

ISSUE

THE ARTS MAGAZINE OF THE ART STUDIO, INC.

OCTOBER 2009

A woman with blonde hair, wearing a black sleeveless top, is smiling broadly while holding a large, textured ceramic sculpture. The sculpture depicts a figure with a human-like face and torso, but with a more abstract, textured body. The woman is holding the sculpture with both hands, one near the top and one near the bottom. The background is slightly blurred, showing what appears to be an art studio or gallery setting.

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 wasnt romantic lol
thinkn studio membership better gift

n e 1 notice how bright stars r 2nite?



SEE MEMBERSHIP FORM ON PAGE 3.



ISSUE Vol. 16, No. 2

Publisher The Art Studio, Inc.

Editor Andy Coughlan
Copy Editor Tracy Danna
Contributing Writers Tara Smith,
..... Lluvia Rueda, Andrew Strange
Contributing Photographers Tara Smith,

Distribution Director Terri McKusker

The Art Studio, Inc. Board of Directors

President Ex-Officio Greg Busceme
Vice-President Angela Busceme
Members At Large Beth Gallaspy
..... Maribeth Jones, Sandy Pate,
..... Angie Phares, Les Warren

The Art Studio, Inc.
720 Franklin
Beaumont, TX 77701
409-838-5393
www.artstudio.org
artstudio@artstudio.org

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.

Contents

SETAC's Sue Bard Page 4
Rauschenburg Tribute Show Page 5
BAL's Bizarre Bazaar Page 7
Dana Dorman Page 8
Four Elements Page 10
Drive By Press Page 11
Around & About Page 12
Thoughtcrime Page 13

Cover:
Dana Dorman and "Learning to Fly"
Photo by Andy Coughlan

A View From The Top

Greg Busceme, TASI Director



SINCE 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 resident who works here. You own as much of The Studio as I do.

We function as a public (not private) non-profit organization. We had to prove that we had community support before we could retain any funds from private foundations and corporations. I think we passed the test!

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 Fertitta 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 not to 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 did 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 had that didn't have a smokey, 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, MHMR, Buckner's, Juvenile Probation, Triangle

See VIEW on page 15

UPCOMING EXHIBITIONS AT THE ART STUDIO

OCTOBER

"The Spectacle Self" by Dana Dorman
Opening October 3

NOVEMBER

"Thirty Days in the Hole" by DJ Kava
Opening November 7

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.



Name(s) _____
Address _____
City/St/Zip _____
Phone _____ e-mail _____
Credit Card Type: Visa MC Amex Disc
Number _____
Exp Date _____
Day Phone _____ e-mail _____

SUGGESTED MEMBERSHIP AMOUNT

Individual:	\$35	Patron:	\$500
Family/Group:	\$50	Angel:	\$1,000
Friend/Business:	\$100	Benefactor:	\$2,000
Sustaining:	\$250	Life Member:	\$10,000

MAKE CHECKS PAYABLE TO:
THE ART STUDIO, INC.

for office use
pd _____ \$ _____
in comp _____
issue _____
thanks _____

New? _____ Renewal? _____ Artist? _____ If yes, list medium _____

The Art Studio, Inc. 720 Franklin, Beaumont 77701



Southeast Texas Arts Council director Sue Bard stands in front on an installation by Felix Harris at the Art Museum of Southeast Texas.

Behind the purse strings

SOUTHEAST TEXAS ARTS COUNCIL DIRECTOR SUE BARD

Story and photo by Tara Smith

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 15, 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, however, will soon move seamlessly on into conversing about art. From managing SETAC to art in her personal life, her passion for the arts is evident in the stories she tells.

One of these stories, grounded in the personal experience of herself as the artist, illustrates that one of the reasons Bard is so passionate is because she knows about the power a work of art can contain.

Bard, who graduated from Lamar University in 2005 with a Bachelor of Fine Arts degree, created

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 after viewing the minuscule photos of sex offenders on the DPS website.

"What we are given to defend ourselves is what, that little one by one image on the website? The whole idea was about knowing the face, recognizing the face," Bard said. "And if that is all you have to go by, how are you supposed to remember it?"

Bard went on from that point to create life-sized paintings of the offenders, which ensured that both the viewer and she would not forget their images.

Only a few months after her thesis, Bard experienced many tumultuous and harrowing life changes.

"The hurricane (Rita) hit in September, and my

house in Silsbee flooded," she said. "I was happily clutching my new degree in fine art and was diagnosed with breast cancer in October."

About a year later, however, Bard said that her house, chemo, 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 would you go through the effort of a thesis, and then not use it?'"

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

She admits that at first, there was a lot to learn — especially when it came to allocating money.

"Though now it makes sense to me," she said, "it was at first very difficult to figure out."

Dealing with funding non-profit organizations has been yet another challenge in the current tough

See BARD on page 6



"ECLIPSE AT BENARES" by MARION GRANT, right, and "THE LIGHT" by NAN STOMBAUGH, below, are among the pieces in the Rauschenberg Tribute Exhibition on display at the Museum of the Gulf Coast through Oct. 22.



Artists pay tribute to Rauschenberg at MOTGC

Story by Andrew Strange

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 senior curator of the Solomon R. Guggenheim Museum in New York, Susan Davidson, Sept. 27 from 2 to 4 p.m. Results were unavailable at press time.

Curator of the MOTGC Ami Kamara said there were more than 200 entries from all over the world in the competition.

"We wanted people who wanted to pay tribute to Robert Rauschenberg," she said. "For this exhibit they sort of invoke his spirit through their art. Susan Davidson is a guest juror for this exhibit. She narrowed the 200

entries down to these 40."

Guest speaker and Lamar art professor Lynne Lokensgard opened the exhibit Aug. 30 with a retrospective lecture on Rauschenberg's life and works.

Lokensgard compares the impact of Rauschenberg's work and vision to that of Leonardo da Vinci.

"He redefined art," she said. "The future generations will be inspired by him and using his vision because there is so much more that can be done with it. 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."

Lokensgard describes Rauschenberg 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

See MOTGC on page 6

“NANA” by KIM CYPERT, below, and “PORT ARTHUR” by DON GRIFFIN, right, are among the pieces in the Rauschenberg Tribute Exhibition on display at the Museum of the Gulf Coast through Oct. 22.



MOTGC from page 5

be very difficult to make sense of it, 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 Beach City titled “Saint Shoe Shine” combines an old shoeshine kit with the statue of a Catholic saint. The sculpture reminds the viewer of simpler times and concepts lost or mutated in today’s culture.

Lokensgard said Rauschenberg creates a “relationship between the world we live in and the art culture.” The pieces on display represent that idea in relating life and emotion in the work. Some of the art

BARD from page 4

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

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

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



gives an impression of not just times, but loves and possibly minds lost.

In “The Scarlet Letter,” a haunting giclée photomontage by Laura Lee Scott of Beaumont captures your eye with contrasts of light and dark. While being drawn to the light in the picture one realizes there is something in the dark looking back at you. The ghostly image reminds one of the remnants of a child gone whether in ones own past or in a ghostly dimension somewhere beyond our own.

Lokensgard said Rauschenberg fragmented everything people are confronted with in their daily lives, creating a narrative through random visual images.

“HaHaHaHa,” a mixed media collage by Laura Kimpton of Fairfax, Cal., depicts a number of handwritten envelopes, perhaps returned or unanswered and covered in wax. The viewer can imagine the wax dripping from candles used to light the long night

Bard admits that even though art is not something most people associate with the Southeast Texas area, there are many great artists here who work in all mediums.

“When someone says ‘Beaumont, Texas’ you usually think industry,” she said. “But, for example, the writers are incredible. You don’t think ‘arts and culture.’ On second thought, we are uniquely situated between New Orleans and Houston, and Houston is really the up-and-coming arts center second to New York, even above California and Chicago by a lot of people’s standards.”

SETAC is responsible for the arts funding for three counties: Jefferson, Orange, and Hardin. Bard said that she has also had to deal with people not knowing SETAC’s primary function, which is to supply funds for non-profit arts organizations.

“I get calls on the weekends,” Bard said. “People want a tour. I tell them, ‘Sure, I’d love to show you my two-room office.’ I think we are often confused with a museum or a gallery. I’d almost say we were like the NEA — National Endowment for the Arts. We are a funding source and resource for arts and humanities organizations.

hours writing to someone far away.

Above them is a woman with a stack of rocking chairs above her head being spiraled by laughter. The woman appears to be waiting for a lost love that never arrives. A bird in the picture sits on a fence looking at the woman and seems to imply the joke is on her. Looking at the piece, one can truly play out the story in his 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.

The museum is located at 700 Procter Street in downtown Port Arthur.

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 — overfed.”

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

“She’s standing in profile,” she said. “She’s nude, except she’s wearing the upper portion of a coat of armor. It’s like maternity armor. It 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.



Beaumont Art League president Terri Fox shows off some of the items she plans to sell at her booth during “Bizarre Bazaar” at BAL on Oct. 17.

ARTS FESTIVAL AIMS TO DRAW ECLECTIC CROWD TO BAL

Story and photo by Andy Coughlan

TO SAY TERRI FOX is bubbly, would be to seriously understate the frothiness of bubbles.

When the Beaumont Art League president gets talking about art, her enthusiasm is infectious.

“It’s important that, if you want something to happen, you build it, you create it,” she said. Hence, the inception of “Bizarre Bazaar,” a buy-trade-sell arts event slated for Oct. 17 at the Beaumont Art League.

“We would like the artists of Southeast Texas — craftsmen, tradesmen, farmers — whoever has something they want to sell; non-profits who want to promote their organization,” she said. “Anyone who has something to say, I want them to come out and say it to the people.”

It costs \$35 to rent a 10 feet by 10 feet space for the event, and the fee includes one membership to the League. 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 participants) 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 \$35.

“Boosting our membership roles and getting the names of people who want to get involved is a huge part of this. Yes, the fundraising is important, as we need the cash 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.”

Fox said the idea for 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 why I do the things I do? It’s because this is what I want my community to be — this is what I want out of it. I want to give to other people the things I want. If nobody else is going to do it, by god I’m going to do it myself.

“We’re going to throw the party and we want you to come.”

See BAZAAR on page 10



OUTSIDE LOOKING IN

ARTIST EXPLORES 'SPECTACLE SELF'
IN OCTOBER EXHIBITION AT TASI

Story and
photos by
Andy
Coughlan

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 concept symbolizes clarity of vision.

"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."

Dana Dorman is the director of the Beaumont Art League. She has a degree in communications from Lamar University, as well as a BFA in painting.

A life-long painter, she stumbled across ceramics by accident.

"Painting, for one reason or another, I think because I was so infused in school, was very much a struggle," she said. "One of the last semesters, I had to take a 3D class for

credit, so I thought I'd take this damn ceramics class. That's basically how I felt about it.

"Almost instantaneously, I fell in love with the medium. It's due in part to...the different environment of (Lamar professor) Linnis Blanton's class. He was very supportive, somebody you wanted to hang out with and play in the mud. I never felt I had a mentor before that. "Ceramics was just...easy. I didn't think so much."

Dorman sighed.

"In my painting I had all of these theories and concepts of how painting should be. But with ceramics, it was just, 'What would be fun to make right now.'"

Because she didn't know anything about ceramics, she said she was completely free to play with the medium, to explore the material. She said the very first piece she made will be in the show.

And the clay itself quickly became her favorite tool.

"I think it's because it goes from one extreme to the other," she said. "It starts out as a wet, slippery, mushy blob of nothing and at the end, it is hard, strong expression of creativity. It totally transforms itself, and you along with it. And I love the idea it comes from the earth."

As quickly as Dorman took to the new medium, she also found herself getting positive feedback for the work.

"As many shows as I had been in with painting, kicking and screaming, I immediately began to receive recognition," she said. "People began to say, 'Finally, this is it, this is what you need to be doing.'"

Dorman said she hasn't completely turned her back on painting, "But for right now, I need to do this. As an artist, I'm still going to paint and I love paint, but I needed to get away from it, from the school aspect of 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 technique."

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 flicks 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

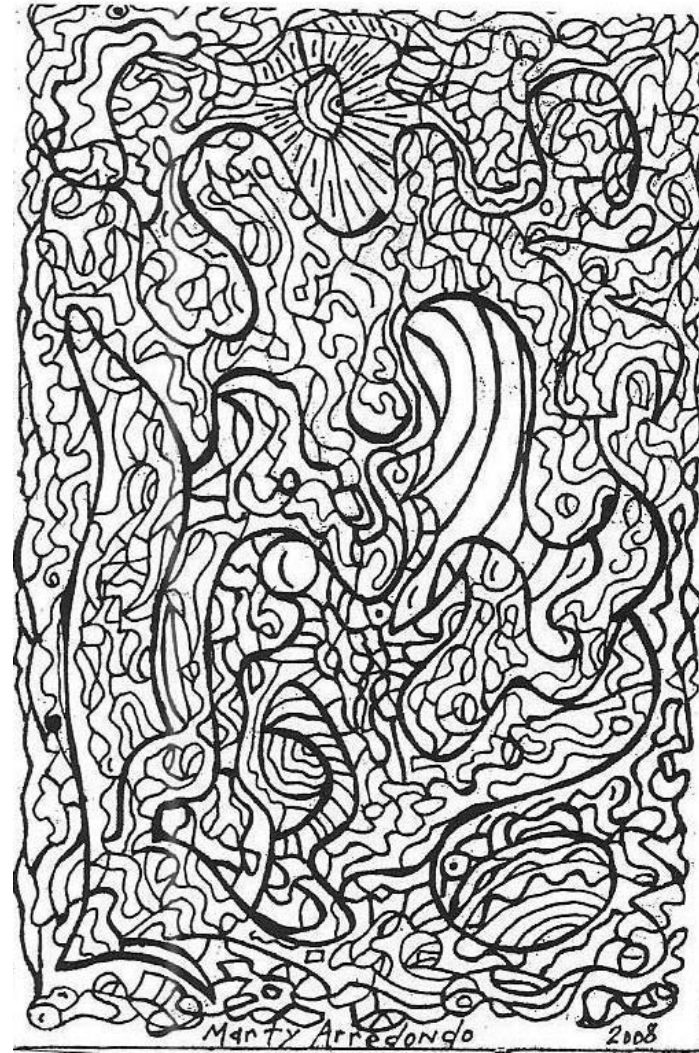


See DORMAN on page 14



Dana Dorman, above, with her fat lady, who joins "The Manipulation of Nigel," top, and "The Animal Tamer," left, in her show "The Spectacle Self" at The Art Studio in October.

'FOUR ELEMENTS' TO SHOW AT PA LIBRARY



Art work by Marty Arredondo, above, and Andy Ledesma

FOUR AREA ARTISTS will display their diverse artwork in the show "Four Elements" on display at the Port Arthur Public Library, Sept. 26-Oct. 31. A reception will be held 1-4 p.m., Oct. 3.

The artists are Andy Ledesma, Marty Arredondo, Richard Haynes and Benson Austin. "Four elements classically depict 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 automotive sensibility to his work.

"I use createx acrylics and auto motive clear coat to achieve some of the effect of my paintings," he said. "I also use metallic, pearlescent, and metal flake pigments. Then I apply a final 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."

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

"I paint in a realist and impression-

istic style, Austin said. "I like to paint tropical scenes that reflect my love of surf and the beach. This is my first art show so 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 on 9th Ave. and Hwy 73 in Port Arthur.

For more information, contact Ledesma at 409-365-3575 or the Port Arthur Library at 409-985-8838.



Photo by Andy Coughlan

ART ON THE MOVE

Joseph Velasquez, right, and Ryan O'Malley of Drive By Press, print T-shirts outside the Setzer Student Center on the Lamar University campus, Sept. 9. The pair travel around the country with a press in the back of their car and a traveling collection of prints. After spending the afternoon printing shirts, they held a lecture on the history and development of printmaking in the Dishman Auditorium. The pair then held an impromptu art opening in the art department where they showed a selection from their collection of more than 2,000 prints. Most of the prints have been acquired through trades with other artists and with students as they travel around to college campuses. The aim of Drive By Press is to promote the growth and democratization of art through printmaking, Valasquez said. The event was sponsored by Lamar's Artist Common student organization. For more information on the project, visit www.drivebypress.org.

DISHMAN EXHIBITS WORK OF PANGBURN, MAGNANTI

THE DISHMAN ART MUSEUM on the Lamar University campus hosts an exhibition of work by Bill Pangburn and Renee Magnanti through Oct. 21.

Pangburn, a native of Amarillo, has exhibited both nationally and internationally. On a national level he has held solo or two-person exhibitions at the Amarillo Museum of Art, the Tibor de Nagy Gallery, the Tenri Gallery, John Jay College Gallery, Saint Peter's Church, and Pratt Institute. Internationally, Pangburn exhibited his work in a solo exhibition at the Galeria de Arte in Mayaguez, Puerto Rico.

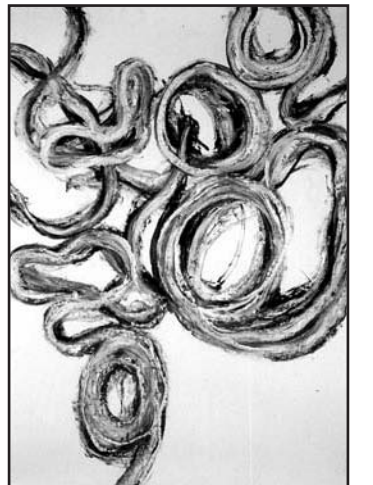
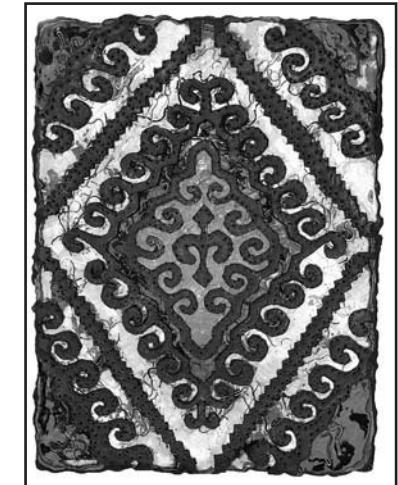
He has been represented in numerous group exhibitions through the country and abroad. Most recently, he was selected to participate in the 17th Annual International Seoul Festival 2009 at the Chosunibo Museum, Seoul, South Korea.

Magnanti is a native of Rochester, NY. She has lived and worked in New York City since 1978.

Her work was most recently seen at the 2009 Incheon Women Artists Biennale, Incheon, South

Korea. She is also participating in the 2009 Woman Power exhibition being held in Seoul this October. Ms. Magnanti has held solo exhibitions at John Jay College and the Bernice Steinbaum Gallery in New York, NY, as well as at the Amarillo Museum of Art.

She has also exhibited with her husband, Pangburn, at the Tenri Gallery in a two-person show. She has exhibited widely in group exhibitions in New York venues. Her work was also included in an exhibition at the Artworks Gallery, Barbican Group, in London. In 2006 Ms. Magnanti was selected for the 181st Annual Exhibition at the National Academy of Design, New York, NY. She was awarded the Creative Arts Project fellowship from New York



State and the Rumsey Traveling Fellowship from the State University of New York at Buffalo.

The Dishman is located at the corner of MLK Pkwy. and Lavaca. For more information, call 880-8959.

BAZAAR from page 7

Entry to the event, which runs from 9 a.m. until dusk, is free.

When she is not organizing festivals, Fox is the collections and exhibitions manager at the Stark Museum of Art in Orange. She said she took the job of BAL board president in July for one reason.

"Peer pressure," she said. "My peers said that I must do this. And since I am all about the artists in Southeast Texas, I thought it was my duty to do the very best I could to make sure there was always a place to show art and to be a part of the arts scene."

"It's a similar mission to all my life," she added, laughing. "So come back to the old fairgrounds and have a day of fun, see old friends, and meet new ones."

Although the main idea of the bazaar is to have fun, there is a serious element to the event.

"Basically, the Art League, like many other arts organizations in Texas, is having a hard economic times and we really wanted to reach out, not only to the art community, but to the whole area, and give them a time to show their stuff," Fox said.

Anyone is invited to get a booth space, not just artists. People can sell vintage clothing, collectibles, arts, crafts — anything. There is no criteria, she said.

"I am not judging anybody's artwork, or anything else they're trying to sell. It's not about that," she said. "It's not Kaleidoscope and it's not Larry's Trade Days. We hope it's something in-between that involves everyone and includes everyone."

Deadline to sign up is Oct. 10, but Fox said she doubts she would turn anyone away if they show up at the last minute. Participants should arrive around 8 a.m. to set up and must supply their own table and anything else they need.

Fox said that even before the fliers went out to promote the event, response was overwhelming.

"I love it," she said. "I knew if you build it people would come. People want an excuse to get together. They want an excuse to get out and about without all of the restrictions like, 'Oh, you've got pay 10 bucks just to get in.' There's none of that. It's all about meeting your neighbor. It's about the people who have the booths making things affordable. It's about giving people the opportunity to interact and exchange ideas."

Fox said she hopes there will be demonstrations, including pot throwing, raku, wood turning and blacksmithing. Inside the League building, the gallery will feature the BAL Membership Show.

"So people will be able to duck into the air-conditioning and see 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 fund-raising part," she said. "We'll continue our membership drive outside in a booth."

"I went to many, many fairs and artists markets up and down the West coast on my travels and I would like to fashion it after those," she said. "There's no reason it can't work here."

There are a couple of clubs who have mentioned that they would like to come and play acoustic music, Fox said, adding that she encourages drum circles in whatever spaces people can find, "or dancing amongst yourselves — just encouraging interaction."

"I hope people will come to Bizarre Bazaar and meet interesting people and decide that maybe 'Boremont' is not so bad," she said. "Cos that's what the kids say."

"But my real statement is, 'It is what you make it.' It's what the artists make it; it's what the community makes it. Nobody can make it be something for you if you go in with the attitude of, 'Well, let's see if they can impress me.' It's all about what you make for yourself."

"And I want to say that to all of Beaumont, to the artists, to the community, everybody."

For more information, call the Beaumont Art League at 409-833-4179, or visit www.beaumontartleague.org.

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.

Photographer **KEITH CARTER** will present **UNSEEN & REDISCOVERED**, an exhibition of new works at the **ART LEAGUE HOUSTON** through Oct. 30.

Art League Houston is located at 1953 Montrose in Houston. For more information, call 713-523-9530, or visit www.artleaguehouston.org.

THE BARKING DOG will host an exhibition of work by **DAVID MOORE** of Houston's Mia Kat Collective, beginning with a reception, 7-9 p.m., Oct. 2. Admission is free and there will be live music.

To view Morre's work, visit www.whoisdavidmoore.com.

The Barking Dog is located at 493 Pearl Street in downtown Beaumont.

For more information, call 409-835-BARK.

Another year and even more beer and surprises at the **ART MUSEUM OF SOUTHEAST TEXAS'** annual fund-raising event, the **ART OF BEER**.

From 6-10 p.m. on Oct. 1, beer-lovers and those new to the brew will find over 80 of the finest specialty and seasonal brews from around the world paired with complementary food dishes, cheeses, beer floats, entertainment and much more, AMSET spokesperson Melissa Tilley, said.

"This foam-filled and adventurous fund-raising event will benefit AMSET's exhibitions and education programs while taking the beer tasting idea to another level yet again," she said.

"People should realize that beer is still one of the world's most affordable luxuries. Visit a beer retailer with \$10 in your pocket and leave with a world-class six pack of beer," said Art of Beer Chair and local beer guru Brandon East. "The Art of Beer will surprise even the most distinguishing of palates, and I thoroughly encourage wine drinkers to visit our beer and cheese pairing table. Cheers!"

This round of the Art of Beer will feature the return of local distributors Giglio and Del Papa bringing their most "off the wall" beers from locations spanning the globe for sampling. Also back will be Saint Arnold Brewing Company with their seasonal favorites. In addition, this year's event will include new distributors, and an opportunity for patrons to exclusively sample AMSET Ale, 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 2009 has combined the best of both worlds to offer guests a delectable extravaganza. Spicing up the cuisine offerings will be Spindletop Steakhouse Chef and Owner Chuck Harris with several savory samplings, Crazy Jose's with a Mexican flair, and the museum's own Two Magnolia's with classic German dishes. A cheese bar and beer floats will once again round out the evening.

"Also new this year is the debut of the art contest and exhibition featuring the Art of Beer 2010 logo. Providing the soundtrack for the evening will be the band JAG (Just Another Group)."

Admission to the Art of Beer is limited, so advance reservations are recommended. Admission is \$35 for museum members; \$50 for non-members (includes \$35 membership promotion) and can be purchased online at www.amset.org, at 500 Main Street in downtown Beaumont or by calling (409) 832-3432.

To celebrate the holiday season, the **STARK MUSEUM OF ART** will present **ENTWINED ACROSS THE AGES: ILLUMINATED MANUSCRIPTS AND TAPESTRIES**.

The Museum will host a preview, open to the public, on Nov. 20 from 5 to 7 p.m. The exhibition will be on view Nov. 21 through Jan. 30.

"This holiday season exhibition features the Stark Museum's collection of medieval illuminated manuscripts exhibited within a setting of twentieth-century wall tapestries that were inspired by arts from the medieval period," director Sarah Boehme said in a release. "Entwined Across the Ages" highlights the variety and richness of manuscript illustrations in Books of Hours and includes images of the Christmas story.

"The exhibition will include the museum's seven beautifully hand-painted Books of Hours. These prayer books were illustrated by French, Flemish and Dutch artists and date from the fifteenth and early sixteenth centuries. The books will be open to pages showing a range of illustrational scenes, such as calendars, devotional images and border decoration."

Surrounding the manuscripts will be nine twentieth-century tapestries, also from the Stark Museum's collections. These tapestries were produced by Edgewater Tapestry Looms, directed by artist Lorentz Kleiser, whose weavings drew inspiration from medieval arts.

"In the medieval period when the Book of Hours was the most prevalent type of book, the woven tapestry became a primary artistic medium for decoration of churches, castles, and public buildings. The prayer books would have been read in settings with wall textiles. In the twentieth century, the art of tapestry weaving was revived in America by artists such as Kleiser who looked to the past for inspiration and to create a warm, enriched environment," Boehme said.

The exhibition includes a hands-on educational area with art activities especially relevant for children and families. The Nov. 20 preview will feature light refreshments and gallery spotlights. In association with the exhibition and special events, the Museum Store will feature new items with the exhibition's signature image, including Christmas ornaments and holiday cards.

The museum is located at 712 Green Avenue in Orange. Admission is free, Tuesday through Saturday. Hours are from 10 a.m.-5 p.m.

For more information call 409-886-ARTS (2787) or visit www.starkmuseum.org.

The **ART MUSEUM OF SOUTHEAST TEXAS**

presents **LIVING SMALL**, 18 paintings of interior scenes, and **I STARE AT PEOPLE**, 20 coffeehouse paintings, by Austin-based artist **LAVANNA MARTIN** on view in Café Arts through Nov. 1.

Martin's loose painting style and café/interior subject matter is reminiscent of French paintings of the late 19th century, which frequently render leisurely café scenes and interior settings, Melissa Tilley, AMSET spokesperson, said in a release. Martin terms the coffeehouse paintings "live" as she executes them on the spot at various coffeehouses in Austin. Her decision to paint figures "live" originated from an increasing sense of frustration in creating art in a controlled studio, which the artist believed inhibited her artistic spontaneity. "Working in this fashion is difficult, and I have a huge failure rate," Martin has said. "It is not for the faint of heart – you have to be kind of crazy."

Born in the small west Texas town of Seminole with an oil 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. Being from an oil field family that moved around a lot, I was probably longing to stay put, and in some place nice."

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

Martin earned a bachelor of fine arts degree from Trinity University in 1975 and studied at Cranbrook Art Academy in Bloomfield Hills, Mich. in 1980. She also previously served as the assistant art director for Dallas-Fort Worth Home and Garden Magazine.

Martin currently maintains a Web site blog also titled "I Stare at People," that documents her live coffeehouse paintings at www.lavanna.com.

The exhibition is open for viewing during regular museum hours. Two Magnolia's serves lunch in Café Arts from 11 a.m. to 2 p.m., Monday through Friday. For more information, contact AMSET at 409-832-3432 or visit www.amset.org.

Showcasing drawings for public monuments proposed over the past thirty years by American artists Claes Oldenburg (b. 1929) and Coosje van Bruggen (1942-2009), **DRAWINGS ON SITE: CLAES OLDENBURG AND COOSJE VAN BRUGGEN** at the Menil Collection through Oct. 11, includes more than a dozen drawings from the artists' private collection. As an innovator of American Pop Art in the mid 1960s, Oldenburg first proposed public landmarks in the form of monumental sculptures of familiar objects, according to the museum's Web site. These early works envisioned

See **AROUND** on page 15

Falling

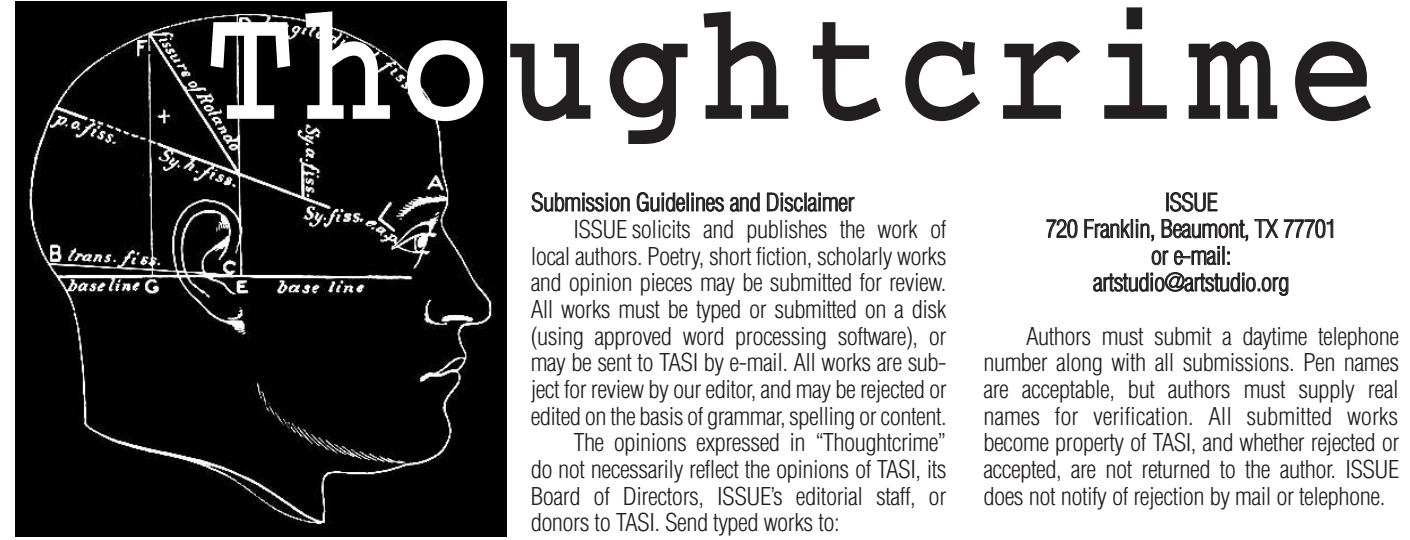
Angels cry, they see the fall
you know those Angels see it all
when you are falling to the ground
with people standing all around
when your heart and soul are tightly wound
does anybody hear that sound?
Give of yourself
touch someone today
smile at a stranger
give something of yourself away
Angels cry, they see the falls
Do you trust Angels see it all?

Terri McKusker

The Hours = Sunday Morning

Motion at speed
halts as my
charmed soul
simmers low
after contemplation.
Moving at a slow
pace is, has not
been, my style yet
Polaks slow down, Germans
labor hard until
sleep. Gypsies
are lazy, always,
if only for coins.
Sunday morning is
a glue for my bones, if not
for my Grandpappy's
soul.
Now, it is noon
after bread
which I buttered.
I come apart from
them, from the blind
who cannot see
idols all about
us; from the deaf
who cannot hear
music in the wind.
I settle under willows
to rest my heart
in warm pools of rain.

George Wentz



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.

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, they walk in together.

The Russian 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 her trip to Viet Nam.
The red-haired photographer,
frets over the future of newspapers,
with the fervor of a lover
who sees it all slipping away.
And the young Hispanic journalist
knows she is in love
and sees only the possibilities.
The man from the submarine
treads the boards with an English accent;
he could have, should have, been a pro.
The girl from the Peace Corps reads as she
can do nothing but watch
the old woman's memories fade.
The painter in the wheelchair
wants to go, anywhere, unfettered.
The frothy one fights for it
simply because she wants it.
The redhead searches for it,
whatever it is, but I'm not sure
it is there to find.
The Grasshopper knows it's not good
for her, but she does it anyway —
she'll learn... maybe.
And the beautiful woman
doesn't know what she wants,
but she's looking. No one said it was easy.

And the bands play on.
And the poets write,
And the clay people play in the mud.
And the painters get their hands dirty.
And they laugh.
And they cry.
And they fight.
And they sing.
And they dance.

This is my world.
Where are you?

Andy Coughlan

Asleep at the Wheel

Today, on the unsurprising road, I drove,
half-thinking of you, of the road —
blue-gray in the hazed morning sun,
barely warm from yesterday,
resting in the dew.
I rolled the window down,
it was cool for a change,
and I started back to sleep at 55 miles-per-hour,
started my dream of you,
covered in the morning dew,
naked.
The soft and fur-like hair that covers you
was standing high from chill,
frail yet firm,
tangle less and taut,
and carrying the fog's soft residue with poise.
You stood at the center-line,
the one strung with unbreakable plastic beads,
glassy beads,
so like the dew,
so like the wet gooseflesh that covered you,
so like the necklace that you tried to undo.
Your breasts slapped in to each other,
you grimaced at the clasp.
The dew trickled on your brow,
your lips,
on your belly,
and though I could not see it,
down the soft declivity traced by your spine.
The truck flew into my dream of you.
I swerved.
I hit you.
I killed you.
I blasted into that warm body that I love.
I saw you splattering across my windshield,
piece by piece,
and when your smile slid down the glass
I woke at 55.

Jesse Doiron

DORMAN from page 9

sentimental.

"The creatures are usually insistent, they are knocking on the door. It's like, 'Make the bat. Make the bat. Make the fat lady, this is what her hair looks like, this is what her feet look like, make the fat lady.' And this can go on for two years.

"They're there within me. Usually it's an issue I'm dealing with."

One piece, "Nigel," depicts a seated man with puppet strings and a puppeteer behind him. Dorman said it was made when she was dealing with issues of manipulation and control.

"I didn't even put it all together at the time," she said.

Dorman throws her arms up in frustration, arguing that, "It's hard to talk about art, it really is." She prefers to let her art talk for her.

"I have been thinking a lot about what it is I'm saying in my work and I think I've finally figured it out. It's that same old typical, 'Why do I do my work?' It's to communicate with people. I don't feel like I'm necessarily a verbal person and so my figures are my speech," she said.

While she embraces her outsider-ness, she said she is on a quest.

"I don't want to be like everybody else, but I feel that there is something missing," she said. "What I'm searching for is the spiritual side of it. I feel not peaceful and my artwork is a means to find peace. I'm making this stuff, and looking at myself — everything I do is to find peace."

She pauses for a moment before sighing again.

"Life's pretty darn good, in the big picture," she said. "I mean, things could be a lot worse. I don't really have an excuse to be miserable."

Dorman struggles with contradictions. She loves ceramics for the freedom it gives her, but said she constantly fights the temptation to define her art.

"Part of me feels like the more abstract pieces, like the mandalas are the 'real' art," she said. "It's like the goat can't be 'real' art because it's just too darn cute. But it's like, I produce 'real' art when I am not looking, when I'm not trying to."

Aside from sentimentality, "There is something old fashioned about me, too, like a reverence for the past."

She refers to her piece, "Learning to Fly," depicting a figure in old-fashioned goggles riding the back of a duck.

"This is Dana Dorman in a nutshell — such a goofy ass," she said. "This explains me. Originally I wanted to do a circus freak. And then it just evolved from there. It wasn't originally about flying. This is awkward



"Mandala," left, by Dana Dorman who holds out locust shells, below, which she says will probably find their way into a future piece. Dorman will display her work in "The Spectacle Self" at The Art Studio in October.

Photos by Andy Coughlan



Dana trying to evolve. It's like I feel awkward and weird and I am a real human, but I'm evolving and transforming and I'm looking to renew my self.

"Renewal means becoming fresh. I was funky and cool and I lost that. So my work is a quest to get back to who I was."

Admission to this freak show is free. And it's OK to stare!
The Spectacle Self" is on display Oct.3-30 at The Art Studio, 720 Franklin in downtown Beaumont. The show opens with a reception 7-10 p.m. on Oct. 3.
For more information, call 409-838-5393.



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 for artists
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 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

AROUND from page 9

(among other things) a teddy bear, a peeled banana, and a Good Humor bar. Each was to be made in an appropriately "monumental" material, and placed at an important public location in New York City. As critiques of the excessive solemnity and inert character of much public sculpture, these objects were categorized by the artist as Proposals for Colossal Monuments. These drawings expressed not just a challenge to traditional monumental sculpture but, as importantly, proposed a realignment of drawing modes as pictorial means.

In 1976 van Bruggen joined Oldenburg as his partner. Oldenburg's drawing skills became the means of exploring and developing their sculptural ideas and realizing the once-imaginary objects as actual large-scale sculptures. Each project began with a conversation — an exchange of words and pictures — between the two artists, with Oldenburg sketching.

Once they decided on an object, with Oldenburg using the convention of drawing as a "spontaneous" first thought in notebook pages, other modes of drawing were called upon to serve as the link with clients and then fabricators. Small-scale models are also part of the process.

As the partners develop the various stages of the Large-Scale Sculptures Oldenburg does a number of drawings conforming to re-interpretations of various conventions of drawing. These include "Presentation" drawings as proposals for the client in compliance with

van Bruggen's notion of using the stylization of "Architectural" drawings. These visualize the object in its surroundings, depicted in various situations and from different viewpoints that underscore its large scale. "Technical" drawings are developed for the fabricator. "Baroque," that is to say romantic — floridly expressive and volumetric, after-the-fact drawings, often for posters announce the project. Since both artists are intimately engaged in this process, although only Oldenburg's hand touches the page, both sign the drawings.

The works in this exhibition are primarily presentation drawings, visualizations of both feasible and unfeasible large-scale sculptures, as they appear in situ in various parts of the world. Among them are Trombone Bridge, a proposal for a railroad bridge straddling a river in the New Jersey flats, and the colossal Golfbag Ruin, a romantic vision of verticality in an uninhabited flat landscape. The transformation of the mane and head of the lion-sphinx into badminton shuttlecocks quotes a previous project, sculptures of Shuttlecock, for Kansas City. Oldenburg and van Bruggen realized nearly fifty public projects in the United States, Europe, and Asia. All have been conceived in the singular drawing practice that stands as not simply as a creative generator of large-scale sculptures, but as a remarkable testament to both the "Idea" of drawing and to the body of drawing as work in its own right.

The Menil Collection is located at 1515 Sul Ross Street in Houston.

For more information, visit www.menil.org or call 713-525-9400.

VIEW from page 3

AIDS Network, students of Lamar University, every local band in the last 15 years and some before that. We are here for lost art teachers, lost artists and people who just get lost. We are here to give artists a new beginning or a different ending or to see what happens in between.

The Studio is ready to set the next foot on new ground, and meet the needs of an X, Y or Z generation. We need to continue to evolve into what is needed for our future. We need to consider the best way the arts can be served and do it with as much economy as possible.

This story is not over, it has just begun. We may need to make some big changes to reach a stronger position to weather the storms ahead. The Studio is a living, vibrant, active organization that attempts to fill the needs of the arts and artists in this community.

Here's the pitch. I am good but not great. No one can run this place alone and no one should have to — that includes me! This wonderful facility is nothing without people. People make The Art Studio what it is.

The Studio's personality is derived from all the players in the story. And so far, it's a fantastic story to tell.



WE WANT YOU FOR BAND NITE

Hear original music by local musicians at



October 31 @ 7 p.m. HALLOWEEN BAND NITE!

Bands TBA

\$5 admission All ages welcome • 21 and up BYOB and have your ID.

To book your band or for more information, visit www.myspace.com/artstudio



720 Franklin, Beaumont, Texas 77701

Non-Profit Org
U.S. Postage
PAID
Permit #135
Beaumont, TX

RETURN SERVICE REQUESTED

INSIDE

- SETAC'S SUE BARD
- THOUGHTCRIME: MUSINGS FROM AREA POETS
- BIZARRE BAZAAR
- DANA DORMAN CERAMICS

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
- Heather Eager
- Benee Bernard
- Clint Dearborn
- Rhonda Rodman
- Sue Wright
- Cyndi Grimes
- Rhonda McNally
- Andy Coughlan
- Renee Coughlan
- Olivia Busceme
- Jannell Rigaldo
- Uriah Keneson
- Les Warren
- Torchy
- Colleen Bonnin
- Beth Gallaspy
- Lige
- Joanna Clark
- Chris Dombrowsky
- Terri McKusker
- Willie McKusker
- Sheila Molandes
- Deborah Ragsdale
- Colby Duhe
- Beau Dumesnil
- Karen Dumesnil


**JOIN US
FOR ART OPENINGS ON
THE FIRST SATURDAY
OF EACH MONTH**

**THIS MONTH:
'THE SPECTACLE SELF'
CERAMICS BY DANA DORMAN**

OCTOBER 3, 7-10 P.M. ADMISSION IS FREE

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



COUNCIL

THE ART STUDIO INC. ISSUE DISTRIBUTION POINTS

DOWNTOWN

THE ART STUDIO, INC.	720 FRANKLIN
ART MUSEUM OF SOUTHEAST TEXAS	500 MAIN
THE BARKING DOG	493 PEARL STREET
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
EARLY BIRD CAFE	5955 PHELAN
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

PACESSETTER	COLONNADE CENTER
RED B4 BOOKS	4495 CALDER
REED'S LAUNDRY	6025A PHELAN @ PEYTON
STUDIO 77	6372 COLONNADE CENTER
TIP-TOP	7271 EASTEX FRWY
TRENDY'S	5905 PHELAN, STE. E
THE VORTEX	11TH STREET
WILSON CHIROPRACTIC	7060 PHELAN BLVD.

PARKDALE

RAO'S BAKERY	4440 DOWLEN
--------------	-------------

ORANGE

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