From: mickangelo
taking break from painting ceiling
david coming over to watch playoffs
art studio membership due
IT’S ALL IN THE DETAILS

The usual lineup in a museum generally consists of volunteers who work at the door; in the gift shop and as tour guides or curators who keep track of the objects in the museum from their location in the walk to where they are properly stored.

But one position is reserved for the most organized and detail-oriented person, whose job is to make sure all of the other museum jobs go smoothly. And she is the registrar.

Allison Evans, registrar of artwork at the Stark Museum in Orange, is a Pennsylvania native who graduated with a degree in art history before working in museums. Being a naturally organized type of person, Evans said she just “kind of fell into this job.”

“Each object has a number attached to it to locate the object,” she said. “I’ve memorized most of the numbers from where they are properly stored.

“Each object has a number attached to it to locate the object,” she said. “I’ve memorized most of the numbers from how and when they are properly stored.

Some museums can have as many as 10 to 15 registrars and assistant registrars.

Evans said she has enjoyed her two years at the museum, working “behind-the-scenes.”

When she was hired, the museum needed a new computerized collection database. Evans had experience building databases from her previous jobs in Pennsylvania and Delaware.

“I had done a couple of internships in museums and worked in Allentown, Pa. under a grant. My job was to take their paper files and put them into a computer database,” she said. “It was intense — it was really fun and I realized that it was fun for me and that it probably wasn’t for a lot of other people.”

The database software is user-friendly and is used by many large museums in the country, she said. While working in a museum in Delaware, she traveled to London a few times with artwork.

“It’s a pretty intense trip — you’re working a lot — it’s not vacation,” she said. “You do get a little bit of down time to see some of the area, but sometimes you’re just passing through cities where you only see airport.”

Evans has also worked in the non-technical side of museums by many large museums in the country, she said. By typing in an object’s identification number, a person can see where the object is located in the museum and specific details about the piece.

“Each object has a number attached to it to locate the object; it’s easy for the curators to track the location of the object,” Evans said.

“African-American Art: Highlights from the Dr. Hervy Hiner Collection” and “Hans Molzberger: Return/Reckoner” will still be on view through April 11.

African-American Art: Highlights from the Dr. Hervy Hiner Collection

Visitors to AMSET will get the exclusive opportunity to view the extraodinary and diverse African-American art from the private collection of local nephrologist and entrepreneur, Dr. Hervy Hiner, Tilley said. This exhibition continues Southeast Texas Collects, a series of exhibitions organized over the last 20 years that spotlight significant artwork from private collections in Southeast Texas.

“African-American Art: Highlights from the Dr. Hervy Hiner Collection” and “Hans Molzberger: Return/Reckoner” will still be on view through April 11.

African-American Art: Highlights from the Dr. Hervy Hiner Collection

Dr. Hiner, an East Texas native, relocated to Port Arthur from Houston in the late 1980s and during this time began amassing the exquisite works that grace the walls of his home and popular local restaurant, Suga’s Deep South Cuisine and Jazz Bar. His collection is vastly rich with highlights of the development of African-American art and was featured in 1987.

See REGISTRAR on page 15

AMSET TWO-STEP

Stark Museum collection in capable — gloved — hands of registrar

Photos by Andy Coughlin

Story by Julie Garcia

The Art Museum of Southeast Texas is plunging into 2010 with two exciting new exhibitions that fill the galleries with visual lessons in history and culture and take viewers on an influential journey across the world.

Melissa Tilley, AMSET spokesperson, said, “African-American Art: Highlights from the Dr. Hervy Hiner Collection” and “Hans Molzberger: Return/Reckoner” will still be on view through April 11.

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See AMSET on page 11

On loan from the Honky Tonk Hall of Fame and Road Show, the exhibition includes more than 70 original concert posters and backstage photographs featuring country legends such as Willie Nelson, Loretta Lynn, Conway Twitty, Elvis Presley, Dolly Parton, and many more including a few artists featured in the Museum’s Gulf Coast Music Hall of Fame such as Tex Ritter and George Jones.

It is the mission of the Honky Tonk Hall of Fame and Road Show to showcase American recording artists and the legacies they have offered to modern day culture by sharing an extensive memorabilia collection with those who may not have the chance to travel to Nashville and Memphis to see the rich musical history of the two cities, Shannon Harris, MOTGC director, said.

The exhibition is made possible in part by a grant from the Southeast Texas Arts Council. Additional support is provided by the Port Arthur Convention & Visitors Bureau and Country Legends 97.1 Houston.

The Museum of the Gulf Coast is owned and operated by the Port Arthur Historical Society in partnership with Lamar State College-Port Arthur and the City of Port Arthur. It is located at 700 Procter Street in downtown Port Arthur and is open daily from 9 a.m. to 5 p.m. Monday through Saturday and 1 to 5 p.m. on Sunday.

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

CODEBREAKER

Review by Andy Coughlan

Lamar art professor surprises with message-driven exhibition

Meredith “Butch” Jack, right, poses with “Education From My Side of the Desk,” part of his exhibition “Playing in the Sandbox” at the Dishman Art Museum through March 4. Tim Robtoy, above, deciphers the Morse code message in Meredith Jack’s “Homeless.”

Photos by Scott Parrish

Lamar art professor surprises with message-driven exhibition


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

Anyone visiting the Dishman Art Museum hoping to see Meredith “Butch” Jack’s cast metal sculptures will be disappointed.

However, those wishing to see a fine exhibition of playful and thought-provoking work will be delighted with what they find.

Playing in the Sandbox,” on display through March 4, is a site-specific installation of brand-new work that has been 37 years in the making, the Lamar University art professor said.

“For Christ’s sakes, somebody that only has one set of ideas, I mean, that’s dull,” he said. “How in the hell can you have one set of ideas? You should have as many ideas as possible.”

Several of the pieces contain hidden messages in Morse code. Jack has been kind enough to supply a translation key and you will find no spoilers here. The works stand on their own, but it is worth taking the time to work out the messages. Think of it as a class assignment.

There are two messages in “It’s Obvious/ Game Day,” a block of Post-it notes pinned to the wall. One is spelled out in the notes and there is another formed from the push pins.

“There is a much shorter one in the middle,” he said. “I don’t know if people will get that or not, or if they’ll even want to.”

Jack created his first Post-it piece in 2003 when the U.S. went into Iraq.

“I used Dwight Eisenhower’s quote about how we must be skeptical of the military industrial complex,” he said.

This time, Jack has written his own text.

“Homeless” is a beautiful swirling design, made of black and white push pins, that vaguely resembles a snail. It is fluid and joyful, seemingly at odds with its title.

Visitors to the exhibit should keep in mind that Jack has a sense of humor and mischief that may or may not come into play.

At first glance, “Danger! Falling Rocks” is only half visible. Look up.

The piece is specifically from two ex-students, both of whom earned “goddam” status — goddam Craig and goddam Wyatt, he said. They left the rocks behind when they graduated.

See JACK on page 10
THE TEMPERATURE HAD just dipped below 30 degrees when the Monster Crew gathered together in January to finalize the plans for the workshop. We are artists, so the conversation rapidly shifted to what we did over the holidays, how cold Terri’s house was, how much we had to do, and what we did over the holidays, how much we had to do. The general consensus was that they never ended, nor did they start. And, just in case you were wondering, there was no restraint in saying, “Terri, that’s cool,” or, “How did you do that?”

As an artist, that bothers me. Art should be open to any and all members of the community. It should be a place where people can come together and create without fear of judgment or criticism. And it should be inclusive. Anyone can make art. If we get bogged down with questions of whether something is good, then we exclude people and they miss out on something that is important.

Several of us agreed that art should belong to everyone, that anyone can make art, and that, most importantly, making art is a lot of fun. “You don’t have to have an art degree to have fun and express yourself,” Terri says. “You don’t have to have ‘special training’ to let the joy of that inspirational moment. You don’t have to know the special hand shake or language to laugh out loud with your friends and neighbors and enjoy the creative process.”

Let’s put on a show that features art made by everyone, we said. And “pARTy-cipation” was born. “It has continued to evolve rather organically through different people’s input, and is getting better all the time,” Xenia says. “This show is all about losing the ‘I’ and collaborating with others.”

Sure the Monster Crew will be there to help you out, but the creation will be entirely yours. And when you are done, it will hang on the gallery wall and you can return that evening for a reception.

The idea began about a year ago with a conversation about people’s perceptions about art. My friend Julie said that art openings intimidate her because she feels she doesn’t know what to talk about. “I would like to see parents of any age, with their children of any age, finger painting together and hanging their creations on the same wall,” Terri said, “or to provide an opportunity for youth with no true parental guidance or mentorship to play with art materials and walk away with some pride in their creation and a sense of belonging. From our area I wish to see a guy that generally prefers to be found hunting who lives in Nederland, a football player from Groves, a housewife from Orange, a broad range of our general public experimenting side by side. But I would also like to see local artists come out and participate, lend a helping hand, get involved and share.”

The goal is to let people know that creativity is a part of everyone, that anyone can make art, and that, most importantly, making art is a lot of fun. The Monster Crew, left, goof around while making art. Monster Crew members, above, mess around stuff. A product of play, far left, A Monster Crew collaborative piece featuring printmaking, wax crayons and ink, paint and a bunch of their stuff.” (Technical term.)

Southeast Texas together to play, exchange ideas, express themselves and enjoy the creative moment without any preconceived idea about what art is.” Terri says. Andy L. says the show is a reminder that art is fun and in everyone’s make.

“All it takes is an idea and a will to create it,” he says. “This workshop will demonstrate the hidden talent that is a part of us all. It is just waiting to be utilized.”

Xenia says this is an event that will help build the local arts community, for everyone to stop being overly serious, self-conscious or analytical and simply return to the idea of art-making as a fun and educational experience.

“The will be a show open to any and all members of the community: from kids to professionals in the arts to students and artists. I’m asking everyone simply curious about art-making,” Xenia says. “If you are looking for a great art adventure to be had in Beaumont, or are not averse to trying something different, getting messy and having fun, this will be the show to attend.”

“The show will prove once and for all that everyone and anyone can make something visually exciting to hang on their wall, and, for that matter, to hang on a gallery wall. Everyone who comes through the door will have a chance to try their hand and imagination at several different art processes.”

The idea began about a year ago with a conversation about people’s perceptions about art. "Let’s put on a show that features art made by everyone, we said. And “pARTy-cipation” was born. “It has continued to evolve rather organically through different people’s input, and is getting better all the time,” Xenia says. “This show is all about losing the ‘I’ and collaborating with others.”

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JACK from page 7

Jack created the works in the gallery over a 10-day period.

"The pieces didn’t exist until I put them up," he said.

Jack is scheduled to have a retrospective at the Dishman Art Museum of Southeast Texas in 2011. "That’s an awful lot of me for the Triangle," he said. “Monsieur Duchamp! Something Terrible Has happened" is a nod to Dada with its fusion of rules and regulations very well. If he needed to be chip of the block — he didn’t really adhere to them — he didn’t really adhere to them. He said. “I thought, ‘Ah, I’ll give it five years.’ And after more than 30 years, it is refreshing to find an artist who still has the ability to surprise. After more than 30 years, it is refreshing to find an artist who still has the ability to surprise. He is also director of an artist residency program in Hilmsen, Germany, that began in 1996. Following the close of this AMSET exhibition, Molzberger’s documentary art project, "Never Let it Rest," will be exhibited at the Houston Holocaust Museum from April 16 through October 3. This art project contains several large-scale installations that document the Nazi controlled town of Balmsted where a concentration camp for women was erected in 1944. AMSET is located at 500 Main in downtown Beaumont.

For more information, call 409-832-1400 or visit www.amset.org.

AMSET from page 5

beginning with Joshua Johnson, one of the earliest known African-American portrait painters in the late 18th century, and progressing to popular contemporary artists thriving in the art market today.

“Organizing an exhibition of Dr. Hiner’s collection has been a highly rewarding experience, not only for the generosity of this patron in loaning artwork to the museum but in sharing his passion with the community,” said AMSET Curator of Exhibitions and Collections Sarah Hamilton. "Southeast Texans don’t want to pass up the rare opportunity to view this incredible collection." AMSET’s Southeast Texas Collectors series demonstrates the museum’s recognition of the many benefits associated with featuring exhibitions of artwork from local private collections. Not only do museum visitors get an opportunity to experience important artwork rarely exposed in a public venue, but, in addition, the museum is able to cultivate strong relationships with collectors and thus promote collecting and donating.

This exhibition is funded in part by the Beaumont Foundation of America, Helen Caldwell Locke and Curtis Blakely Locke Charitable Foundation, C. Homer and Edith Fuller Chambers Charitable Foundation, Dorothy Anne Conn Fund, Texas Commission on the Arts, National Endowment for the Arts and the City of Beaumont.

HANS MOLZBERGER: RETURN/BÜCKEHR

AMSET is also pleased to present an exhibition of works by internationally-renowned and distinguished German artist Hans Molzberger. On view in the McFaddin-Ward gallery, Return, or Rückkehr as it is said in German, includes four large-scale sculpture installations, as well as a recent body of mixed media works that explore current political events. Collectively, the works in this exhibition address various historical, political, and social situations that shape our contemporary world, such as terrorism and the fall of communism in Europe.

The exhibition also features a local connection in Pleasure Island, a sculpture installation consisting of a large, hand-made wooden boat filled with boxed-glass birds. Upon visiting the Port Arthur location following the devastation caused by Hurricane Ike in September 2008, Molzberger was inspired to create a work that explores not only the aftermath of this particular storm, but also the life and death associated with all major storms.

Molzberger, a self-taught artist, was born in 1953 in Höhr-Grenzhausen in Germany’s Rhineland region where his family has lived for al crises and a fervent need to reassess his life, factories. In 1982, as a result of mounting personal crises and a fervent need to reassess his life, Molzberger turned from printmaking. He now creates woodcuts and etchings on the Lamar University campus. For more information, call 409-885-4595.

Mummy by Hans Molzberger, 1990, Raku-ceramics, textiles, leather, wood and steel.
Lamar University. The dual exhibitions are of works BAL has collected in its decades of service to case selections from its permanent collection in its sites."

1. All entries must have a registration form from 1. All entries must represent a butterfly. Port Arthur on or before March 19. The event is free.

2. All entries represent a butterfly. The Museum of the Gulf Coast taped to the back of 2D or the bottom of 3D pieces.

3. All entries must represent a butterfly. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by collecting 1.5 million handmade butterflies (an estimated 40,000 butterflies have been collected by the HMH so far — they will eventually comprise a breath-taking exhibition scheduled for spring 2013.)

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7. All entries will be pre-sorted for consideration at the Houston Holocaust Museum collection after May 31. Competition entries will go on view at the Museum of the Gulf Coast and winners will be announced on Holocaust Remembrance Day in conjunction with the opening reception for “Anne Frank: A History for Today” on August 7.

8. The Museum of the Gulf Coast is accepting applications to foster a sense of respect for the pieces and the soldiers. The number 21 is important to Vogt’s artwork: the number represents the length of the carpet in paces. According to the museum, over 21 paces long, and according to this reference, “the Higher Honor guards soldiers who walk 21 paces down the carpet (at a funeral), length of the carpet is 21 paces long, and according to...”


15. "Me linea dos.” I manned to the salty surface of the water. For more information, call 409-984-6453 or log onto www.beaumontartleague.org.


17. "Me linea dos.” I manned to the salty surface of the water. For more information, call 409-984-6453 or log onto www.beaumontartleague.org.

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Dishing the Dirt

from page 9

Its own reward. “I feel that it is important for people to not alienate themselves from the arts by shortchanging themselves and their abilities to comprehend metaphorical meaning,” Tim says. “I am a firm believer in creating the environment that allows people to express themselves and to grow in their abilities.”

“This is not a middle-class thing,” Xenia said. “This is a project that doesn’t discriminate between experienced and inexperienced art makers. People from every walk of life can participate in this show. It’s good to not have pre-established expectations going into art-making once in a while,” Xenia said. “This kind of event really opens the door to discovery.”

All of us think that the arts are an important part of life. “The highest and most beautiful ideas are expressed and the arts reflect all of us in a more promising light,” Andy says. “For those with an art background, come out and enjoy it. For those without art backgrounds, come out and enjoy it. It’s a fun game where you create the type of art you want to see.”

Black Studio member Allison Evans adjusts a display case.

Mission Statement
Founded in 1983, The Art Studio, Inc. is dedicated to providing opportunities for interaction between the public and the Southeast Texas community of artists. The Art Studio is a community of artists who jointly offer their labor, ideas, and creativity to an audience of works in various forms in Southeast Texas; and providing art educational opportunities to everyone, of any 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 craft people, to provide opportunities for group work sessions for those artists and craft people, to jointly offer them ideas, and enthusiasm to each other.

GOALS
1. To present public exhibitions
2. To provide educational opportunities
3. To promote and encourage opportunities for artists
4. To provide feedback through association with other artists and craft people

OBJECTIVES
1. To present 10 art exhibitions per year
2. To maintain equipment for artists in a safe working environment
3. To provide letters to artists for the public
4. To regularly scheduled adult and children’s classes
5. To develop and maintain public activities
6. To develop and maintain equipment and materials for artists in their work
7. To provide a display retail outlet for artists
8. To expand programming and activities with increased facility space

REGISTRAR from page 4

once a studio of the five years before it ever goes on display, she said.

It usually takes five years to put an exhibition together with the research involved and then putting the catalog together, too,” she said. “Most museums schedule five years out and have brainstorming sessions to decide on future exhibitions.”

After all the planning, an exhibit will generally stay on the wall for three months, but it varies depending on objects. “Some art can be readily damaged by light,” Evans says.

The latest exhibit at the Stark Museum, “Entwined Across the Ages Illuminated Manuscripts and Tapestries,” was made up of tapestries and other items owned by the museum. In many cases, the museum will borrow exhibits from other museums or single objects. And those objects must be inspected. “Pregnancy do condition reports,” she said. “The object must be look at and the condition must be checked against the report from the previous museum to see that nothing has changed in the course of its travel.”

This part of her job involves inspecting every spot on a painting and every crack in a piece of pottery and her atten- tion detail comes in handy. “I literally have to take a magnifying glass through each object and take it for an annual benefit blowout. The Studio needs diversity in its leadership and new ideas from different parts of the community. Just want to party? Come to the ball April 10 at American Legion hall #33. The event will imagine you are not as a costume and $5 admission accepted at the. Board Chair of The Art Studio, Inc. She is also dita leader of the Beaux Arts Ball Committee along with Stephanie Malick, Beth Gaggy, Sheila Melonds and others.

Want to have a great time and advance the arts? Work with us for your annual benefit blowout. The Studio needs diversity in its leadership and new ideas from different parts of the community. Just want to party? Come to the ball April 10 at American Legion hall #33. The event will imagine you are not as a costume and $5 admission accepted at the. Board Chair of The Art Studio, Inc. She is also dita leader of the Beaux Arts Ball Committee along with Stephanie Malick, Beth Gaggy, Sheila Melonds and others.

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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.

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Katy Roehm
Heather Eager
Herschel Bernard
Kim Dehhorn
Rhonda Boldman
Audrey aerial
Cyril Gaines
Rhonda McNally
Andy Coughlin
Beverly Coughlin
Olivio Bacalome
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ISSUE
FOR ART OPENINGS ON THE FIRST SATURDAY OF EACH MONTH

THIS MONTH:
pARTy-cipation
FREE WORKSHOP AND GALLERY SHOW
FEBRUARY 6
WORKSHOP IS NOON-4 P.M.
GALLERY OPENING IS 7-10 P.M.

SOUTHEAST TEXAS ARTS COUNCIL
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1750 IH-10E Beaumont, Texas 77706

Beaumont Convention and Visitors Bureau
801 Main (in City Hall) Beaumont, Texas 77701

Beaumont Art League (Fairgrounds)
2675 Gulf St Beaumont, Texas 77701

New York Pizza & Pasta
790 Neches Beaumont, Texas 77701

SETAC (in Julie Rogers Theater)
Pearl Street Beaumont, Texas 77701

@ Forsythe
Tattoo Mania
601 Park Beaumont, Texas 77701

South End/Lamar University
Bobcat 1535 E. Cardinal Dr Beaumont, Texas 77701

Carlitos Restaurant
890 Amarillo @ College Beaumont, Texas 77701

Dos Amigas
1590 Franklin Beaumont, Texas 77701

Kampus Korner Restaurant
4637 Callaghan Beaumont, Texas 77701

Koch's Flowers & Gifts
2270 A Venue C Beaumont, Texas 77701

L.U. Art Department Dishman Art Museum
Old Town Beaumont, Texas 77702

Basic Foods
229 Dowlen Beaumont, Texas 77701

Christina Myers-RMT
6755 Phelan Blvd 24E Beaumont, Texas 77708

Colorado Canyon
6119 Folsom Beaumont, Texas 77706

Earley Bird Cafe
5955 Phelan Beaumont, Texas 77706

Forever Yours Florist
Hwy 105 Beaumont, Texas 77705

Guitar & Banjo Studio
4381 Calder Beaumont, Texas 77701

Logon Cafe
3805 Calder Beaumont, Texas 77701

The Massage Institute
2855 Eastex Fwy, Suite 1 Beaumont, Texas 77706

@ Delaware
North End Cycle
Hwy 105 Beaumont, Texas 77706

Pace Setter Colonnade Center
Quiznos 3939 Suite 9 Dowlen Beaumont, Texas 77701

Red B4 Books
4495 Calder Beaumont, Texas 77701

Reed's Laundry
6025A Phelan @ Peyton Beaumont, Texas 77701

Studio 77
6372 Colonnade Center Beaumont, Texas 77701

Tip-Top
7271 Eastex Fwy Beaumont, Texas 77706

Trendy's
5905 Phelan, Ste. E Beaumont, Texas 77701

West End Medical Plaza
2010 Dowlen Beaumont, Texas 77701

Wilson Chiropractic
7060 Phelan Blvd. Beaumont, Texas 77707

Parkdale
Rao’s Bakery
4440 Dowlen Beaumont, Texas 77701

Orange
Stark Museum of Art
712 Green A Ve. Beaumont, Texas 77701

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

THIS MONTH:
pARTy-cipation
FREE WORKSHOP AND GALLERY SHOW
FEBRUARY 6
WORKSHOP IS NOON-4 P.M.
GALLERY OPENING IS 7-10 P.M.