Thank you, art collector Lisa Tucci!



Framed 'Library of Dreams' Print by Kelly Borsheim
Private Collection, Ft. Worth, Texas USA

How beautiful and striking are these thin line accents of bright red within a black frame and the double matting of the fine art print of my original charcoal drawing "Library of Dreams." This frame job was ordered by one of my newer collectors, Shirley in Fort Worth, Texas, USA.



Frame Detail for 'Library of Dreams' Print
Lovely red accent lines

University Art Spaces in San Marcos, Georgetown, and Austin

Texas State Galleries - <https://txstgalleries.org>
Southwestern University - <https://www.southwestern.edu/sarofim/gallery/>
Austin Community College - <http://sites.austincc.edu/art/gallery/>
St. Edwards University - <https://www.stedwards.edu/fine-arts-gallery>
UT - Visual Arts Center
UT - Courtyard Gallery - <https://sites.utexas.edu/courtyard-gallery/about/>
UT Creative Research Lab - <http://www.utcr1.org>
UT Landmarks - <https://landmarks.utexas.edu>
UT Art Gallery at Black Studies - <https://www.galleriesatut.org>
UT Harry Ransom Center - <https://www.hrc.utexas.edu>

Texas Museum Links

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>
Austin - The Contemporary Austin - <https://www.thecontemporaryaustin.org>
Austin - Big Medium - <https://www.bigmedium.org>
Austin - Dimensions Gallery - <http://dimensiongallery.org>
Austin - grayDUCK Gallery - <https://grayduckgallery.com>

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/>