

# ISSUE

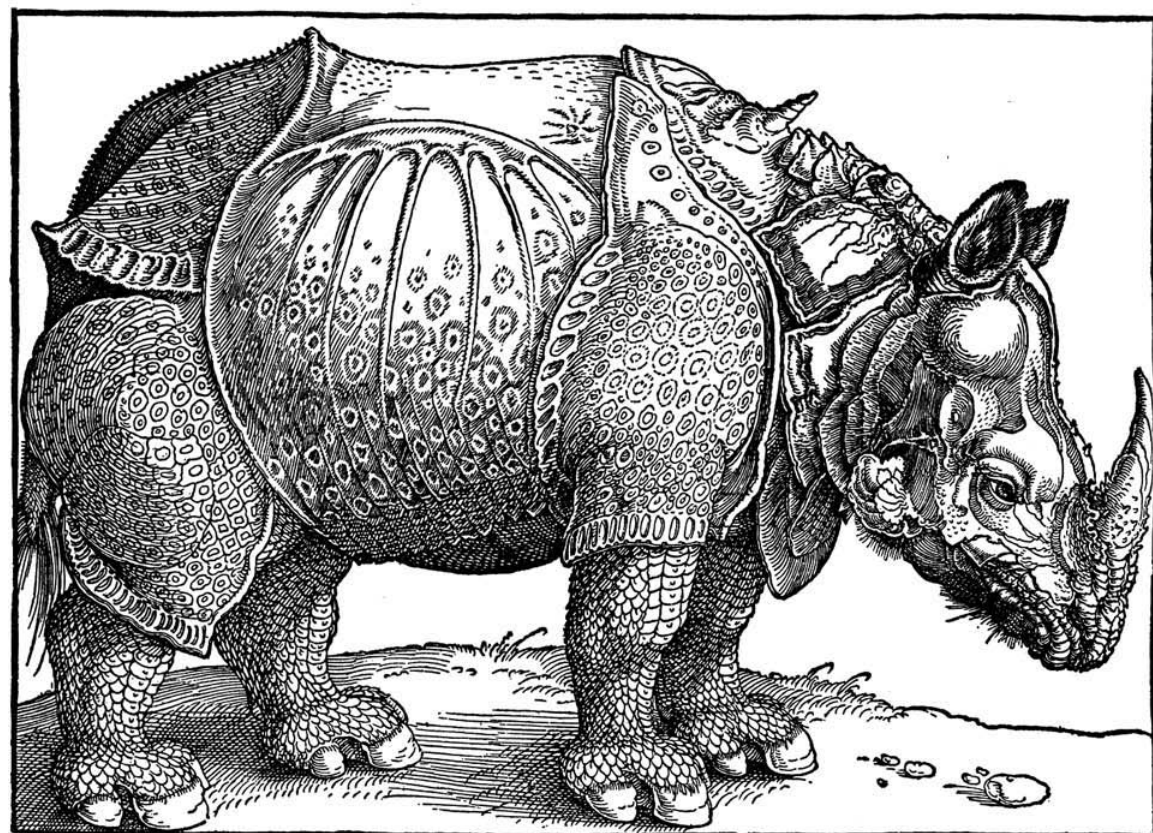
THE ARTS MAGAZINE OF THE ART STUDIO, INC.

NOVEMBER 2010



INTERIOR  
FUNCTION  
Page 8

INSIDE:  
UNIQUE VASES,  
HUCKABY REVIEW,  
ANIMALS & US,  
AND MORE



From: ald1515

feeling horny,  
try to avoid drawing from memory.  
renew studio membership.



SEE MEMBERSHIP FORM ON PAGE 3.



**ISSUE** Vol. 17, No. 3

Publisher ..... The Art Studio, Inc.  
 Editor ..... Andy Coughlan  
 Copy Editor ..... Tracy Danna  
 Contributing Writers ..... Lluvvia Rueda  
 ..... Chelsea Henderson  
 Contributing Photographer ..... Lluvvia Rueda  
 ..... Chelsea Henderson  
 Distribution Director ..... Terri McKusker

**The Art Studio, Inc. Board of Directors**

President Ex-Officio ..... Greg Busceme  
 Vice-President ..... Angela Busceme  
 Chair ..... Elizabeth French  
 Treasurer-Secretary ..... Beth Gallaspy  
 Members At Large ..... Kimberly Brown,  
 ..... Sheila Molandes, Andy Ledesma,  
 ..... Sebastian Ramirez, Stephan Malick,  
 ..... Heather Eager

**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**

Gulf Print Storm ..... Page 4  
 Only One Vases ..... Page 6  
 Animals & Us ..... Page 7  
 Lief Anson Wallace ..... Page 8  
 Around & About ..... Page 12  
 Thoughtcrime ..... Page 13  
 Sedrick Huckaby Review ..... Page 14

Cover photo of Lief Anson Wallace  
by Lluvvia Rueda

# A View From The Top

Greg Busceme, TASI Director



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. But 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 \$1,000 toward acquiring a sound system for our Band Nites. 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

See VIEW on page 15

## UPCOMING EXHIBITIONS AT THE ART STUDIO

**NOVEMBER**

"Vincent's Dream," photos by Lief Anson Wallace  
 Opening ..... November 6

**DECEMBER**

Holiday Shop-O-Rama Extravaganza  
 Opening ..... December 4

## 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 \_\_\_\_\_

MAKE CHECKS PAYABLE TO:  
**THE ART STUDIO, INC.**

**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

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

New? \_\_\_\_\_ Renewal? \_\_\_\_\_ Artist? \_\_\_\_\_ If yes, list medium \_\_\_\_\_

The Art Studio, Inc. 720 Franklin, Beaumont 77701

# GULF PRINT STORM



## Community-wide event to bring printmaking to the masses

### SCHEDULE OF EVENTS

**THURSDAY, NOV. 18**

Printmaking demonstration

Where: Lamar University art department

Time: 1-4 p.m.

**Ink, Paper and Process:**

an Exhibition of Contemporary Prints in America

Where: Dishman Art Museum

Time: artist talk, 6-7 p.m., gallery reception 7-9 p.m.

**FRIDAY, NOV. 19**

'Steamroller Madness'

Where: Crockett Street in downtown Beaumont

Time: 10 a.m.-4 p.m.

**'Kiss My Prints'**

Exhibition and live printing, featuring Estonian prints, prints produced by 'Steamroller Madness,' Non Grata, and Dirty Printmakers of America. Music by DJ OTTO

Where: The Art Studio, Inc.

Time: 7 p.m.-midnight

**SATURDAY, NOV. 20**

'The Art of Ink'

Where: The Beaumont Art League

'The Inkslingers Ball' exhibition reception and wrap party for 'Gulf Print Storm'

Time: 7 p.m.-midnight.

Hands-on printmaking and music, featuring Dirty Printmakers of America

Story and  
photos by  
Andy  
Coughlan

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, 'Oh, you need specialized equipment, chemical stuff and special knowledge — we're just going to make it where anyone can do it and it's a lot of fun."

"It's about taking art out of its tower and bringing it to everyone."

The event is slated for Nov. 18-20 and will take place at three locations around Beaumont. All the events are free and open to the public.

Lamar University's art department will host a variety of printmakers 1-4 p.m., Nov. 18, who will conduct demonstrations of their craft during the day. In the evening, they will hold an exhibition and gallery talk, beginning at 6 p.m. in the university's Dishman Art Museum. The printmaking processes demonstrated will include viscosity printing, mono-printing, mezzotint and silkscreen.

"It will really be for all levels," Fedorchenko said. "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 8-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 hands-on gelatin printing. We'll have paper and ink and everything necessary, so we want people to try that out."

Fedorchenko said that some of the prints will be raffled off.

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 DJ OTTO 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 "Inkslingers Ball" featuring live music and printmaking will follow until midnight. The two 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 populace involved."

"This is not just kid-centered, but 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, her 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 waved their honorariums — no one is getting anything out of this in terms of money. They are all doing it for the excitement and the sheer love 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 every day."

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 several printmaking conferences that occur every year, but they are very academic and almost exclusive," she said. "Whereas here, it's 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.'"

While Fedorchenko is excited about the number of printmakers planning to participate in the event, she is keen to emphasize the egalitarian nature of project.

"For this event, everyone is equal," she said. "It doesn't matter who you are or what you do, if you love the ink, come on down and play."

The sense of play is a recurring theme for

Fedorchenko.

"I think learning happens through play a lot of times," she said. "And here we will have people who make really different stuff. And from one artist to the next, their work may look like they are from different worlds. But we have this love of ink in common and we might pick something up from each

See PRINT on page 11



Xenia Fedorchenko sorts through some works in the Lamar University print room. The art of printmaking will be the focus of the "Gulf Print Storm, Nov. 18-20 at locations around town, including Lamar University, The Art Studio, Crockett Street and the Beaumont Art League.

# GLASS REVELATIONS

Artist Anne Williams arranges hookups between vases, customers

Story and photos by Chelsea Henderson

IN DOWNTOWN BEAUMONT THERE IS an artist who paints beautiful vases. Working strictly with glass, she describes her pieces as inverted paintings. That is to say she paints them backwards.

Pointing to a vase, she says “The first thing I want you to see is purple. Then I’m going to put in some green. Then I want you to see orange — but not a lot of orange.”

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 had 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 saw previously.

“Which vases I put in the shop depends on my mood,” Williams said. “With all the artists coming in now, 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 buys her vases from arts and crafts stores, floral shops and online — really anywhere she can find sizes and shapes she hasn’t used before. She may reuse a shape once, but she never paints two alike.

“I can tell you every piece that I’ve ever done,” she said. “I can tell you the shape and size of them, what colors they were or look like. I stick with maybe two, three at the most and that’ll be it. I’m always searching for unique and weird looking pieces.”

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

“It 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 get too many colors then you get lost. It’s such a small space that it can get too complicated. I have pieces that I’ll put a color in today and I might not touch it again for the next color for a week or so until the next color comes to me. I have pieces that I already know what colors I’m going to put in and 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. “But 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 everything she does depends 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 — to determine what color it is. 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 large,” Williams said. “The problem with larger pieces is that they’re hard to handle. The smaller pieces are harder to see. It can get very complicated.”

Williams said the dropping temperature affects how the paint works with the glass, so she won’t paint



Only One Vases, located in the Mildred Building

See VASES on page 10



## 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.”

*Marina Belozerskaya, The Medici Giraffe, Introduction.*

Essay by Elena Ivanova

PEOPLE HAVE A COMPLEX relationship with animals. We love them, we fear them, we hunt them, we cage them, we eat them, we immortalize them in paintings, sculptures and trophies. It seems that humankind is constantly trying to re-define its place in the Great Chain of Being through an intricate game of associating itself with, and distancing itself from, the so-called “animal kingdom.”

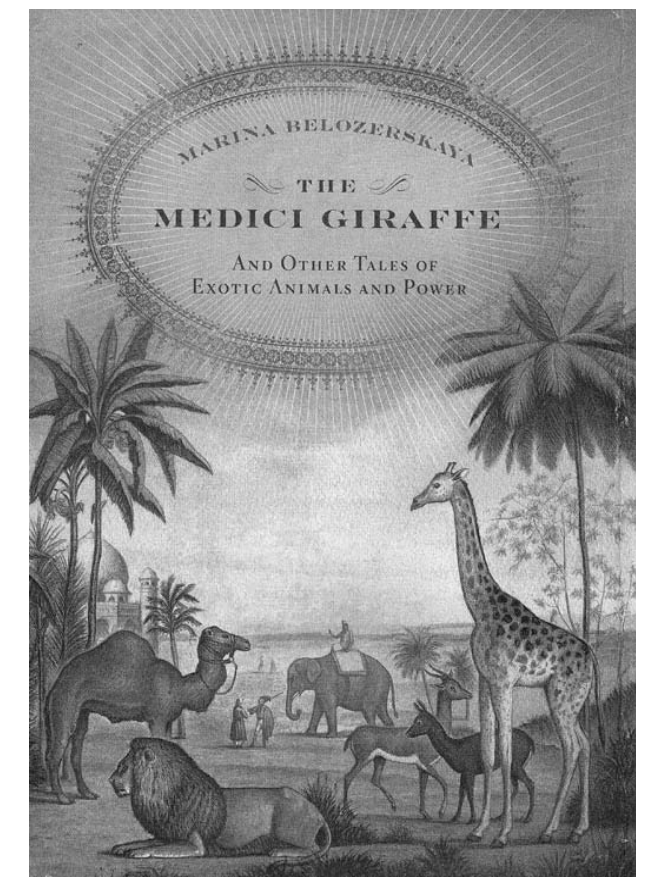
Pet ownership has always been a popular form of interaction with animals. However, while in the past rare animals were luxury objects of the wealthy, with the democratization of society, pets became affordable for anyone. Our attitude towards them also has undergone a significant change. From prized possessions they became beloved members of the family. We give them human names, we treat them like children and we interpret their behavior in terms of human psychology.

We are so used to regarding pets as adorable, but ultimately helpless creatures completely dependent on us, that the idea that there were times in history when animals had the power “to make or break” their owners may come as a surprise. The book by art historian

Marina Belozerskaya, titled “The Medici Giraffe; And Other Tales of Exotic Animals and Power,” provides an insightful analysis of the ways rare and exotic animals have been used in different cultures as instruments in achieving the loftiest political goals and in securing a lasting legacy for their owners.

Belozerskaya takes readers on an exciting journey in time and space as she unveils the stories of Ptolemy’s elephants in ancient Egypt; of the giraffe brought to the Renaissance Florence by the Medici prince Lorenzo the Magnificent; and, finally, of two Pandas that were ceremoniously presented to President Nixon by Mao Zedong as a symbol of warming of the relationship between China and the United States.

In the age of great geographic discoveries, collecting rare animals became a way of being recognized as a champion of science and even securing a place in history. Emperor of the Holy Roman Empire Rudolf II was not admired, nor remembered, for his political achievements. However, his Kunstkammer in Prague, which included the most extensive collection of recently discovered animals, led to a major breakthrough in biologi-



Top photo: Alexander Phimister Proctor (1860-1950) Gorham Manufacturing Company, foundry **PANTHER** modeled 1891-92, cast c. 1913 bronze 9.75 x 38 x 6.5 inches Stark Museum of Art, Orange, Texas, 21.11.1

See ANIMALS on page 11

# Altered Reality



Lief Anson Wallace, SAN JOSE



Lief Anson Wallace, PRAYER

## WALLACE

Story by  
Lluvia  
Rueda

CLAD IN A TOMMY Bahama shirt and a straw fedora, Lief 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.

"But I usually like to stay close to home," said Wallace, "it's about the people and being a part of the community."

On Nov. 6, he will share more than 30 pieces of his work with the community during the opening for, "Vincent's Dream" which will take place at The Art Studio Inc. from 7-10 p.m. The show runs through Nov. 27.

Wallace's artwork is an eclectic mix of media; his interests are as varied as the artists who inspire him. Van Gogh, Ansel Adams, Andy Warhol, Alfred Stieglitz and Claude Monet are among the names that frequently slip from his tongue. He expounds on the virtues of their original and "rebellious" approaches to art with enthusiasm.

"It's not just their style. It's the fact that they used fresh, new technology of their day to create these wonderful paintings or photographs. They were the ones who came up with the ideas of stretched canvas, and paint in metal tubes, or shadowing effects or using unusual subjects. I would like to think that I am harnessing that same spirit by the way that I create my work," said Wallace.

Wallace uses a two-step method to develop the effects in his photography prints. Every print comes from a digital camera, a Nikon D40X. After the shots, he uploads them into his computer and preps the raw image with a Kodak program before tying up the details on a Microsoft program.

His muses' innovative approaches are seen

## CHANNELS SPIRIT OF INNOVATIVE ARTISTS

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 fold-out 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 after."

But Wallace wasn't always as confident and eager to experiment with new techniques. The self-described "semi-retired" Houston native took residence in Lumberton more than 10 years ago, seeking the quiet inspira-

tion 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 emotion.

"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't do any 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 stops before a large, dark canvas.

"This. This is a good example," he says with a wry smile. He holds the frame and



Lief Anson Wallace, AFRICAN MUSIC

See WALLACE on page 10



Lief Anson Wallace at work, by Lluvia Rueda

**WALLACE from page 9**

cracks a grin while pointing at the three subjects in the shot.

“See these? These are some of the Hummel figurines that my mother collects. Some years ago, I found these figurines and I thought they represented one of my personal situations perfectly.”

And they do. Wallace’s dark humor shines as the scene unfolds in an untitled piece with two females whispering to each other in a corner, a man heading in the opposite direction with a pack on his back, and a photographer in the corner, documenting the situation. All sport smiling, picture-perfect countenances.

“It made me really stand back and look at my life in a whole different light. It was like I was removed from the circumstances and viewing it as something neither good nor bad, but as an experience. Just something that happened and that I could document and learn from,” Wallace said, pointing out the observer in the sidelines.

Although he often prefers to remain the silent observer in the sidelines, he occasionally finds himself in the subjects he photographs. The opportunity to find a common link is always present, Wallace says, even in the most unusual subjects.

This is true about his digitally-enhanced sepia print called “The Lost Soul,” which features a shrunken head from an African tribe member with a stark, cream background. There are no words no be said, really, Wallace said while shaking his head, “the picture says it all. People always understand.”

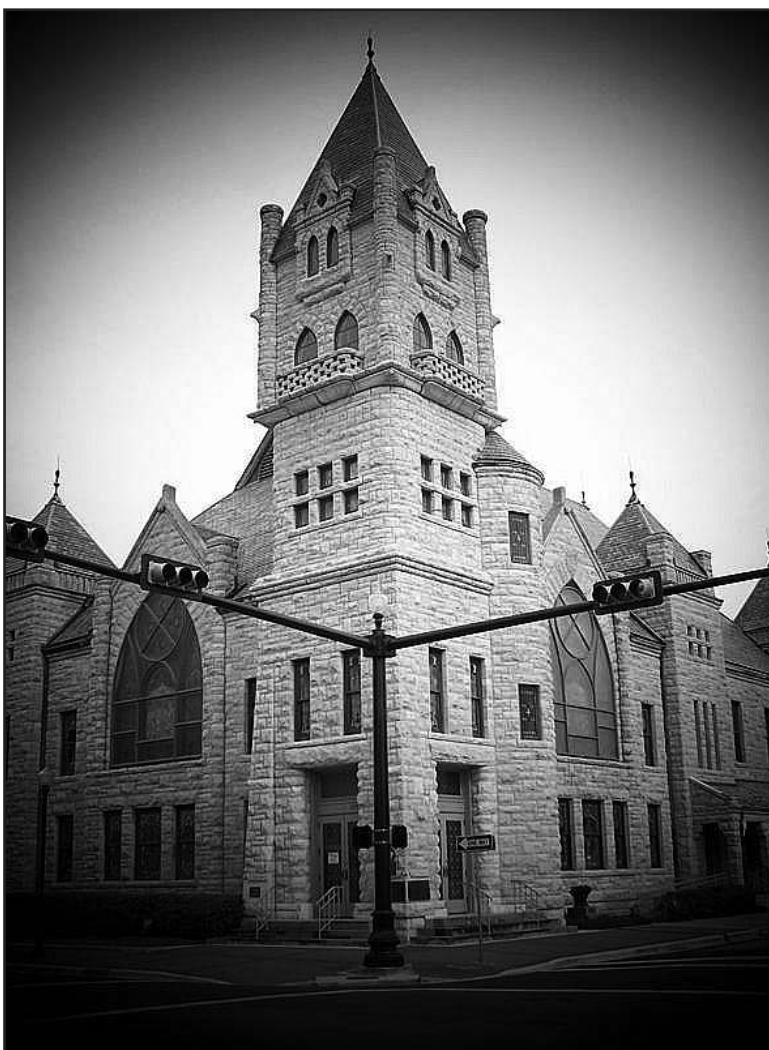
But his work is not all semi-autobiographical. Recurring themes in his art include architecture, still life objects such as kitchen implements, and landscape scenes. Monet’s influences make an appearance in a modified print called “Irises”; his distinctive softening of details and rapid brushstrokes are prominent. But key elements such as vivid color and subject placement make it a Wallace original. He attributes that to his “two world” approach to life.

“There’s a dream world and there’s a reality. My dream world — is represented by the color prints, while the black and white represents reality. Have you ever heard that most people dream in black and white? Well, I dream in color. Color is optimistic, it’s the soul. The contrasts and shadows found in black-and-white prints really tell the story of the hard realities of life, about the struggle people face,” he said thoughtfully.

“It’s important to tell everyone’s story.”



Lief Anson Wallace shows off some of his cameras in his Lumberton home.



Lief Anson Wallace, THE CROSSROADS



Anne Williams, artist and owner of Only One Vases, talks to a visitor during a reception, Oct. 7.

**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. Plus being here in Southeast Texas it rains a lot, so the humidity plays a factor on how long it takes to dry.”

“I probably won’t do anything else this year unless it’s a custom order. Clients usually say what shape, how tall, what they’re looking for. If I have the shape already, I’ll bring it in so they can see and pick their own colors. I’ve had some clients that just call and say, ‘I need something that will fit in a space this tall for a gift,’ and I’ll end up doing something for them.”

Williams said that her pieces are great for centerpieces and gifts of all sorts. She said that the great thing about her work is that people have to have a desire to have it. That desire, she said, comes from the piece choosing its owner.

“Art is not a demand, it’s not a need. It’s a want,” Williams said. “It’s something that people say, ‘I want it, I have to have it, it’s going to beautify what I have. It’s going to enhance or accent.’ Art is something you look at and it picks you. You can pass by a lot of things that don’t move you, but art is something that will pick you. It says, ‘I want you,’ and then you go, ‘Yeah I could see that.’”

“I tease people a lot of times when they come in here. I ask, ‘What pieces are you dating?’ They’ll go back and forth, and that one piece will find them.”

**PRINT from page 5**

other — we might learn something from combining our languages.

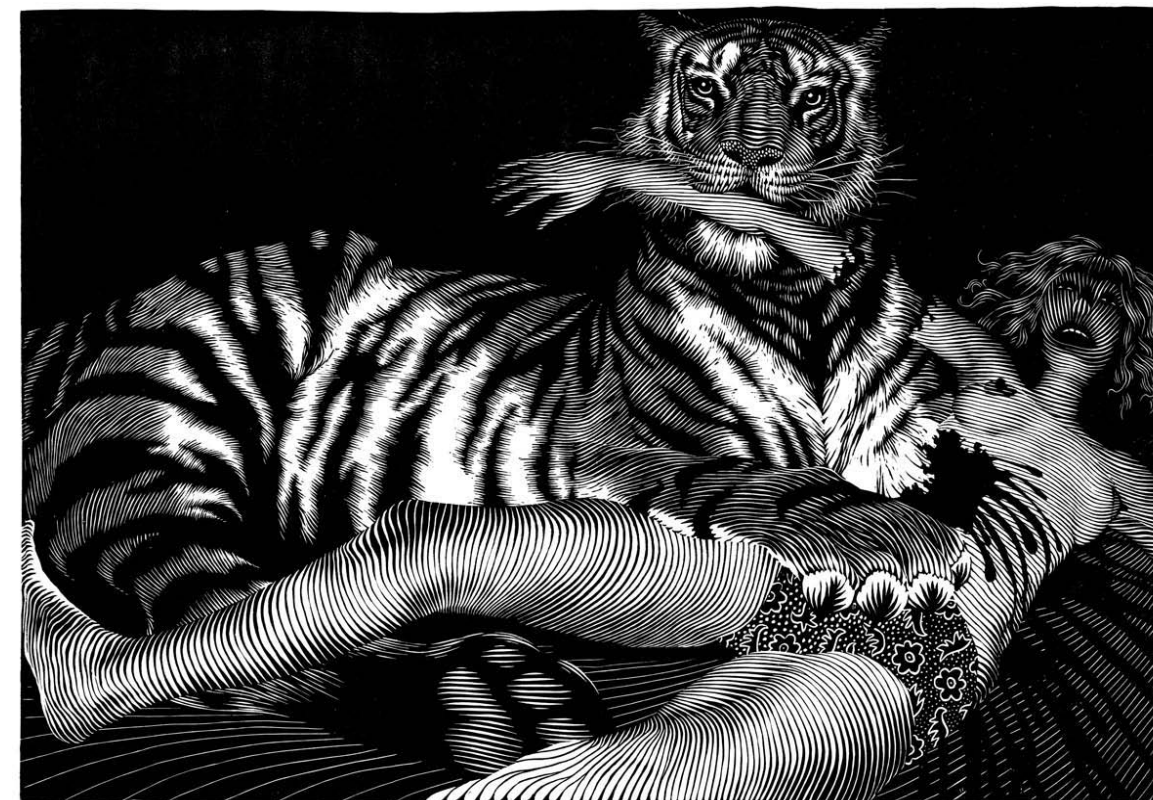
“It’s going to be a great chance to share ideas — to put it all out there in the ether and see what lands.”

And she said that professionals learn from non-professionals just as well. A different approach or a new idea may come from someone who approaches the printmaking 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 need specialized equipment, we don’t need a formal, structured environment — 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 they are there and see all the excitement, I am hoping people will get their hands dirty just because that’s how everyone else is.”

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



Peeter Alk, MELANCHOLY, linocut, 80 x 60 cm., 1999

**ANIMALS from page 7**

cal sciences.

Another example of “animal power” creating a legacy is the story of Josephine, Napoleon’s consort. Our stereotypical image of her as a flirtatious socialite who used her charm to ascend to the top of post-revolutionary French society does not allow for any scholarly pursuits on her part. However, it was due to her passionate desire to create the best zoological garden at her estate, Malmaison, that French scientists were able to study previously unknown animals from Australia and New Zealand.

“The Medici Giraffe” brings us face to face with little known episodes in world history. However, even more important than the educational value is the



Unknown French  
Saint Anthony  
**BOOK OF HOURS, USE OF PARIS**  
c. 1510, paint, gold and ink on vellum  
6.25 x 4.25 inches  
Stark Museum of Art, Orange, Texas, 11.900.4

thought-provoking potential of the book. As we ponder the lessons conveyed through these stories, we begin to think about the significance of animals in other times and other cultures. In my case, the book made me think of the Conservation Movement in America, which was at its height between 1890 and 1930, and of the role of animals in defining masculinity.

The most important figure in this movement was Theodore Roosevelt, whose legacy as the champion of nature preservation rivals his political legacy. As the country was turning into an industrial power, the ideal of manhood epitomized in the figure of a self-sufficient, self-reliant, brave frontiersman had to be replaced. Largely due to Roosevelt’s efforts, masculinity became inseparably linked with the image of an intrepid outdoorsman, who encounters ferocious animals in the noble sport of hunting. Roosevelt’s message to posterity is literally “written on the wall” of the Theodore Roosevelt Memorial, which is the central building of the American Museum of Natural History in New York. Organized under the headings Nature, Youth and Manhood, the quotes respectively read:

“There are no words that can tell the hidden spirit of the wilderness, that can reveal its mystery, its melancholy, and its charm.”

“I want to see you game, boys, I want to see you brave and manly, and I also want to see you gentle and tender.... Courage, hard work, self mastery, and intelligent effort are essential to successful life.”

“All daring and courage, all iron endurance of misfortune make for a finer, nobler type of manhood.”

Today we may regard it as a paradox that the message that evokes the spirit of wilderness is accompanied by the mural which depicts Roosevelt hunting big game in Africa. In the modern world, opinions on the question whether hunting and nature preservation are compatible activities are divided to the extreme. However, for Roosevelt, it was his love of hunting that nurtured his conservationist ideas. As a founder of the conservationist organization The Boone and Crockett Club, Roosevelt took the stance of conservation-minded hunting and crafted the “fair chase” statement of hunter ethics, which promoted “the regulated harvest of individual animals in a manner that conserves, protects, and perpetuates the hunted population.”

Like Kipling’s Mowgli, proudly wearing the hide of

the defeated Shere Khan as a symbol of manhood, the turn-of-the-century American man enthusiastically displayed the hunting trophies that attested to his prowess with the gun. Not surprisingly, it was around the same time that taxidermy developed into a sophisticated craft and reached a high form of artistry in the work of Carl Akeley, whose mounts continue to impress visitors in the Hall of African Mammals at the American Museum of Natural History. During one of Akeley’s specimen collecting expeditions to Africa, he hunted with Roosevelt, who was collecting for the Washington National Museum.

Strong and powerful animals also epitomized the characteristics of manliness. Reflecting upon his own life and character in “An Autobiography,” Roosevelt identified with a panther, the animal that embodied the sense of power and determination. It was the image of the sculpture “Panther,” by artist Alexander Phimister Proctor, that Roosevelt chose as an illustration for the chapter on his youth and early manhood. A casting of this sculpture was given to him as a gift by members of his “Tennis Cabinet” just three days before he left office.

It is a curious coincidence that Proctor also likened himself to the panther and saw his sculpture as a self-portrait. There are more parallels between the sculptor and the twenty-sixth President: both were sickly in their childhood and youth, both overcame debilitating illnesses through vigorous outdoor exercise, particularly hunting. Like Roosevelt, Proctor enjoyed talking about his hunting exploits and adventures in wilderness. Maybe, after all, it is not a coincidence that two men belonging to the same generation aspired to be associated with a strong, shrewd and assertive animal.

*A round-table discussion of “The Medici Giraffe; And Other Tales of Exotic Animals and Power” will take place at the Stark Museum of Art in Orange on Nov. 6 at 3 p.m. A panel will lead the discussion and invite audience participation. The book is available at the Museum store.*

*The Medici Giraffe book discussion is held in conjunction with the Museum’s highlight exhibit, The Book of Hours, which features four late medieval illuminated manuscripts open to pages that include animal imagery. The Book of Hours is on view Oct. 23-Jan. 8.*

*For more information, visit [www.starkmuseum.org](http://www.starkmuseum.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](http://www.artstudio.org). Be sure to include the location and dates of the subject, as well as any costs.

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 “Catharsis, State II.” Fontenot’s prize is a solo show at BAL in September, 2011.

First place was awarded to Peggy Scott for “The Haze.” Second place went to Joe Winston for “Red Fish #2.” Third place was awarded to Andy Coughlan for “Nude On One Knee.”

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

For more information, call 409-833-4179 or visit [www.beaumontartleague.org](http://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 Building at LSC-PA 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. LSC-PA will receive a 40 percent commission on all sales. Proceeds will be used to endow a scholarship fund for art students.

For more information, contact Grace Megnet at 409-984-6477, or email [ruth.megnet@lamarpa.edu](mailto:ruth.megnet@lamarpa.edu).

From paper bags to reusable totes, original designs and logos can make the shopping bag a marvelous tool for marketing a brand. For the consumer, such eye catching graphics can transform a utilitarian object into a portable work of art.

The **MUSEUM OF THE GULF COAST** will kick off the 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 **IN THE BAG!** 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 Texas A&M University.

“Director, curator, and instructor of the Benz School of Floral Design since 1980, Johnson was personally selected by Benz to serve as the standard-bearer for the school, to further 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 share his insights into the The Benz Gallery’s eclectic collection.

The exhibition 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.



Exploding Boy Toys play in front of vendors and patrons at Bizarre Bazaar, Oct. 16, at the Beaumont Art League.

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 hosts a permanent exhibit for Buddy Benz in the Notable People Gallery, featuring an original three dimensional design by the late artist.

“In the Bag” will remain on view in the Museum’s Dunn Gallery until Jan. 2.

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

For more information, call 409-982-7000 or visit [www.museumofthegulfcoast.org](http://www.museumofthegulfcoast.org).

The **TEXAS ARTISTS MUSEUM** will host the Lamar University **CARDINAL SINGERS**, Nov. 14 ay 2:30 p.m., part of its Second Sunday at the Museum program.

Following the performance, a reception will be held for the art exhibition by artist **ANN HOFFPAUIR**.

November’s featured Foyer Artist is Elaine LeBlanc.

TAM is located at 3501 Cultural Center Drive in Port Arthur.

For more information, call 409-983-4881, or visit [www.texasartistsmuseum.net](http://www.texasartistsmuseum.net).

The **MUSEUM OF FINE ARTS HOUSTON** is hosting **INTIMATE SETTINGS AND PUBLIC SPACES: IMPRESSIONIST AND POST-IMPRESSIONIST DRAWINGS AND PRINTS**

through Jan. 17 at the Audrey Jones Beck Building.

“Born into 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 60 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 café concerts, theaters, bars, and racetracks. While they looked at their changing world, the Impressionists also turned inward for inspiration, utilizing friends and family as models set within their immediate surroundings. Glimpses of intimate settings reveal daily domestic pastimes: housework and childcare, bedrooms and boudoirs, entertaining and etiquette.”

The exhibition features work by artists including Pierre Bonnard, Mary Cassatt, Jules Chéret, Edgar Degas, Édouard Manet, Auguste Renoir, Henri de Toulouse-Lautrec, Félix Emile-Jean Vallotton, and Édouard Vuillard.

“Paintings have been of primary use in the discussion on Impressionist and Post-Impressionist imagery, based on the interest in visible brush strokes and emphasis on light and color. Yet works on paper—using a diversity of media from chalk, graphite, pastel, and watercolor to etchings and lithographs—also demonstrate both groups’ interest in capturing private and public spaces,” the Web site states.

MFAH’s Audrey Jones Beck Building is located at 5601 Main Street in Houston.

For more information, visit [www.mfah.org](http://www.mfah.org).

## Arboretum

If I had planted trees  
when I was young,  
I’d have more shade.

But boys don’t plan  
too much at summer,  
and come to trees,

they’re climbing up  
as much as sitting  
under them.

Now, there’s only  
swelter where there might  
have been a branch.

The clay keeps dry  
no matter what  
I do to wet it.

And every day  
of June, I worry  
winter nights

will finish off  
the saplings  
before they leaf again.

“Stay out my dirt,  
you boys! I yell  
and shoo a rake.

While down the way  
they run to call me  
names and laugh,

I look for what is left  
of shade to rest,  
and wonder

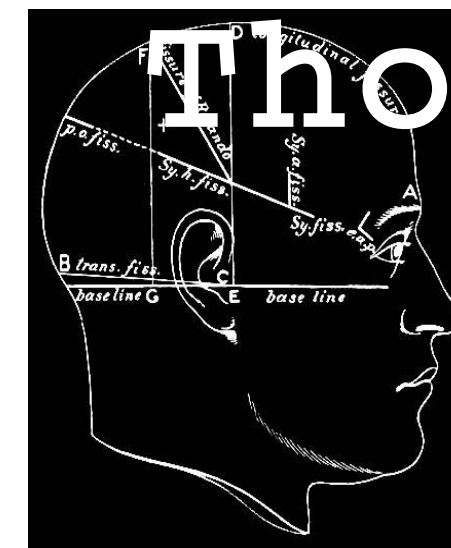
why my father  
didn’t have the sense  
to plant more trees.

## Jesse Doiron

### An otherwise beautiful piece

Bits of flake and rust  
float on glass and tails of doves,  
while lonely sits a single glove  
amid the ranks of muted tones  
and hard pressed luck.  
A copper penny that’s lost its shine,  
now a misplaced button  
or child’s find, leans against  
a clock’s cracked face,  
whose arms hang heavy,  
like moments left in time,  
shattered and deceased  
in an otherwise beautiful piece.

## Mary Baswell



### 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](mailto: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.

## Swamp

Snake bird, alligator grass,  
The beauty lost in this swamp has no border  
The abrupt poignancy of facing the world of the men and the modern  
Cannot be eased, caressed and ceased,  
Why does the beauty and the remoteness of nature drive one in pain?  
Lost in nature and lost nature, fate of double exile of men  
Earth Land is the great mother of the human being.  
Hundreds of years of growth of the cypress trunks swell in water,  
Countless lives of trees reside in the water land forever and ever  
Dying, non-dying, nature of benevolence and cruelty,  
Quiet jumps of millions of bugs echo  
the remote chirping of the unknown creatures  
Reflection, fluid and flowing like a warped soft mirror of the universe  
Nature belongs to everyone and belongs to no one,  
Remains on its own, untouched, and untouched  
The beauty cannot be owned, possessed, and collected.  
One can only be lost, bound to feel lost.

## Jade

### Secret Boyfriend

Your words are scripted, this is true,  
and no, we’re certainly not the same age.  
But your character seems so well suited to you  
in my thirty-two inches of digital stage.

And no, we certainly aren’t the same age  
(This might be the one thing we won’t have in common)  
but for you, in my Sony Bravia stage,  
deep into love I have happily fallen.

So maybe we won’t have all that much in common,  
but I’m yet to find some sort of permanent harm  
in loving you. Yes! For you I have fallen!  
You, and your reckless and dazzling charm.

Well no, loving you has caused me no harm  
(though our love has transformed me into a couch blob)  
I laugh at your jokes and swoon at your charm  
even though all of it’s part of your job.

Your words are scripted, this is true.  
And fine, we aren’t at all the same age.  
But I feel I would be so well suited to you  
if only you weren’t trapped in my flat-screen cage.

## Lucy Biebel

## This Was Supposed to Happen

I smile because mortality wears a  
speedo  
legs are nice but not necessary  
I got my fingers  
she likes my tongue  
A fat ghost laughs  
the orange spring sky  
foretold of lonely vibrations  
inaudible  
so mind-bogglingly potent  
that they wince  
when it wiggles  
stereo chorus  
splits the wave  
and kablooye  
another stained sheet

## Ryan Forsythe

### Tea, anyone?

They hate the government.  
They hate poor people.  
They hate the godless.  
And don’t get them started  
On the liberal elitists  
Who are forcing this country  
Down the path to socialism.  
Or worse.

Keep government out of our medicare,  
One sign said.  
Clever boy, clever girl.  
No taxes, they say. OK.  
No roads for you.  
No schools for you.  
No military to protect you.  
No police to protect you.  
No social security when you are old.

Is it a sin to want others  
To be healthy and educated?  
Then call me a sinner, brother.  
Amen.

## Andy Coughlan



Sedrick Huckaby, *A LOVE SUPREME – FALL*, 2001-2009, oil on canvas, 92 x 240 inches.

Courtesy AMSET

# CONNECTING TIME

## 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 where we demand instant gratification with the click of a mouse, we run the risk of losing our connection to history — to our essential nature.

Sedrick 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 35-year-old Fort Worth native's career.

First impressions are important, and the first pieces that jump out are the self portraits. Thick paint molded and streaked, the strokes violent and kinetic. They look like pieces that were attacked with speed and ferocity, 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 Giacometti's self portraits, fittingly as the Italian was primarily a sculptor. The picture borders on the abstract and the style is frantic. Yet there are suggestions of a halo that gives the image a saintly quality. One is reminded of Rembrandt's self portraits, the same unsmiling face examined and explored over a lifetime.

The repetition gives a clue to where Huckaby will eventually take us. During a gallery talk at the reception, Oct. 15, he talked about his desire to turn his gaze to his family members. His intention was to memorialize them — to make monumental pieces of ordinary people.

"Larry" has a hat and a striped suit jacket. He has a joyful flamboyance. One imagines him to be the sort of uncle who is a hit with the kids at a family gathering, full of stories — of exaggerations and half truths — that fascinate the kids as well as the adults who shake their heads but enjoy him just the same. The paint protrudes from the canvas.

Huckaby says he has a love of paint. He lays it on thickly to create relief panels. His portraits are sometimes reminiscent of British artist Frank Auerbach's portraits.

The large size says that these people are worthy of "great paintings," Huckaby said.

Some of his pieces are so roughly textured that, like Impressionist paintings, they need to be seen at a distance.

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 the paintings in the series "Big Mama's House" are joyful, though the subject matter is not 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 theme in many African-American families and has been celebrated in movies and literature, notably in Tyler Perry's *Madea*. But Huckaby's approach is different in that his Big Mama has a dignity that seems to be absent in Perry's work. These pictures commemorate her as the guardian of history.

By the time he started the series, her house, due to illness, was limited to her room. From an artistic standpoint, this was a fortuitous occurrence as it forced him in a different direction. Through numerous sittings, Huckaby was able to dig deeper into his subject. By working consistently in one room, he was forced to examine the minutiae. By focusing on the tiny details collected during a life, he was able to see the larger picture of not only her life, but the history of a family and a culture.

It was through this detailed examination — by taking time — that Huckaby was able to create a monument that stretches, he hopes, "From Earth to Heaven."

Huckaby took even more time on the finest work in the show. "A Love Supreme" demands a room of its own, and the piece alone demands a visit. It is not too much of a stretch to equate this piece with Mark Rothko's work at the Rothko Chapel in Houston, or in London's Tate Gallery. In both cases, one is dwarfed by the work. "A Love Supreme" features four large panels that engulf the viewer in color. Representing the four seasons, the pieces took seven years to complete.

There is a "Big Mama" in Alice Walker's short story, "Everyday Use," a guardian of culture. Walker uses a quilt metaphor to illustrate the difference between the two daughters.

See REVIEW on page 15



### Mission Statement

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

#### PURPOSE

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

#### GOALS

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

#### OBJECTIVES

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

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

### VIEW from page 3

reliable man, Fernando Fernandez, to keep the grass and weeds to a minimum.

Our front door is installed and we are working to put a cover over the entry, to light it and to extend the concrete steps to accommodate the doors.

I am infinitely in debt to Nathaniel Welch for his invaluable advice and assistance on this Studio improvement project. His expertise made this project seemingly effortless.

It is not too soon to think about getting work together for December's Holiday Shop-O-Rama Extravaganza. Remember that all work has to be original to the artist. We are open throughout the month of December.

Sales of art work during the past six months has been good. People seem to want to invest in quality work that is unique to the artist. Who they buy from is as important as what they are buying. Let's get to work artists! Make some stuff!

### REVIEW from page 14

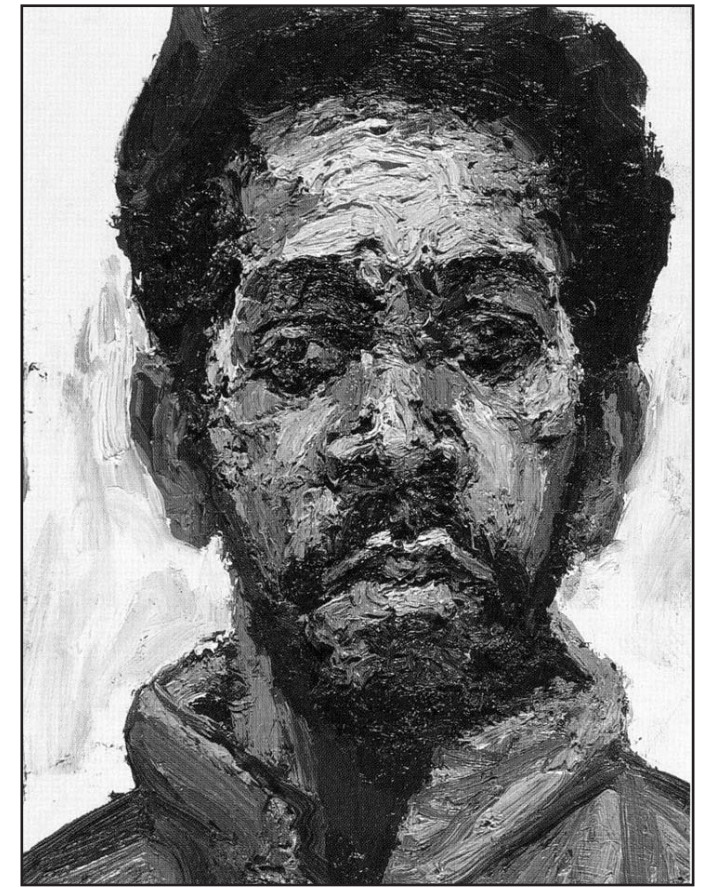
ters' attitudes to their heritage. The college-educated Dee sees economic, trendy value. The "ignorant" Maggie recognizes the importance of the quilts as a document of her ancestors.

Huckaby's use of quilts perfectly mirrors this idea. "A Love Supreme" depicts hanging quilts, some colorful, some plain. But each of these quilts has a history. They are hand-made 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.

These pieces would be impressive if they were to be judged only on technique and scale. But they are so much more. The winter panel incorporates the back side of some of the quilts in the summer panel. Where summer is brilliant, winter's colors are muted. Spring has elements that border on the abstract, much as the season on one of unformed growth. Together, they form a continuum that is designed to comfort us as we are surrounded by the panels. We are embraced by history, by the loving hands that made the quilt — by those who led us to this point. By making his own quilts, Huckaby has taken his place with Big Mama and Larry in the pantheon of ordinary people worthy of a monument.

Surround yourself with Huckaby's "Love Supreme." It's worth the time.

AMSET is located at 500 Main in downtown Beaumont. For more information, visit [www.amset.org](http://www.amset.org).



Courtesy AMSET

Sedrick Huckaby, *SELF-PORTRAIT*, 2004, oil on masonite, 10 1/8 x 7 1/4 inches



# WE WANT YOU FOR BAND NITE

Hear original music by local musicians at



For upcoming gigs, visit the studio's facebook page or [www.myspace.com/artstudio](http://www.myspace.com/artstudio)

\$5 admission

All ages welcome • 21 and up BYOB and have your ID.





720 Franklin, Beaumont, Texas 77701

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

RETURN SERVICE REQUESTED

**INSIDE**

- LIEF ANSON WALLCE
- THOUGHTCRIME: MUSINGS FROM AREA POETS
- ONLY ONE VASES
- ANIMALS & US

# 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  
April Ringland  
Heather Eager  
Andy Ledesma  
Rhonda Rodman  
Sue Wright  
Cyndi Grimes  
Rhonda McNally  
Andy Coughlan  
Renee Coughlan  
Olivia Busceme  
Greg Busceme, Jr.  
Brianna Grice  
Ben Jennings  
Beth Gallaspy  
Chad McGillivray  
Kimberly Brown  
Kim McLothlin  
Trisha faye  
Nathaniel Welch  
John Roberts  
James Warren  
Terri McKusker  
Willie McKusker  
Sheila Busceme  
Deborah Snyder  
Colby Duhe  
Beau Dumesnil  
Karen Dumesnil  
Tosha McKusker

**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.



SOUTHEAST  
TEXAS



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

**THE ART STUDIO INC. ISSUE DISTRIBUTION POINTS**

**DOWNTOWN**

THE ART STUDIO, INC.	720 FRANKLIN
ART MUSEUM OF SOUTHEAST TEXAS	500 MAIN
BABE DIDRIKSON ZAHARIAS MUSEUM	1750 IH-10E
BEAUMONT CONVENTION & VISITORS BUREAU	801 MAIN
(IN CITY HALL)	
BEAUMONT ART LEAGUE (FAIRGROUNDS)	2675 GULF ST
THE CAFE	730 LIBERTY
NEW YORK PIZZA & PASTA	790 NECHES
SETAC	701 NORTH STREET, STE. 1
TATTOOMANIA	601 PARK
TEXAS ENERGY MUSEUM	600 MAIN

**SOUTH END/LAMAR UNIVERSITY**

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

**OLD TOWN**

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

**CENTRAL/WEST END**

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

**NORTH END CYCLE**

PACESETTER	HWY 105
QUIZNOS	COLONNADE CENTER
RED B4 BOOKS	3939 SUITE 9 DOWLEN
REED'S LAUNDRY	4495 CALDER
STUDIO 77	6025A PHELAN @ PEYTON
TIP-TOP	6372 COLONNADE CENTER
TRENDY'S	7271 EASTEX FRWY
WEST END MEDICAL PLAZA	5905 PHELAN, STE. E
WILSON CHIROPRACTIC	2010 DOWLEN
	7060 PHELAN BLVD.

**PARKDALE**

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

**ORANGE**

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