



INDIANA JAMES OF KANGROO ISLAND

<https://www.tourkangarooisland.com.au>

Off the coast of South Australia, accessible by air or car ferry, sits Kangaroo Island, a beautiful and rare piece of geography which was separated by rising seas from mainland Australia over 9,000 years ago. The island is home to many rare species of birds and mammals that no longer exist on the larger island of Australia. Also living on the island are 4,500 people who are as unique and fascinating as the creatures who live there.

One such individual is “Indiana” James Newcomer, a former Geological Engineer with a major oil company, Oceanographic Officer, NASA Solar Flare forecaster, carpenter and elementary school teacher. In 1992 he dropped out of the oil business and reinvented himself as “Indiana” James (yes, he was born in South Bend, Indiana), a traveling carpenter on Kangaroo Island. He happened to build a flower box for textile artist Linda Jenkins, and in 1994 they married at her childhood farm on the Island. Since 1999, “Indy” James has “found meaning in the wreckage of human endeavor,” working from an abandoned pig farm to create Australian fish and fauna from driftwood, recycled materials and bronze.

Indiana James has been recognized in numerous exhibitions in Adelaide and on Kangaroo Island. He has also been awarded numerous prizes and awards for his work. Most notably, he has been recognized in what may be the most sought-after South Australian event, South Australian Museum’s distinguished Waterhouse Natural History Art competition. He has also been commissioned throughout South Australia to providing his unique sculptures to enhance public areas, hotels and homes, and conducted numerous workshops and school sculpture residences. He gives freely of his time and talent to the public, and particularly enjoys introducing young artists to the idea of sculpture.

In between a very crowded schedule, he finds time to be a substitute teacher at the Kangaroo Island Elementary School, revisiting a time when he was a full-time elementary teacher. He genuinely loves teaching young people about his unique sculpture style and sharing his life experiences.

As I walk with him through his rustically attractive and orderly studio, (no longer a “piggery” as he calls it) he pauses to describe some of his recent work, made from driftwood and found metal in addition to numerous projects made from used surgical steel and tools. He has a friend in the medical field who provides him with everything from the rods that are used to reinforce femurs to

titanium screws that hold broken bones in place. Rising out of these leftover tools of surgical practice are everything from insects to birds and magnificent geometric shapes.

One cannot miss an eight-foot fish dangling from the rafters, made from scrap sheet metal as well as a life size pelican from driftwood and assorted found metal. When I met him over six years ago, he had constructed a complete pelican from its skeletal remains which he used to guide his elementary students as well as his own sculptures. After all, how can you replicate the outside if you do not understand the inside?



During our stroll, we find time to discuss other matters near to his heart, pertaining to Kangaroo Island. He seems to always insert himself in the forefront of any environmental issues that may arise and opposes haphazard development of the island. Recently, he was able to utilize his considerable experience in opposing an oil company wanting to develop offshore drilling and publicly observed, “The area is so heavily fractured that there is no oil to collect; it’s like a chopped up glacier.” His opposition and opinion discouraged the venture, and it is on hold--for the time being. But they will be back and will have to face a formidable opponent.

His love for Kangaroo Island has also motivated him to oppose a major golf course development that has been dragging on for years, lacking responsible planning and which has avoided community input. The result of these oversites may produce a ghost town resort when the project runs out of money. In its wake the development will have resulted in tearing up many irreparable natural and archeological sites.

In the same area, the government has put up a multimillion dollar “cat fence” to deter feral cats. However, it only prevents kangaroos and other creatures being able to move the way they need to survive, and nary a kitty has any problem getting through. Count “Indy” as lead opposition on that issue as well.

Such is this complicated and passionate artist. I encourage you to take a look at his website and view his art: indianajames.com.au

And if you are ever on Kangaroo Island, look him up. FYI, here is the Kangaroo Island website: <https://www.tourkangarooisland.com.au>

Best to all,
Ken Law

“Art is not what you see, but what you make others see.” – Edgar Degas

Two new TSOS Board Members:

Eric Slocombe. Information about Eric at: www.ericsslocombe.com

Camille Neal-Harris. She is a sculpture and bioengineering student at Rice University.

TSOS Membership and Website updates:

We would like to introduce and welcome these new TSOS member sculptors – joined or rejoined since the December 2021 issue:

- Bader Alamdar, Houston – joined 12/16/21
- Patrick Fleming, Roland AR – joined 1/5/22, <https://www.fleming-fine-arts.com>
- Nick Salome, Austin – joined 1/10/22, <http://salomesculpture.com/>
- Camile Neal-Harris – joined 1/17/23

We would like to draw your attention to these new TSOS Website Virtual Sculpture Gallery Individual Pages, added since the December issue:

- Bader Alamdar <https://www.tsos.org/artist/alamdarbader/>
- Patrick Fleming <https://www.tsos.org/artist/flemingpatrick/>
- Nancy Pollock <https://www.tsos.org/artist/pollocknancy/>
- Nick Salome <https://www.tsos.org/artist/salomenick/>
- Deran Wright <https://www.tsos.org/artist/wrightderan/>

Georgetown Public Library/TSOS Sculpture Show

Dana Hendrix - Georgetown Public Library
Linda Wilde - Texas Society of Sculptors

The weather is getting warmer, the sun is shining brighter, and...the Georgetown Public Library staff are excited because their favorite summertime art exhibit is coming!

**The Texas Society of Sculptors 14th Annual Summer Show
is scheduled for June 19 through Sept 16, 2022.**

The Call for Entry will be going out soon.....

The entry deadline will be Saturday, May 14,
and acceptance notifications will go out by June 5.

Awards will be announced at a reception Sunday, July 17, at 1 PM. And Artists' Demonstrations will be held in the library on Saturday, September 10, 1-3 pm.

**In the past we've had as many as 80 pieces of art in the show;
let's fill the library with art again!**

2nd Quarter TSOS Newsletter
Deadline for submitting materials June 10
Publish June 17

TSOS Member Marian Williams

I'm pleased to announce that my sculpture Indigenous American Indian Akicita has been accepted to the San Angelo National Ceramic Competition.

My interest and appreciation of the Indigenous American Indian is reflected in my work.

I hope to give their contribution to our history a greater appreciation by telling their stories in multi-media sculpture. Akicita is the word for "warrior" in many American Indian tribes. It also indicates a warrior that fought for honor.

This sculpture was hand built, then Raku'd. A leather strap holds an amulet and wild turkey feathers adorn the head.

<https://www.tsos.org/artist/marian-williams/>



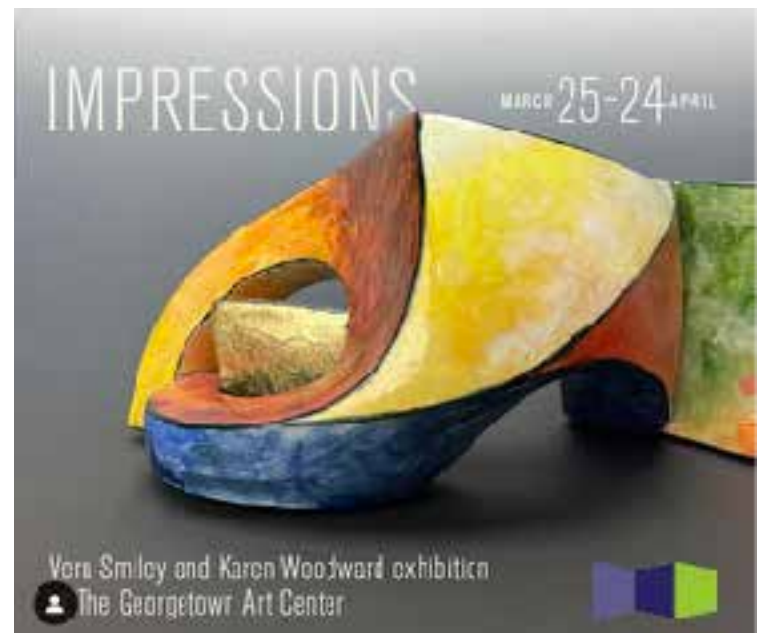
Georgetown Art Center
IMPRESSIONS
MARCH 25 - APRIL 24

Figurative Interpretations in Mixed Media and Clay

Vera Smiley exhibit statement:
I make art that helps people experience ordinary moments of their lives as beautiful and remarkable. With my figurative ceramic sculptures, I use vivid colors, aligning patterns, and dynamic lines to celebrate every moment of our lives as unique and valuable. Our values, actions, and emotions define and shape us. My sculptures offer a metaphorical representation of our best lives.

<https://www.artsvera.com/>
@smileyvera – Instagram

TSOS Member Vera Smiley



TSOS Member Joe Kenney

Joe Kenney's Sculpture unveiled at the Lampasas Public Library on February 26, 2022

“Echoes” a life size bronze sculpture by Joe Kenney, is two seated figures - a woman reading to a little girl. The adult is a likeness the great grandmother of the child, echoing four generations. It is located in a play area in front of the Lampasas Texas Public Library. Joe's creation includes sculpting refinement of fine details over every square inch. Tooling and texture are applied to capture light for viewers' enjoyment of the bronze sculpture. The book cover facing viewers contains sculpted text reading “Bear Hunt.” Images of bears, a child and dog are sculpted in relief on the inside pages facing the figures. Selection of the name “Bear Hunt” and images of bears was inspired by the children's “We're Going on a Bear Hunt” by Michael Rosen illustrated by Helen Oxenbury.



TSOS Member Edd Hayes

The WAR PAINT project....

New sculpture, for public art, happening now....Photo is of a 1/4 life-size clay maquette of the famous bucking horse, WAR PAINT, painted to show the coloration of this paint horse, A "pinto", in life, he was 16 hands tall, (64 inches tall at the withers) and weighed in at 1400 lbs. War Paint came off an Indian Reservation in South Dakota and was purchased by the Christensen Brothers Rodeo Company. The horse was the first ever to be named "Champion Bucking Horse of The Year", voted on by the bronc riders that tried to ride him. He won this award in 1956, 57 and 58. The full life-size bronze sculpture will be cast in bronze and stainless steel, for the white. He will be standing in a location in Pendleton, Oregon, where the Pendleton Round Up and Happy Canyon Hall of Fame and Museum is located. The attached story tells the story of The Match of Champions, will be placed on a plaque next to the sculpture.

Edd Hayes Sculpture

Maquettes to Monuments to America's Heritage

Official Texas State Sculptor

Website - www.eddhayes.com



"MATCH OF CHAMPIONS"

In the early Spring of 1958, a very special event was set to happen. This event was to match two great Champions of Rodeo, a three time Champion Bucking Horse of the Year. Voted on by the bronc riders themselves, he won the first ever award in 1956, again in 1957 and 1958, his last year as Bucking Horse of the Year before retiring. His name is WAR PAINT, from the CHRISTENSEN BROTHERS RODEO CO., a big pinto, brown and white, along with some black on his front legs and mane and tail. 16 hands tall, 1400 pounds of arm jerking, bone jarring, raw power. This day, WAR PAINT is matched up to a six time World Champion Bronc Rider, the Champ.

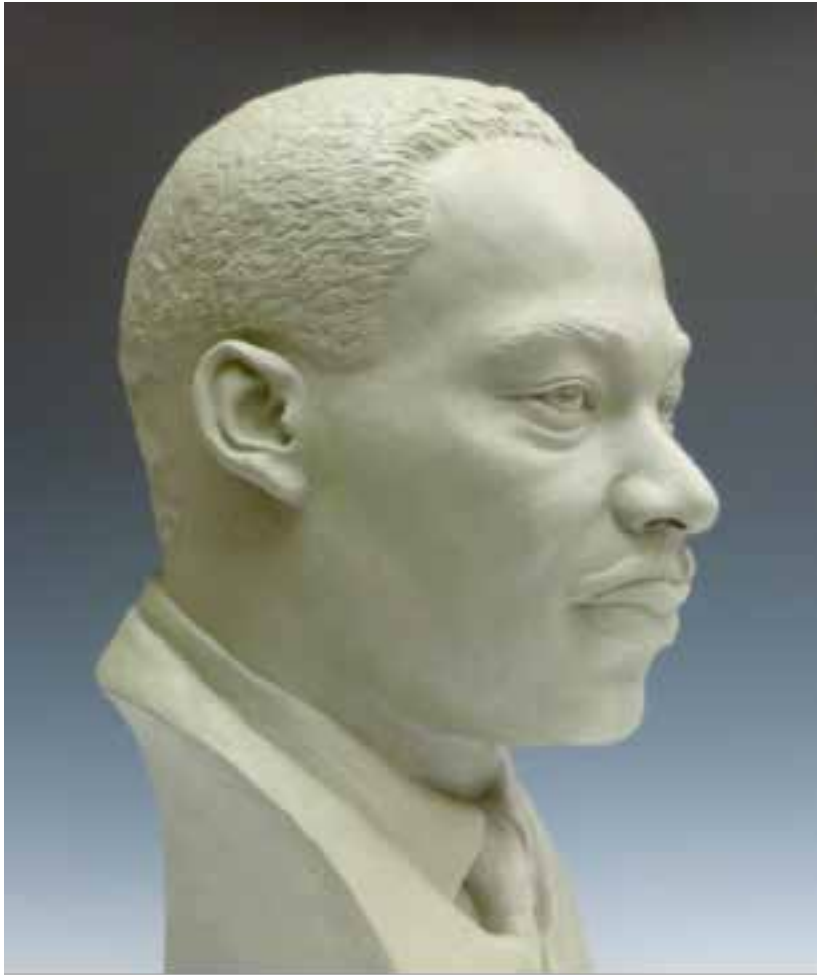
WAR PAINT is in the chute, standing quietly, but more like a silently ticking bomb waiting to explode. The Champ climbs up on the chute and looks him over. WAR PAINT'S shoulder muscle quivers a little as the Champ eases down into his custom made, Severe Brothers bronc saddle, his boots slip easily into the stirrups. His left hand picks up the big soft, braided buck rein, (custom made extra long for this cowboy). He measures his grip length on the rein, pulls his black felt hat down, leans back in his saddle, grits his teeth and nods his head. The gateman swings the chute gate open wide, as 1400 pounds of blazing brown and white equine muscle explodes into the arena, the horses' massive body shoots almost straight up and out of the chute, as if shot from a giant cannon. The Champ manages the first jump, but, it jerks him slightly loose though. WAR PAINT immediately senses this, so his second airborne leap has the hardest bone jarring landing, and for the Champ, it all comes undone. The force of that jump brings the Champ up out of his saddle and out over the horse's right side, walking out of his stirrups as he comes off. The Champ does land on his feet but the force of the landing sends him to his knees and into the arena dirt.

WAR PAINT, now without a rider finishes bucking freely down to the end of the arena, then sharply turns facing the Champ, who is just getting up off the dirt. Looking directly at him, eye to eye, now standing straight up and looking back at the big horse. WAR PAINT, slowly lowers his head slightly, with a nod, as the Champ, CASEY TIBBS, slowly tips his now dust covered black hat, to the big horse. Just as quickly, WAR PAINT whirls around as the two pickup men ride up beside him, one of them picks the buck rein up off his neck and leads him quietly out of the arena, WAR PAINT had won. These two Champions would never meet again.

CASEY TIBBS, went on the following year, 1959, to win another World Championship. After that, into partial retirement, making movies, producing rodeos and enjoying being the celebrity that he was until cancer took him from us, too soon, on January 28, 1990, while watching the Super Bowl, he was 60 years old.

WAR PAINT was retired to the CHRISTENSEN BROS. RODEO RANCH in Oregon and lived out his days being cared for as the celebrity that he was. WAR PAINT passed away at the ripe old age of 35.

TSOS Member Cindy Debold



Last year my main goals for sculpture were to complete full busts of my ongoing sculptures of Douglass, King, and Lincoln. I had a mold

made of Lincoln but have not poured a casting of it yet. This is my second Frederick Douglass which I finally finished in January 2022, along with Dr. Martin Luther King Jr. and had both 3D scanned. This is my third MLK, the first was a commission for Texas City, Texas and is in the atrium inside the Doyle Convention Center, along with 7 other commissioned busts I made for them. Another copy of the first life size bust was bought by the White House design team in 2014 for a special Civil Rights exhibit in the Eisenhower building. When we went to see the exhibit, I got goose bumps when I saw my sculpture on a pedestal in front of three tall bay windows with a view of the Oval Office across the lawn. The second MLK was a small 9" bust that ended up being sold at the King Center and the Civil Rights Museum for at least a year. Although the first MLK I made looked from the front like it was a full bust, it and all the busts made for Texas City were made to be wall mounted. I had always planned to make at least a few of them full busts, but I had kept putting it off. Covid19 made me realize if I didn't do it soon it might never be happened. Being indoors more than usual was another good reason to work on completing these busts.



The first Frederick Douglass bust I made was when he was middle aged, but I had really wanted to make it when he was younger like in his late twenties to early thirties. Since it was not a commission, I would work on it and then put it aside to work on something else, when I found a new photo of him, I would work on it some more, change the base, the hair, the eyes, the nose, or cheek. My goal was to make a younger version of him but also that it look like all the photos of him but without the facial hair. The first version was 9" high this new one is 11" in height. What do I plan to do with both these sculptures? I am not sure yet. I made 3D scans of them and am considering options. After all, it was the spirit of these men that inspired me, I wanted to make sculptures worthy of them and what they stood for. I hope I accomplished that and now want to find them good homes. In February 2022 I started my first Instagram account showing recent and older busts I've made over the years with little stories about each. In case you are interested here is a link to my account. <https://www.instagram.com/cindy.debold/> Then I got very brave and updated my website after twenty years. The most difficult part was deciding to do it and then what to put in it and what to leave out. Ultimately it was easier than I expected. All in all, it took me about two weeks. cindydebold.com

Title: **Formal Dining**

Media: mosaic

Size: 37" H x 34" W x 22" D

When we lived in Brooklyn there was a very famous old seafood restaurant, Gage and Tolner. The waiters wore military-like jackets with stripes for years of service. This piece is inspired by those jackets. It is made of glass and ceramic mosaic with toothpicks on the fish.

I love embellishments, whether in mosaic or my fiber sculpture.

Nancy Pollock
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2nd Quarter TSOS Newsletter

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**TSOS Member
Kelly Borsheim**

Read Kelly Borsheim's art newsletter online at:

<https://borsheimarts.com/blogs/news/portrait-painting-of-a-caretaker>

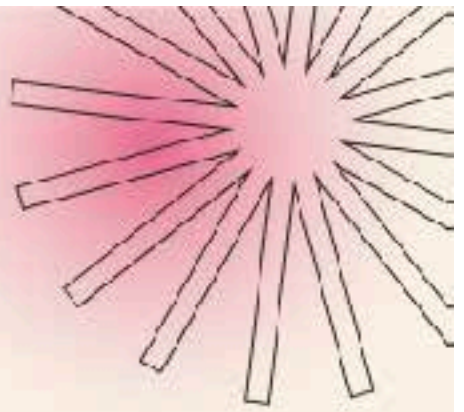
In this issue of Borsheim Art News:

Guest artist's work available
Love Story in Croatia
(includes a painting)





The
Layered
Onion



A COMMUNITY PLATFORM FOR ARTISTS WITH MENTAL HEALTH CHALLENGES

Peeling back the barriers, one layer at a time.

Why?

Everyone has a story to tell or a picture to be seen. For some that is easy, but for many others that is a task that can feel insurmountable. Our goal is to make it easier to share the work. We are going to eliminate the stigma of mental health.

We Provide

- Collaboration with other creators that live with mental and emotional health hurdles.
- A safe place to share your creations and learn about other creation mediums.
- An opportunity to be highlighted on our website blog and social media accounts.
- A collective voice defining how The Layered Onion outwardly tackles mental health stigma.
- Access to our network of like-minded organizations who are enthusiastic to showcase your work.

Get Involved

We invite all creators and artists who live with mental health challenges to join us.

We welcome partnerships and support from individuals or organizations who align with our mission. Reach out!

The Layered Onion
contact@thelayeredonion.com
www.thelayeredonion.com | IG @thelayeredonion

Lili Caruso
Co-founder at The Layered Onion
lili@thelayeredonion.com
<https://www.thelayeredonion.com>
Peeling back barriers, one layer at a time.

Thoughts from the Studio....

TSOS Member
C. D. Weaver



"COMPASSION"

(a high relief carving into the bark of a fallen cottonwood tree by C.D. Weaver. It is "earthy" and with the bark on, as they say. 17x14x4 inches)

"When Jesus saw the crowds, he had compassion on them, because they were harassed and helpless, like sheep without a shepherd." Matthew 9:36

"When Jesus went ashore, he saw a great crowd and he had compassion on them and cured their sick" Matthew 14:4

Whether the person in this carving is overcome with compassion for his own people, children, family and friends, whether the person and circumstances draw our compassion or whether neither occurs to us is a personal response. I feel that which is most lacking in modern Church and Society is "compassion." Whatever its source and wherever it comes about, however it is born, nourished and cultivated, we seem to have lost touch or remain distant from compassion, preferring intermittent moments of charity.

I carved this Native American or "Indian" face into the bark of a fallen cottonwood tree. When you find bark three to four inches thick, you know the tree has been there a very long time. Perhaps that tree had seen Indians ride by on their horses and if the tree could talk - or if we had ears to hear - it would have stories to tell. Some of the tree rings are wide, indicating they had ample rain that year. Some of the rings are pinched and narrow, indicating perhaps a drought and meager rainfall needed for growth, but the tree is a survivor enduring wind, hail

and lightening. My surgeon said that I was a tough, old bird. I told him that at least he got the "old" part right! Was it because I was old that I tried to put more compassion in this piece? I wish I had been skilled enough to make the piece reflect more compassion. However much we have progressed, for which we can be forever grateful, there is still much destitution, neglected, forgotten, and tragic from whatever cause or reason.

Many ancient cultures had sacred groves of trees, piles of stones, memorable places where extraordinary things had happened not to be forgotten. I remember standing in an old growth forest in the Pacific Northwest and my wife laughing at me, rubbing my hands together and mumbling; So much wood and so little time! Some cultures buried their dead in the hollow of trees and in times of crisis, tension, stress and anxious decision times, they would return to this tree seeking the wisdom of the ancestors. There was wisdom embedded in Nature, contained in the natural, standing behind the mysteries of creation to be sought, discovered, applied, used and honored. In a culture or society where nothing is sacred, not personal honor, not values, not relationships, then crisis arises, including a crisis of authority. When the sacred is removed, does it free a person to live more abundantly or does it engender a search for "positivity", some value, something worthy of trust to be foundational, upon which one can build a life of mutual benefit? For whatever reason, there is a search for positivity today and many candidates appear on the scene saying listen to me, I am a credible guide, I offer assurance, I promise the good life. I will enrich your efforts and make you successful; I will most advance your cause and serve your purpose.

Since Russia is in the news, the red-hot search for positivity can lead through crimes of revolution and create masterpieces of prose as Dostoevsky, Tolstoi, Bulgakov, Solzhenitsyn, Babel and other. Dostoevsky denied that he was a "psychologist" saying he was only a realist with his observational theory that by asserting themselves, criminals were assuring themselves that their lives mattered and that they could seize control in a defiant, rebellious spirit. The devils visit to Russia is described in Bulgakov's "The Master and Margarita". In Babel's "Red Cavalry" the desire for belonging is so strong that a young Jew, seeing that his Jewishness is seen as effeminate and longing to overcome this obstacle to truly belonging, kills a goose to show the Russian commander that he is a "real man" and could be seen as one of them, risking evil for the good. Babel's famous line is "no iron can pierce the human heart...like a period well placed." (which might be interpreted: enough abstract philosophical discussion, let's see some action.) In a remarkable comment made by Solzhenitsyn while writing his "Gulag Archipelago: An Experiment in Literary Investigation" he says: "It pains me to write this as Ukraine and Russia are merged in my blood, in my heart and in my thoughts. But extensive experience of friendly contacts with Ukrainians in the camps have shown me how much of a painful grudge they hold. Our generation will not escape from paying for the mistakes of our fathers." That was written in 1968!

A modern writer on cultural studies is the South Korean born philosopher, Byung-Chul Han, a professor at Berlin's University of the Arts and the author of many books only recently translated into English and have attracted attention because of the boldness with which he examines "positivity" as a substitute for the sacred. In a culture where the self must make its own life by defining the values it will own, happiness is up to us to construct and often we think we are failing. Thinking we are missing the mark when difficulty arises, there is an overriding desire for positivity, instructions on how to create values for ourselves that fit our life-styles. (do-it-yourself

are available.) It takes a lot of energy to keep smiling when there is so much to be anxious about, so Han says there is a definite relationship between the search for positivity and our ever-increasing diagnosis of anxiety and depression. In other words, this drive for enforced happiness and well-being, with which we saddle ourselves, becomes sadness, feelings of inadequacy and sense that we lack something important, vital and necessary. Consumerism takes advantage of this and exacerbates our feeling of lack by advertising goods to fill the vacuum. We lack proper health and are in danger of some illness and this pill will help. This product will make you a social success. You really need this product because you are dull, plain, unimpressive, etc. Made to feel inadequate, a secret feeling is engendered that, loaded down with possessions, we feel we still lack something. (the rich young ruler came to Jesus saying I have kept all the commandments and followed the laws, what else do I need to do to quell this longing, what do I still lack?) The largest and most popular class at Yale today is a course entitled "Happiness and then Good Life", drawing over 800 students and so large that it had to be moved to the largest auditorium on campus. To be on top and to avoid anxiety and depression, students are told to be nice, be friendly, be productive so you will think well of yourself. Follow your instincts and not second-hand advice and be the slave of no one's morality. Be a good architect and engineer and use these tools to build your own happiness - your own personal brand of happiness. Han the philosopher suggests that in a society of achievement, accomplishment and advancement, one rejects negativity as an obstacle in the search for positivity and the intensity of this drive produces a tiredness, an exhaustion and endless compulsion. Even spirituality can be just organizing for further achievements, accomplishments and performances. It involves self-policing and demands improvements, buying the latest program, scheduling events, the purchase of books, tapes, etc. Spirituality can be a commodity, so don't miss the next sale...

For Han, classic spirituality is the strength, perception, and ability to say "no" to the claims that materialism and consumerism can deliver enduring happiness and fulfillment. If this saying "no" is called negativity, then spirituality would call for embracing "negativity", which the spiritual masters called detachment. They make reference to James 5:12: "Let your Yes be yes and your No be no." You don't need to question where logic and rationality will lead you. You need to question the assumptions and presuppositions behind your logic and motivating your rationality.

There can be obstinate pride, there can be supercilious self-righteousness in "negativity", so how can there be joy in nay-saying? Spiritual fathers would say that Beauty arouses joy as a response. Happiness and joy are not created de novo. They come as a response to something. Once Beauty is recognized, it creates joy as a response. It is hard to see how there can be much joy in the absence of Beauty. But beauty is often found where it was thought it could not possibly exist. Love recognizes it even in tragic situations and when Beauty is threatened, its defenders are called Compassionate...

C.D. and Myra

Materials text, photos and graphics for the 2nd Quarter 2022 TSOS Newsletter need to be submitted by Friday June 9, 2022.

The Newsletter will be published Friday, June 17, 2022.

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 - <https://utvac.org>

UT - Courtyard Gallery - <https://sites.utexas.edu/courtyard-gallery/about/>

UT Creative Research Lab - <http://www.utcrl.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/>



Race and Social Justice in Art