Cameron Gray
‘I’ll never apologize for my work’

Cameron Gray’s focused eyes scanned between the margins of the lithography plate as he pulled away his oil crayon and the “bridge” formed by blocks of wood. The bridge, he explains, allows him to place pressure on his hand without touching the surface of the work or obstructing it.

There’s a quiet intensity about him while he works, it translates to his conversations.

Gray, 26, was the center of the crowd that assembled to see his recent exhibition “A Negro From the South” at the Octagon Center for the Arts in Downtown Ames on Feb. 22. He was charismatic, but quiet, magnetic, yet humble.

Staff at the Octagon estimated that 85 people were in attendance, many of which wanted to speak to the young artist — he obliged as often as he could, answering questions and sharing the process of his art.

Room for movement was scarce as a panel titled “People of Color in the Arts” started. The panel consisted of professors and administrators from Iowa State, and Gray, a graduate student in art and visual culture.

“I tried to make sure I had as many people there as possible,” Gray said. “I wanted to make a statement that this is what Ames needs and this is what Ames needs to see.”

Gray expressed deep gratitude for all that attended, including the panelists that took time out of their busy schedules to sit with him. He also noted his gratitude for the Octagon, expressing the concern he had about not having anywhere to show in Ames because it is a predominantly-white community and preconceived notions about what art galleries should showcase.

“I was as surprised as many when they told me I could [show art],” Gray said. “I feel like the luckiest man on earth, honestly.”

Gray looked through his oil crayons to find the one he wanted and loaded it into his crayon holder. He began to pick his place to start adding to the piece.

His focus causes him to stop speaking momentarily. Only once he sees it, Gray begins to work with precision.

Among his pieces in the exhibition were his series of seven “Voids,” made mainly with charcoal and graphite, on large canvas drop cloths.

They were all done in the span of two days in the Octagon gallery. These pieces represented different facial features of loved ones, including himself.

“What I’m trying to illustrate is the idea of what the ‘other,’ or the minority community feels like in a sense of voicing that black psyche but then also the minority psyche in the sense of being seen but not seen,” Gray said. “In a sense of, you’re aware of my body for your own usage, but you’re not aware of my body at the same time.

“I feel like people are quick to use the black male form but not really looking at the soul of the person that they’re using.”

Gray found an example of this in a recent event where Laura Ingraham of Fox News told Lebron James to “shut up and dribble,” after making comments criticizing the president.

“So you’re telling me he can play ball but not speak his mind at the same time?” Gray said. “He’s a person. He has his thoughts and views, but you just want him to do that thing that he’s known for.”

To Gray, this is nothing new for black people in America and is related to centuries of abuses.

“It reverts back to the idea of slave culture,” Gray said. “Our black bodies were used for one thing and one thing only. We were seen as cattle in a sense. That same mentality has been brought over to the new era.

I don’t want to hear your thoughts; just do that thing you’re good at and shut up.”

Gray had a series of four prints depicting barbaric devices that were used to control and monitor slaves in the exhibition. The prints were done in a sparkling gold ink, the series titled “All That Glitters Ain’t Gold!”

“How can I make something that is painful to look at and has such a dark, gross, vile, sad history and make it beautiful and gorgeous,” Gray said.

He felt he needed to depict the uniquely inhumane treatment of humans — by humans — in slavery.

“These things were put on black bodies as a way of control and making them seem like cattle,” Gray said. “These were instruments that were manufactured by people; things you would place on a runaway cow were placed on human beings. When you have that history behind it plus the way I depict it, you have this juxtaposition. It’s terrible, but it’s gorgeous at the same time.”

Above that series of prints, at least 10 feet above the floor, sat his “Jor-
Behind the scenes:

An inside look at Iowa State’s horse barn

The horse barn, located on the north side of campus, is home to about 32 horses. From feeding to cleaning out stalls, they require a lot of hard work and dedication.

BY SARAH HAYS
@iowastatedaily.com

If you go to Iowa State, you have probably seen the horses grazing on the north side of campus, or adorably nuzzling your hand if you are brave enough to pet them.

The happy and healthy horses that students love are living a fine life. But aside from the charming animals, something that the horses can’t thrive without seems to go unnoticed.

For the sake of these animals, some Iowa State students wake up at 6 a.m. daily to care for and attend to the horses.

The Equine Horse Barn houses about 32 horses. Every day, students clean out stalls, vaccinate horses and do many other feats.

But not only do the students help the animals be healthy and happy, they also gain a unique opportunity that’s not available to everyone.

“The farm is here basically doing what we’re teaching,” said Nikki Ferwerda, a lecturer, an advisor and manager of the horse barn. “The people that work here are doing those things instead of just reading about it in a chapter once.”

Ferwerda explained that not all students that go into agriculture are from rural areas with access to animals. The horse barn gives those students the association with the animals that they need.

“For a lot of our students, they have grown up in big cities or larger towns and dreamed about having horses,” Ferwerda said. “Some of them have their own horses at home, but more and more have no horse experience until they get here.

In fact, Andrew Riehl, a senior in animal ecology, is one of those students that did not grow up on a farm.

“It wasn’t until I got here that I started working with horses,” Riehl said. Raised in Wisconsin, he worked around horses in high school but had no experience with the animals prior to coming to Iowa State.

Jess Heine, a junior in animal science, grew up on a farm with horses and sheep but is still learning more working here than she ever did at her farm. Heine said that she had no experience around stallions, and the horse barn here is teaching her a lot about how to treat a stud.

Even with a background in farming and horses, Heine supports the idea that knowledge can always expand. Learning more and more every day, the students working in the horse barn are gaining experience as well as networking and meeting important people.

“If you get involved with what you are interested in and you make connections with people it’s pretty easy to find a spot,” Heine said.

The variety in chores that the students do is another factor that expands their career opportunities. Each student has a specific aspect that they focus on.

“I am in charge of vaccinations and health stuff like that,” Heine said.

Recently, Heine just vaccinated an adult horse, Shirley. She explained that medicating the horses is a heavy responsibility because possibly over or under-medicating a horse can potentially be very hazardous.

In the winter, when it is extremely cold, Heine has to be careful to make sure that the shots don’t freeze. As a precaution, she insulates the shots and covers them on her way out to the horse.

For Riehl, with three years of experience at the horse barn, his ever-changing tasks still keep him on his toes.

“There’s a lot of different projects,” Riehl said. “There are different tasks every day that need to be done.”

Whether it’s scrubbing a stall or walking a horse, Riehl appreciates the experience that he is constantly gaining at the barn.

“It’s a hands-on kind of work that I like,” Riehl said.

The behind the scenes hard work that the students do for the horses never stops. If the chores are not started early, the students could end up staying at the barn a lot later than planned.

“Every day we feed the horses, every day we clean the stalls, every day we worry about their health, well-being and well-fare,” Ferwerda said.
It was a chilly Friday morning on campus as I made my way into the Town Engineering building. Taking off my hat and gloves, I eagerly scanned the room for Mike Murray, Iowa State’s chief mechanical engineer. There was empty, but this was fine. I was early.

My fascination with Iowa State’s underground steam tunnel system began freshman year when I first heard the rumors. Students spoke of secret tunnels connecting all of campus, and alumni told bold stories of sneaking around beneath buildings to escape the frigid winters. I began asking around for anyone that could tell me about the tunnels.

After reaching out to staff at the university power plant, I was directed to Murray. He told me he could set up a tour, but only for reporters and organized student groups. And so, I became a reporter. One more call with Murray, and we were ready to go.

Murray arrived right on time, carrying two hard hats. We wasted no time with lengthy introductions and immediately took off down the long hallway. A few turns later and we arrived at an inconspicuous mechanical room.

He unlocked the door and we made our way inside. The room itself was spacious, with large white pipes running in every direction. In the back, a sign on a strange yellow door read “Notice: Tunnel.”

Before donning our hard hats and entering the tunnel, Murray wanted to share some history. To understand where the tunnels came from, we have to go way back into Iowa State’s past. Before Beardshear Hall graced the landscape, a building called Old Main stood in its place.

Old Main was heated by a large boiler room in the center of the building, which burned coal to create steam. Although this provided convenient heating, it was a huge risk to the largely wooden structure. In 1900, a fire damaged the north wing of the building. Just two years later, Old Main burned down completely.

The need for a better system was clear. In the wake of the Old Main disaster, it was decided that Marston Hall would be the first building without a boiler. The original campus power plant, located just east of Black Engineering, would provide steam to heat the building.

And thus, the very first steam tunnel was built, connecting Marston to the plant. The oldest steam tunnels were made with an arch brick design, and many are still used today.

Using steam from the power plant was not only safer, but more efficient, Murray said. To generate electricity, power plants burn coal to create steam. Although the steam has passed through the turbines, it is too cool to be used for power but still very hot. Rather than go to waste, the steam could now be moved to campus buildings to provide heat.

Following the Old Main fire, construction of Beardshear Hall began, as well as a new power plant on the northeast corner of campus. Both were completed in 1906. As structures were added, new sections of tunnel were dug to connect. These tunnels were rectangular and built with steel rather than brick. Slowly, this turned into the huge system of steam tunnels we have today.

With my history lesson from Murray complete, it was finally time to go inside the tunnels. He unlocked the yellow door, and

I took my first steps into the maze. I immediately felt a gust of cold air. Murray pointed to the vent above our heads, which opened straight up to the sky above. These vents, as well as the overhead lights, were added in the 1990s. Before that, temperatures in the tunnels could reach as high as 130 degrees Fahrenheit. Along the wall, large pipes brought hot steam into the building and cool condensed water back to the power plant. Murray said the steam in these pipes was nearly 400 degrees.

The combination of cool air from the vents and warm air from the pipes made the space very comfortable. As we continued down this first stretch of tunnel, I found myself stepping over large puddles and debris which had washed in through the vents.

We turned the corner and I could no longer see the end. The tunnels begin at the power plant, running all the way to Town Engineering, over to Frieley Hall, and connecting to the Memorial Union. However, not all of campus is connect-
ed. The tunnels do not reach Old Richardson Court and the Iowa State Center, both of which get their heat from buried pipes. In total, there are 4.8 miles of tunnels and 2.5 miles of direct-buried steam lines.

In addition to providing efficient heating to most of the buildings on campus, the tunnels also carry chilled water for air conditioning. This novel system helps Iowa State Facilities Planning and Management meet the constantly changing demands of campus buildings. More tunnels are still being built, with a new section going in this summer to connect the new Student Innovations Center.

We explored the tunnels a bit longer before making our way back to the mechanical room. Although they are a site to see, Murray has asked that students not venture down on their own.

If you’re like me and simply have to see them, get your student group and talk to Murray. Campus is full of history, mys-
tery and hidden places to discover. If you ask around enough, you just might find a way in.

Scherezade Mama is an assistant professor at Penn State University whose research focuses on physical activity and health promotion among underserved and vulnerable populations.

Thursday, March 1, 2018 - 7pm
Sun Room, Memorial Union

Sponsored by College of Human Sciences, Kinesiology, The Kira Collective, Graduate as Lectures (funded by Student Government)
POLICE BLOTTER

2.27.18

Damian Sean Sieh, age 44, of 1006 Lincoln Way Unit 105 - Ames, IA, was cited for driving under suspension at Lincoln Way and Beach Ave (reported at 1:13 p.m.).

An officer initiated a suspicious activity at the Armory Building (reported at 2:12 p.m.).

An officer investigated a property damage collision at Stange Rd and Veener Dr (reported at 3:53 p.m.).
This endorsement is reflective of the Iowa State Daily Editorial Board and not the Iowa State Daily as a whole.

We appreciate that the campaign will continue the pedestrian safety initiative of the current administration to eliminate some of the dangers students may face when on the sidewalks or crossing streets.

Here are a few points of improvement for Moving Forward ISU:

- The initiative for better campus lighting is promising, but it has been proposed numerous times before. That isn’t to say the financial approach they’ve discussed won’t happen, but we encourage them to continuously push for this to come to fruition if elected.

- We would like to see a more concrete plan of how the slate will carry on current initiatives to work with local, state, and federal representatives. While we are extremely supportive of the March for Education, we would like to see more plans to remind our representatives of issues important to students. For example, there could be more Ames-wide initiatives related to sexual assault awareness.

- Last, the campaign has talked about newsletters as a means to keep students more informed about Student Government. We feel the time could be better spent going to student organizations or classes to give a five-minute overview of what’s happening at Student Government. That also offers a greater opportunity for students to voice their concerns.

The other executive slate — of Ben Whittington and Jocelyn Simms — provides great perspectives and plans to tackle important issues.

The Whittington-Simms campaign has also faced three campaign violations, though the Neely-Bibiloni campaign was also given one. Student Government bylaws require careful attention to follow every step correctly.

Both members of the Unlocking Your Potential slate are highly qualified to be a part of Student Government, but we would like them to have more knowledge of the organization before stepping into the highest office.

Regardless of who you support, we hope you will vote March 6 and March 7 for executive and legislative slates. Your vote is a simple first step to making your voice heard. We are hopeful that both of the executive slates would make Iowa State a better place and hope you will inform yourselves about each platform before voting.

This is the University's official student newspaper. Please respect our right to edit or reject any letter or online feedback. Feedback policy: The Daily encourages discussion but does not guarantee its publication. We reserve the right to edit or reject any letter or online feedback. Send your letters to letters@iowastatedaily.com. Letters must include the name(s), phone number(s), and year in school of the author(s). Feedback posted online is eligible for print in the Iowa State Daily.
From forwards to defensemen

Song and Goggin add much-needed versatility

BY SPENCER Suckow
@iowastatedaily.com

Anthony Song
Number: 20
Class: Sophomore
Hometown: Ames, Iowa
2017-18 stats
32 GP, 5 goals, 8 assists, 13 points

Dylan Goggin
Number: 18
Class: Freshman
Hometown: Red Wing, Minn.
2017-18 stats
32 GP, 4 goals, 6 assists, 10 points

There's a mentality that surrounds the Cyclone Hockey team. It's one where every player puts the good of the team ahead of everything else, even if that means making some sacrifices. "You've just got to play the role that you're asked to play and you've got to do your best at it," said sophomore Anthony Song. "I think it's expected of everyone."

With the Cyclones facing depth issues all season, Song, along with freshman Dylan Goggin, have embodied that mentality as much as anyone else on the team.

Both players are forwards by trade, but because of injuries and off-ice issues to teammates, they've been forced to spend time moonlighting as defensemen on the Iowa State hockey teams, at times, depleted blue line.

While that may seem like a drastic transition, particularly in-game as it's been at times, it's made easier by the fact that both Song and Goggin have previous experience on the back end. The two each spent some time as defensemen growing up and while playing junior hockey.

On top of that, each player's individual skill set makes them ideal candidates to make the switch when needed, according to the team's coaching staff.

Song's abilities as a skater and passer have been brought up by the coaching staff in the past, and head coach and general manager Jason Fairman mentioned Goggin as already having a defensive mindset at his position.

While both players were recruited as forwards and not exactly with this versatility in mind, Fairman said that it's nonetheless an asset to have players that can reliably play a different position when depth gets challenged.

"It's like being a utility infielder in baseball to some degree," Fairman said. "The more things that you can bring to the table, the better and the team can benefit from that."

Though having prior experience and the correct skill set helps, both players will also tell you that having good teammates is just as important when transitioning to a new spot.

Goggin said that defensemen like senior Kody Reuter and juniors Nick Sandy and Jake Arroyo provided him with advice and tidbits throughout the season to help shorten the learning curve even further.

This willingness to help isn't a surprise, given that the three are set as leaders on the team with Reuter and Sandy specifically acting as captain and assistant captain, respectively.

That advice is especially helpful when you're one of the youngest members on the team, though it usually doesn't have to be anything major given Goggin's background.

"Just little play things, different reads and being able to see where guys are coming in," Goggin said. "Mentorship from the older guys helped out a lot."

That mentorship, combined with their specific strengths and prior experience, allows the two to play the position fast and without hesitation when the situation calls for them to switch.

According to both, that ability to play fast is ultimately the most important factor to having success as a defenseman.

The two insist that making the change isn't that big of a deal to them, but admit that when they do make mistakes, it's often to slow play caused by over-thinking.

"You've just got to flip a switch," Song said. "You can't think about it too much. When you think about it, that's when you mess up the most."

Luckily for the Cyclones, Song and Goggin haven't had to make the switch in recent weeks.

After some particularly brutal stretches in the season that saw the team consistently dress only three lines of forwards and five defensemen, the team has gradually started to get more players back.

This allows both players to play their natural forward positions, which in turn makes them and the team more successful.

Since switching back, Song and Goggin have both seen upticks in their scoring (highlighted by a two-goal performance by Song against Missouri State a few weeks ago), and the team as a whole has rebounded well from a six-game losing streak to end the fall semester with some solid wins against top competition.

Still, both players know that things can change in an instant, and the two are prepared to move back-and-forth as needed when the Cyclones play in the American Collegiate Hockey Association national tournament in less than two weeks.

Obviously, that wouldn't be an ideal scenario for the Cyclones, but with a short bench this season and the possibility of having to play several games in consecutive days during the tournament, it's not out of the realm of possibility.

If that does happen, you won't hear any complaining from Song or Goggin. After all, they know what's expected of them and everyone else on the team, and they share the mentality.

"You've got to be a 200-foot player," Goggin said. "That's the power to having a successful season."

NEXT GAME

IOWA STATE
(17-16)
Fremont, Nebraska
Sidner Ice Arena
7:30 PM Friday
Ames will host local artists

BY ANGELA RIVAS
dlowестatedaily.com

Ryne Daughty, musician from Des Moines, said "To do [songwriting] for a living, even at this regional level, is a dream come true." He will perform at 7 p.m. on Saturday at the Ames Auditorium.

Why is it important to support a local music scene? This is the question that Ames Auditorium Bandshell and Community Manager Craig Kaufman plans to answer.

On March 3, Kaufman and the Ames Auditorium will kick off its first ever "All Iowa Arts Showcase." This concert series will consist of five dates, spanning over the months of March and April.

Each night will showcase two artists, one that is local to Des Moines and another that is Iowa based. Art and concessions from Iowa based artists will be available in the lobby during the event.

"We wanted to pair someone that is from here with someone that is from out of town, to give people a chance to build relationships," Kaufman said on his goals of the concert series.

Kaufman is planning this event for the growth of the Ames City Auditorium.

"The auditorium has been underutilized since it opened," Kaufman said.

Originally the Ames High School in 1881, the auditorium has seen many renovations over the years. It was not until 1990 that Ames city personnel moved into the building, creating what is today known as City Hall.

There are many links to the building's past as a high school. In the future, [The auditorium] hopes to offer full seasons of music, dance, theatre, film, lectures and educational programming," Kaufman said.

The auditorium only hosts a few events every year. Available to seat over 800 people, the auditorium is one of the biggest performance halls in Ames, aside from Stephen's Auditorium.

"The hope is that [the auditorium] can grow from this event," Kaufman said.

Not only will the stage be utilized at the All Iowa Arts Showcase, but all parts of the auditorium will be in play. Plans are to have local artists host their artwork in the lobby during the event for sale. Local concessions will also be served by the Lockwood Café from here in Ames.

The lineup for this year will be:

- March 3, 2018 at 7 p.m.: Patrick Tape Fleming (Gloom Balloon, Poison Control Center) & Ryne Daughty
- March 16, 2018 at 7 p.m.: Bitter Canyon & Matt Woods
- April 13, 2018 at 8:30 p.m.: Jen McClung & Elizabeth Moen
- April 20, 2018: Evan Campbell & Patresa Hartman

The first concert date will be March 3 at 7 p.m. This concert will feature Patrick Tape Fleming and Ryne Daughty. Fleming currently performs in two bands, Gloom Balloon, and Poison Control Center. Fleming is the sole songwriter for Gloom Balloon, while Poison Control Center is a 4-piece rock band that all the members collaborate on.

Gloom Balloon just released their new album, "Drying the Eyes of the Goddess of Gloom Underneath the Stars and the Moon," last September. Fleming gets a lot of his musical influence from bands like the Beatles, Bob Dylan, and now his son, Nilsson, who just turned 2 years old back in January.

Fleming has lived in the area for over 18 years but has only been to the Ames Auditorium three times. Agreeing with Kaufman, Fleming talks about how the space has been "underutilized" for many years.

"I love playing in people's living room to small crowds ... I got to open for Obama in Ames during his last election cycle," Fleming said.

Ryne Doughty is a roots-americana musician from Des Moines. He brings to the stage a unique mixture of passion and energy. Telling stories of love, loss and work, his fourth studio album, "Date Night," is now available. "Date Night" displays more stripped-down folk sounds than his previous album, "Under the Willow Tree."

His first band back in high school, Luabe, drew a lot of influences from Greg Brown and John Prine, two American folk songwriters. He continued to study music and attend school. Right after graduating from the University of Iowa, Doughty packed up his bags and moved to Boulder, CO to fully focus on writing music.

"It's important to feature local artists because they are the people who actually make the scene great" said Doughty.

No stranger to Ames, Doughty has performed at the M-Shop, DGs, London Underground, Mother's Pub and Allstitial.

"To do [songwriting] for a living, even at this regional level, is a dream come true," Doughty said.

More information on the All Iowa Arts Showcase can be found on the Ames City Auditorium Facebook page or on the City of Ames Calendar.
Gray described the initial shock he felt at Iowa State to be able display his work, although he was speaking of his time at Auburn University, in Auburn, Alabama, where he completed his undergraduate degree.

Gray is not one to shy away from controversy, he wants his art to make a statement. He said when he begins making art, it’s like he’s putting on his boots to march, describing a sense of radicalism in his art.

"I’ll never apologize for my blackness," Gray said. "I’ll never apologize for my work."

Gray believes art is a form of protest. He wants reactions from people, he wants awareness, he wants dialogue.

"It’s all about the people," Gray said. "I feel like the work that I’m creating, the things that I do, are all for the fact that I want the relationships that people are having to be more genuine and to feel okay with having these conversations on an everyday basis."

Gray felt it was important to depict the transatlantic slave trade, "I had to have everybody looking up in the air," Gray told a patron in the gallery.

"Cotton."

Gray learned the processes to follow at Iowa State to be able display his work, although, he said such requirements were new to him. He was speaking of his time at Auburn University, in Auburn, Alabama, where he completed his undergraduate degree.

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Gray feels that dialogue and conversations represent a genuine desire to reach a better understanding.

Gray said that people need to challenge their discomfort in having these conversations.

"I understand that it’s uncomfortable for you to talk about race because you then bring in your own aspects, in the same sense of your own guilt," Gray said.

"But there’s no reason for you to feel guilty because you didn’t do anything wrong."

"So us actually having these conversations will actually make relationships better, rather than worse."

Gray carefully swept debris from the surface of the lithography plate with a folded piece of paper, remarking that he had no idea what the offending debris was, or how it got there.

Gray, the oldest of three children, is from Birmingham, Alabama, a city that is over 70 percent black, now living in Ames.

Gray described the initial shock he felt when he arrived in Ames. He had lived in St. Louis, Missouri after his undergraduate studies, a city that is nearly 50 percent black.

"I’ve never had this experience before in my life… where I walked into a public area and didn’t see anyone like myself," Gray said.

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"I’ve never had this experience before in my life… where I walked into a public arena and didn’t see anyone like myself," Gray said.

Gray was able to work with a renowned printmaker and a personal hero of his in Tom Huck of Evil Prints in St. Louis.

"It’s kind of crazy when I think about the places I’ve gone and the things I’ve seen," Gray said. "I don’t even feel like I’m worthy of it, man, to be honest.

"This is something I want to do for the rest of my life."

Gray seized the opportunity and learned as much as he could about being a professional artist, although there were ups and downs.

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Gray is not one to shy away from controversy, he wants his art to make a statement. He said when he begins making art, it’s like he’s putting on his boots to march, describing a sense of radicalism in his art.

"I’ll never apologize for my blackness," Gray said. "I’ll never apologize for my work."

Gray feels that dialogue and conversations represent a genuine desire to reach a better understanding.

Gray said that people need to challenge their discomfort in having these conversations.

"I understand that it’s uncomfortable for you to talk about race because you then bring in your own aspects, in the same sense of your own guilt," Gray said.

"But there’s no reason for you to feel guilty because you didn’t do anything wrong."

"So us actually having these conversations will actually make relationships better, rather than worse."

Gray carefully swept debris from the surface of the lithography plate with a folded piece of paper, remarking that he had no idea what the offending debris was, or how it got there.

Gray, the oldest of three children, is from Birmingham, Alabama, a city that is over 70 percent black, now living in Ames.

Gray described the initial shock he felt when he arrived in Ames. He had lived in St. Louis, Missouri after his undergraduate studies, a city that is nearly 50 percent black.

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Gray was able to work with a renowned printmaker and a personal hero of his in Tom Huck of Evil Prints in St. Louis.

"It’s kind of crazy when I think about the places I’ve gone and the things I’ve seen," Gray said. "I don’t even feel like I’m worthy of it, man, to be honest.

"This is something I want to do for the rest of my life."

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