It seems I always talk about the weather when I am writing “From The Top,” and though you might think I am killing space, at The Studio it is a major concern. The opening of Richard Tallents’ exhibition on Oct. 2 was a pleasant evening that was threatened by rain a little earlier in the day. Fortunately, the skies cleared and cool weather was the order of the day.

It is just one of the environmental issues we deal with daily at The Studio: dampness, heat, cold, dust, termites, mice, rats, the occasional possum or raccoon, a leaking roof, floor condensation, warping frames and mold.

It takes a hardy group to weather the storm, but The Studio is made up of people with heart. What’s a little sweat among friends, I ask you?

Speaking of generous donations, I’d like to recognize a young man who was kind enough to donate $3,000 toward acquiring a sound system for our Band Nite. Cole Livingston, a member of the band Japanese Car Crash, came to The Studio some 16 years ago as a quiet young man determined to make music from a completely different perspective, and he was quite successful. JCC and other variations of the group continued for many years. Now, as an adult with family and career, Cole has come to support what he believes in and Band Nite is that vocation.

He wants to give back to what he has enjoyed through the years and to assure that Band Nite will continue to grow and support the innovative and the original.

We appreciate his donation and have begun our search for the myriad of equipment and cables to do the job. We found that source through Carolyn Prien who opened her doors and her heart. She gave us access to her late husband — and studio soundman — Karl’s sound equipment. Her generosity reflects the concerted effort among lovers of music to continue the legacy of Band Nite in its many forms.

We are excited to take the next step in developing this important part of Studio programs, and thank all of you who have made Band Nite a legacy. Hope everyone has noticed the work we are doing concerning curb appeal. We have secured a good and

UPCOMING EXHIBITIONS AT THE ART STUDIO

NOVEMBER

“Vincent’s Dream,” photos by Lief Anson Wallace
Opening
December
DECEMBER

Holiday Shop-O-Rama Extravaganza
Opening
December 4

BECOME A MEMBER OF THE ART STUDIO

Membership in The Art Studio, Inc., provides privileges 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 exhibitions (TANIMAEC) and participates in various exhibitions throughout the year.

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Animals & Us
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by Lufia Rueda

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SEATTLE ART STUDIO, INC.
SEE MEMBERSHIP FORM ON PAGE 3.

Cover of ald1515

From: ald1515

feeling horny, try to avoid drawing from memory, renew studio membership.
**Community-wide event to bring printmaking to the masses**

There’s a storm approaching — and it’s big. But don’t worry. This storm isn’t a destructive weather event like a hurricane or a tornado. This is an art storm and it promises to sweep away all the preconceived notions you may have had about the creative process — and it will be a lot of fun.

"It’s to bring printmaking to the area and let the general public know how amazing is the broad range of languages made possible through printmaking," Xenia Fedorchenko, event organizer and Lamar art instructor, said. "People usually think — and preconceived notions you may have had about it — everyone."

"So if you’ve never done printmaking or you’ve done printmaking, it doesn’t matter." The event moves to downtown Beaumont on Nov 19 for "Steamroller Madness." "Friday is a very exciting day," Fedorchenko said. "We will be in the Crockett Street parking lot where we will have a steamroller to make prints. We will have different schools and different groups of artists who will carve giant, giant woodblocks, 4-feet by 4-feet minimum. We will be cutting them up so we can use the head from one and the body of another to create different looks.

"Also, people who show up, they will not just be watching — even though it’s going to be an amazing spectacle. We’ll also have handprinted prints. We’ll have paper and ink and everything necessary, so we want people to try that out."

"In the evening, The Art Studio will host an exhibition of prints titled ‘Kiss My Prints.’ " Again, it’s not just an exhibition," Fedorchenko said. "Everything in the Gulf Print Storm is going to be so much more. We have 15 DTO from Baton Rouge, we have live printing by the Dirty Printmakers of America, who will be making shirts on site as well as prints on paper. We have an exhibition of prints from Estonia brought by a performance group called Non Grata. We will exhibit the prints from Steamroller Madness."

On Nov 20, the activities shift to the Beaumont Art League for an evening of art and music called "The Art of Ink," beginning at 7 p.m. with an opening. The "Steamrollers Ball" featuring live printmaking will follow until midnight. The events will run concurrently.

"Art of Ink" is an open show for anyone working in ink," Fedorchenko said. "So we are soliciting pen and ink work, photos of tattoos and prints. Anything to do with ink.

The event will also include a silent auction fundraiser featuring regional tattoo artists producing fine art prints. The back gallery will feature live printmaking from Dirty Printmakers and prints by Brooklyn’s Cannonball Press, as well as music.

The event is a continuation of Fedorchenko’s passion for expanding the influence of printmaking into the community and her belief that art should be available to everyone.

"We want to attract people who haven’t been involved in art," she said. "People who may think they are not talented enough or something. We want to get people excited about it."

Fedorchenko was one of the driving forces behind the ‘pARTy-cipation’ community workshop at The Studio in February, an event that drew more than 250 people, and sees this as another step in that process.

"It’s like, when you get a good idea, you might as well keep rolling with it," she said. "It was so wonderful to see those children come back for the exhibition in the evening, and to see them light up when they saw their work on the wall. And to see the generations there — parents, grandparents — appreciating these kinds of things."

"I am hoping this event will be not a repeat because it’s very different, but bigger and more fun. I really hope to get a wider popular involved. This is not just kid-centered, it’s also for adults, professionals, people who are just curious about it — everyone.

When Fedorchenko gets on a roll, her passion is evident.

"Imagine the spectacle of seeing a steamroller make prints," she said, "the voice rising as she gets more and more excited. "I think the drum is like six feet wide. It’s just going to be amazing."

The event has built through word of mouth as the printmaking community has embraced the idea. Fedorchenko has been planning the event with Joseph Velasquez, the founder of Dirty Printmakers of America. Local art fans will be familiar with Velasquez’s work as part of Drive By Press, a frequent visitor to the Southeast Texas.

"We’ve been emailing people like crazy saying, ‘Hey, there’s a great event going on,'" Fedorchenko said. "We have more than 10 schools involved, as well as professionals like Non-Grata. They have all shared their homestays — no one is getting anything out of this in terms of money. They are all doing it for the excitement of the event and the joy of bringing printmaking to the people.

If the event goes well, she said she hopes to make it a triennial event.

"We really hope people show up," Fedorchenko said. "Because it doesn’t happen everyday."

This is the first show of this kind on this scale that Fedorchenko is aware of, certainly the first on the Gulf.

"Traditionally, there are some printmaking conferences that occur every year, but they are very academic and almost exclusive," she said. "Whereas here, its just for the sheer love of the art."

She said that every day she gets an email from someone saying, ‘I’ve heard about this event and can I come? And the answer is, ‘Yes, of course.'"
**Glass Revelations**

Artist Anne Williams arranges hookups between vases, customers

Anne Williams sells her backwards paintings at Only One Vases, located at the corner of Calder Avenue and MLK Pkwy in the Mildred Building. The store opened in 2009 and hosts its grand opening reception in September. Williams hosts local artists and will continue having receptions once a month to showcase their work.

Eight artists were showcased in October, with an additional two that had their work up in September. There’s a changing number of pieces and artists monthly, making sure that no one walks away seeing the same work they’ve previously.

“Which vases I put in the shop depends on my mood,” Williams said. “With all the artists coming in, it has to complement. It has to flow together. Depending on who comes in and what they bring, certain pieces won’t show next month, but something else will.”

Williams says her vases from arts and crafts stores, floral shops and online — really anywhere she can find unique and weird looking pieces.”

Painting only the inside of the vases, Williams works them with brushes, paper towels, and some fine-gro painting.

“I just depends on what I see when I pick up the piece and I start,” she said. “With glass you can only do one layer at a time. It has to dry completely. If it’s damp or still moist, your colors will run together. You just have to be careful that you don’t mix your colors. If you do, then you’ll end up with colors you don’t know what they are. It looks nice on some things.

“There’s no more than four colors in each vase. If you put too many colors then you get lost. It’s such a small space that it gets too complicated. I have pieces that’ll put a color in today and I might not touch it again for the next color for a week or so until the thing comes to me. I have pieces that I already know what colors I’m going to put in and in which way I’ll put them.”

Her pool table is covered in vases. Williams said they sit there until the colors come to her.

“I might see a piece and look at it and think it will look good this color or this color,” she said. “Sometimes I might see pieces, and they might sit for months or years. I won’t touch them until it comes to me.”

Williams said that she never does depend on her mood, and her work reflects that.

“I have pieces that are bright for when I’m not as stressed and everything’s going fine,” she said. “The more stressed I am, I have more browns and greens. I love red, so there’s red in almost everything that I’ve been doing lately. It also depends on what your last color is — how you seal it — it determines what color it’ll pick up. The darker color you use to seal it, it’s going to darken your other colors. The lighter color you use, it’s going to make the vase look lighter.”

Prices on the vases range from $65 to $1,500, based on the amount of time and work Williams had put into each piece.

“It’s harder to do something small versus something larger,” Williams said. “The problems with larger pieces is that they’re hard to handle. The smaller pieces are harder to see. It can get very complicated.”

Williams has a way of playing with the temperature affects how the paint works with the glass, so she won’t paint

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**Animals & Us**

**Reflections on “The Medici Giraffe” by Marina Belozerskaya**

“Seeking to climb higher and higher in society, the Medici married into the French royal family in 1533. During the wedding Pope Clement VII, who arranged the union of his kinswoman Catherine de’ Medici to Henry II, exchanged a series of lavish gifts with his French in-laws. He gave them splendid objects of gold and precious stones, a unicorn’s horn, and a tapestry replicating Leonardo’s Last Super. The king of France reciprocated with a live lion.”


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**See VASES on page 10**

**Story and photos by Chelsea Henderson**

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**ISSUE November 2010 Volume 17, No. 3**

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**See ANIMALS on page 11**
Lieu Anson Wallace surveys the three acres of woods from his back porch with a practiced eye.

“You see the light over there? How it comes up and sets against the limbs? It’s just great in the late afternoon. You get this explosion of colors — reds, oranges, yellows. Just a wonderful visual experience. You can’t help but get a good shot.”

He steps away from the porch, flanked by the family dogs, to demonstrate some of the photography techniques he has learned over the years. Techniques he’s been perfecting since the age of 13, when he got his first camera — a Kodak Instamatic.

“I fell in love with photography at a very early age. I guess I must’ve been, oh, 13 or 14 when I got the camera. I would go everywhere with it and take pictures of everything and everyone,” said the 55-year-old Lumberton resident.

Today, his passion for both film and digital photography has paid off. Wallace’s work has garnered considerable attention in the local art community over the past five years; one of his larger pieces, “Mission San Jose y San Miguel de Aguayo” is displayed at Christus St. Elizabeth Hospital in Beaumont, and art galleries outside the region have contacted him about showing his work.

Wallace’s artwork is an eclectic mix of media; his interests are as varied as the artists whose innovative approaches are seen in several of his black-and-white, sepia and color prints in the ‘Dream’ exhibition as well as his wild card pieces, such as a Chinese foldout portfolio. Wallace also stresses their ideals of perfection by alluding to his personal experiences.

“As a kid, when I was taking pictures, I was limited in my resources, obviously. I couldn’t do what I can do with my programs now, really. No burning or dodging or cropping. Everything had to be just right. So that has shaped my approach to photography. I don’t have to go out and take a lot of pictures. I go out and go. ‘What do I really want? How am I going to get that photograph?’ and I won’t take the picture until I am sure that I’ve done that,” he said, shaking his head, “It keeps me from relying too much on the editing afterward.”

But Wallace wasn’t always as confident and eager to experiment with new techniques. His self-described “semi-retired” Houston native took residence in Lumberton more than 10 years ago, seeking the quiet inspiration of nature after a series of moves for professional reasons. Although he always sought to better his photography skills, Wallace considered his art as more of a therapeutic expression, a symphony of feeling that would allow others to engage in the expression of repressed emotions.

“I didn’t think of it as something that just needed to be sold. It was something that I enjoyed doing, something that I will always do because I feel that I have to express it. If I can capture what I am feeling and seeing at the time, and someone comes up and tell me, ‘Oh, I love this; I feel exactly the same way,’ then I can do anything better than that. My goal, if I have one at all, is just for people to enjoy my work,” Wallace said as he moved from piece to piece in his colorfully chaotic living room.

He steps before a large, dark canvas. “This. This is a good example,” he says with a wry smile. He holds the frame and looks over to better his photography skills, Wallace considered his art as more of a therapeutic expression, a symphony of feeling that would allow others to engage in the expression of repressed emotions.

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There are no words no be said, really, with a stark, cream background. The lines, he occasionally finds himself in the circumstances and viewing it as the subjects he photographs. The opportunity to find a common link is out the observer in the sidelines. “It made me really stand back and look at my life in a whole different situation. All sport smiling, picture-perfect circumstances. Hummel figurines that my mother collected. “I tease people a lot of times when they come in. ‘I have the shape already, I’ll bring it in so they can see what they’re looking for. If I have the shape already, I’ll bring it in so they can see what they’re looking for.’”

VASES from page 6

again this year except for custom orders. “Once the glass gets cold, the acrylic wants to crystallize,” she said. “You don’t really get a smooth flow with it. I do everything outside, so with the temperature dropping I won’t do something unless it’s a nice day. Has being here in Southeast Texas it rains a lot, so the humidity plays a factor on how long it takes to dry. It’s important to tell everyone’s story. It’s going to enhance or accent.”

ANIMALS from page 7

other — we might learn something from combining our lan- guages. “It’s going to be a great chance to share ideas — to put it all out there in the ether and see what lands.” And she said that professionals learn from non-profes- sionals just as well. A different approach or a new idea may come from someone who approaches the printing process without preconceptions. “There is no ‘not good enough,’” she said, waving her hands in emphasis. “It’s really the spirit of discovery, and play that is what it’s all about. Anyone can make art and anyone can approach printmaking. We don’t have special- ized equipment, we don’t need a formal, structured environ- ment — we can come together as a community and have a lot of fun doing it.

If you are shy about jumping in, you can come out and listen to the music,” she said. “But once you are out there and see all the excitement, I am hoping people will get their hands dirty because that’s what everyone else is doing.

We are really going to get ink up to our elbows. Just be there. It’s going to be the best party of the year.”

INFORMATION

The Medici Giraffe book discussion is held in conjunc- tion with the Museum’s highlight exhibit, The Book of Hours, which features four late medieval illuminated man- uscripts open to pages that include animal imagery. The book is available at the Museum store. For more information, visit www.starkmuseum.org.

A panel will lead the discussion and invite audience par- ticipation. The book is available at the Museum store. For more information, visit www.starkmuseum.org.
The BEAUMONT ART LEAGUE announced the winner of its MEMBERSHIP SHOW 2010 at a reception, Oct. 9.

Best in Show was awarded to Elizabeth Fontenot for “Athletes, State II.” It is an oil on canvas sold at the show in October, 2011.

First place was awarded to Peggy Scott for “The Haunt.” Second place went to Joe Wannam for “Red Fish II.” Third place was awarded to Andy Coughlan for “Still Life On One Knee.”

Honorable mentions went to Ernest Bost, Shirley McCraw, Betty Boz, Big Jim Salles and John Fullington.

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

LAMAR STATE COLLEGE PORT ARTHUR will host the 2010 ART AUCTION, NOV. 8-12. The work will be displayed in the theater lobby of the Performing Arts Center at LCSF Nov 8-12 during school hours. A reception will be held 5:30-7 p.m. Nov. 13.

This show is in response to the successful centennial Art Show in 2009. The show will include work by area artists, including high school and college students.

A silent auction will be held during the reception. LCSF-WA will receive 40 percent of all sales. Proceeds will be used to endow a scholarship fund for art students.

For more information, contact Grace Mogget at 409-884-6477, or email ruth.megnet@lamarpa.edu.

The gallery is part of the Benz school, founded by M. “Buddy” Benz, a Port Arthur native who developed the theories upon which most education in floral design is based today.

The Museum of the Gulf Coast will kick off its holiday season with a new traveling exhibition celebrating the art and appeal of shopping bags.

The Port Arthur Historical Society invites the public to the opening of THE BAGS on Nov. 7, from 2 to 4 p.m.

The free opening event on Nov. 7 will feature a Do-It-Yourself gift wrapping activity led by James L. Johnson, chair of the Benz School of Floral Design at Lamar University.

Director, curator, and instructor of the Benz School of Floral Design since 1980, Johnson was personally selected by Buddy to serve as the standard-bearer for the school in furthering its reputation for fresh ideas and innovative design, and to maintain the esteem in which the Benz name has been held for more than 60 years, according to a release.

Johnson will also introduce the The Benz Gallery’s Eclectic Collection.

The exhibit will feature a wide assortment of shopping bags representing a variety of design themes from the permanent collection at The M. Benz Gallery of Floral Art at Texas A&M University

through Jan. 17 at the Audrey Jones Beck Building.

Benz built a new age of urban culture, social mobility, and leisure, the Impressionists captured the era’s rampant prosperity and social change in images of places they inhabited. This exhibition of some 70 works on paper looks at those spaces—both public and private—and the various artistic methods the artists used to captivate their modern world,” according to the MFAH Web site.

The public spaces range from fashionable boulevards, avenues, and parks to concert halls, theatres, bars, and race tracks. While they looked at their changing world, the Impressionists also turned toward award for inspiration, utilizing friends and family as models, and melded life set within their immediate surroundings.

Glimpses of intimate settings reveal daily domestic routines: housework and childcare, bedrooms and parlor games. Themes from the permanent collection at The M. “Buddy” Benz, a Port Arthur native who developed the theories upon which most education in floral design is based today.

The THE EXPLODING BAGS show will continue through Dec. 17 at the Museum of Fine Arts Houston, located at 5611 Main Street in Houston.

For more information, visit www.mfah.org.
HUCKABY EXHIBITION REVEALS POWER OF PATIENCE

Review by

Andy Coughlan

Two hours at an art museum is a long time. Long enough to change opinions several times. In today’s fast-paced world we demand instant gratification with the click of a mouse, we run the risk of losing our connection to history—to our essential nature.

Fredrick Huckaby has learned the value of slowing things down. In “From Earth to Heaven,” on display at the Art Museum of Southeast Texas through Jan. 9, the artist offers a mini retrospective of sorts. The pieces represent a sampling of the Stitesville Old Fort Whitacre native’s life.

First impressions are important, and the first pieces that jump out are the Portrait series. Thick paint molded and stroked, the strokes violent and kinetic. They look like pieces that were attacked with speed and fury; yet there is something about them that also tips the viewer to Huckaby’s spiritual sensibility and its inherent stillness.

Both of the self-portraits from 2005 allude to Russian or Greek icons. The face looks directly out at the viewer. “A Multi-Colored Self Portrait” has echoes of Giacommetti’s self portraits, fittingly as the artist says that he loves paint, he is not exaggerating.

But one should also take the opportunity to examine them closely to see Huckaby’s masterly manipulation of the paint. When he says that he loves paint, he is not exaggerating. Only someone who loves the physical act of painting could produce images that are infused with such joy.

Even from the paintings in the series “Big Mama’s House” are joyful, though the subject matter is not so obviously so. Painted in the last two years of his grandmother’s life, the paintings are a celebration of the life of the family’s matriarch. Although she is confined to her room, she is surrounded by pictures and photos that encompass the history of the family.

During a gallery talk, Huckaby said Big Mama’s house was the hub around which the world revolved, a welcoming place where people congregated. The strong matriarch is a fitting metaphor to illustrate the difference between the two daughters. One is equated this piece with Mark Rothko’s work at the Rothko Chapel in Houston, or in London’s Tate Gallery. In both cases, Huckaby took even more time on the finest work in the series.

It was through this detailed examination—by taking his time, looking closely to see Huckaby’s masterly manipulation of the paint. When he says that he loves paint, he is not exaggerating. Only someone who loves the physical act of painting could produce images that are infused with such joy.

But each of these quilts has a history. They are handmade by mothers and daughters and aunts. They are a living history of those who have come before. It is a history made from small individual contributions that come together. The small becomes the large.

The purpose of The Art Studio, Inc. is to provide educational opportunities for 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 artist for group work sessions for those artists and crafts people to jointly offer their labor, ideas, and enthusiasm to each other.

PURPOSE

The purpose of The Art Studio, Inc. is to (1) provide educational opportunities for 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 artist 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 develop and maintain public activities
4. To offer regularly scheduled adult and children’s classes
5. To develop and maintain equipment to aid artists
6. To develop and maintain public activities
7. To provide a safe working environment
8. To provide accessible equipment
9. To present 10 art exhibitions per year
10. To provide opportunities for interaction between the general public and the community of artists
11. To provide accessible equipment
12. To provide opportunities for interaction between the general public and the community of artists

OBJECTIVES

1. To present 10 art exhibitions per year
2. To maintain equipment
3. To present workshops for artists
4. To develop and maintain public activities
5. To develop and maintain equipment to aid artists
6. To develop and maintain public activities
7. To provide a safe working environment
8. To provide accessible equipment
9. To present 10 art exhibitions per year
10. To maintain equipment
11. To present workshops for artists
12. To develop and maintain public activities

VIEW from page 3

Huckaby’s approach is different in that his Big Mama has a dignity that seems to be absent in Perry’s work.

Mama has a dignity that seems to be absent in Perry’s work.

“Still Life – Poppies,” 2009-44, oil on masonite, 10 1/8 x 7 1/4 inches.

Huckaby’s exhibition reveals power of patience.
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.

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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.

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FOR ART OPENINGS ON
THE FIRST SATURDAY
OF THE MONTH

THIS MONTH:
Vincent’s Dream
Photos by Lief Anson Wallace
NOVEMBER 6
GALLERY RECEPTION IS 7-10 P.M.

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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 HWY 105
PACESETTER COLONNADE CENTER
QUIZNOS 3939 SUITE 9 DOWLEN
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
WEST END MEDICAL PLAZA 2010 DOWLEN
WILSON CHIROPRACTIC 7060 PHELAN BLVD.

PARKDALE

RAO'S BAKERY 4440 DOWLEN

ORANGE

STARK MUSEUM OF ART 712 GREEN AVE.

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

THIS MONTH:
Vincent’s Dream
Photos by Lief Anson Wallace
NOVEMBER 6
GALLERY RECEPTION IS 7-10 P.M.

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