

ISSUE



**WHO ARE
THESE PEOPLE?**

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INSIDE:
WENTZ AT AMSET,
KARL PRIEN
REMEMBERED,
LEDESMA AT BAL,
AND MORE



From: flower_girl17

off 2 gynecologist 2day
then get art studio membership



SEE MEMBERSHIP FORM ON PAGE 3.



ISSUE Vol. 17, No. 1

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The ISSUE is a monthly publication of The Art Studio, Inc. Its mission is to publicize The Art Studio and its tenants, and to promote the growth of the arts in Southeast Texas. ISSUE is also charged with informing TASI members of projects, progress, achievements and setbacks in TASI's well-being. Further, ISSUE strives to promote and distribute the writings of local authors in its "Thoughtcrime" feature.

ISSUE is provided free of charge to members of TASI and is also available, free of charge, at more than 30 locations in Southeast Texas.

Regular features include local artists of note and reputation who are not currently exhibiting at TASI; artists currently or soon to be exhibiting at TASI; instructional articles for artists; news stories regarding the state of TASI's organization; and arts news features dealing with general philosophical issues of interest to artists.

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Cover: Tenants of The Art Studio
 Photo by John Fulbright

A View From The Top

Greg Busceme, TASI Director



THIS IS A TALE of two cultures. One of the perks that goes with having regular public events is the opportunity to observe humans in action. Another is being able to see two separate cultures, generations, micro-gens at two separate times of the month each month — those being art exhibitions and Band Nites.

I've always have been a fan of sociology. I took just enough sociology courses in college to be dangerous. That bit of knowledge is tied with years of watching human beings being human, on two different generational plateaus — war baby/boomer and genX/genZ.

The technological difference is astounding. When I started using a telephone, it had two letters and 5 numbers. TE2-5555. TErminAl. An easy way to remember the two new numbers on the phone. In small towns they would pick up and Margie the operator would answer and connect your call. Simple. We are now all "Margie," routing and connecting the deluge of random calls that may or may not have anything to do with us.

Computers, games, iPods, Smartphones. To the genXer, these pieces of Star Trek miracles are as

seamless to their lives as breathing. To the boomers, it is an abstract maze of random button sequences that never get you where you want to go fast enough or send it where you want soon enough. Binary hell!

Xers like to stand up during concerts and they don't dance, but occasionally they will bump forcefully against each other in a wild jumping manner (mosh pit). Boomers like to dance although we do it badly and don't bump into anyone while dancing because you might get punched.

Band Nite participants only listen to the band they came to hear, otherwise they sit in a huddle until their big event begins. The art show folks will look at anybody's work that hangs on the wall. They loosely divide among smokers, eaters and drinkers, but they are all talkers.

What is most interesting is that, over time, it's not about generations but about culture. And not two different cultures, but different evolutions of the same culture. One cannot easily detect the gradual changes in art and music

See VIEW on page 15

UPCOMING EXHIBITIONS AT THE ART STUDIO

SEPTEMBER

The Art Studio, Inc. Tenants Show
 Opening September 4

OCTOBER

Richard Tallent Photography
 Opening October 2

BECOME A MEMBER OF THE ART STUDIO

Membership in The Art Studio, Inc., provides invitations to all exhibitions and one year of ISSUE, the monthly arts magazine of The Art Studio. It also gives free eligibility for members to enter the annual membership art exhibition (TASIMJAE) and participate in various exhibitions throughout the year.



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COLLECTIVE EXPERIENCE

LEDESMA'S ONE-MAN SHOW NOT SO SOLO

Story and Photos by Andy Coughlan

WHEN ANDY LEDESMA TALKS about his art, he gets a mischievous twinkle in his eyes. This time last year it would have been just one eye (he has since a macular vitrectomy for a detached retina).

He is now healthy and he feels as though he has got his groove back, he said.

A lot has changed in a year, and Ledesma is pondering how he got to this point on his artistic journey.

A manifestation of his thought process will be on display in the exhibition "The Road Less Traveled," on display at the Beaumont Art League, Sept. 11-30. The show opens Sept. 11 with a reception from 7 to 9 p.m.

Ledesma earned his show after winning BAL's membership show in 2009.

"I won the best of show last year and they presented me with two galleries to do whatever I wanted with," he said. "It's a good opportunity to have a career one-man show. It got me thinking about where I am in my artistic career and how to define it."

"To me, my career is not finished. It's metamorphosing. Being in Southeast Texas is just the latest stepping stone."

Ledesma picked the show's title from the Robert Frost poem of the same name.

"The weary traveler is reflecting on not just the road, but also his life," he said.

One decision he made was eschew the idea of a one-man show and to invite a group of local artists to participate with him. The artists include Marty Arrendondo, Greg Landry, Roy Bares, Beau Dumesnil, Karen Dumesnil, Willow Roseaux, Andy Coughlan and Kimberly Brown.

"Filling two galleries I felt would be kind of pretentious," he said. "I think the art scene here in Southeast Texas can seem a little redundant. In the past, two-gallery shows have been too much."

"Having just one artist, mid-career, is like going to a buffet and only having roast beef. People might like roast beef, but they want variety."

Ledesma said that as a person, and as an art curator, one of his strengths is being a collaborator — "maybe even more than my actual skills as an artist."

"I spent years coming up in the mural scene in Los Angeles," he said. "I was known for attracting the best people to my crews."

"I'm about the collective."

Ledesma decided to use the second gallery to curate a show of local artists who were inspiring and would have an impact in our future, he said.

"And so, using the road metaphor, I chose artists that are at different points on their particular journeys," he said. "I also tried to choose artists that are doing things a little differently. For example, Willow Roseaux is a self-taught artist who uses markers."



Andy Ledesma's piñata of you-know-who will be part of his show at the Beaumont Art League, opening Sept. 11.

Kimberly Brown is just starting on her artistic journey. I think it will be interesting to see how she evolves as she starts to develop her craft."

He said he tried to find artists that reflect the variety and quality of work in Southeast Texas.

"By showing all this, it's showing the health of the local arts scene," he said. "We have what I call barbed-wire guys. These are people who in the marines will lie on the barbed wire so others can get through. They establish a pre-existing dialog for others to work from. All of our arts organizations are reflecting that."

"I also chose these artists because they would be a different choice than what's normally shown at BAL."

The artists comprise a broad cross section of ages and Ledesma was keen to get a good gender balance as well.

"I have a variety of people and I also wanted to

get a variety of expressive modes," he said. "I love playing with ideas."

The Port Arthur native spent much of his career in Los Angeles where he was a muralist and worked with young people to encourage them to find a positive life path through art.

He returned after Hurricane Rita to take care of his mother, who has Alzheimer's and Parkinson's disease. She is participating in her first and last art exhibition, he said.

"For a year I tried to paint with her while she had the mental faculties and she got quite good," he said. "She taught me how to draw and paint. My father was

See LEDESMA on page 14

DON'T GET IT?

HANDY TIPS FOR UNDERSTANDING CONTEMPORARY ART

"It's art when you can convince someone else that it is."

— MICHAEL HEIZER, ARTIST

Essay by Elena Ivanova

"YOU SHOULD GO THERE NOW," said the guard at the front desk as I checked in at the Museum of Fine Arts, Houston. "The room fills up quickly." I thanked her and headed down the escalator to Farish Classroom to attend the lecture "How to Look at Contemporary Art." The guard did not tell me anything I had not known. Just a few days earlier I was one of

the unlucky latecomers who was turned away from the locked door because the room was full.

The fact that so many people were anxious to learn how to look at contemporary art amazed and impressed me. For the last nine years, I have worked as an educator at museums of contemporary art and know first hand that lectures on contemporary art have a limited audience unless the speaker is a famous artist. I could not wait to hear how my colleagues at MFAH would tackle the issue of interpreting contemporary art.

The guard's prediction came true. There was not a single chair left unoccupied in the room that accommodated sixty people. During the first fifteen minutes, the presentation was constantly interrupted by knocking on the door. At one point, a sheet of paper was pushed under the door. It read, "I have traveled all the way from Galveston. Please let me in."

The speakers, Lauren Fretz, Student Program Coordinator, and Chelsea Schlievert, Public Programs Coordinator, at the Education Department, conducted their presentation as a part classroom discussion, part in-gallery workshop. They started by asking the audience what brought them to this program. Most of the responses were typical — "to learn about something I do not know much about," "to enjoy more museum visits," and the like. However, there were unexpected ones as well. "My husband is an abstract painter and I want to be able to understand what he does. He refuses to explain it to me," said a young woman. I wondered if she would go to such a great length to know more about her husband's work if he were an engineer or a scientist. The artist seems to have a special aura, like a magician, and we just have to know how he does his tricks....

The discussion moved to typical negative responses to contemporary art, and Lauren and Chelsea used each of them as an opportunity to offer a tip on how to improve the quality of interaction with art. Here are some examples:

- "I don't get it." Tip: Spend more time looking at the works. On the average, a visitor spends about 30 seconds looking at a work, which roughly equals the length of a TV commercial. However, while this time should be enough to get the idea of the commercial, it's not enough to get the idea of an art work. Art makes you work for it, while a commercial spoon-feeds you the information about a product.

- "It's almost nothing." Tip: Appreciate the idea. Contemporary art tries to push the boundaries of a

medium or a subject matter. The idea may be more important than the execution.

- "It does not look real." Tip: Try to get away from thinking about art as a mirror of reality. Realism is only one artistic method among many. Realism does not equal value in art.

- "This is offensive." Tip: If an art work seems offensive to you, look back at the history of art and you will see that many art styles and movements which are accepted and admired today were seen as offensive when they were introduced (for example, Impressionism.) Every generation had a hard time swallowing a new thing. Change is good.

- "This isn't art." Tip: Be open to various manifestations of art. Marcel Duchamp freed artists from the traditional concept of art, in which the content and the

mastery of execution played the leading role. Artists became more interested in exploration and experimentation. Today artists do not necessarily just "make art," they do many things.

"But what is art?" interjected one of the attendees. "We have to define art in order to appreciate it."

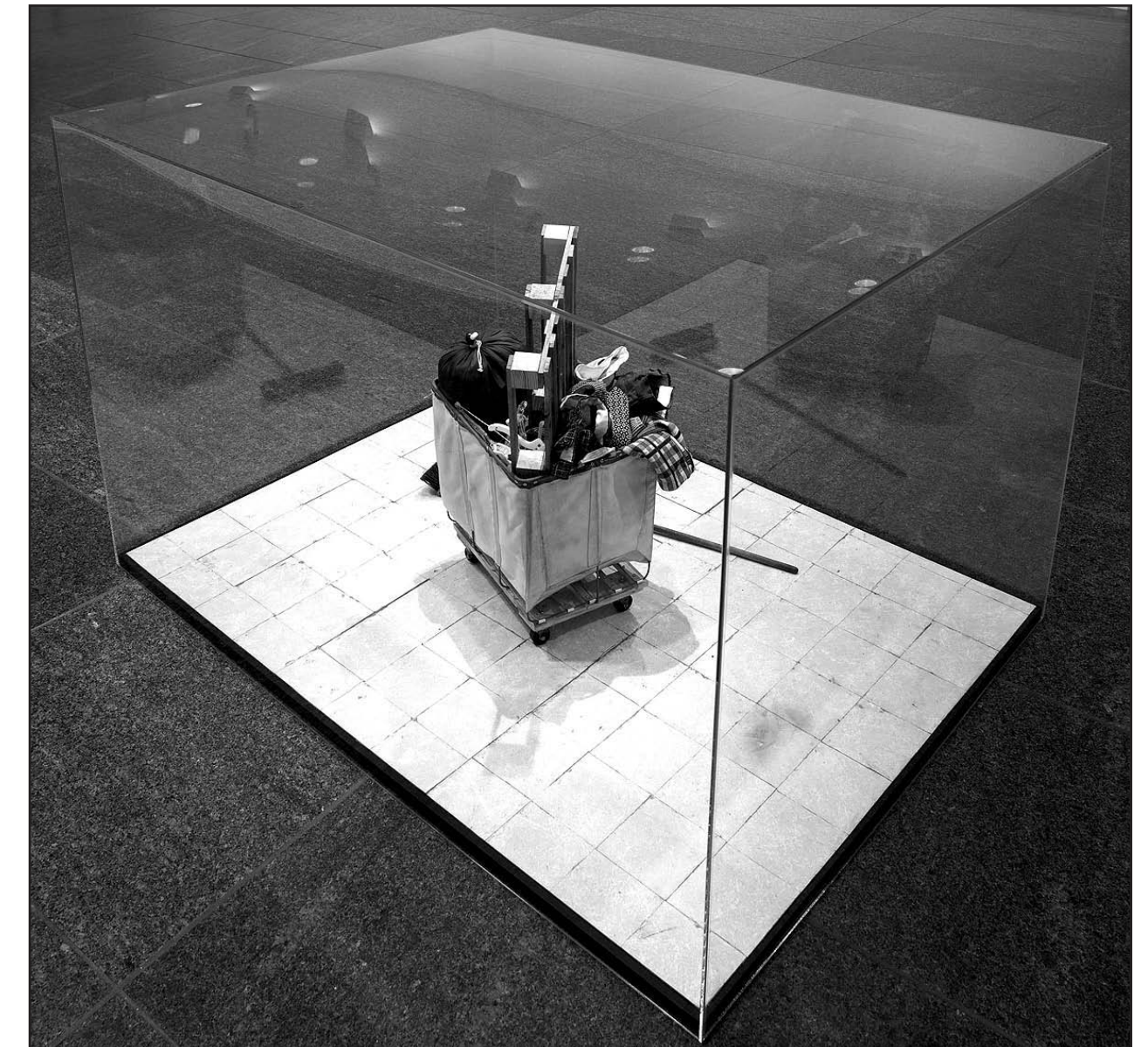
Lauren smiled.

"I try not to answer this question," she said and then added, "Do not get bogged down trying to define art. The question 'what is art?' is not about producing a perfect definition, it's about a dialogue."

So, how can a person with little or no background in art have a meaningful visit to a contemporary art show? Lauren and Chelsea suggested a four-step strategy:

- Active looking: create a visual inventory of everything you see.

See CONTEMPORARY on page 6



UNTITLED (MEN'S SUITS), 2009. Charles LeDray, American, born 1960. Laundry cart contents: purple satin bag; clear, white, and black hangers made from alumilite clear cast resin and galvanized steel wire; six pairs of trousers, one shirt, two neckties made from various fabrics. Laundry bag with nylon cord, alumilite toggles, fabric, thread, stuffed with fabric. The MFAH, gift of Nina and Michael Zilkha in honor of Joseph Havel. Courtesy photo.

CONTEMPORARY from page 5

- Choices: what choice did the artist make? What if he did something differently?
- Connections:
 - Viewer's connections: what does this remind you of?
 - Artist's connections: what factors (social, political, cultural, personal) motivated the artist?
- Possibilities: possible meanings of the work.

This strategy was promptly tested in reference to "Jurassic Age," a sculpture by Chinese artist Sui Jianguo. I can imagine the perplexed glances of visitors to MFAH when they were greeted at the entrance by a red dinosaur, which looked like an oversized children's toy locked up in a cage. Undaunted, our group confronted the mind-boggling sculpture and came up with a variety of impressive interpretations. To sum up, the sculpture was seen as a reflection of the artist's vision of China's place in the world. While China is steadily growing more powerful politically and economically as the global manufacturing center of all conceivable goods, its cultural heritage becomes dumbed down and commoditized. At the same time, the scowling monster trying to break out from the cage is evocative of the Trojan Horse with all its catastrophic consequences. Are we acting like the mindless Trojans when we outsource the jobs to China to feed our consumerism? Where will we be in relation to China a few years or decades down the road?

The best part of discussing contemporary art is that arriving at a consensus is not important. Everyone's opinion is valid as long as one can give a reason for it. Of course, this does not mean that anyone qualifies to be an art critic. The fact that we perceive art by looking may lead to a delusion that no special education is needed to understand its meaning and make judgments. However, looking at art is only the first step in the process of art interpretation. Lauren summarized the importance of knowledge and scholarship in the following metaphor: "How many of you can throw ball? And how many of you consider yourself qualified to play in the national league?"

I was anxious to see how our group will fare in a situation when they have to interpret a work of contemporary art without the aid of a museum educator. We headed to the galleries to look at our "assignment": the installation "Untitled (Men's Suits)" by New York artist Charles LeDray. Like a spy who had infiltrated a local community, I tried to blend in and absorb as much as I could. It was one of the most engaged brainstorming sessions I have ever observed.

LeDray's work is a puzzle. On one hand, it seduces you by its apparent simplicity: the objects used in the installation are mundane and pose no problem for identification. On the other hand, the work's meaning is extremely elusive. We were standing around a Plexiglas cube and looking down upon an enclosed environment. There, on a tiled floor, was a canvas hamper filled with hangers and clothes, some loose, some in bags; a broom with particles of lint and dust stuck between the bristles was lying by the hamper. One thing was perplexing: everything was miniature size.

"It must be children's clothes," suggested one viewer. "No, children don't wear suits and ties," argued the other viewer. "Besides, these clothes won't fit even a toddler." "Maybe these are doll's clothes?" interjected yet another viewer. This idea got promptly discarded: children would not want to play with such unappealing toys. It is impossible to imagine Barbie's boyfriend Ken wearing a drab suit like this, unless he got outfitted at a Salvation Army.



Mark di Suvero, American, born 1933
FOR MOTHER TERESA
 1998
 Collection of Cranbrook Art Museum, Bloomfield Hills, Michigan
 Gift of Margo Cohen Feinberg in honor of Maurice Cohen.
 Photograph © Balthazar Korab, provided courtesy of the artist and Spacetime C.C.

Having exhausted ideas, the group started looking for the label. After all, the third step in the four-step strategy suggests that viewers should consider the factors that motivated the artist, and this information could be available on the label. The text on the label read that the installation "presented in miniature the furnishings of a charity center (such as Goodwill), where clothes are sorted, ironed, and folded, then offered for resale." Bingo! We were on the right track. In elevated spirits, we returned to the classroom for the closing remarks.

On my way home, I reflected upon the program I had attended and the travails of interpreting contemporary art in general. I liked the four-step strategy. Neatly printed on a business card, it can be easily carried in a pocket or a purse and be used as an instant reference whenever the viewer confronts a challenging work.

I was also flooded with memories from the time when I worked at Cranbrook Art Museum in Bloomfield Hills, Michigan. There, on the lawn in front of the museum, soaring sixty feet into the sky, is the sculpture by Mark di Suvero, "For Mother Teresa." Like many di Suvero's sculptures, it is made of intersecting steel I-beams which are painted bright red. A silver object of an uncertain origin (although some people swear it looks like Mickey Mouse's ears) is dangling from one end and swings freely with the wind. At the bottom, a corrugated steel frame is clinging at the foot of the I-beam structure.

Di Suvero's sculpture always attracted and baffled visitors. Cranbrook docents were peppered with questions in regards to what it was supposed to represent and what the connection to Mother Teresa was. As Curator of Education, I once organized a docent brainstorming session to discuss possible meanings of this work. One of the suggested interpretations I remember

particularly well. It maintained that the sculpture was a conceptual "portrait" of Mother Teresa, in which the crossed red I-beams represented her faith, the silver floating part her spirit, and the corrugated steel part her mortal body. Then, in 2005, Mark di Suvero came to Cranbrook for the sculpture dedication ceremony and was asked in what way the sculpture was related to Mother Teresa. Di Suvero's response was remarkable. He said that wanted to honor the life of this incredible woman. At the same time, he discouraged attempts to interpret the sculpture through its title. He explained that his sculptures were like his children, and he gave them names, like people give names to their children when they are born. The name of a work is important, but it does not express its meaning, like a person's name does not express the complexity of his or her character.

This incident made me think of how literal we tend to be in our interpretation of art. We expect the title to provide us with the key to the work's meaning and try to identify what we see in familiar terms instead of relying more on our visual experience, free associations and emotional response.

If I had to add anything to the four-step strategy of looking at contemporary art suggested by my colleagues at MFAH, it would be step five: experience the work of art as you experience a poem or a musical piece. Once you have scrutinized and tackled the work from every angle, stand back, take a deep breath and let the flow of associations run freely through your mind. After all, if the meaning of an artwork could be fully expressed in words, why would an artist spend time and energy to create it?

Elena Ivanova is chief educator at the Stark Museum of Art in Orange

Joie de Vivre

AMSET EXHIBIT HONORS LIFE, WORKS OF BEAUMONT'S WENTZ

Story by
**Andrew
 Strange**

ARTISTS HAVE THE GIFT of being able to capture life's many feelings, emotions and experiences, and interpret them through their work. Few artists have captured the joy of living through their art so uniquely as George Wentz.

The Art Museum of Southeast Texas is hosting

"Joie de Vivre," an exhibit celebrating the life and works of the late Beaumont artist, through Sept. 26. The show features a collection of Wentz's works donated by his friends and family as well as collectors.

George was born in Beaumont on Sept. 27, 1945. He studied under Herman Hugg (another well-known Beaumont artist), graduated from South Park High School and later from Lamar University.

Sarah Hamilton, curator of exhibitions and collections at AMSET, said she met Wentz last May and had discussed putting a retrospective together. Hamilton said she, and others at AMSET, felt "Joie de Vivre" would be a great way to honor George and his work.

"I thought it would be a way to give him some credit for all of the great work that he has done," she said. "I wanted to show a lot of different aspects of his work, the collages, the abstract work — he also did abstract and drip paintings. A lot of people thought he only did florals, so I wanted to show different perspectives."

The collection covers a wide range of Wentz's life works including pieces from as early as 1969's "Untitled: Abstract Color Forms." There are a variety of florals — some realistic, some more impressionistic.

There is a collection of apparently religion-inspired collages that, while somewhat darker than some of the other pieces, have a certain curiosity about them. A repeat figure in a few of the drawings is a classical era man — sometimes featured as merely a bust on a table, sometimes as a man engaged in activity. One gets a feeling of George's interest in the past and its figures.

In addition to paintings and drawings, Wentz was a regular contributor to "Thoughtcrime," the poet's corner of ISSUE magazine.

"His writing was really strong, too," Hamilton said. "...his poetry — people liked it almost as much as his art."

Hamilton said that Wentz and his works have a spirit that people connect with.

"People enjoyed the quality of his art and the



UNTITLED (YELLOW LILIES IN RED VASE) by George Wentz. Acrylic on canvas. Undated. Collection of Joelle Rogers.

optimism that (his art) brought looking at it. And they enjoyed his spirit."

To open the July 23 reception, artist and ISSUE editor Andy Coughlan said a few words about George and noted Wentz's love for all things art.

"Poetry, plays, he loved music — if it could be created, if it was an expression of creativity, George was into it." Coughlan said. "He was just wide open to everything. The recuperative, regenerative pow-

ers of art — of the creative process — was really, really important to him."

Coughlan said that Wentz had a zest for all manner of artists and artistic expression and had a way of making every artist feel like they were the best at their craft.

See WENTZ on page 11

WHO THE #@%! ARE

TASI tenants launch 2010-2011 exhibition season with

Story by
Jacqueline
Hays

IT'S SEPTEMBER, AND WITH it comes cooler days, shorter evenings and the annual Tenant Show at The Art Studio Inc., located at 720 Franklin in downtown Beaumont.

"In the summertime we don't have any shows because it is blazin' hot," assistant director of The Studio Elizabeth

French said. "We start off our arts season in September."

TASI's annual tenant exhibition will open with a reception 7 p.m. until 10 p.m. on Sept. 4. This year, visitors can get some face-to-face time with the tenants, many of whom will be in their work spaces from 7-8 p.m. The show will be up through Sept. 25 and will be full of all different styles and media, from etched glass and candles to paintings and drawings, as well as ceramics and mixed media.

There is quite a buzz around The Studio as the opening date nears, with 18 current tenants; Rhonda McNally, Sandra Laurette, Suzanne Garrett, Courtney Boles, Rhonda Rodman, Sue Wright, Greg Busceme, Elizabeth Fontenet, David Gravitz, Jessica

Jones, Heather Eager, Ashley Lawrence, Cynthia Grimes, Andy Coughlan, and Beau and Karen Dumesnil.

"This is the first time in a number of years that we have had this number of tenants," Elizabeth said. "Especially since Hurricane Rita and Hurricane Ike."

Hurricane Ike damaged the building as well as the 2008 Tenants Show.

This year promises to be an exciting show.

"It's a big time," Elizabeth said. "It is always a pretty popular exhibit. There is a big turn out because there are so many artists participating."

"If you have just one artist showing, it's their friends and then the regular crowd. But when you have so many people, like the membership show, there is usually a large, large crowd because of so many people showing — especially this one because we have so many tenants, although not all the tenants participate."

"I had an idea this year," ceramics artist Cynthia Grimes said. "Because we are the only working studio around that I know of, I have asked all the tenants to come in and be in their spaces so the people can come to the show and then go around and visit

the tenants in their spaces and they can see what we do."

"We have eight artists working downstairs, which is mostly sculpture, ceramics — dirty," Elizabeth said. "If you are going to be a painter or work in mixed media, or wood, there are 10 spaces upstairs."

"We also have intermediate tenants who participate who don't have a full space. Either we don't have enough space or they can't afford a full space, or they are not going to use very much room. They are also able to participate in this exhibit."

Patrons will be able to peruse the gallery at their leisure and engage the artists themselves, engaging them in their own workspaces.

"We will be in our element," Cynthia said. "To me that is a biggie. I feel like people don't really know about The Art Studio and what we do — we create here, we rent our spaces here and it is a working art studio."

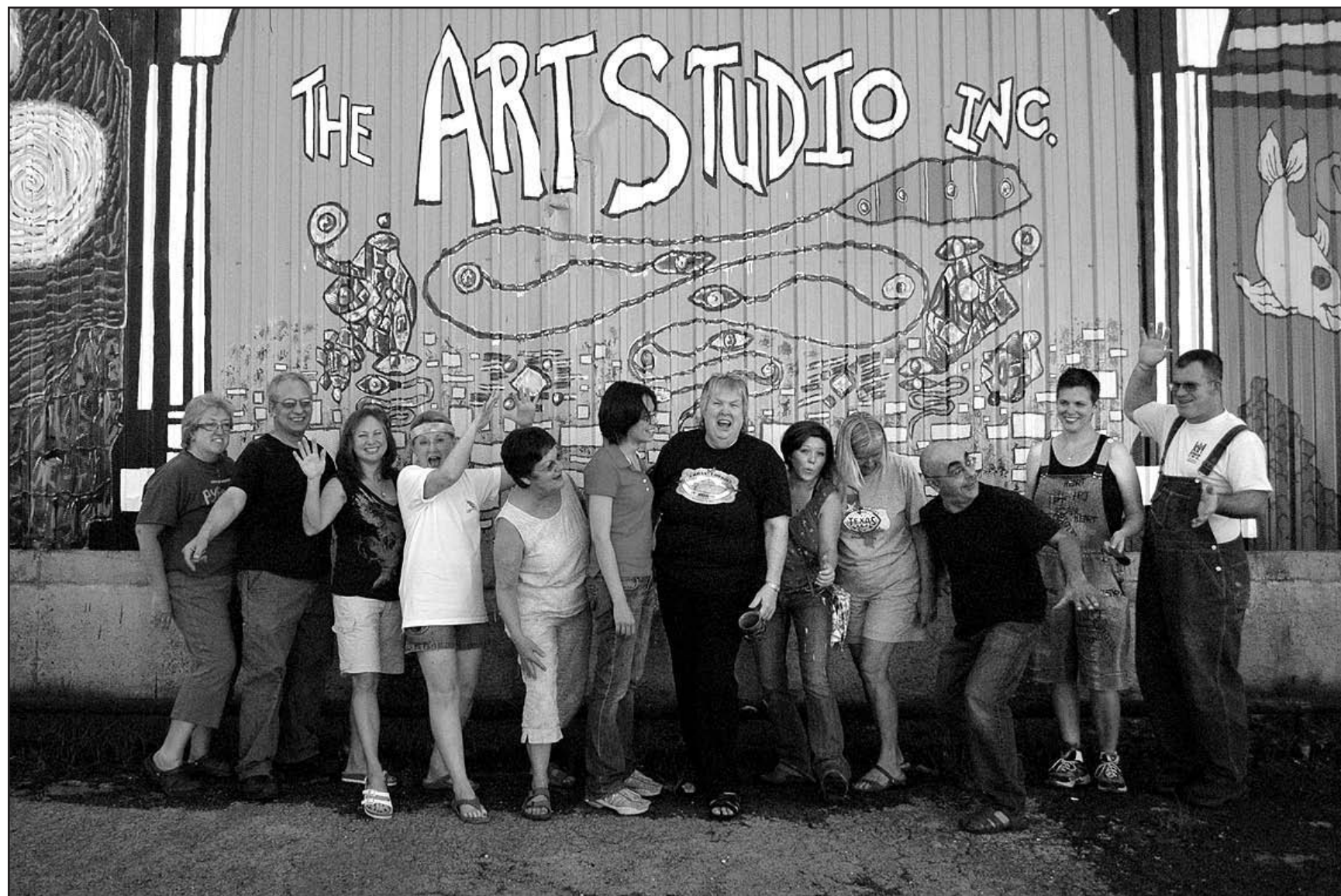
Showing off their work once a year is part of being a tenant, Elizabeth said.

Tenants range from beginners to "masters," Beau Dumesnil said.

"We have many new tenants, a few post

Art Studio tenants include, from left, Rhonda Rodman, Greg Busceme, Cynthia Grimes, Rhonda McNally, Suzanne Garrett, Elizabeth Fontenet, Sandra Laurette, Courtney Boles, Sue Wright, Andy Coughlan, Karen Dumesnil and Beau Dumesnil. Not pictured are David Granitz, Jessica Jones, Heather Eager and Ashley Lawrence.

Photo by
John Fulbright



THESE PEOPLE?

September show

grads...and then all the old tenants," he said.

Cynthia has participated in many tenants shows and has been making ceramics for 14 years, but said she was never exposed to art until coming to The Studio.

"I started right before I turned 40," she said. "I saw an advertisement on TV for a hand-building clay class that Greg (Busceme) did when I was 39. My friend and I came in and took it — and I am still here."

Cynthia did not immediately become a tenant after her first class.

"There are only so many tenant spaces to rent so I started out as an intermediate," she said.

As an intermediate, Cynthia worked in a common area and was able to use some of the tools provided by The Studio like the pottery wheels. When a space became available she moved to the "pottery area" located downstairs. Painters and drafters work on the second floor.

"I came here and basically blossomed," she said.

Port Arthur resident Courtney Boles is new to The Studio. She paints and draws and is experimenting with non-ceramic sculpture. She is working to complete her pieces that will be shown and is readying her space for the opening.

"I've been cleaning up my area and trying to bring in other supplies and materials that I have at home," she said. "I'm a fairly new addition to TASI so I'm still getting settled into my space and really want it to be a better reflection of me before I have visitors."

"I have been coming to shows at TASI since I was a kid and realized that it would be feasible for me to lease a space here."

"It's great to be a part of the community of artists who work here. It is inspirational in a few different ways and it is good to have a place to go to be creative and get some work done."

One of the benefits of being a tenant is having other tenants around to bounce ideas off. Cyndi said. She has also seen others struggle with technique and was able to lend a helping hand.

Beau said that the members and tenants at The Studio have always been very welcoming and nonjudgmental, offering constructive criticism and acting as a "root system" to the area art community in general, since most of the tenants do work with other art outlets like The Beaumont Art League and the Art Museum of Southeast Texas.

"But they always come back here," he said.

Courtney said she thinks TASI is an invaluable part of this community.

"It provides a location for creative juices to flow freely and an outlet for so many different types of artists and thinkers," she said. "Even if I never get any work done here, which I do, I'd still be proud just to support the organization."

For more information, call 409-838-5393 or visit www.artstudio.org.



Tenant Courtney Boles works in her space at The Art Studio.

Photo by Andy Coughlan



ROCKIN' MENTOR

LOCAL GUITAR LEGEND KARL PRIEN REMEMBERED

Story by
Chelsea
Henderson

ANYONE WHO HAS ATTENDED a Band Nite or watched a classic Rock 'n Roll cover band perform in the past 20 years around Southeast Texas probably heard the musical styling and sound provided by Karl Prien.

Described as a perfectionist and master of the guitar, Karl played with his band Malayden for more than 20 years and provided sound to The Art Studio's music gatherings for 10 years.

After being diagnosed with lung cancer in January 2009, Prien died at the age of 49 on Feb. 21, 2010.

Willie McKusker, fellow guitarist and Karl's friend of 40 years, says that Beaumont lost one of its best guitar players.

"He was the greatest guitar player ever," McKusker said. "He just played guitar, but he did it masterfully. There's three guys in this area that are really good — Scott McGill, Kenny Sanders, and Karl. If there was a Rock 'n Roll Museum Hall of Fame for Beaumont musicians, those would be the three guys in it right now.

"You didn't go out to watch Karl and just leave. When you left you were going, 'Wow, did you see that dude playing that guitar?' Pretty soon it was 'Man, did you see that dude playing that beat up piece of shit?' Same guitar he's had since I've known him."

Carolyn, Karl's band-mate and wife of nearly 26 years, said that his guitar, a beaten-up 1979 Stratford, was his number one love apart from his family. She said the paint's worn off from so many years of action, but otherwise in its original condition.

"He's had that guitar since 1979," she said. "He loved that one. There's a great musician who builds guitars, and he was going to put a new neck on Karl's guitar last year because it's been re-threaded so many times that there's no wood left. Karl said, 'I wouldn't know how to play it.' It's in its original form. It's only been re-threaded."

Carolyn said that her husband played a variety of everything, but preferred classic rock. He wrote some original music, but Malayden mainly played covers. She and McKusker agree that Karl had a signature sound.

"His claim to fame is Peter Frampton's song 'Feel the Way I Do,'" McKusker said. "It had a talk

box thing in it. Over the years Karl had replicated it, and it was amazing. He had a very particular sound. It was Karl's sound, and no matter where you were in town you would know who it was. Karl would teach you some kind of screaming little riff, and you'd hear it on the street and go, 'Wow, Malayden's playing in there.'"

Karl became involved with The Studio 10 years ago when the couple took their daughter Amber to a show there for the first time.

"They were struggling for PA, and Karl and I discussed the fact that we have a small system at home — this is before our system grew," Carolyn said. "We thought, 'Why can't we come out here and do sound for the young adults?' We started doing sound, and we fell in love with the Art Studio.

"Karl was not biased when he did sound. He wanted every band to sound just as good as the next band. Even some bands would say, 'Is Karl doing sound tonight?' And we fell in love with the place. We fell in love with different types of music, the shows, the horror shows, the band nights, the Halloween

KARL from page 10

nights — just everything."

Carolyn said that many of her "kids" from The Studio had no idea her husband played guitar until he did a benefit at The Vortex. She said their jaws dropped the first time they heard him play.

"I am bragging on him," she said. "My husband started playing guitar at the age of 11 as a rhythm guitar player. His teacher told him, 'I've shown you all I can show you. I can show you no more.' So he went from rhythm guitar player to lead guitar player."

"Karl was always about, 'I love doing sound, but I'm not a sound man — I'm a guitar player.' But he loved it too. Karl will tell you he was a guitar player first and a sound man second. But he thoroughly enjoyed doing sound for those kids, and they fell in love with him because he wasn't an aggressive sound man.

"He did everything he could for each band so that everyone could have the same quality. In his eyes one band wasn't more important than another band. Every band was equal."

Carolyn said that he qualifies as one of the great guitar players because it was his passion. An employee of Ralph's Industrial Electronic Supplies for 20 years, Karl "not only knew music, but knew how to fix musical parts, build stuff and help musicians with whatever they needed to find," she said.

"When people needed electronic things worked on and couldn't find that part that was made in

1943, they would call Karl because he could find that part," McKusker said. "He was an encyclopedia of electronic information. I think he was a borderline genius. This guy had a plethora of part numbers."

Greg Busceme, founder of The Art Studio, said that Karl was dependable and one of the most loyal friends a person could have.

McKusker agreed.

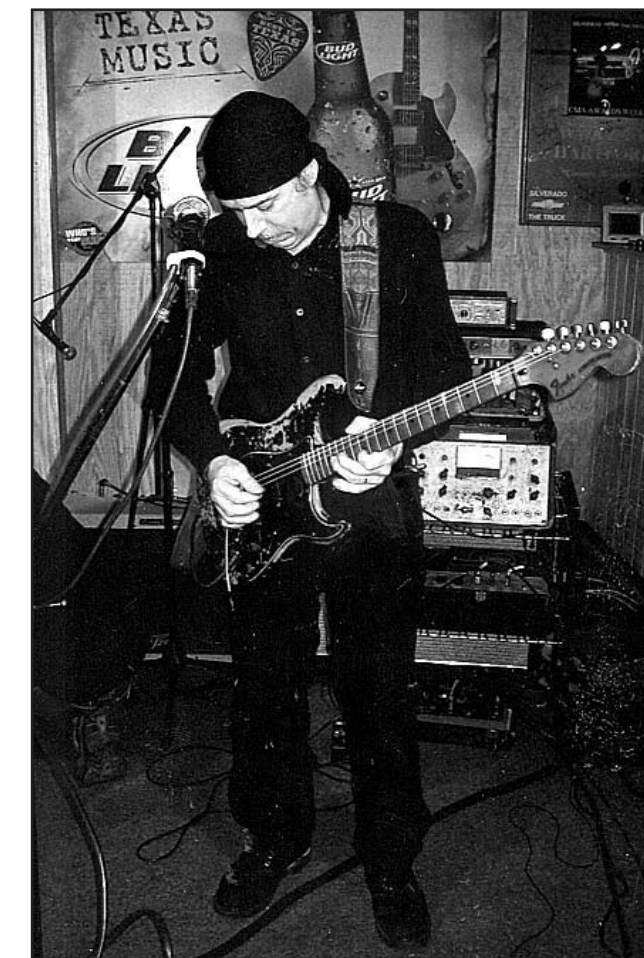
"I got 10 friends in my life, and Karl was number three on this list," McKusker said. "I don't know if I can ever replace this person. It took me 40 years to get these 10 people, and we would all have taken a bullet for each other. I guess my bullet that I'm taking is making sure that Carolyn is okay."

Carolyn said that she, Amber and Karl will remain members of The Studio and continue to support it in any way they can.

"We loved The Art Studio," Carolyn said. "It's still a great place. I love it, I'll always support it. We've done galleries, we've done everything to support it because I love it, and I miss it, and I miss him being there."

"My wish is to eventually get both my systems up and running and find a good tech so we can keep providing sound to The Art Studio, because that's what Karl wanted," Carolyn said. "He supported all genres of music. Whether he liked it or not he still supported music because that was his number one love, other than us."

When The Studio gets its new stage, Busceme said that it will be named the Karl Prien Memorial Stage.



Karl Prien plays one of his last concerts.
Photos courtesy of Carolyn Prien

WENTZ from page 7

"Anybody who is an artist was George's friend," he said. "If you ever had anything to do with any creative process, you were George's friend."

While George's physical being may not be present at the exhibit, his spirit certainly is. And one gets the impression his spirit is pleased.

"If you look around the room, his heart was happy," Coughlan said. "Beautiful, vibrant colors, excellent brushstrokes, the pictures are bright — they just jump off the page. (They have) this movement, this power, this vibrancy..."

Coughlan said that for an artist like Wentz, art is about more than passing the time or earning a living.

"It is about taking your life, and taking the pleasurable things in life and grabbing it and making it your own," he said. "George tried to do that every day. It's not about being 'good,' it's not about if everyone likes it — the critical acclaim.

"It's about making art, connecting with the world, connecting with the universe, connecting with our lives — George embodied that whole concept."

"Joie de Vivre" is on display through Sept. 26. The Art Museum of Southeast Texas is located at 500 Main in downtown Beaumont.

For more information, call 409-832 or visit www.amset.org.



UNTITLED (SELF PORTRAIT) by George Wentz. Acrylic on Panel.
Undated. Collection of Rob Flurry.

See KARL on page 11

Around & About

If you come across any interesting exhibitions, museums or other places on your travels, share them with us. Call 409-838-5393, or contact us through our web site at www.artstudio.org. Be sure to include the location and dates of the subject, as well as any costs.

Winners of the **BEAUMONT ART LEAGUE FIGURE** and **3D SHOW** were announced at a reception Aug. 14.

First place in the 3D Show was awarded to Nathan McCray, second place was awarded to John Puckett, and third place went to Beau and Karen Dumesnil. Honorable mention was awarded to John Fulbright.

The show was judged by Kurt Dyrhaug, art instructor at Lamar University.

In the Figure Show, first place was awarded to Andy Coughlan, second place went to Mary Dupree and third place was awarded to Earnest Bost. Tri Le was awarded honorable mention.

Juror for the show was Dennis Nance, director of exhibitions and programming at the Lawndale Art Center in Houston.

For more information, call 409-833-4179 or visit www.beaumontartleague.org.

BAL is located at 2675 Gulf St. in Beaumont.

The **DISHMAN ART MUSEUM** will host the **LAMAR UNIVERSITY ART FACULTY EXHIBITION** through Oct. 1.

A reception will be held Sept. 10 at 7 p.m.

The museum is located on the corner of E. Lavaca and MLK Pkwy. on the Lamar University campus.

For more information, call 409-880-8959.

The **ART MUSEUM OF SOUTHEAST TEXAS** is currently showing **WOMEN ARTISTS: SELECTIONS FROM THE AMSET PERMANENT COLLECTION**, on display through Sept. 26. The exhibition includes photography, painting, sculpture, mixed media, textiles, and printmaking.

Consisting of 40 works primarily by contemporary women artists either born in Texas or who have spent a majority of their career working in the state, the exhibition has a wide scope. Works on view will include fine art and also vernacular art by artists such as Bessie Harvey and Sarah Mary Taylor. Beaumont artists featured in the show include Patricia Cargill, Maudee Carron, Cherry Sha Ela Re El and Janna Fulbright.

“In curating an exhibition with a wide scope, it is important to reflect on and attempt to identify the parallels that may or may not exist in the artists’ works featured,” said curator Sarah Hamilton.

The intent of the permanent collection exhibition series is to expand visitors understanding of the museum’s holdings and to allow for artwork in the collection to be researched and highlighted in a new capacity. While a number of spaces in the museum showcase permanent collection works year-round, this time specifically promotes an introspective look into what distinguishes AMSET’s collection in the community and on a national level.

AMSET is located at 500 Main in downtown Beaumont.

For more information, contact AMSET at 409-832-3432 or visit www.amset.org.

The **MCFADDIN-WARD HOUSE MUSEUM** is seeking quality applicants to become museum docents.

The next **DOCENT TRAINING PROGRAM** at the museum’s visitor center, located at Calder Avenue and Third Street will start Sept. 21 and will run for four Mondays.

“By the classes’ end, you will be ready to join the ranks of our marvelous docents,” Donda Foran Thomasson, MWH communications coordinator, said in a release. “Then you can be part of the volunteer fun — book clubs, day trips, special programs, private movie showings, teas, etc. — while you meet fascinating people whom you tour through the McFaddin-Ward House and encounter at our many events.”

For more information, call Becky Fertitta at 409-832-1906, or email bfertitta@mcfaddin-ward.org.

More info is also available on the museum’s website under “Volunteer Opportunities.”

The **SPINDLETOP ROLLER GIRLS** will close out their home schedule Sept. 11 with a match against Assassination City’s Dirty Little Secret Service at the Ford Park Exhibit Hall.

Doors open at 6:30 p.m. and the bout starts at 7 p.m. Tickets are \$10 in advance available at the Ford Park Box Office or through Ticketmaster.

“We will be saluting our families in the military and our fallen soldiers,” spokesperson Jessica Corral said in a release. “There will be a slide show and moment of silence before the game.”

The featured charity for this bout is LiveStrong and co-hosting sponsor is Crossfit Beaumont.

The after party is at The Hub on Crockett Street in Beaumont featuring Houston band **DOLLYROCKERS**.

For more information, visit www.spindletoprollergirls.com.

On Sept. 10, the **ART MUSEUM OF SOUTHEAST TEXAS** will celebrate its 23rd anniversary with **COATTAILS, COCKTAILS AND CAPERS**, a black-tie cocktail party and seated dinner followed by “i.AM.SET.to.win.it,” the most exciting game show Beaumont has ever seen where contestants compete against each other and the clock to win donations for the museum, Melissa Tilley, AMSET spokesperson, said in a release.

The evening begins at 6:30 p.m. with cocktail hour followed by a three-course dinner prepared by Denson Hilton and served in the museum galleries. “At 9 p.m., guests will move into the AMSET foyer for the hilarious and exhilarating entertainment of the evening,” Tilley said.

“i.AM.SET.to.win.it’ will add huge excitement to the entertainment at the gala this year,” said gala co-chair Kim Steinhagen. “No one has ever done a game show like this to raise money, so it should be immensely engaging for guests.”

Based on the NBC TV game show “Minute to Win It,” pre-selected contestants from around Southeast Texas will compete in “i.AM.SET.to.win.it.” In the first phase, ten contestants will compete against one another

performing tasks using household items. Contestants will race to see who can be the first to empty a full box of tissues using only one hand or to bounce a ping-pong ball onto a slice of bread covered with peanut butter. The slowest contestant to complete the task in each round will be eliminated until one contestant remains.

The winner of the first phase will then go on to race against the clock to perform a series of four tasks, each worth \$12,500 in donations to AMSET, if successfully completed. Five donors have agreed to take an aggregate risk to contribute funding to the museum based on the completion of each task giving the museum the potential to win up to \$50,000 if all tasks are completed within the allotted time. Donors are Joy and Will Crenshaw, Barbara and Bob Quinn, Lisa and Sam Parigi, Gay and Bill Scott and Janie and Mark Steinhagen.

Contestants on board to play “i.AM.SET.to.win.it” include Carla Allen, Pat Avery, Slate Babineaux, Angie McClelland, Dennis Moncla, Coffy Pieternelle, Heather Petkovsek, Jennifer Swantner, Russ Waddill and Clark Winslow.

Tickets are \$200 per person or \$1,600 for a table of eight; premium seating tickets are \$625 per person or \$5,000 for a table of eight. Dress is black tie. Seating is limited.

Visit www.amset.org or call 409-832-3432 for reservations.

Each day, high above the clouds, dozens of sophisticated imaging satellites circle the Earth. These high-tech machines are capable of capturing extraordinary conditions and events that are nearly impossible to document from the surface of the planet. These remarkable images, which reveal the awesome beauty of the planet’s surface through the “eyes” of a space satellite, are on display in the Smithsonian exhibition **EARTH FROM SPACE**, a traveling exhibition at the **MUSEUM OF THE GULF COAST** through Oct. 24.

Featuring 40 beautifully detailed satellite images of the planet—from the swirling arms of a massive hurricane and the grid-like pattern of Kansas farmland to the triangular shadows cast by the Great Pyramids and the sinuous channels entering the Arctic Ocean — “Earth From Space” illustrates how satellite imagery is gathered and used to expand mankind’s understanding of life on Earth. It also explores the remote sensing technology used to gather the images and discusses the individual satellites whose images are on display.

A Magic Planet digital video globe — a digital display with a sphere-shaped screen — complements the traveling exhibition. The animations on this tool will allow visitors to observe the global extent of images returned from orbiting satellites.

An educational companion website is available at www.earthfromspace.si.edu, which contains an online version of the exhibition, as well as additional images and information. It also provides numerous educational resources, including lesson plans, classroom activities, links and available publications.

For more information, visit www.museumofthegulfcoast.com.

Li'l Fred's Balls

Li'l Fred could entertain himself.
He threw the small rubber ball.
It bounced chaotically around the living room.
He chased the small rubber ball.
He caught the small rubber ball.
He brought the small rubber ball back to his spot.
We should all be so easily contented.

Then he threw it again.
And so on and so on
Until it rolled under the couch,
And when all the balls were gone,
Trish fished under the furniture
Collected them all in a basket
And dispensed them as he needed them.

Trish was 14 when she got the poodle.
A teen-ager with a real-life toy.
She threw him around.
She painted him up with magic markers —
Green for St. Paddy’s Day,
A pumpkin for Hallowe’en.

And there was the ever-present “Poo-Hawk.”
Fur cut to a ridge on top of his head,
Most times colored.
He just sat and took it all.
I guess it was love.
She certainly loved him.

And now he’s chased his rubber ball
For the last time.
And there’s nothing Dad can do
To stanch a daughter’s tears.

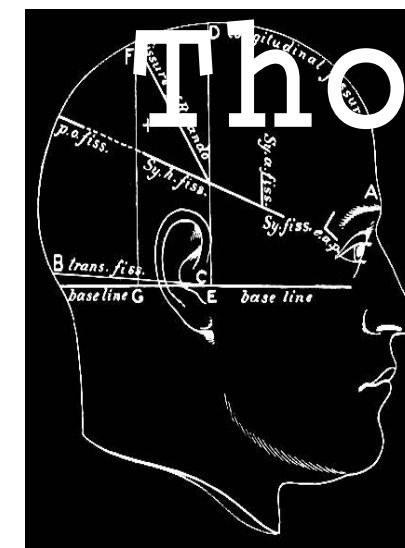
And under the furniture, somewhere,
A small rubber ball is still.

Andy Coughlan

In Search of a Better Understanding

One day, while looking in my rearview mirror at my beautiful magnolia tree in my back yard, I noticed that the closer I got to the mirror the more flowers I could see. Then I noticed my face in the corner of the mirror, and I then I thought... Mirror, Mirror, the reflection of my realities, you provide the advantage of seeing the world twice — once when I gaze into your face, and again when I turn and look back to see reality. Both are totally exact yet totally reversed. Nurturing a dual perspective and therefore balancing my judgment of what I see. I also see me in the corner. Do I dare stare close enough to see only my face? And what do I see when I stare at me? Just me — staring back at me Every blemish — every line. All with their own story to tell. And if I look close enough I can see an endless sea of joys and pains. Yet the closer I get to you the less of my face do my eyes see. Removing only my life in total exactness yet totally reversed. But when I turn to look back to view what I see in you — I’m not there! Where did I go? I can’t see me! Until I turn my face back to you. Oh, Mirror, Mirror, in you must my reality reside.

Johnny Ray Lowe



Submission Guidelines and Disclaimer

ISSUE solicits and publishes the work of local authors. Poetry, short fiction, scholarly works and opinion pieces may be submitted for review. All works must be typed or submitted on a disk (using approved word processing software), or may be sent to TASI by e-mail. All works are subject for review by our editor, and may be rejected or edited on the basis of grammar, spelling or content.

The opinions expressed in “Thoughtcrime” do not necessarily reflect the opinions of TASI, its Board of Directors, ISSUE’s editorial staff, or

donors to TASI. Send typed works to:

ISSUE

720 Franklin, Beaumont, TX 77701

or e-mail:

artstudio@artstudio.org

Authors must submit a daytime telephone number along with all submissions. Pen names are acceptable, but authors must supply real names for verification. All submitted works become property of TASI, and whether rejected or accepted, are not returned to the author. ISSUE does not notify of rejection by mail or telephone.

Garden Sonnet

The flora did not suffer a disease.
Roses, four leaf clovers by the pound—
and in my garden, I kept sturdy trees.

A fire burned my garden to the ground.

I don’t know how he found my sacred spot,
I thought I’d kept it hidden safe and sound;
but there I stood in ruin and in rot—
my crafty vigilante not around.
And even though he set fire to my garden,
I loved my offender all the same.
I still don’t know how one learns how to harden;
I was no contender for that game.
But justice is not something I’ll explore,
for wild blooms grow where they were not before.

Lucy Biebel

Heart In A Jar

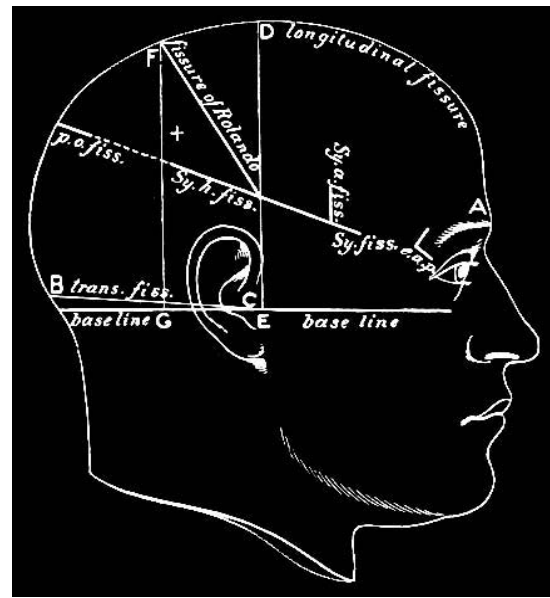
I see the world,
I see the lie,
Its all within your eyes,
Afraid to hear
Your sweet voice, may disappear,
My world would shatter,
A gap torn in it,
I die with it,
I can’t lose,
It’s not the what you do,
It’s who you are,
I’d give you my life, my heart in a jar.

Betty Langham

The Ides of March

The last flayed day of winter’s come.
Don’t ask me why or how I know this.
Sometimes you just know these things.
It seems, almost, as if you wake up —
knowing. You know. And that’s all
that you can say. You travel off to work,
a bit much earlier, because you know,
what with the weather being bad and all,
that someone must fill in — that someone
being you. It’s things like that — you just
know before they really are. Like the way
I know about the cat. The old gray tab
that came to nap its last under the morning
paper while the coffee was still dripping.
His castrate eyes opaque with age told me
perfectly what I already knew. Tonight,
he’ll slip away — to wherever cats that do
this go — and I will never have him shed
again his warm old fur on winter’s favorite
trousers. He’ll go tonight. And tomorrow,
I will wake up in the spring — beginning,
expecting him to still be here; although,
I know he’s gone for good. And I know I’ll
never understand just how and why I know.

Jesse Doiron



Thoughtcrime (Continued)

Grieving Again

Part I

Grieve for the red fish and the trout
That lie belly up
Near the marsh grasses.
Grieve for the Brown Pelican
That flounders on the riverbank
Instead of gliding proudly over.
Grieve for the Dolphin nearby
With oil in its eyes and nostrils
And a death ache in its stomach
Grieve for the Sea Turtle
And the lowly Nutria
Grieve for the Marsh Prairie
As it soaks up the crude
And its ecological cycle begins to warp.
Grieve for the Vietnamese and the Cambodians
who survived war, Katrina and Rita
But who now sit in silence on their boats
At night time.
Grieve for the Houma, the Cajun, the Atakapa
and the African American
Whose ancestral way of life is being altered
Without their permission
Grieve for the eleven
Who died at work
On the sea.

Part II

Pray for the children who do not understand
The unspoken fear and sadness
On the faces of their parents.
Pray for the parents who wonder
Whether their children will learn
Their ancestral way of life.
Pray for Venice, Boothville, Buras, Triumph,
Empire and Port Sulphur
And for their roots
Sunk deep in the oily marsh.
Pray for us all, that we may yet
find a way to save the earth
And to teach our daughters and sons
To fish.

Paul Unruh

LEDESMA from page 4

a minister and I would act up in church. My mother gave me pencils and paper to keep me occupied.”

As the two painted together, he said she would only do three motifs — hearts and roses, suns and moons, and a lighthouse.

Ledesma is by nature iconoclastic. Much of his work casts a satirical eye at conventions and institutions. He drew on the date of the opening to create an interactive piece.

“Since we are having a 9-11 opening, I want to demystify the whole experience,” he said. “I am going to play with the icon of Osama bin Laden. The mere idea of an Osama bin Laden piñata is resonating. In commemoration of the futility of our search for bin Laden, we will all get a chance to beat the piñata with a stick and see what comes out.

“The point is political satire. I’m not talking about Muslims. It’s just debunking ideas that are going around. This is indicative of the power of art.”

People haven’t even seen the piece yet and it’s already causing a stir, he said.

“With this piece I am touching base with a philosophy that I tapped into when I was creating murals — Bertholdt Brecht said, “Art should not be the mirror of reality, but instead the hammer with which to shape it.”

Ledesma wants this show to take the viewer out of his comfort zone and focus on the art, rather than just attending a reception for a few snacks and idle chit-chat.

Hopefully, by pulling this collective together, we will get to re-energize the ideas pool,” he said.

“There are a few artists who haven’t shown in Beaumont, or at least not together. We are putting together an eclectic mix.

“I hope to get a chance to interview all the artists and play the interviews in the gallery so visitors can get a better idea of the art and where the ideas came from.

After many years exploring his Hispanic heritage, Ledesma is shifting to an exploration of Southeast Texas and Louisiana, having grown up in Port Arthur.

Fans of Ledesma’s chicano skeletons and brightly-colored designs will not be disappointed. Basically, he said, there will be something for everyone.

The road less traveled has led him home, he said. He has been back in Port Arthur for seven years and until recently thought of it as a temporary stay.

“But now I realize it is something more permanent,” he said. “I still go to Los Angeles to sell my art, but I find Southeast Texas to be a good incubator for making art. I have never been around so many artists who do not have a financial stake in making their art, and yet they create such interesting work.

“It kind of humbled me a bit. I was kind of bitter about having to come back here, but these artists taught me how to love art again for its own sake.”

The Beaumont Art League is located at 2675 Gulf St. in Beaumont. For information, call 409-833-4179 or visit www.beaumontartleague.org.



Andy Ledesma shows off one of his New Orleans-inspired paintings.



Mission Statement

Founded in 1983, The Art Studio, Inc. is devoted to: providing opportunities for interaction between the public and the Southeast Texas community of artists; furnishing affordable studio space to originating artists of every medium; promoting cultural growth and diversity of all art forms in Southeast Texas; and providing art educational opportunities to everyone, of every age, regardless of income level, race, national origin, sex or religion.

PURPOSE

The purpose of The Art Studio, Inc. is to (1) provide educational opportunities between the general public and the community of artists and (2) to offer sustained support for the artist by operating a non-profit cooperative to provide studio space and exhibition space to working artists and crafts people, and to provide an area for group work sessions for those artists and crafts people to jointly offer their labor, ideas, and enthusiasm to each other.

GOALS

1. To present public exhibitions
2. To provide educational opportunities
3. To provide accessible equipment for artists
4. To provide peer feedback through association with other artists and crafts people

OBJECTIVES

1. To present 10 art exhibitions per year
2. To maintain equipment for artists in a safe working environment
3. To provide better access to artists for the public
4. To offer regularly scheduled adult and children’s classes
5. To develop and maintain public activities with all sectors of the community
6. To develop and maintain equipment to aid artists in their work
7. To provide a display retail outlet for artists
8. To expand programming and activities with increased facility space

SOUTHEAST TEXAS Arts COUNCIL
This project is funded in part by the Texas Commission on the Arts, Dishman Trust, Entergy, HEB, and the Vic Rogers Foundation through the Southeast Texas Arts Council

VIEW from page 3

made over the past 20 years unless you observed it and heard it. Observing young people seeing art over the next twenty years will make you a keen observer of the nuances others will never understand.

Through the years, listening to local young musicians create their own sound right before your ears, from all the musical influence that has gone before them, your age and life experience makes their music more familiar to you than you would ever expect.

My little tale of two cultures continues twice a month. If you haven’t been to a Band Nite, drop your prejudices of what you think it will be and just arrive, listen and enjoy.

Our art shows are casual and relaxed and exhibit some of the best artists in Southeast Texas and you’ll meet some of the friendliest people ever.

Keep up with our events through our website or check us out at facebook.com/artstudio.

ISSUE earns seven awards at Press Club

ISSUE MAGAZINE, THE ARTS magazine of The Art Studio, Inc., won seven awards at The Press Club of Southeast Texas Excellence in Media Awards banquet, held June 4 on the Eighth Floor of the John and Mary Gray Library at Lamar University.

The ISSUE won second place in the Special Section/Tabloid category. “The ISSUE is run on an entirely volunteer basis, so it says much about the quality of the staff that we are competitive every year,” editor Andy Coughlan said.

Coughlan won first place awards for Special Reports and Headline.

“I am especially pleased to win for special reports as the subject, Herman Hugg, was so worthy of the coverage,” Coughlan said. “In many ways, it is like cheating. With Herman, I just get the interview going and his rich storytelling allows the story to almost write itself.

“Most of the award-winning sto-

ries are like that. This area has such a large group of talented and interesting people in all the arts. The ISSUE’s job is to give the people the exposure they deserve and I think we do a good job of that.”

The writing portfolio category was awarded for overall work on multiple stories.

“As editor, I get to pick the good stories,” Coughlan said, “and it is the hard work of the other contributors that allows me to have the time to dedicate to these articles.”

Coughlan picked up a second-place award for personality profile of Fu Lien, former director of the Dishman Art Museum. Fu will be the exhibiting artist at The Art Studio in March.

Coughlan also picked up second place for Photo Essay for coverage of TASI’s post-Ike cleanup, and a third place award for Magazine Photography for his photo of artist Nathan Jones.

ISSUE magazine is published nine times a year to coincide with exhibitions at The Art Studio.

“While we concentrate on all the great programs at The Studio, we really try to include all the arts in Southeast Texas,” Coughlan said. “We feature music, theater, film, poetry — if it is creative, we want to know about it. And we try to cover all the arts organizations in the area.”

Coughlan said the ISSUE’s mission is an extension of The Art Studio’s.

“All that matters is that the arts, which are often overlooked as frivolous and irrelevant, get the attention and respect they deserve,” he said.

“The arts are the soul of a community and I am happy that we can do our small part in keeping that soul vibrant.”

For information on the ISSUE, contact The Art Studio, Inc. at 409-838-5393.



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INSIDE

- TASI TENANTS SHOW
- THOUGHTCRIME: MUSINGS FROM AREA POETS
- ANDY LEDESMA AT BAL
- UNDERSTANDING CONTEMPORARY ART

ISSUE

When you support The Art Studio with your membership, you receive ISSUE, Southeast Texas' and Southwest Louisiana's alternative press as well as class schedules, invitations to opening receptions and various Studio functions.

Volunteers

These people are the life blood of our organization. WE COULDN'T DO IT WITHOUT YOU! To volunteer, drop by The Art Studio, Inc., or call 409-838-5393.

- Bryan Castino
- Katy Hearne
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- Benee Bernard
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- Cyndi Grimes
- Rhonda McNally
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FOR ART OPENINGS ON
THE FIRST SATURDAY
OF THE MONTH**

**THIS MONTH:
TASI Tenants Show**

SEPTEMBER 4
GALLERY RECEPTION IS 7-10 P.M.



SOUTHEAST TEXAS



This project is funded in part by the Texas Commission on the Arts, Dishman Trust, Entergy, HEB, and the Vic Rogers Foundation through the Southeast Texas Arts Council

THE ART STUDIO INC. ISSUE DISTRIBUTION POINTS

DOWNTOWN

| | |
|---------------------------------------|-------------------------|
| THE ART STUDIO, INC. | 720 FRANKLIN |
| ART MUSEUM OF SOUTHEAST TEXAS | 500 MAIN |
| BABE DIDRIKSON ZAHARIAS MUSEUM | 1750 IH-10E |
| BEAUMONT CONVENTION & VISITORS BUREAU | 801 MAIN (IN CITY HALL) |
| BEAUMONT ART LEAGUE (FAIRGROUNDS) | 2675 GULF ST |
| NEW YORK PIZZA & PASTA | 790 NECHES |
| SETAC (IN JULIE ROGERS THEATER) | PEARL STREET @ FORSYTHE |
| TATTOOMANIA | 601 PARK |

SOUTH END/LAMAR UNIVERSITY

| | |
|--------------------------|------------------------|
| BOBCAT | 1535 E. CARDINAL DR. |
| CARLITO'S RESTAURANT | 890 AMARILLO @ COLLEGE |
| DOS AMIGAS | 1590 FRANKLIN |
| KAMPUS KORNER RESTAURANT | 4637 CALLAGHAN |
| KOCH'S FLOWERS & GIFTS | 2270 AVENUE C |
| LU ART DEPARTMENT | DISHMAN ART MUSEUM |

OLD TOWN

| | |
|---------------------------------------|-----------------------|
| HAIRY BUSINESS SALON | 2121 MCFADDIN |
| JASON'S DELI | 112 GATEWAY SHOP CNTR |
| JEFFERSON CO. DEMOCRATIC PARTY OFFICE | CALDER |
| KATHARINE & CO. | 1495 CALDER |
| RAO'S BAKERY | 2596 CALDER |
| SIGN INTERNATIONAL EXPRESS | 2835 LAUREL |
| SUNRISE | 2425 S 11TH |
| SWICEGOOD MUSIC CO. | 3685 COLLEGE |
| THE TATTERED SUITCASE | 2590 CALDER |

CENTRAL/WEST END

| | |
|--------------------------|--|
| BASIC FOODS | 229 DOWLEN |
| BEAUMONT VISITORS BUREAU | IH-10 |
| CHRISTIAN MYERS-RMT | 6755 PHELAN BLVD 24E |
| COLORADO CANYON | 6119 FOLSOM |
| FOREVER YOURS FLORIST | HWY 105 |
| GUITAR & BANJO STUDIO | 4381 CALDER |
| LOGON CAFE | 3805 CALDER |
| THE MASSAGE INSTITUTE | 2855 EASTEX FRWY, SUITE 1 (@ DELAWARE) |

NORTH END CYCLE

| | |
|------------------------|-----------------------|
| PACESETTER | HWY 105 |
| QUIZNOS | COLONNADE CENTER |
| RED B4 BOOKS | 3939 SUITE 9 DOWLEN |
| REED'S LAUNDRY | 4495 CALDER |
| STUDIO 77 | 6025A PHELAN @ PEYTON |
| TIP-TOP | 6372 COLONNADE CENTER |
| TRENDY'S | 7271 EASTEX FRWY |
| WEST END MEDICAL PLAZA | 5905 PHELAN, STE. E |
| WILSON CHIROPRACTIC | 2010 DOWLEN |

PARKDALE

| | |
|---------------------|-------------------|
| RAO'S BAKERY | 7060 PHELAN BLVD. |
| STARK MUSEUM OF ART | 4440 DOWLEN |

ORANGE

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|---------------------|----------------|
| STARK MUSEUM OF ART | 712 GREEN AVE. |
|---------------------|----------------|