ISSUE
THE ARTS MAGAZINE OF THE ART STUDIO, INC.
OCTOBER 2009

SPECTACULAR CERAMICS
Page 8

INSIDE:
SETAC'S SUE BARD,
BIZARRE BAZAAR AT BAL
RAUSCHENBERG TRIBUTE SHOW,
AND MORE
From: VinvanG

wtf! no 1 told me severed ear wasn't romantic lol
thinkn studio membership better gift
n e 1 notice how bright stars r 2nite?

When starting our first exhibition season in June of 1984, we have survived relocation twice and economic downturns, and borne the brunt of government propaganda that questions the patriotism of all American citizens who are artists.

We have fought censorship, racial inequity, three big hurricanes and two small ones.

Twenty-five years as an organization and I’m still wondering if we are going to make it.

We are much more secure in our space now. It is as much yours as any residence that works here. You own as much of The Studio as I do.

Independent from a benevolent overlord, The Studio remains outside the support arrangement the city provides the Beaumont Art League and AMSET, among other museums and historical sites. We learned very quickly that it’s a sink or swim proposition, and in the first quarter of our life it was, to use another cliché, nip and tuck! It gave me a hint of the trials my grandfather Charles Ferlitta went through when the depression hit ten years after he began Texas Coffee Co. He made it through with help from friends and family and a determined will to not fail. Luckily he didn’t.

In all these years, we have tried to keep regular hours and respond to our constituents, providing quality exhibitions and great concerts, good work space and reasonable costs for studios.

We didn’t do it on a budget, we did it without A/C for the most part, we did it whether people liked it or not. We reached out to kids, found ways to bring them in and expose them to art, and we reached the schools and encouraged the expansion of art classes to ceramics and sculpture.

The Studio has cooperated with many and varied organizations. When the arts have been called on, we have delivered.

No festival was bad that didn’t have a smoky, sweaty crew of potters doing raku and having a great time. Even now, I’ll bet many of you have a little black and white clay pot your kid made sometime in the past twenty years. The point is we are here. Here for Communities in Schools, MMBR, Buchanan’s, Juvenile Probation, Triangle Drive By Press...
Behind the purse strings

SOUTHEAST TEXAS ARTS COUNCIL DIRECTOR SUE BARD

It is not that it is difficult to get Sue Bard, the Southeast Texas Arts Council’s new director, to speak about her personal life away from art. She will. For instance, Bard has three sons. They are 25, 22, and 26, and she also has a dog, Beau.

“He’s a Cajun dog,” she said. “He came from Louisiana. My oldest son gave him to me and I’ve absolutely fallen in love with him.”

Bard now uses her degree, experience, and her thesis around taking existing images and fleshing them out in another medium, thereby making those images stronger, more lifelike — and powerful — to the viewer.

“The art she created, Bard explains, were pieces of ‘social commentary’.

“I created a series of sex offenders from the local area,” Bard said. “I found the worst of the worst that I could find, and I tried to be very diverse racially and as far as gender.”

Bard said the idea for her thesis was galvanized by, how are you supposed to remember it?”

“After a year later, however, Bard said that her house, china, and surgery were finished. She was then ready to use her degree as the director of the Ice House in Silsbee.

“I wanted to make sure that I pursued a career in that field,” she said. “There were so many students I knew who went on to work for Exxon Mobile or Black Eyed Pea, and I thought to myself, ‘Why wouldn’t I use it?’”

Bard uses her degree, experience, and expertise in her role as the director of SETAC.

“Admissions are open to the Gulf Coast is hosting an international juried competition paying tribute to the late artist Robert Rauschenberg of Port Arthur who died last year. The exhibit features 40 entries and is on display through Oct. 22 — coincidentally Rauschenberg’s birthday.

Curator of the MOTGC Ami Kamara said the exhibit features 40 entries and is on display through Oct. 22 — coincidentally Rauschenberg’s birthday.

“For many, art is more than a picture on the wall or a sculpture in the corner. It is a means of observation and expression — a way to share one’s ideas, feelings and culture.’’

“The Museum of the Gulf Coast is hosting an international juried competition paying tribute to the late artist Robert Rauschenberg of Port Arthur who died last year. The exhibit features 40 entries and is on display through Oct. 22 — coincidentally Rauschenberg’s birthday.

Judging for the competition will be done by the late artist Robert Rauschenberg of Port Arthur who died last year. The exhibit features 40 entries and is on display through Oct. 22 — coincidentally Rauschenberg’s birthday.

“Then you (the artist) will take it on and add something new to it and it will be the beginning of 500 years of a new style.”

Lokengard describes Rauschenburg as a pop-artist comparable to Andy Warhol.

“If you look at his style, you see images of our culture,” she said. “He incorporates old master art with popular signs and urban settings, and he mixes all these things together. That’s his style — fragmenting, adding and mixing to create what sometimes can be referred to as visual chaos. Sometimes it can...
HOTG from page 5

be very difficult to make sense of, but I think it is a very good mirror of our times.”

The exhibit features 40 works inspired by Rauschenberg. One can definitely see the commonality between the works. Many of the pieces seem to combine different images or concepts to create an original idea.

A mixed media sculpture by Marilyn Lanser of Beaumont, called “Saint Shoe Shine,” combines an old shoe shine kit with the statue of a Catholic saint. The sculpture reminds the viewer of simpler times and possibly minds lost.

In “The Scarlet Letter,” a haunting giclée photograph by Laura Lee Scott of Beaumont captures the story in her mind.

The exhibit is an example of how much influence Rauschenberg has had on the art world. Rauschenberg and the artists who pay tribute to him find a way to incorporate culture and emotion in their work that is easily recognized. It allows people to see that there is art all around us and in everything we do.

For more information, call the museum at 409-982-7000 or visit www.museumofthegulfcoast.org.

BARD from page 4

The economy.

“The economy has affected the people we represent,” she said, “and our ability to fund them at the level that we have in the past is difficult this year. We are moving forward though, but instead of writing five grants, for example, I may have to write ten.”

Bard, since she became the director in November 2008, is also concerned with maintaining the high integrity of her predecessors.

“Kim Moncha, the previous director, was an incredible administrator,” she said. “The degree of professionalism in this office and within all the policies and precedents is so professional. I’m impressed, so to maintain that is a challenge.”

Bard said she also greatly respects the work of Regina Lindsey, who was the director before Moncha.

“Kim really worked hard on the outside of the organization, bringing in to SETAC,” she said. “I would like to work to maintain their standards in here.”

In her spare time, Bard still paints.

“My house is full of unfinished paintings,” she said. “I reach the point where I’m satisfied, and I stop. I’ll get this image in my head of something I want to do, and I get it to a place where it is there, to satisfy what it is in my head. Then, I just stop.”

Bard’s latest social commentary painting is of “Uncle Sam” — an obese man sitting naked on a sofa.

“Everything that would be disturbing to see is in dark shadows,” she said. “And the sofa’s pattern is American currency — over fed.”

Another current painting is of a young, pregnant woman, which she adds is a more personal piece.

“Her clothing is in profile,” she said. “She’s nude, except she’s wearing the upper portion of a coat of American currency. It’s like maternally, you just had to do with a thought I had when I was pregnant for the first time.”

Bard is always on the go. And despite being often drawn away from her paintings, they are never forgotten.

“I always intend to go back and finish them,” she said.

BARD from page 4

"THERE" by KIM CYPERT, below, and "PORT ARTHR" by DON GRAFFIN, right, are among the pieces in the Beaumont State Exhibitions on display at the Museum of the Gulf Coast through Oct. 22.

ARTS FESTIVAL AIDS TO DRAW ECLECTIC CROWD TO BAL

"We would like the artists of Southeast Texas — craftsmen, tradesmen, farmers — whoever has something they want to sell, nonprofits who want to promote their organization," she said. "Anyone who has something to sell, want them to come out and say it to the people. It costs $25 to rent a 10 foot by 10 foot space for the event, and the fee includes one membership to the League. Said Fox. Said Fox said the event is primarily a membership drive and the space fee is the same as a membership. People are welcome to share a booth, but she encourages everyone who participates to become a member.

There is no commission on sales. We get (the participant’s) membership and membership is very important to the Beaumont Art League right now,” she said. “Membership has waned over the past few years and people are not in a position to send that SL.

"Boosting our membership roles and getting the names of people who want to get involved is a huge part of this. Yes, the fund-raising is important, as we need to get through the month just like everybody else, but want people to interact.

"As long as we have this big green space, we are going to use it.

For the idea, the event stems from her friendships with the artists and craftsmen in the area.

"That’s a big part of it,” she said. "People ask me, "She’s floating in profile," she said. ‘She’s nude, except she’s wearing the upper portion of a coat of American currency. It’s like maternally, you just had to do with a thought I had when I was pregnant for the first time.”

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ROLL UP! ROLL UP! It's time to visit Dana Dorman's freak show, starring the artist and a collection of her alter-egos.

In "The Spectacle Self" on display at The Art Studio in October, Dorman invites viewers to meet her "friends," a collection of ceramic people and animals.

"The idea of the spectacle is the attraction to the spectacle or the freak show," she said. "I feel like those people feel. That's what I think. It's like I'm outside of the margins of society but I'm beautiful; I'm not understood but I'm special.

"So the spectacle is that people want to see something that's new and odd."

"The Spectacle Self" is me looking at myself and feeling different, outside the margins of society," she said. "I feel like an outsider. I'm not making a cute bat so someone will buy it. Generally it's me working on something about myself, and when I'm done, I'm done with it."

"Painting was so meaningful to her, that Dorman said she felt constricted by it. "Whenever I got out of that, I had a freedom I hadn't felt before and no pressure," she said. "So, some of the strongest work I have ever done has come out of ceramics even though I spent years learning painting and painting techniques."

Dorman said that just because much of her work is introspective at its core doesn't mean that it is dark and serious.

"My figures are either thoughtful and melancholy, or they're joyful," she said. "Those are universal themes that anyone can relate to. My work has been called 'sweet' before and that's cool with me. The animals are joyful and most of the figures are thoughtful."

She flips through her portfolio to illustrate her examples, stressing that the theme of the piece is not something she thinks about when she is working it. It is more a case that the pieces depict her emotional state of that moment.

"One of the joyful pieces is a bat, not an animal one would normally associate with joy. It's all in the faces, Dorman said, adding that she is "horribly sentimental."

"One of the things I do when I am making the figurative pieces, I can't work on them until they have eyes," she said. "It's like they're not real. And no matter what the title of the piece is, they all have a name — I'm very DORMAN on page 14
FOUR ELEMENTS’ TO SHOW AT PA LIBRARY

Art work by Marty Arredondo, above, and Andy Ledesma

FOUR ARTISTS will display their diverse artwork in the show “Four Elements” on display until Oct. 21 at the Port Arthur Public Library, Sept. 26-Oct. 31. A reception will be held 4-6 p.m., Oct. 3.

The artists are: Andy Ledesma, Marty Arredondo, Richard Haynes and Benson Austin. The show, which is inspired by four elements classically depicted the diverse occupations, influences, mediums, ideas of four friends and artists,” Ledesma said.

“I want to put a group together that has a strong relationship in art and also a connection to the community,” he said. “It illustrates the point that the guy painting your car might be a fine art painter as well. There is another facet that is not known.”

Ledesma is taking the opportunity to change things up.

“I am showing a different style than what people have seen before,” he said. “I will display some of my surrealism paintings so I can always keep the audience guessing.”

Arredondo is the aforementioned car painter. He brings more than just an aesthetic appeal to the car, so that it appears to have never been wrecked. So I am very familiar with these materials.”

Arredondo and Austin are co-work-
ers, but their styles are different.

“I paint in a realist and impressionistic style,” Austin said. “I like to paint tropical scenes that reflect my love of surf and the beach.

This is my first art show and I am interested in getting some feedback from people.”

This is the second of a series of four shows at the library organized by Ledesma.

The library is located at 9th Ave. and Hwy 73 in Port Arthur.

For more information, contact Ledesma at 409-361-7288 or the Port Arthur Library at 409-985-8858.

“Four Elements” is free.

“It’s a similar mission to all my life,” she added, “I love it. I knew if you build it people will come. ‘There’s none of that. It’s all about promoting and seeing the best of the best the area has to offer,” she said.

Fox said the Art League board members will be selling links and drinks.

“That is the handcrafting part,” she said. “We’ll continue our membership drive outside in a booth.”

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“Extracts and acrylites and active motive clear coat to achieve some of the effect of my paintings,” he said. “I also use metalic, pearlescent, and metal flake pigments. Then I apply a flat glass coat of clear.

“I paint cars every day. We get cars in various states of damage and restore them. Sometimes we have to be creative and precise to restore a car, so that it appears to have never been wrecked. So I am very familiar with these materials.”

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Another year and even more beer and surprises at the ART MUSEUM OF SOUTHEAST TEXAS annual fundraising event, the ART OF BEER.

From 6-10 p.m. on Oct. 1, beer-lovers and those new to beer will find over 80 of the finest special-ty season and seasonal beers from around the world paired with complimentary food dishes, cheeses, hors d’oeuvres, entertainment and much more, AMSET Executive Director Michelle Tilley said. “This fun-filled and adventurous fundraising event will benefit the AMSET’s exhibitions and educational programs while taking the tasting idea to another level yet again,” she said.

People realize that beer is still one of the world’s most affordable luxuries. Visit a beer retailer today at your favorite local store, or order your six pack of beer,” said Art of Beer Chair and local resident, J. Michael Morre. “The Art of Beer will not only surprise even the most discerning of palates, and I thoroughly encourage wine drinkers to visit our beer and choose pairing table, Cheers!”

This round of the Art of Beer will feature the return of local distributors Galgo and Del Papa bringing their most “of the wall” beers from locations spanning the globe for sampling. Also back again is Saint Arnold Brewing Company with their seasonal and local brews. In addition, local distributors will be offering their latest and newest brews, and an opportunity for patrons to exclusively sample AMSET Ae, locally brewed for the Museum and this event by Gulf Coast Brewing Co.

“While many people enjoy a cold beer along with their meal, most can’t even begin to comprehend the depth to which culinary flavors and brews can be combined,” Tilley said. “The Art of Beer 2010 logo presents LIVING SMALL, 18 paintings of interior scenes, and I STARE AT PEOPLE, 20 color photographs, by Austin-based artist Matthew Martin on view in Cali Arts through Nov. 1.

Martin’s loose painting style and use of complementary foods, cheeses, beer and wine and his unique approach to art have subject matter reminiscent of French paintings of the late 18th century, which frequently rendered delicately crafted scenes and interiors,” Tilley AMSET, director said, in a release. Martin terms the colour photographs “live” as she executes them on the spot at various craft fairs across the state in Houston. His decision to figure this piece at an event from an increased sense of frustration in creating art in a controlled studio, the artist believes it enhanced her artistic spontaneity. “Working in this fashion is difficult, and I have a huge failure rate,” Martin has said. “It’s not for the faint of heart – you have to kind of crazy.”

From the small west Texas town of Seminole with an on field working father, Martin and her family moved 26 times before she was five years old. She attributes her source of inspiration for interior spaces to her early, formative years, “I remember developing a keen sense of drawing interiors at the age of ten,” she said. “I spent hours copying pictures from home and garden magazines. Even from an oil field family that moved around a lot, I was probably longing to stay put, and in some place new.”

Martin said she has always loved to paint and is, in fact, obsessed with painting. She loves the smell of the oils and their descriptively distinct names, such as Alizarin Crimson, Indian Yellow and Permanent Red.

Martin earned a bachelor of fine arts degree in 1973 from Cranbrook Art Academy in Bloomfield Hills, Mich. in 1981. She also studied with renowned sculptor and director for Dallas-Fort Worth Home and Garden Magazine.

Martin currently maintains a Web site blog also titled “Share or Fail,” that documents her local color adventures and her travels. The exhibit is open for viewing during regular museum hours, but the museum’s lunch in Cali Arts from 11 a.m. to 2 p.m., Monday through Friday. For more information, call AMSET at (409) 832-1432 or visit www.amset.org.

Showcasing drawings for public monuments including Christmas ornaments and holiday cards. The Nov. 20 preview will feature light refreshments, wine and cheese, and Martin will be on hand to discuss her artwork. The exhibition features the oeuvre of Matthew Martin, an artist whose style and presentation are unique. Martin’s work has been featured in a number of publications, including Christmas ornaments and holiday cards.

On view at the Museum are over 1500 works of art, including paintings, drawings, and prints by American, European, and Asian artists. The collection also includes American Folk Art and contemporary American art. The Museum also hosts a number of traveling exhibitions throughout the year.

The Museum is located at 712 Green Avenue in Orange. Admission is free, Tuesday through Saturday. Advanced reservations are recommended. For further information call (409) 884-ARTS (2789) or visit www.starkmuseum.org.

— David Moore


Collective, beginning with a reception, 7-9 p.m., Oct. 1 through Oct. 30.

“The Hours = Monday Morning
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No Joke
A Russian, a Spaniard and an Englishman walk into a bar. Or a museum. Or a theater. It doesn’t really matter. The point is we have all joined together. The Russians says, “Let’s make art.” The Spanish woman says, “Let’s write a play.” The Taiwanese woman sits in a restaurant with Greek food and shows pictures of your trip to Viet Nam. The bird唱ed photographer, looks at the future of the newspapers, with the former a for a woman who sees her all slipping away. And the young Japanese journalist knows she is lonely and sees only the possibilities.

The Hours = Monday Morning
Motion at a slow pace is, has never been, my style yet. Pulled down slow, Germans hard until dead. San Antonio are lazy, always, only for today. Sunday morning is a glue for my bones, if not for my Grandpa’s soul.

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“Learning to Fly,” depicting a figure initially about flying. This is awkward too darn cute. But it’s like, I produce goat can’t be ‘real’ art because it’s just abstract pieces, like the mandalas are have an excuse to be miserable.”

She pauses for a moment before saying, “Part of me feels like the more stuff, and looking at myself — everything I do is to find peace. I’m making this stuff, and looking at myself — everything I do is to find peace.

She refers to her piece, “Learning to Fly,” depicting a figure in old-fashioned googles riding the back of a duck. “This is Dana Dorman in a nutshell — such a goofy ass,” she said. “I was funky and cool and I lost that. I was able and cool and I lost that. I was able to let her art talk for her.

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