



**SHERRY OWENS**  
*ensouled*

Sept 10 - Oct 24

**cris worley**  
FINE ARTS



## SHERRY OWENS

### *ensouled*

September 10 - October 24, 2026

Cris Worley Fine Arts is proud to present *ensouled*, an exhibition by Sherry Owens, whose nearly forty-year career has established her as one of the most distinctive and influential sculptural voices to emerge from Texas. Recent work in wood, bronze, bamboo, and printmaking, *ensouled* reveals a practice rooted in nature, observation, labor, and a deeply personal sense of spirituality.

For decades, Owens has returned to the sinewy crepe myrtle as both material and metaphor. Gathered from fallen trees, often found along roadsides and within the Texas landscape, its branches are carved, cut, bundled, pegged, woven, and assembled into intricate structures that move between drawing and sculpture. What begins as a fragment of the natural world becomes, through Owens's sustained attention, something transformed.

The title *ensouled* speaks to this transformation—the possibility that matter may carry memory, feeling, and spirit.

"Remnants of personal stories, visions, and observations in nature are the driving forces in my work," Owens says. "For almost 40 years the sinewy crepe myrtle tree has become my primary material and metaphor—a way to speak about the Texas landscape, cycles of death and renewal, beauty, and our growing environmental concerns."

The work is both highly disciplined and intuitive. Owens may spend countless hours carving, whittling, pegging, and assembling individual sticks into a single sculpture, yet the labor ultimately disappears. What remains is an illusion of simplicity—work in which repetition becomes meditation and physical process gives way to poetry.

Drawing, sculpture, and printmaking are, for Owens, threads of the same gesture. A mark on paper becomes a line in space; a carved branch becomes a drawn form. Across media, her work is unified by an exploration of line and by an enduring engagement with nature's cycles.

The exhibition includes new works developed through Owens's collaboration with Flatbed Center for Contemporary Printmaking, following her selection as the recipient of the 2024 Käthe Kollwitz Residency. Printmaking expands Owens's longstanding exploration of line, gesture, and repetition while revealing the continuity between her works on paper and her sculptural practice.

For the first time, Owens has incorporated bamboo alongside crepe myrtle. The distinctive growth and linear structure of the grass informs both sculpture and printmaking, opening a new vocabulary within her ongoing study of the natural world.

Bronze offers another kind of transformation. Owens sometimes creates sculptures in wood with the sole purpose of burning them out to cast in metal, preserving fragile extensions and delicate structures that might otherwise fracture. Through fire, impermanence becomes permanence.

Across nearly four decades, Owens has developed a practice grounded in the Texas landscape but expansive in its reach and concerns. Her work speaks to growth and decay, destruction and renewal, fragility and endurance. These are the cycles of the natural world, but also profoundly human ones.

*ensouled* is an invitation into Owens's way of seeing: a world in which a fallen branch can become a line, a sculpture, a memory, or a meditation.

**Sherry Owens's work is infused with the influence of poetry, literature, and song. D. H. Lawrence's *Creed*, which has long resonated with Owens, offers a particularly evocative parallel.**

This is what I believe:  
That I am I.  
That my soul is a dark forest.  
That my known self will never be more than a little clearing in the forest.  
That gods, strange gods, come forth from the forest into the clearing  
of my known self, and then go back.  
That I must have the courage to let them come and go.  
That I will never let mankind put anything over me, but that I will  
try always to recognize and submit to the gods in me  
and the gods in other men and women.  
There is my creed.

*"Creed"* by DH Lawrence, 1923



Sherry Owens, *ensouled*, installation view



Sherry Owens, *ensouled*, installation view



Sherry Owens, *Wild Weather with a Pool of Light*, 2026, detail



**Sherry Owens**

*Wild Weather with a Pool of Light*, 2026

crepe myrtle, paint, wax

16.25h x 26.75w x 15.50d in

SO080

\$15,000

Sherry Owens  
*ensouled*  
installation view









**Sherry Owens**  
*Restless as the Sea, 2025*  
color stone and plate lithograph  
30h x 43.75w in  
1/20  
S0091  
\$5,500 framed



Sherry Owens  
*ensouled*  
installation view





**Sherry Owens**

*Traipsing the Field*, 2026

crepe myrtle, baling wire, milk paint, wax

37.88h x 46.13w x 11d in

SO083

\$22,000

Sherry Owens  
*ensouled*  
installation view







Sherry Owens, *The First Tree on the Moon*, 2025-26, detail



**Sherry Owens**

*The First Tree on the Moon*, 2025-26  
bronze, patina, Texas holey limestone

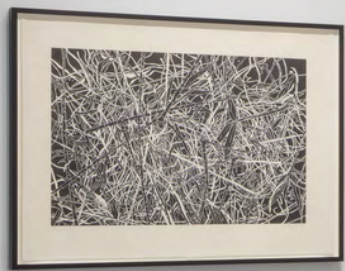
53.25h x 22.50w x 20d in

SO082

\$32,000

Sherry Owens  
*ensouled*  
installation view









**Sherry Owens**  
*un poco de bambú*, 2025  
woodcut  
25h x 36w in  
6/15  
SO076  
\$5,500 framed

Sherry Owens  
*ensouled*  
installation view







**Sherry Owens**  
*Into the Bramble*, 2025-26  
bronze, patina  
34.50h x 15.50w x 15.50d in  
SO084  
\$48,000





Sherry Owens  
*ensouled*  
installation view



Sherry Owens, *ensouled*, installation view







**Sherry Owens**

*The First Bird on the Moon, 2026*

Colorado river rock, crepe myrtle, bronze, oil paint, milk paint, wax

9h x 18.25w x 7.75d in

S0085

\$4,500



**Sherry Owens**

*What could possibly go wrong?*, 2026

crepe myrtle, nylon cord, fire, dye, milk paint, wax

70.25h x 23.50w x 25.50d in

SO086

\$20,000







Sherry Owens  
*ensouled*  
installation view





**Sherry Owens**  
*Study for Traipsing the Field, 2025*  
monotype  
22.50h x 29.75w in  
S0092  
\$5,000 framed





Sherry Owens, *ensouled*, installation view





**Sherry Owens**  
*Rolling Hills Over Blanco*, 2025  
monotype with graphite drawing  
22.44h x 30w in  
SO093  
\$5,500 framed

Sherry Owens  
*ensouled*  
installation view





Sherry Owens, *ensouled*, installation view



Sherry Owens, *Roots to the Sky*, 2026, detail



**Sherry Owens**

*Roots to the Sky*, 2026

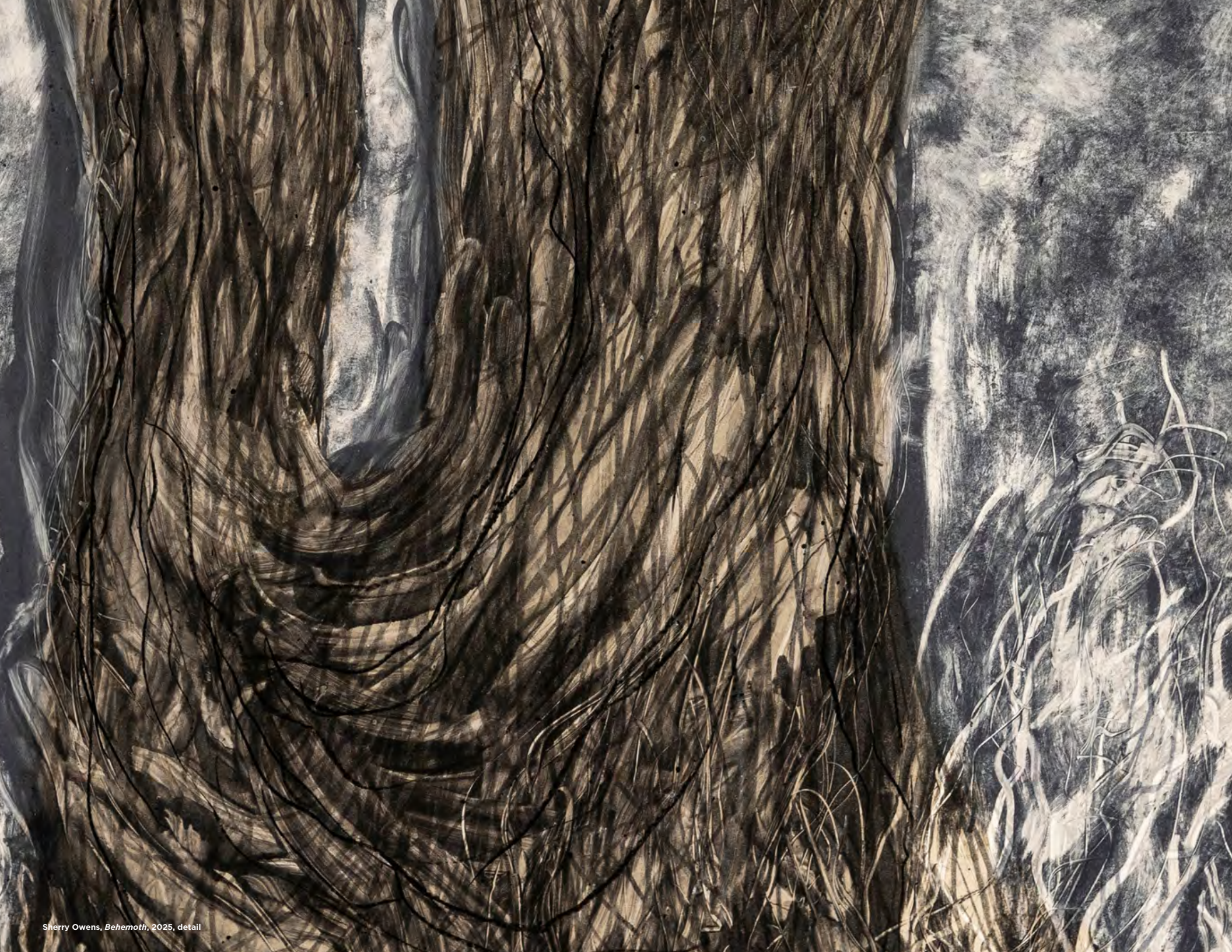
crepe myrtle, dye, wax

35h x 23w x 8.25d in

SO088

\$7,500





**Sherry Owens**  
*Behemoth*, 2025  
monotype  
30h x 22.50w in  
S0096  
\$5,000 framed







**Sherry Owens**

*Pogonip*, 2025

monotype

29.88h x 21.75w in

SO094

\$5,000 framed

Sherry Owens  
*ensouled*  
installation view





Sherry Owens, *ensouled*, installation view



Sherry Owens, *Watching the Stars Fall*, 2026, detail



**Sherry Owens**

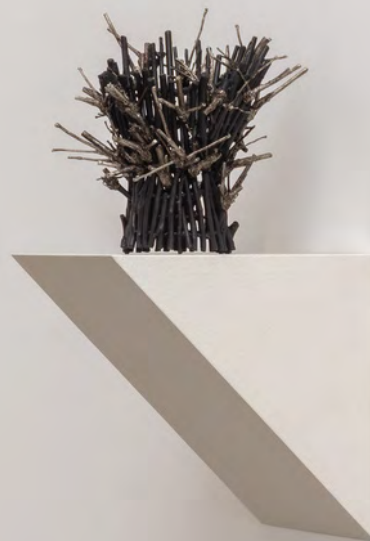
*Watching the Stars Fall*, 2026

bronze, patina, oil paint, wax

8.63h x 9w x 8d in

SO089

\$9,000



INVESTIGATION





**Sherry Owens**

*Investigation, 1995/2026*

bronze, patina, Mexican beach pebble, cotton thread, steel, paint, wax

74h x 32w x 32.5d in

SO087

\$28,000



Sherry Owens  
*ensouled*  
installation view







Sherry Owens, *I got upset / I lost my head*, 2026, detail



**Sherry Owens**

*I got upset I lost my head, 2026*

bronze, patina, bronze wire, hair

21.75h x 18.50w x 19d in

SO090

\$15,000



Sherry Owens  
*ensouled*  
installation view

## **Sherry Owens - b. 1950**

Sherry Owens has been creating in Dallas for over 40 years. From a young age, Owens has been an artist, even making her own clothes and clothes for her dolls. As a professional artist, she was first interested in weaving — as she dyed the yarn and created these large, woven works. Eventually, Owens found interest in welding, but had to stop because of the physical demands. This act made her turn to her new medium, the crepe myrtle. The medium references her past, where she spent summers at her grandfather's ranch, exposed to nature.

Owens' process begins with a sketchbook — an important step to the artist. Owens then continues by collecting discarded trees, whittling, carving, waxing, painting, dyeing, and burnishing the branches before she assembles them with pegs, baling wire, and other material choices. Owens' studio is full of crepe myrtle branches—as she initially took in any trimmings she can get. Now, after years of a successful practice, the artist is more selective in what trimmings she accepts. Her studio becomes a type of forest itself, as limbs line the walls and sprout from the rafters. She carefully selects each branch, noting the knots and movement of each branch in her studio. Sometimes, her selection process can take hours to find the perfect branch. The narrative of each sculpture is decided well in advance of its assembly; the subsequent choice of each stick, each gesture, and each connecting point resembles the marks of drawing in the third dimension.

Sherry Owens lives and works in Dallas, TX and received a BFA from Southern Methodist University. Her work has been shown throughout Texas and the southwest; in 2020 she mounted a solo exhibition, *Promise Me the Earth* at The Grace Museum in Abilene, Texas. In 2018, she completed a two-person site specific installation at the Umlauf Sculpture Garden & Museum in Austin, Texas, and was included in *Commanding Space: Women Sculptors of Texas*, at the Amon Carter Museum of American Art in Fort Worth, Texas. In 2017, Owens mounted a solo exhibition at the Art Museum of Southeast Texas, and the Martin Museum of Art at Baylor University. Owens has exhibited internationally in Austria, Denmark, Germany, Greece, India, Peru, Turkey, and was recently included in *The First Crosscurrent Yokohama-Texas International Artists Exchange Show 2019* at Kanagawa Prefectural Gallery in Yokohama, Japan.

Owens' has completed several large public art projects, including a monumental bronze through the Love Field Modernization Program at Love Field Airport in Dallas, TX and a large-scale commission for the Ben E. Keith Company, also in Dallas. Owens is a former president of the Texas Sculpture Association, has served on various art boards and was a co-founder of the Emergency Artists' Support League. She was the recipient of the Moss/Chumley North Texas Artist Award in 1999, was the West Texas Triangle artist in 2010 with a comprehensive survey at five west Texas museums, and received the Artist/Craftsman Award from the AIA Dallas in 2014. Her work is in the permanent collections of the Ogden Museum of Southern Art, New Orleans, LA; San Angelo Museum of Fine Arts in San Angelo, TX and The Grace Museum in Abilene, TX.

