

ISSUE

THE ARTS MAGAZINE OF THE ART STUDIO, INC.

FEBRUARY 2009

TASI
WALLS
COME
TUMBLIN'
DOWN .

Page 4-6

INSIDE: ARTIST COMMON RECYLED SHOW, PLAYWRITING CONTEST INFO,
ART SHOW TO ROCK BARKING DOG, AND MORE



COMMUNITY ORGANIZERS MAKE A DIFFERENCE.

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WITH AN ART STUDIO MEMBERSHIP
TODAY.



SEE MEMBERSHIP FORM ON PAGE 3.



ISSUE Vol. 15, No. 4

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

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

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

Contents

Studio Cleanup Day Pages 4-6

Coughlan At The Barking Dog Page 7

Artists' Common Recycle Show Page 8

AMSET News Page 10

Powell at BAL Page 11

Around & About Page 12

Thoughtcrime Page 13

Playwriting Competition Page 14

Cover: Colby Duhe helps dismantle the barn during the Jan. 17 cleanup day at The Studio, by Andy Coughlan.

A View From The Top

Greg Busceme, TASI Director



HOPE YOU ARE WELL and had a refreshing holiday.

We continue the repair work around The Studio. Beau Dumesnil has taken on the task of replacing the glass panes in the skylights and side windows upstairs. We are using plexi-glass instead of glass mostly because it's cheaper, but also because it's easier to cut to fit as our frames are a variety of different sizes.

We were bombarded with the structure of our neighbor's roof as it hurled across the street and embedded in the skylights, roof and wall of our building.

Three weeks after we redid the roof of the clay studio, Ike jammed two new holes in it. Repair costs were \$1,500 but we are dry once again.

The overhead door is still in limbo. We would like a permanent structure that adds 300 sq. feet to the gallery/theater space.

Along with Beau, we've received a huge boost from Lamar University's art student organization, Artist Common. Their goal is to rebuild the kilns that have sustained tremendous damage from Rita, Humberto and Ike, and help The Studio regain its ceramic facility. As of now we are using only electric kilns and a rudimentary raku kiln.

It is my hope that Lamar students will take advantage of the facility and expand their knowledge of art making. We can offer students the opportunity to enroll in field

study or independent study for college credit as a real-world experience in their field.

It doesn't have to be fine arts. Arts administration, curating, engineering, business, public relations, media services, library and archive work are available. I think you get my drift — talk to your advisor.

We've also had a surge in volunteers who helped a daunting task become surmountable. There is always room for more assistance. See if you have time to share.

I have always found that during economic downturns, the non-profit sector becomes very busy; people have more time based on layoffs and downsizing, so instead of sitting around the house they get out and give to their favorite NPO. More people stay in town rather than take weekend trips to exotic lands which is evident by higher turnout and more participation. We welcome you. That is why we are here, to serve our community when they need us. Kind of a Red Cross for the arts. All I can say is BRING IT.

Look for the Web site to revive once again, like a phoenix this thing!

A thank you to the volunteers who helped out with the Jan. 17th cleanup, especially the Key Club from West Brook High School.

I'm sure there's more but I can't think of it right now so it will have to wait until next month. See you then and remember, Hope Springs Eternal!!

UPCOMING EXHIBITIONS AT THE ART STUDIO

FEBRUARY

The Artist Common Recycled Show

Opening February 7

MARCH

Andy Ledesma

Opening March 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.



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'Tear down that wall'

Process of rebuilding TASI begins as volunteers tear down Ike-damaged barn, clean up facility

Story and photos by
Andy Coughlan

WHEN BEAU DUMESNIL DECIDED to organize a cleanup day to kick start post-Ike renovations at The Art Studio, Inc., he had high hopes that the community would rally around the 25-year-old arts institution.

Not only were his hopes realized, but Mother Nature decided to pitch in as well.

Almost 50 volunteers showed up on a clear, pleasant day, Jan. 17, to help clean and mow, and to break down the bent and beaten barn facility.

"It's matched my expectations in some ways and also exceeded my expectations," Dumesnil said. "It went a lot quicker than I expected."

"Today was the quintessential day. Once we get the building down, then we can get along with all the other stuff we need to do."

Dumesnil was quick to praise the volunteer workers.

"Everyone is telling me thank you for doing this and that, and I say, don't thank me, thank everyone for coming out," he said. "We had the West Brook Key Club kids, people from the Take-A-Bow theater group, as well as lots of individuals. And I'm really pleased with the media support."

Dumesnil, who is a long-time Studio tenant, said the facility serves a valuable service to the community.

"The Art Studio is an important place in the community for people to make art, to get feedback on their work, and to give people a chance to explore their creative side."

Kathryn Vincent, West Brook High School Key Club president said that the group felt that helping The Studio clean up after Hurricane Ike was a worthy cause.

"It's what we do," she said. "They call us and they say, 'We need so many people' and that's what we do — we help."

Vincent said the group enjoys getting out and helping in the community.

"As long as we are all together we make it fun," she said.

TASI director Greg Busceme said the financial equivalent of time donated to the cleanup was more than \$2,500.

"It's a great thing to have a lot of people show up," director Greg Busceme said. "It's so good to see something happening, it's been driving me crazy looking at (the damage) every day." "Now

See CLEANUP on page 15



SPECIAL THANKS TO WEST BROOK HIGH SCHOOL KEY CLUB

Kathryn Vincent, Jordan Corley, Kyle Coker, Eric Anfoso, Dipan Desai, Dominik Thomas, Shere Konda, Shirani Hira, Umakshi Hira, Valerie Mitchell, Keisha Frugie, Oraielle Frugie

More photos on page 6



WORKERS

- Tom Harlan
- Beau Dumesnil
- Karen Dumesnil
- Tom Wright
- Pete Churton
- Stephan Malick
- D.J. Kava
- Colby Duhe
- Joey Raab
- Steve Lyle
- April Ringland
- Joanna Clark
- Cyndi Grimes
- Sue Wright
- Rhonda Rodman
- Leslie Maza
- Pat Grimes
- Olivia Busceme
- Sarah Molandes
- Bonnie Baker
- Tasha
- Dennis Lamoni
- Patricia Williams
- Greg Busceme
- William Stark
- Steve Kutz
- John Fulbright
- Miles Harden
- Beth Gallaspy
- Sheila Molandes

(Apologies to anyone we missed)





the secret word is...accessibility

Coughlan, Crazy Ivans to mix art, rock at Barking Dog in February

Story by
Jeff Dixon

Photo by
Julie Garcia

NOT A MONTH GOES by that I don't hear about an art show in Southeast Texas either through Myspace, Facebook or Twitter. Nothing ever seems different about them. It's always just people milling around eating cheese and whispering.

Andy Coughlan hopes to give everyone a break from the norm on Feb. 6 when he displays his work in the show "Ruff Trade" at The Barking Dog in downtown Beaumont. Local rockers the Crazy Ivans will play a free gig during the opening.

Accessibility seems to be the theme of the show. In addition to the larger, more expensive pieces, Coughlan will also have affordable prints and even T-shirts.

"I'm going to have three different designs for the shirts and I'll be taking orders during the show. Then with some of the newer pieces, I'll be making smaller

digital prints that will also be for sale. It makes it more accessible. People who can't spend \$800 on a painting can plunk down 40 bucks for 5 small prints," Coughlan said.

"Some of these large pieces take so much time; you're talking 24 or so hours over a period of time for something that has a lot of detail in it — so they're expensive. A lot of times that puts them out of the price range of people who just like my work. I like people to see my work and I would like as many people as possible to own it."

The T-shirts fit perfectly into the concept of blending art and commerce.

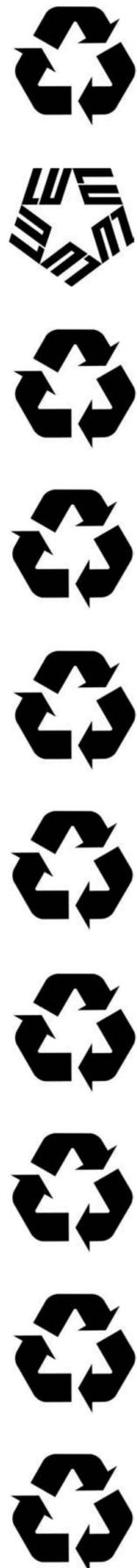
"The shirts I'm really proud of because it's like a double-edged sword. It's pretty cheap to make them and also you're like a walking billboard. I mean, if Tommy Hilfiger wants you to plunk down 40 or 50 bucks to advertise his name, maybe you can pay 12



See ACCESSIBILITY on page 11



Andy Coughlan works on a piece for his upcoming show at The Barking Dog in downtown Beaumont. He designed the CD cover for the Crazy Ivans who will play a free gig during the Feb. 6 opening.



ART AMONG THE RUINS

Lamar students to exhibit creations made from post-Ike trash at

Story by
Andrew
Strange

Photo by
Andy
Coughlan

DURING THEIR EFFORTS to clean up the wreckage that was once The Art Studio's kilns, Lamar University's Artist Common group was presented with an opportunity to put a positive spin on the damage created by Hurricane Ike.

The flotsam left by the storm is taking on a new life in "The Artist Common Recycled Show." It runs through Feb. 28 and opens with a free reception Feb. 7 from 7 to 10 p.m. in The Art Studio gallery.

Students and faculty involved in the show include Sarah Kain, Kaylee Viator, Dan Robinett, Keri Dowers, Chelsey Broussard, Jodi Hebert, Shane Platt, Jamie Havard, Prince V. Thomas, Xenia Fedorchenko and Byron O'Quinn.

Havard, Artist Common president during the clean up project, said the group will present works using materials they found during their in the clean up in December.

"I guess it's sort of a re-cap of our efforts during the clean up," she said. "We wanted to do something where you take a specific area and revamp it, and also have it connected to art in some way. The show came out of that."

Havard said the group collected pieces of debris they thought would work well in a project and assigned them numbers which were then drawn in a lottery.

"When people were cleaning up, if they saw something cool they picked it up and threw it in the pot," she said. "We had one person assign

numbers to each piece of debris and then we threw the numbers in a hat and drew from there. From those numbers you got your problem.

"The piece that I have is from the inside of a pool table. Where the ball goes underneath the table there is this cage, and it's that part that I'm going to be using to make a piece of art.

"Some of the other things people will be using are caution tape, pieces of a tuba, moulds, ceramic pieces, and wire.

"It all depends on which way the artist wants to interpret it or which medium they want to interpret. It's all pretty open so I don't really know what to expect. It's going to be kind of like a potluck of art."

Havard said the show's theme addresses the impact of waste on the environment.

"The basic idea is about recycling," she said, "is taking something and reusing it to make something else. It's definitely a positive thing and is something our society should do. It not only reduces waste but also reduces the production of waste.

The means of producing these things we throw away uses and creates all sorts of chemicals that are let into the environment. Anything you do along the lines of production creates waste that ties to environmental issues and there's just no way around it."

The materials used in the exhibit may look familiar to some. One may have seen similar objects around the house, near construction sites, or stacked in piles by the road.

As Havard puts it, "One man's vomit is another man's Salisbury steak."



TASI in February

"I don't know what the artists are making out of their things, but we aren't necessarily using traditional materials or media to make art for this show," she said. "We are trying to give people something other than bluebonnets and sunsets, which can certainly be moving if they are done well, but it's more about recognizing the 'good' in art.

"Not all art is self-narrative or representational. When you actually follow the evolution of art, it all starts to make a lot more sense. A lot of people look at artists like Picasso, who were more expressionistic and less reliant on photographic realism and think that they are not very good artists, but that is taking their work completely out of context.

"When you look at the history, you see they were playing more mentally with art to bring it to a whole different level. By then, you could already take a photograph to represent something so they had to find a way to up the ante.

"Art history is a good breaking point for anyone to realize why people who could paint photo-realistically decided not to and be more 'childlike' in their work."

Havard said art is a lot like music. People's tastes may differ but the art itself is valid.

"I've been an art student for five years and haven't even scratched the surface of what it's all about," she said. "It's like the difference between a Willie Nelson song and a Wagner song — both of them can touch your heart. Some of the ideas come from experience and discipline and some of them come from the heart. It's a lot like music in that way — there are all these different approaches and none of them are right or wrong if it's good. I don't know where the 'good' comes from — that, to me, is the most interesting thing about art. Regardless of what your natural tastes and tendencies lean towards, most everyone can recognize something good in a particular genre."

Havard said she is excited to see younger artists showing their work at The Studio and participating in the art community. She said the earlier an artist gets involved the easier it is to learn the ins and outs of the business, make contacts and expose themselves to creative ideas and ways of doing things.

Havard said Artist Common is dedicated to being a part of the art community and is looking forward to future projects with The Studio.

The Art Studio is located at 720-Franklin in downtown Beaumont.

For more information, call 409-838-5393.



Jamie Havard, left, in The Art Studio's barn which was damaged during Hurricane Ike, shows off the piece of trash she will turn into art for "The Artist Common Recycled Show" on display at The Studio Feb. 7-28.

AMSET hosts 'Gordon Parks: Crossroads'

The Art Museum of Southeast Texas is leaping into 2009 with a powerful exhibition from one of America's most accomplished 20th century artists. "Gordon Parks: Crossroads" is on view through April 12.

"Crossroads" is a 45-photograph retrospective celebrating the life's work of Parks (1912-2006), a photographer, poet, novelist, composer, musician and filmmaker. He spent a lifetime shattering barriers in his pursuit of truth, beauty, social justice and artistic expression. Crossroads includes Parks' most iconic and inspirational works, such as "American Gothic, Washington D.C.," "Malcolm X Addressing Black Muslims Rally in Chicago," and "Muhammad Ali."

"The wide range of subject matter in Crossroads enables the visitor to walk away with greater insight about our past and future and, in addition, appreciate the life and work of one of the true Renaissance men of the last century," Sarah Hamilton, AMSET's curator of exhibitions and collections, said.

Parks was born in Fort Scott, Kansas, the youngest of 15 children of a tenant farmer. In 1938, in his mid-20s, Parks purchased his first camera at a pawn shop. Photography became more of a passion than a hobby, and he pursued it with enthusiasm. Within months, despite his lack of formal training, his probing portraits of African-American women were exhibited in the windows of the Eastman Kodak store in Minneapolis where he had moved as a teenager.

In 1942, Parks became the first black photographer to join the Farm Security Administration (FSA). This project consisted of a group of photographers who pictorially recorded the social and cultural conditions created by the Depression. While working at the FSA under the direction of Roy Stryker, Parks also accepted commissions in fash-

ion and glamour photography, first for Midwestern department stores, and later for Vogue and Glamour magazine.

In 1949, Parks became the first black staff photographer at Life magazine and would remain on the masthead for a quarter century. While at Life, he quickly demonstrated his remarkable range, and throughout his tenure produced photos on subjects including fashion, sports, Broadway, poverty, racial segregation, and portraits of Malcolm X, Ingrid Bergman, Duke Ellington, Muhammad Ali, Barbra Streisand, Alexander Calder, and Langston Hughes. His 1961 photo essay on a poor Brazilian boy named Flavio da Silva, who was dying from bronchial pneumonia and malnutrition, brought donations that saved the boy's life and paid for a new home for his family. Parks continued to challenge stereotypes and break through society's, and his own, barriers during his time at Life.

Parks' talents existed not only in the realm of photography but also in film, poetry, literature, and music. He authored four volumes of poetry, and in 1968 became the first African-American to write, produce, direct, and score a major Hollywood film, "The Learning Tree," based on his semi-autobiographical coming-of-age novel. Other career achievements include his role as director for the 1971 movie, "Shaft," as well as a number of autobiographical films, such as "Moments without Proper Names" (1987) and "Half Past Autumn" (1997).

In 1971, Parks was awarded the NAACP's Spingarn Medal for Born Black, his compilation of essays on prominent African-Americans. Among his other awards are the Jackie Robinson Foundation Lifetime Achievement Award, the NAACP Hall of Fame Award, the National Medal of Arts, and over 40 honorary university degrees.

Parks died in 2006 at the age of 93, but continues to be celebrated as a true Renaissance man



AMERICAN-GOTHIC, WASHINGTON D.C. by Gordon Parks
Photo courtesy of AMSET

with an ability to walk in parallel worlds and make people appreciate the artistic intersection, Tilley said.

AMSET is located at 500 Main Street in downtown Beaumont.

For more information, call 409-832-3432, or visit www.amset.org.

should receive accreditation.

AMSET was accredited in 1991, but had to withdraw its reaccreditation application in 1997 when the commission cited conservation problems with the Felix "Fox" Harris collection. It took 10 years to resolve those problems. The current accreditation application and self-study took two years for AMSET to complete. AMSET learned they had achieved accreditation on December 9, just hours before the annual meeting.

"The Museum Board of Trustees, Advisory Board, staff, volunteers, supporters and members are all to be congratulated for making this extraordinary achievement possible," AMSET executive director Lynn Castle said.

AMSET is a 501(c)(3) non-profit organization.

Hours are M-F: 9 a.m.-5 p.m. Sat.: 10 a.m.-5 p.m. Sun: Noon-5 p.m.

Admission is free.

For more information on the museum, visit www.amset.org.

Powell to present 'Distant Mirrors' at BAL

Alice Powell and her work are deeply steeped in her memories and experiences here in the southeast Texas area. Powell has created since her childhood.

The product of Powell's creativity will be on display at the Beaumont Art League in February.

Her exhibition "Distant Mirrors" opens with a free reception, 7-9 p.m., Feb. 7. The exhibition runs through Feb. 28.

Powell met several artists in her early 20s that helped shape and inspire her creativity; it was then that she claimed her identity as an artist.

Powell formed a studio, and began immersing herself in learning skills by creating portraits, taking classes and especially delving into life drawing classes to enhance drawing skills.

Powell has been painting, teaching and learning about art ever since.

She has been active in competitions and shows, all the while accumulating recognition and selling her work.

"Distant Mirrors" is her first solo exhibition and is the culmination of many years of creativity.

"This show is a highlight of my career because it is sharing my inner self," Powell said. "It is personal."

"Having this show affirms me and all of the work that I have done. I can hardly wait for the exhibition."

Powell paints common subjects such as crabs or wildlife, and works at the opposite extreme, such as conceptually driven pieces that come from memories.

"The subjects in work just bubble up from my memories and experiences," she said. "For example, in the piece 'South of the Border,' I attempt to capture a time as a child when I visited Mexico. I carried the image of busy, loud, dirty streets with colorful women with me until now, this piece captures the visions that stayed locked in my memory."

In a new series, titled "Fourteen ways to look at a blackbird," based on a poem by Wallace Stevens, Powell explores the many facets of a simple blackbird. One piece focuses on the blackbird as guardian angel, while another shows the blackbird as a metaphor of change and movement from the line in the poem which says "the river is flowing so the blackbird is flying."

Powell uses watercolor as her primary medium.

"I use a limited palette of primary and secondary colors," she said. "My process is spontaneous and free."

"And I must admit that I have been influenced by local artist Frank Gerriets who taught me a lot and whose work still moves me with its bold color, rhythm and content."

"The 'Distant Mirrors' exhibition comes from a deep place within me — I am beckoned to create," Powell said. "I don't know what I would do if I couldn't create. It is the important thing that I do in my life."

The exhibition opens with a free reception Feb. 7 and runs through Feb. 28.

BAL is located at 2675 Gulf Street.

For information, call 409-833-4179.



"Blackbird Series III" by Alice Powell

Art museum receives national recognition

The Art Museum of Southeast Texas has achieved accreditation from the American Association of Museums, the highest national recognition for a museum. AAM accreditation brings national recognition to a museum for its commitment to excellence, accountability, high professional standards, and continued institutional improvement, Melissa Tilley, AMSET spokesperson, said in a press release.

Developed and sustained by museum professionals for 35 years, AAM's museum accreditation program is the field's primary vehicle for quality assurance, self-regulation, and public accountability.

"It strengthens the museum profession by promoting practices that enable leaders to make informed decisions, allocate resources wisely, and remain financially and ethically accountable in order to provide the best possible service to the public. Accreditation signifies excellence to the museum community, to governments, funders, outside agencies, and to the museum-going public," Tilley said.

"The American Association of Museums has been bringing museums together since 1906, helping to develop standards and best practices, gathering and sharing knowledge, and providing advocacy on issues of concern to the entire museum community."

Of the nation's nearly 17,500 museums, about 775, or 5 percent, are currently accredited by AAM.

AMSET is one of only 40 museums accredited in Texas and joins the McFaddin-Ward House as the second accredited museum in Beaumont.

"Accreditation is a very rigorous but highly rewarding process that examines all aspects of a museum's operations," Tilley said. "To earn accreditation, a museum first must conduct a year of self-study then undergo a site visit by a team of peer reviewers. AAM's Accreditation Commission, an independent and autonomous body of museum professionals, consider the self-study and visiting committee report to determine whether a museum

ACCESSIBILITY from page 7

bucks to advertise my artwork," Coughlan said.

Last year the Beaumont Enterprise did a feature on the 50th anniversary of the Crayola 64-pack. Coughlan did a piece for the newspaper with a Southeast Texas theme using crayons and black ink. Ever since then he's been toying with it in his art.

"That's something that kids do in grade school.

What's fun is to take something we did when we were young and apply experience to it, how we've grown over time. People come up and ask how I did something and I explain it and they say, 'Oh I did that in third grade!' and I say, 'Yes! That's art!' It's not about making great paintings, it's about the process — it's about playing with the medium," he said.

Anyone familiar with Coughlan's work will be able to conjure images of the large thighs and stringy hair of

the women in his paintings. "Andy's Women" has almost become a slang term in the area.

"Every woman I know thinks they're fat. We live in a society that has obesity rates that are crazy. And yet everyone in advertising is telling women they need to be as skinny as an anorexic 12 year-old. One of the reasons I exaggerate the thighs so much is just to put a finger up to that concept. It just says that it's beautiful to have wide hips and thighs because it is real," Coughlan said.

Coughlan, who is also editor of the ISSUE, said he is excited about having the Crazy Ivans play — "and they will be playing loud," he said. Coughlan provided the art work for their last album and he's been eager for another collaboration.

"What I'm hoping for is that the people who come for the art will stay for the music and the people who come for the music will get something out of the art. That's the best case scenario," Coughlan said.

Coughlan said he was excited to do a show in a cafe

environment as it offered a different look.

"It's a good space with a great atmosphere," he said. "It's large and it's not the sort of place one normally sees art shows. It's always good to get out of your element once in a while," he said.

The artist said he hopes for a more casual atmosphere during the show.

"I feel like everyone's sick of going to galleries and walking around whispering. Let people listen to some loud rock 'n' roll music and talk about art with their friends," he said. "If you like a piece, there's nothing wrong with just saying out loud that you do. You know, 'I just like that color' is a valid piece of art criticism. I've always thought that if you like something you like it and that's all you need."

The Barking Dog is located at 493 Pearl Street in Beaumont. The opening reception 7-10 p.m., and the show runs through Feb. 28.

For information, call 409-835-BARK.

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.

ALBERT FAGGARD will present **IKE: PASSAGES AND MEMORIES** at the Art Museum of Southeast Texas' Cafe Arts, Feb. 5-March 3.

There will be a reception Feb. 15, 2-4 p.m. "The works include visions of past buildings, and paintings of birds and animals I saw dead that I painted alive," Faggard said.

The show will feature eight new pieces, as well as the release of Faggard's first limited edition color print.

AMSET is located at 500 Main in downtown Beaumont.



GREAT EGRET

by
Albert
Faggard

The assassination of Martin Luther King Jr., the Democratic National Convention in Chicago, and the Vietnam War: the year 1968 was one of the most turbulent 12 months post-World War II that rocked the foundations of American society, Shannon Harris, Museum of the Gulf Coast director, said. The extraordinary events of that year witnessed profound change in social and political systems and confirmed to citizens of all ages that fundamental change was both possible and necessary.

The **MUSEUM OF THE GULF COAST** will host a traveling exhibition that will explore this dynamic time. On view Feb. 1 through March 15, **1968 IN AMERICA** focuses on four major themes, the Power of Idealism, the Power of Music, the Power of the Bullet and the Power of the Press.

The Power of Idealism outlines political movements and personalities that fueled many of the most dramatic events of the year, especially the presidential candidacies of Eugene McCarthy and Robert F. Kennedy. The Power of Music explores the sounds that fueled a counter-culture revolution, including the works of the Beatles, Bob Dylan, and the musical Hair. The Power of the Bullet delves into the violence and upheaval of the period: the assassinations, riots, and political protests. The Power of the Press addresses the roles that the media—particularly television and the underground press—played in setting the mood and motivations of the time.

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

For information, call 409-982-7000, or visit www.museumofthegulfcoast.org.

TEXAS ARTISTS MUSEUM will present **BACK**

THEN: SIMPLE PLEASURES AND EVERYDAY HEROES on Feb. 7. The event is free and open to the public.

Dr. Archie McDonald of Stephen F. Austin will be the guest lecturer.

"This presentation remembers a time when a kid could go to the movies with fifteen cents, pay admission, and have enough money left for popcorn," McDonald said. "The presentation features my growing up in the 1950s. I do not argue that it was the best of times, only that it was my time and that it is worth remembering. Memories feature fun, funerals, musical styles, and unforgettable characters from fifty years ago, and, perhaps, a perspective for understanding modern times."

The event begins at 11 a.m. with tunes of the 1950s. "Have a hotdog, potato chips and an ice cold coke out of our red 'coke box,'" the museum's press Web site states. "Then, visit with your friends and make new friends while you dance or just look at the photographs of our area taken during the 1950s."

From 1-2 p.m., visitors are invited to satisfy that sweet tooth with a free cup of homemade ice cream.

McDonald will lecture from 2-3 p.m.

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

For more information, call TAM at 409-983-4881, or visit www.texasartistsmuseum.org.



The **MCFADDIN-WARD HOUSE** will host a lecture on **ART DECO IN THE 1930S** at 6:30 p.m., Feb. 26 in the Vistor Center Lecture Hall.

"David Bush from the Greater Houston Preservation Alliance and co-author of 'Houston Deco' will present a most informative show-and-tell on this remarkable early 20th-century art style," Donda Foran Thomasson, MWH communications coordinator, said in a press release.

The event is the first of a three-lecture series and admission is free.

The museum is located at 1906 Calder Avenue in Beaumont.

For more information, call 409-832-1906, or visit www.mcfaddin-ward.org

The **STARK MUSEUM OF ART** will host **BLUEBONNETS AND BEYOND: JULIAN ONDERDONK, AMERICAN IMPRESSIONIST**, Feb. 10-May 24.

The show, organized by the Dallas Museum of Art, celebrates the work of a landscape artist and native Texas son, Julian Onderdonk (1882-1922).

More than 90 paintings, loaned from public and private collections, reveal how the artist created indelible images of the Lone Star State.

A lecture titled, **CHASING THE LANDSCAPE: JULIAN ONDERDONK'S WAYS OF SEEING** by Dr. William Rudolph, as well as a preview of the exhibition, will take place Feb. 6 at 6:30 p.m.

Onderdonk traveled to New York to study art with the American artist and teacher William Merritt Chase. Rudolph will explore how Onderdonk applied Chase's principles to a new landscape, his home state of Texas.

The Stark Museum of Art is located at 712 Green Ave. in Orange.

For information, call 409.886.ARTS (2787), or visit www.starkmuseum.org.

Deadline for the **22ND ANNUAL MCNEESE NATIONAL WORKS ON PAPER EXHIBITION** is set for Feb. 10.

Joy Glidden, director of Louisiana Artworks in New Orleans, will be the juror.

Work in any media on paper, including photography, is eligible. Each artist may submit two entries.

Entries may be submitted on CD or online in jpeg, tiff, or pdf format. Slides are also an option.

Entry fee is \$20 which entitles the artist to submit two entries.

The exhibition will be on display at the Abercrombie Gallery on the McNeese campus in Lake Charles, La., March 26-April 23.

For more information or to download a prospectus, visit www.mcneeseartonline.org.

The **CONTEMPORARY ARTS MUSEUM HOUSTON** presents **THE PUPPET SHOW**, through April 12.

"International in scope, 'The Puppet Show' brings together contemporary artworks in a variety of media that explore the imagery of puppets," CAM's Web site states. "From actual puppets, to works that evoke topics associated with puppetry and others that introduce new variations to this historical and global form of theater, 'The Puppet Show' features works that are, in various ways, movable and/or moving objects that perform as alter-egos for the artist or as human surrogates—often with wicked good humor.

Featured artists include Guy Ben-Ner, Nayland Blake, Louise Bourgeois, Maurizio Cattelan, Anne Chu, Nathalie Djurberg, Terrence Gower, The Handspring Puppet Company, Pierre Huyghe, Christian Jankowski, Mike Kelley, William Kentridge, Cindy Loehr, Annette Messenger, Paul McCarthy, Matt Mullican, Bruce Nauman, Dennis Oppenheim, Philippe Parreno and Rirkrit Tiravanija, Laurie Simmons, Doug Skinner and Michael Smith, Kiki Smith, Survival Research Laboratory, Kara Walker, and Charlie White.

CAM is located at 5216 Montrose Blvd. in Houston.

For information, call 713-284-8250, or visit www.camh.org.

On Hold

A suit?

No.

No tie.

I was almost naked, then.

But I sat just as dumbly as I do, now.

Waiting.

Such a childish look upon my face:
expecting face.

Waiting.

My mouth, slightly parted.

(Just as it is now.)

Eyes unfocused.

Nostrils taut.

Waiting for a sound to be.

And what sound?

"Ocean roar," my mother said.

Ocean roar.

(I thought.)

I thought of such a terrible din.

I thought impossible within that shell.

I remember not believing her at all,

holding the shell so tightly to my ear

that I could feel the calcium lip

cut into my skin.

And then,

all of a sudden,

(I remember this. I remember this

suddenly so well!)

the world was drowned in ocean roar.

Annie and Maggie,

pulling on each other's bathing suits.

Screaming voicelessly into the air.

The air, I couldn't see the air.

But I could feel it.

I could taste it.

And the gull.

The gull.

A clumsy gull dropping something

(some fortunate fish)

back into the sea.

The gull calling.

Angry above the surf.

But I couldn't hear the gull.

(Ocean roar.)

And Mom,

barely sunburned,

wiping her face

from her forehead to her chin.

Just like Daddy when he drank beer.

Laughing.

Soundless.

Hearty.

With a thick slap to her thigh.

Soundless.

Soundless as she bent towards me.

"Ocean roar."

I saw her mouth say.

I saw it open to laugh again.

A big laugh.

Like a memory of sound.

Like the sound within a sound.

Or like remembering the way you feel

inside a sound.

"I'm sorry to keep you holding, sir.

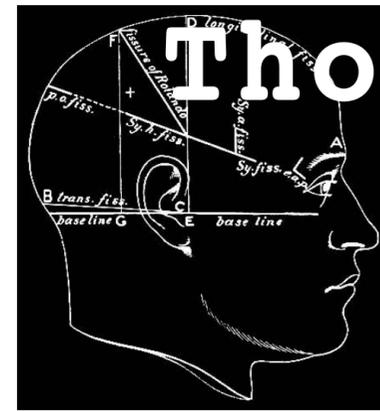
Mr. Jones is in a meeting –"

I can hear it, Mom.

"If you'd like to leave a message –"

I can hear the ocean roar.

Jesse Doiron



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:

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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.

Rumors of My Demise

It's funny how things get twisted, especially in the poetic forum.

I wrote a note and submitted it with all the regular decorum.

It was a note I wrote one day to speak to my family for my Poppy.

You see, he all too recently has passed away.

And so I thought...I might speak for him?

And so, in a mad dash to get to print, I gave the work no real heading.

I only called it 'remember me' and another issue went to bedding.

Little did I know that with distribution of the 'Issue,'

some readers who are friends and peers

might actually take my words as

the BIG "I'll miss you!"

I laugh about it now, though it's pathetic in some ways

That anyone would think I'd write my eulogy

before my final days.

Self centered, egotistical and self indulgent comes to mind,

I'd like to think my poetry was somewhat more refined.

But people read with their eyes and listen with their ears.

And this Poem has brought the confused to me

with their tissues and all their silly tears.

I write this now so all can take the poem for it's original intention.

I laughed at first because it was such a silly misconception.

Death is not coming for me yet so my friends please have no fear

I am not going to die right now –

and if I was...

I kind of doubt I'd do it here.

Terri C. McKusker

"I Am" Poem

I am bright and talented.

I wonder what college I will go to.

I hear my sister griping at me.

I see my grandpa working on the house.

I want to play pro football.

I am bright and talented.

I pretend to play pro baseball at my games.

I feel that my dog loves me.

I touch my cat's soft fur.

I cry when my pets and relatives die.

I am bright and talented.

I understand my parents are divorcing.

I have a P.S.P.

I say that God is real.

I dream of world peace.

I try to be nice to people.

I hope that I don't fail.

I am bright and talented.

Joshua Paris

My Own Voice

Soprano skies lit night concertos

in feasts of my voice to angels

never afraid — moi? — non!

Of having only my own voice

Your breakdown is not mine

Feasts of elegance I find

in grocery stores and cheap wine

Not in your hate of (love) voices

Hate galore is love sore

Pus faced mucus in your spells

junkie with so many thugs

Who do not speak so well

So I speak in bell tones

Of ringing priesthoods & poems

Caverns of darkness, streets —

they are battlefields, where we won't meet

Nan Lewin

Life Support

He had a stroke.

He was unconscious.

Doctor: It's touch and go.

Can we play his old music to him?

The next day

An old turntable &

An alphabetical stack of records.

After the 4th ABBA record there is a stir

Water to the lips.

A dry crackling voice,

"Play the f*cking Stones."

He lapses back to a coma never to return

This certainly proves the mystical chant:

"Abbadabadoo."

DJ Kava

THINK YOU CAN WRITE A PLAY? WANT TO TRY?



Deadline is March 1, 2009. Send entries to:

Take A Bow Theatre
8x10 Playwriting Competition
720 Franklin Street
Beaumont, TX 77701

Please use standard American format and do not waste space on stage directions and directorial comments. Our directors are very good and so are our designers. Ten pages are usually ten minutes, so please don't go over or under limit.

Cover sheet must include the name of the play, your name, your address, your email that you actually check, and the phone number you actually answer. The second page will list characters, with minimal information, where and when the story occurs, and just a bit about your concept for the visual impact. Page 3 is script. This means you are mailing us 14 pages total.

NO CHILDREN'S THEATRE • NO MUSICALS

Entry Fee is \$10. You may enter as many pieces as you like.

Judges are professional playwrights and screenwriters. Prizes will be awarded to the top eight selections. Winning plays will be staged at the 8 X 10 Playwriting Festival at The Art Studio, Inc. in Beaumont, Texas on May 23. Special prizes will be awarded to the audience favorite and to critic's choice.

Send questions to Joanna at takeabow99@netscape.net.

Generously sponsored by the Southeast Texas Arts Council, the City of Beaumont and The Art Studio, Inc.



Mission Statement

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

PURPOSE

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

GOALS

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

OBJECTIVES

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

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

CLEANUP from page 4

we have a chance to put new things in this place and start looking at what we have for the future. It's a great thing."

Busceme said it is gratifying to see young faces among the volunteers.

"It's great to see the Key Club people; maybe this is their first time at The Studio," Busceme said. "They can feel like they have a stake in something and make it theirs."

Once the barn, which housed the raku kiln and foundry facilities, was cleaned out, the twisted metal was pulled down. More than one wit shouted, "Tear down that wall," as the structure crashed to the ground in a heap of twisted metal.

By the end of the day, half of the barn was gone, the grounds were trash free, and the inside was clean and organized.

"We really got an amazing amount of work done," Dumesnil said. "We are going to have another day on Feb. 14 to get the other half of the barn done."

"I know it's Valentine's Day, but you can look at it as a chance to show your love for The Studio."

Dumesnil paused for a moment. "And helping knock down a building is a great way to get rid of some relationship frustrations so you are nice and relaxed for the evening," he said with grin.

Cleanup on Feb. 14 begins at 10 a.m. Lunch will be provided.

"No reservations needed," Dumesnil said. "You can just show up and we'll put you to work."

"And you may make some new friends in the process."



Members of the West Brook High School Key Club volunteered their time at The Studio's cleanup on Jan. 17.

Photo by Andy Coughlan



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- TASI POST-IKE CLEANUP
- THOUGHTCRIME: MUSINGS FROM AREA POETS
- ART AND ROCK AT THE BARKING DOG
- PLAYWRITING CONTEST INFO

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
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- Colleen Bonnin
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- Lige
- Joanna Clark
- Chris Dombrowsky
- Terri McKusker
- Willie McKusker

ARE YOU THE NEXT GREAT AMERICAN PLAYWRITE?

MAKE PLANS TO ENTER THE YOUR 8 X 10 GOES HERE

TEN-MINUTE PLAYWRITING COMPETITION AND FESTIVAL

SEE PAGE 14 FOR DETAILS

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

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