



President's Letter March 2017 TSOS Newsletter

3rd Quarter issue of 2017

Greetings:

I am pleased to report that the **26th SculptFest** is scheduled for **April 27-29, 2018** on Main Street Round Rock and the Plaza in front of City Hall and Art Space. Main Street will be closed to traffic in the SculptFest area.

Scot Wilkinson, City of Round Rock Executive Director for Arts & Culture will provide professional management, city resources and advertising for SculptFest. Clint Howard will be the TSOS SculptFest chair for 2018. The City of Round Rock has committed to host SculptFest for a minimum of three years.

An exhibit of more than a dozen large sculptures created by Allan Houser will open on April 27th on the spacious Centennial Plaza, Round Rock (within walking distance the location of SculptFest). This Houser exhibition is scheduled to last for a minimum of 13 months to cover two SculptFest events. Allan Houser, an American Master (Chiricahua Apache, 1914 – 1994) is possibly the most significant Native American sculptor on the 20th Century.

Tom Gingras is our newest board member. He won first place at the TSOS Georgetown Library summer TSSO exhibition. He has thirty-five years as a sculptor in metal art and has being at Austin Community College since 1988.

TSOS is a sponsor of a Student Sculpture Show for Central Texas high school student on Saturday, October 28th at Cedar Ridge High School in Round Rock. Check out the TSOS website at: www.tsos.org and the connection to the TSOS Facebook page.

Joe Kenney

Email: joe@JoeKenneySculture.com

The Texas Society of Sculptors held an awards ceremony on Sunday, July 16 to announce awards in their **10th Annual Summer Show at the Georgetown Public Library**. Mari Ramirez LaFave, president of Georgetown Art Works, served as juror for the awards.

The exhibit will continue through September 22.

First Place:

“Gaia Grieving” by Tom Gingras

Second Place:

“Bridget Pondering” by Cass Hook

Third Place:

“Morning Greeting” by Pat Moberley Moore

Honorable Mention, Metal:

“Jenny” by Jeff Jones

Honorable Mention, Wood:

“The Role Player” by C.D. Weaver

Honorable Mention, Mixed Media:

“Three Mothers” by Vera Smiley

Librarians' Choice:

“Psychobilly Hell Bass” by John Mark Luke

People's Choice:

“Big Bend” by John Maisano

Winners can be seen on the TSOS website at: <http://tsos.org/2017/07/18/10th-annual-texas-society-of-sculptors-exhibit-at-georgetown-public-library/>

SCULPTOR DAR RICHARDSON RECEIVES RECOGNITION



Local artist and arts organizer Dar Richardson was recognized July 16, 2017 when Georgetown Mayor Dale Ross read a proclamation making the day *Dar Richardson Day in Georgetown*.

The proclamation was planned as a surprise to Richardson. The Georgetown Arts & Culture Board had suggested the proclamation as a way to recognize Richardson's role in curating the Georgetown [Sculpture Tour](#), serving on the Arts & Culture Board, initiating the annual [Texas Society of Sculptors exhibit](#) at the Georgetown Public Library, and more, but the event organizers and City staff kept the plan a secret. The surprise proclamation was read by the Mayor at the awards reception for the Texas Society of Sculptors Tenth Annual Show. The text of the proclamation reads:

“Whereas Dar Richardson is a Georgetown artist who has enriched the lives of others through his work; he has carved wood, sculpted in clay, created mixed media sculpture, painted in enamel, made 3-dimensional mosaic works, and even sung on stage at the Palace Theatre and with the San Gabriel Chorale;

“Whereas Dar Richardson is a local arts organizer who has promoted the arts in Georgetown in many ways including by serv

ing on the City Arts and Culture Board, and has helped to provide artists with venues to show their work including contributing to the beginnings of the Georgetown Art Center;

“Whereas Dar Richardson has sparked interest and excitement in children and adults alike about doing art, whether during sculpture demonstrations at the library or teaching clay sculpture workshops at Rock House;

“Whereas Dar Richardson initiated the popular Texas Society of Sculptors Show at the Georgetown Public Library, which is now in its 10th year showing more than 80 works of art by artists from around the state;

“Whereas Dar Richardson has coordinated and curated the City's outdoor Sculpture Tour during its first eight years providing visitors to the Most Beautiful Town Square in Texas with surprise, delight, and beauty;

“NOW, THEREFORE, I, DALE ROSS, MAYOR OF THE CITY OF GEORGETOWN, TEXAS, do hereby proclaim July 16, 2017 as DAR RICHARDSON DAY In Georgetown, Texas”

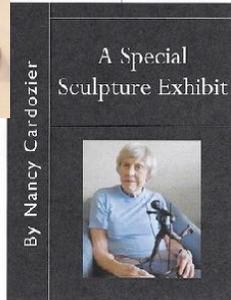
After the proclamation was read, Richardson was asked to speak, so he stepped to the microphone. “I've been asked to say a couple of words,” he said to the 75 or so people assembled on the second floor of the library. He paused and then said simply, “Thank you,” before he smiled and stepped away from the podium to rounds of applause and handshakes.

Eric Lashley, director of the Georgetown Public Library, said, “It has been wonderful working with Dar for the past ten years with the annual sculpture show in the library, the outdoor Sculpture Tour around the Square, and his service to the Arts & Culture Board. Dar is a leader in the arts and culture community and he deserves this recognition for all he has done for our community.”

This past July **Lifetime TSOS member, Nancy Cardozier**, exhibited a small collection of her plasters and bronzes. She spoke about her sculpture work to the resi-



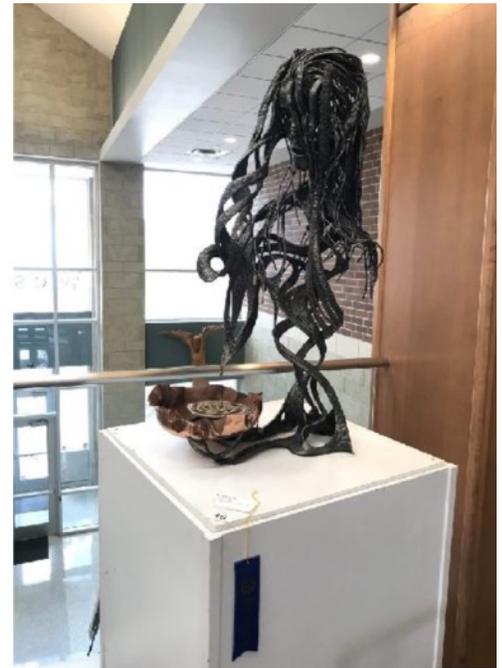
Arta AT THE ARBORETUM
Presents



Sunday, July 23rd
2:00—4:00pm



Tom Gingras is the newest member of the TSOS Board *and* was awarded **1st place** at the *10th Annual TSOS Summer Show at the Georgetown Library*



First Place Award: Gala Grieving by Tom Gingras

(Reprinted from TSOS website)

Tom Gingras has been dancing with the flame for thirty-five years as a sculptor in metal art and teaching at Austin Community College since 1988. Tom has been unofficially the departmental director of the Art Metals Program at ACC and also served as Department Chair of the Welding Department from Fall 2003 until the Fall of 2006. As ACC's first teacher in "Art Metals", Tom was in on the ground floor with then Department Head, Warren Donworth, of what has become a Nationally and Inter-nationally recognized and prestigious program offering degree plans in Art Metals, Metalsmithing, and Metal Sculpture as well as Jewelry Design, Fabrication and Casting, Stone Setting and repair.

Tom wrote and published his first book, *The Art Of Welded Sculpture* (Kendall Hunt Publishing) during his sabbatical leave granted by Austin Community College in 2000 charged also with furthering his metal smithing and TIG welding skills while nurturing his creative spirit. During this sabbatical leave Tom also began a major commission piece in stainless steel entitled

“Angel Dance”, a 12 feet tall pair of angels which was subsequently installed suspended in an 18’ high stairwell in a home in West Lake Hills. Tom’s mastery of welded sculpture has been demonstrated in his speculative work and commission pieces for many years, and is beautifully and masterfully displayed in his commission piece, the extraordinary dragon entitled “Sevenheart”, shown by courtesy of its owner who resides on Lake Travis



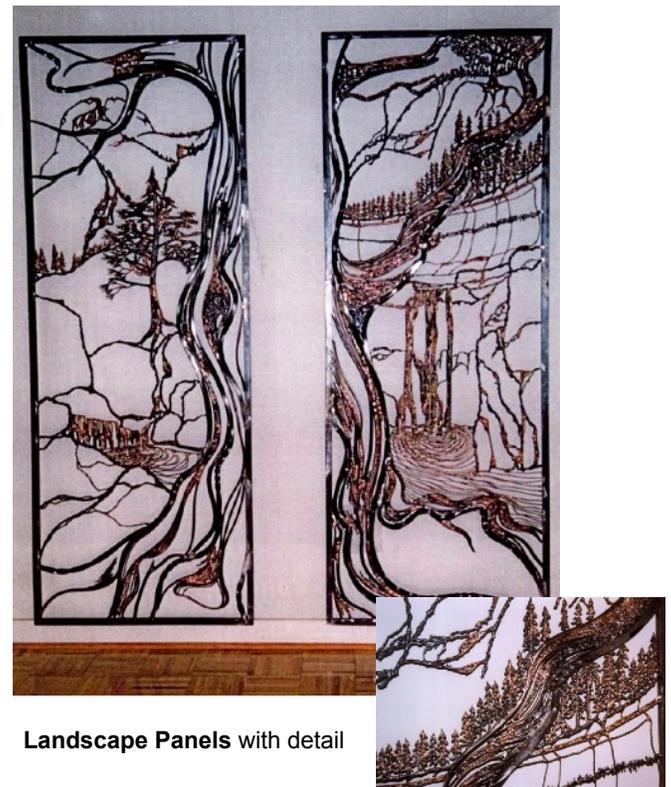
Tom Gingras on Process and Creativity....

I have been involved in higher education as well as commissioned sculpture work for many years now and have had many instances dealing with students from all backgrounds that have given me insights into the amazingly transformative possibilities of welding, metal work, and creative practices of all kinds. Through this special work I have realized deeper levels of my own emotional healing and personal transformation that have guided me to better communication skills and especially deeper listening lev-



els. I feel as though these insights allow me to move comfortably amongst my students and instruct them as they acquire new understandings of their techniques, while encouraging them to acknowledge their shortcomings and limitations – which are usually imposed with plenty of environmental stimulus and impact by the community they have emerged from– and to move beyond all of that.

Welding and metalwork demand plenty of self-discipline and honest introspection. Mistake-making carries with it unmistakable consequence, while ushering growth. When you’re working with a 3000-degree fire stick, there is no room for blame, excuses, or untruth, and the concentration levels that are required take peo



Landscape Panels with detail

ple into deeper levels of insight, introspection, and creative possibility. Also, with the techniques I show them they can work totally spontaneously and really hone their creative sensibilities (with metal and fire).

I believe strongly that these insights bring people from varied backgrounds to a place of powerfully conscious creativity, or that which I call Kreatonics, and a deeper level of the dy-

namics of creativity. I feel strongly that students discover through their own urge to attain ever-higher levels of quality, an amazingly present partnership with their own sense of the Divine.

Since the oil wars in the Middle East have produced an uncommon number of veterans who have lived a daily existence on the edge of life and death, I have had the pleasure of working with enough of these special, insightful people to know that exposing them to the practicum of welding and metalwork is very grounding in real world, hands-on crafts that aid their re-entry into the confusing values of our sentient culture with marketable skills, a renewed and wholesome sense of Self, and confident belonging in a compassionate community of Creatives. I believe strongly that these people will become a powerful force in the wholesome shaping of our Future, not only in The Americas, but, in the world.

I will be offering a series of workshops, beginning this fall, with welding, metalworking, and creativity based instruction, both alone and with my wife, Sherry, at our home in Briarcliff, TX.

For more information please contact me at: e-mail: tjtorchart@gmail.com or ph. (512) 797-6860.

Website: www.tomgingras.com

I am also available for demonstrations and lectures on Kreatonics, creativity enhancement, quality consciousness, and round-table discussions on what-do-you-want-to-do-with-your-life, and the like.

**Next issue -
4th Quarter TSOS Newsletter will
be published, Dec. 18**

**Deadline for submission will be
Dec. 11**

C.D. Weaver received an Honorable Mention in our recent 2017 Georgetown Show.

He has shared "a few recent carvings, products of the summer" he says....

The first one, carved from a cypress tree knee is entitled "The Grace, Dignity, Faith and Hospitality of Old Age.



The second one is "Ecce Homo" (Behold the Man) carved from a juniper root.



The third is "Lady Liberty's Lament". It is carved from an upended, uprooted and inverted juniper tree, whose roots suggested the spikes emanating from the crown of the Statue of Liberty.

BUCHEN / GOODWIN

Collaborating artists Joined TSOS - Tony Buchen and Jazzmean Goodwin

We began our collaboration in Santa Fe, NM where we focused on fabricated metal sculpture; exhibiting small works with galleries in Santa Fe, Dallas, and Los Angeles, and executing several large-scale commissions. In 1990 we became artists-in-residence at Sloss Furnaces, an industrial museum in Birmingham, Alabama. This 10 year residency dramatically changed our approach to the fabrication of metal sculpture and ultimately our conceptual relationship with the medium itself.



Buchen/Goodwin sculpture, **The Exiles**, at the Sloss Museum

During this time we were very fortunate to have access to state-of-the-art technologies servicing the vast metal industry of the city. Several of these involved the generation of physical objects from computer files. Creating a virtual object in the computer results in such a file. We became aware of the unique possibilities for sculpture initially created as virtual models. The computer became a major tool in our studio. Our experimentation with these emerging technologies allowed us to envision and implement work which would otherwise not have been possible.

An example: In 1994 we were commissioned to create a multi-editioned arts award in bronze, the BRAC Award. This is one of the first pieces we developed as a virtual model for production. It was accomplished using a 5 axis

EDM machine. The work was featured in the September, 1994 issue of EDM Today Magazine. In the article they credit us with "...pioneering the use of the Wire EDM in the professional art community.



In 2000 we began living in Corsica, France. Surprisingly, on this "back-in-time" island we encountered an opportunity to experiment freely with 3D printing in its early stages. Our first 3D print at this time was produced from the virtual sculpture, *Capo di Muro*. This sculp-



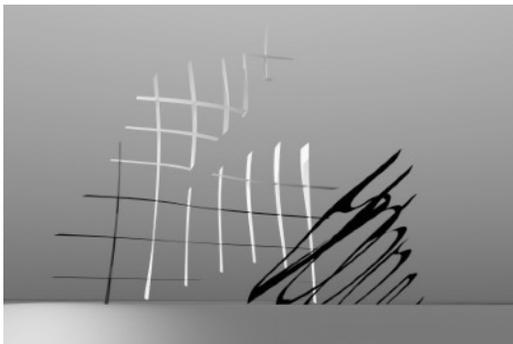
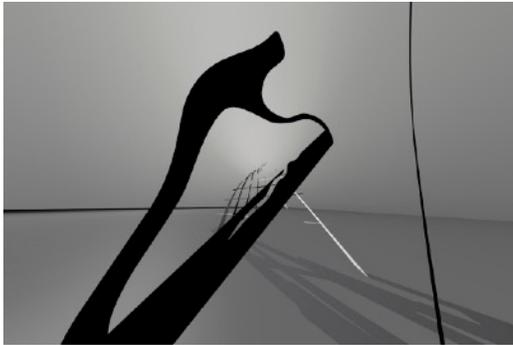
Capo di Muro

ture also marks the beginning of a new approach to the medium of sculpture itself. We began to explore our 3D models via the photography unique to virtual space, as stills and video. We quickly realized that we had entered into a medium that offered us a new way of relating to 3-dimensional form. *Capo di Muro* evolved into a large body of work consisting of abstract photography and video. Since that time the primary focus of our work has been the abstract compositions we are able to achieve photographing our virtual sculptures. The camera of the virtual arena allows us to relate to objects in unprecedented ways. Our videos are brief visual narratives of particular sculptures - a glimpse into the life of an object. Experiencing the inner nature of its structure, or the vast amount of space it actually contains; these encounters offer a perception of objects as fluid

and dynamic. They present a genre of sculpture in which physicality is not required.

Link to *Capo di Muro* video: https://www.youtube.com/watch?v=GQnj2hmi_FY

Capo Di Muro abstracts on canvas

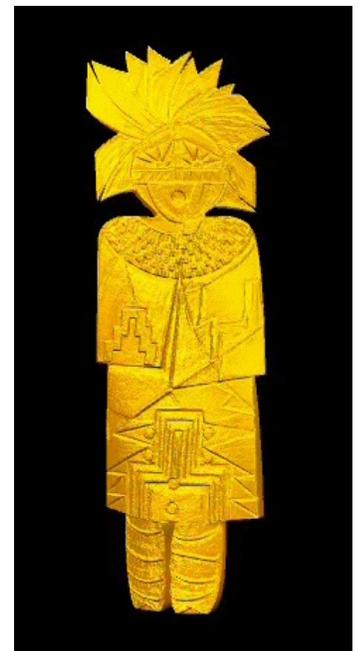


Our renewed interest in the world of physical sculpture occurred as a result of Tony's *3D Services West* which includes the development of 3D models, 3D printing, and virtual graphics. Tony works with sculptors to develop virtual models which can then be scaled to size and produced using various technologies. The model can also be used to create site specific renderings for sculpture proposals. One of the first consultation projects was through the Golden Dawn Gallery in Santa Fe. A virtual model was developed from a Margarete Bagshaw painting detail. Using a large-format 3D printer,

a 6 foot, 6 inch master for bronze sand-casting was assembled from three printed sections.



Twist & Shout, Painting, 3D model, Tony with large scale print.



We currently work in Santa Fe, NM as virtual artists and as 3D modeling consultants for the realization of physical objects and virtual graphics.

Phone: 505.795.8139

Email: goodbuch@hotmail.com

Website: buchen-goodwin.com

3D Services West Website: <http://3dServicesWest.com/>

Angela Mia De la Vega

(Reprinted from TSOS website)

Since sculpting her first bronze in 1994, Angela Mia De la Vega has been creating figurative bronze sculptures for international collectors, corporations and institutions. Exalting the human spirit through expressive faces and natural body movement has become Angela's recognized trademark. Her work's greatest inspiration is the curious and ever-changing individuality of her children.



Painting Music



I Am Superman!

Angela Mia De la Vega is an elected member of the National Sculpture Society.

<http://www.delavegastudios.com>

Angela@DeLaVegaStudios.com

Liberty Hill Update

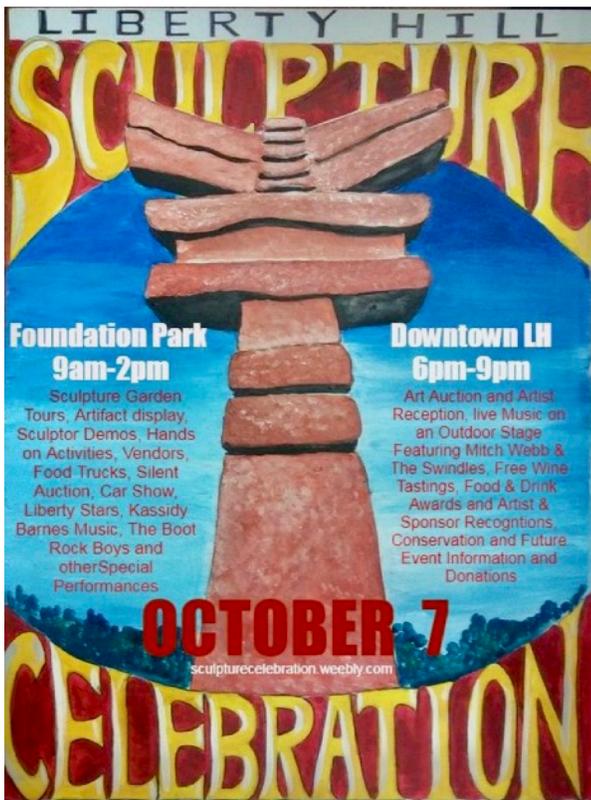
Since 2013, when the Liberty Hill Development Foundation (LHDF) took over the ownership and care of the Liberty Hill International Sculpture Park's collection of 24 sculptures and its historical archive of documents, they have been working on preserving and restoring the components of that collection. The American Institute for Conservation's Collection Assessment Program (AIC-CAP) grant gave the Foundation a 34 page final report that focused on and outlined the current conditions of the sculptures, their needs and priorities for the conservation and the future management of the collection and its historical archive.

An AIC approved conservator who works out of Austin, Julie Unruh, was hired to make the assessment. Ms. Unruh's recommendations indicated that the limestone pieces were in "critical" need of conservation and advised that the next step should be to "contract ... a qualified conservator to assess the structural stability of the surfaces..." as it relates to "lichen removal and inhibition treatment procedure." and "...to investigate the exact nature of the blackening on the limestone sculptures, to determine the condition and solubilities of the surfaces, and to perform tests to identify the best method of removal to mitigate the comprised appearances." Identifying the problem and writing a proposal for solving it could be the first step that will need funding; addressing the problem could be a second, and separate, phase of funding. Breaking the project into two steps that way means we would not have to raise all the funds at once.

The Foundation intends to start with these pieces would, not only address their critical conditions but could result in a significant change in the collection. They are seeking to engage a conservator who has knowledge and experience working with limestone. The hope is that proper conservation of the work it will remove or correct what significantly detracts from seeing their forms and the sculptures can regain some of their visual presence and impact.

The CAP report will be used to find a conservator or conservators who would be willing to take on a job of this scope and size. Several conservation services in and of the state whose area of expertise has been identified as outdoor sculpture have been approached. Those that have expressed interest have been sent the final CAP report.

The conservation work that will be done, the first professional preservation effort undertaken since they were first created in 1976... 40 years ago, can be used to publicize and begin to make the artistic community and the general public more aware of this somewhat forgotten collection of modernist sculptures.



The Second Annual Sculpture Celebration will take place in Liberty Hill on October 7th.

This is an event that is raising awareness and funds for the future preservation, maintenance and future development of the Liberty Hill International Sculpture Park.

SMITHVILLE TEXAS SCULPTURE ON MAIN STREET PROJECT



The Smithville Texas Cultural District is currently accepting applications from sculptors wishing to display sculpture on our Main Street.

Applications will be accepted through October 16th, 2017.

This juried exhibition includes awards and installation stipends.



Submission Deadline: October 16, 2017

In 2016, Smithville’s Richard D. Latham Cultural District began a Sculpture on Main program with financial assistance from the Texas Commission on the Arts, the City of Smithville, the Lost Pines Artisans’ Alliance, and Keep Smithville Beautiful (a committee of the Smithville Area Chamber of Commerce). The program celebrates sculpture artists by locating juried work along historic downtown Main Street.

www.smithvilleculturaldistrict.com/making-art-happen

The Smithville Texas Cultural District is currently accepting applications for its juried exhibit "Sculpture on Main Street" .

Selected artists will receive a \$250 stipend to transport their work.

The non-refundable entry fee is \$25 for the first entry, and \$10 each for up to two additional entries by any individual artist (for a maximum of three entries at \$45). PLEASE NOTE: All sculptures will be required to be affixed to the pedestals provided:

[SmithvilleSOMPedestalInfo](#).

Round Rock Mosaic Project

Cari Cabaniss, Michael Epps, and Dar Richardson collaborated on what is hopefully the first of many public mosaic projects in Round Rock, Texas. City of Round Rock Arts



and Culture sent these three artists to Austin to learn more about mosaics from Austin School of Mosaic Art. This is a first attempt. They are planning a bigger mosaic with community help in 2018.

Their inspiration for the piece centers on the Fibonacci progression, or Golden Ratio, found in nature. There are also interlocking squares that represent a meeting place, inspired by ancient Native American petroglyphs.



The vibrant colors were designed to reflect the energy of the modern day meeting place.

The mosaic is permanently displayed in front of City Hall in Prete Plaza.



The Creative Arts Society and The Arts Business Institute has something to offer!!!

Join us for a weekend intensive workshop on the business of art!

The Austin Art Business Summit, co-sponsored by The Creative Arts Society and The Arts Business Institute, will take place on the weekend of October 21-22, 2017.

The event kicks off with a Friday evening gallery reception.

Programming on Saturday and Sunday includes presentations on Sales and Marketing Strategies, Pricing, Corporate Art, Art Printing, Wholesaling, Art Licensing, Selling Art Online & more.

Lunch is included each day. Individual consultations available.

Use coupon code: **RRarts** for a **\$35 discount**.

visit: <http://www.artsbusinessinstitute.org/austin-texas/> for more information or to register.



Scot S. Wilkinson
City of Round Rock
Director for Arts and Culture
221 E. Main Street
Round Rock, Texas 78664
swilkinson@roundrocktexas.gov
512-671-2705 (x2705)
940-391-1928 Cell

The 28th Annual Elgin Arts Association Pearls Before Swine Art Show & Opening Gala

Featuring Two and Three-Dimensional Art Opening Gala in Elgin Texas, Thursday evening, October 26th, from 6 pm to 9 pm.

The Art Gallery will be open on October 27th, Friday from 12 pm- 5 pm and October 28th, Saturday from 10 am to 5 pm.

Location yet to be determined. The Opening Gala includes a Silent Auction event, EAA's primary fund-raising event used to fund local Artists Scholarships to higher education.

Artists are encouraged to donate to the auction.

Application can be found here....

http://www.elginartsassociation.com/uploads/5/8/3/5/58358405/call_to_artists_pbs_2017v3.pdf

Two painters and a sculptor at the Old Bakery & Emporium ..



TSOS member **Cindy Debold** is exhibiting with two painters Pat Molina and Helen Faythe Green.



1200 pounds. Price is what I paid, not including the cost to transport to Texas. **\$1200.** (on the right in the background)

2.) Block of limestone ... far less expensive (on the left in the foreground) **\$600** but the buyer must go to John's home in Cedar Creek, Texas in Bastrop County, to pick it up.

Contact Kelly at sculptor@borsheimarts.com or call John at 512.389.3164.

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**Deadline for submission will
be Dec. 11**

Selling two pieces of stone ...

1.) Block of Colorado Yule Marble Dimensions 36 x 18 x 18, approx.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Smaller Contemporary Spaces:

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

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

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

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

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

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

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