SEBASTIAN MUMBLED OVER AND OVER, “ART STUDIO MEMBERSHIPS FOR AS LITTLE AS $35 A YEAR? THAT’S JUST CRAZY!”
Comic books

Movie adaptations, Ultimate line

I’ve been reading comic books since I was old enough to read anything. I remember buying them from the spinner racks at the grocery store, old issues of Amazing Spider-Man and Detective Comics. It wasn’t long before it dawned on me that there were more comics than just the ones offered on those racks. That’s when I started exploring other comic stores that, for the most part, sold nothing but comics.

Brandon Brooks and Meredith Moore follow the exciting action in an Old Amazing Spider-Man edition.

Scott Smithhart opened Comics Kingdom on Phelan in Beaumont 23 years ago. He got into the comic business with a friend after years of being an avid reader. “A friend of mine and I used to drive up to Houston every few weekends and go to Nan’s because there wasn’t any place local to buy comics after a few years to open up our own shop. We hit every comic store that, for the most part, sold nothing but comics.

The Ultimate line began with ‘Ultimate Spider-Man.’ It was a re-imagining of Peter Parker set against the backdrop of the present. It was everything new readers were clamoring for, an entire universe they could jump right into without fear of missing a history or continuity. It soon led to Ultimate X-Men and The Ultimates, a modern look at the Avengers.

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Last year, ‘The Dark Knight’ and ‘Iron Man’ raised the bar and showed moviegoers what comic fans have known for years — that even superheroes can be believable, deeply flawed characters.

What the movies have really done is bring back a fun time to return to genre. “The Death of Superman” and “X-Men: Age of Apocalypse” were just during the time when comics and sports cards were all coming into their own.”

It was the early 90s, and comic books like Frank Miller’s “The Dark Knight” and Alan Moore and Dave Gibbons’ “Watchmen” were showing the world that the industry could grow up if it wanted to. “The Dark Knight” dealt with an aging Batman taking Gotham back from the gang and “Watchmen” gave us a fresh look at a murder mystery through the eyes of the superhero community.

The ‘90s comic sales skyrocketed due to events like “The Death of Superman” and “X-Men: Age of Apocalypse.” Then the bottom dropped out. Thanks to variant covers and special issues, fans became a lot more selective and the big two companies, Marvel and DC, took a major hit.

People started realizing that they didn’t need to buy everything that came out.” Smithhart said. “You started seeing a lot less people collecting and a lot more folks buying the books so they could read them. This entire generation of real collectors kind of left the industry. People don’t buy 14 issues of the latest number anymore. They buy the book because they want to read it, not for what it might be worth someday.”

The new millennium brought with it the shot in the arm that comic needed — the Ultimate line and comic book movies.

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By Jeff Dixon

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League show slated for March opening

Anastasia Alexandrin. “The show features many media and includes a variety of media and styles in painting, photography, printmaking, ceramics, and sculpture,” BAL director Dana Dorman said.

“It is our goal to make this exhibition the spotlight of the year,” she said. “We have several returning artists whose work quality guarantees entry into our exhibit year after year, as well as some talented artists who have not shown in the Southeast Texas area.”

“It is always exciting to see what is really new and fresh in the art world. This year, we have a delightful sculptural piece by Judy Starling and three thought-provoking ceramic pieces by artist Anastasia Alexandrin.

Local artists included in this year’s show include Clinton Jones for his ceramic work, photographer Debbie Stanford and printmakers Melody Monteiro-Ortiz and George Wooten.

“They show features many media and surprises,” Dorman said.

A free reception is scheduled for March 14, 7-9 p.m., including hors d’oeuvres, drinks and a brief award presentation. The exhibition will be on view March 1-31.

The Beaumont Art League is located at 2675 Gulf Street in Beaumont. Gallery hours are Tuesday-Friday, 10 a.m.-4 p.m. and Saturdays 10 a.m.-2 p.m.

The Art Studio's membership show features work by artists from all over the country working in all media. It regularly draws jurors of the highest caliber, a testament to the quality of the work on display.

The opening reception will feature most of the exhibiting artists and offers visitors an opportunity to talk with them about their work — and to get involved with The Studio's community arts efforts.

You can see the prospectus online at www.artstudio.org. For more information, call 409-838-5393.

The Art Studio, Inc. Members Juried Art Exhibition

Fedorchenko to judge 2009 competition

Xenia Fedorchenko, Lamar University assistant professor of art, has been named juror of The Art Studio's, Inc. Members Juried Art Exhibition (TASIMJAE) in April.


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The prospectus is also available online as a downloadable PDF file at www.artstudio.org.
Andy Ledesma is a meanderer. He has meandered from Southeast Texas to Los Angeles, from New York to the Caribbean. Along the way he has worked on movies and produced underground comic books. He has educated inner-city graffiti artists and performed rituals with Navajos. But throughout his journey, his one constant was his art. And now he has meandered home to Southeast Texas and the product of his experiences will be on display at The Art Studio, Inc. in March. An exhibition of his work, titled “The Charming Devil,” opens with a reception March 7, 7-10 p.m. The show will be on display through March 28.

“Twenty-something years after I left the prodigal son has returned,” he said. “I’ve had to consider and contemplate, ‘Where do I fit in here in Southeast Texas?’ So I’ve been wringing my hands and it took me a while to decide where I was going to go with my art.”

In order to find a way to fit in to his new — old — surroundings, Ledesma returned to a concept from his past — he returned to La-La Land.

“It’s kind of ironic because I’m visiting an old idea,” he said. “I realized that it was the one concept where I was truly original and wasn’t dependent on any other kind of influence other than the initial inspiration. Once I had claimed that as my own, I was able to have plastic ideas — ideas that were flexible, malleable and creative within different mediums.”

La-La Land was created in 1992 with the first appearance of The Charming Devil,” Ledesma’s alter ego. This alternate world is populated by a colorful cast of characters, many of whom are “Calaveras” or skeletons, which are iconic images drawn from his Hispanic heritage.

One year for Dia de los Muertos (Day of the Dead), he said: “We had Chicano artists, we had Korean-Americans — all these different labels. Being a satirist I said: ‘You know what? The best schtick is to strip all that away…strip it down to the bones.’ When he paints a group of men whistling at a "beautiful skeleton babe" it
“I just because I’m not in an urban environment doesn’t mean I can’t still see with those inter-dimensional eyes,” he said.

Ledesma’s satire has a sharp edge, but he said he hopes to get “a couple of chuckles” with the imagery he uses. “I have one piece that shows two knuckles, one says ‘love’ and the other says ‘hate.’” And the title is, “TWO WAYS to get a Fat Lip,” he said.

In La-La Land, Ledesma is free to experiment with other art forms he appreciates. “I could never be a great expressionist or futurist, but I can spoof it in my La-La Land style,” he said.

In Los Angeles, he worked with inner-city kids to make graffiti art as part of the grass roots art movement. He then worked on movies until Hurricane Rita and his mother’s illness brought him back to Southeast Texas.

“Right now I’m in the second phase of my life,” he said. “I am a much more responsible person. I used to be well known for my party habits and for being completely unhinged, but now I’m pretty sober and in a transition.”

“I used to be totally about art and doing it professionally. Now I’m doing something that I haven’t done for 15-20 years. I’m doing art for art’s sake.”

“Right now it’s not paying the bills and I feel like I’m a 20-year-old again, but now I have a wealth of experience. When I was 20, I didn’t know how to do anything. Now I pretty much know how to do a lot of things and it’s a question of lifting the ideas.”

Apart from preparing for the show, Ledesma has been working on floats for Mardi Gras in Port Arthur. He is an extension of his days working on movie sets such as the “Pirates of the Caribbean” trilogy.

“I’ve been doing this for so long I don’t think about the most original idea I ever had,” he said.

Ledesma said he was getting burned out on the movie industry and moving around so he was ready for a change. “He just didn’t expect a hurricane to change his course so swiftly.”

“It has been like synchronicity,” he said. “I’ve been having fun and have kind of gotten re-connected with my indigenous roots.”

“While I was traveling in Mexico, America, I connected with the shamans…kind of got a little psychoelic,” he said. “I guess the Australians call it ‘walkabout.’ I have incorporated a lot of traditional iconography in his work, but the stylistic imagery is obvious to the viewer.”

“Australians call it ‘walkabout.’ I have re-connected with my indigenous roots.”

“While I was traveling in Mexico, America, I connected with the shamans…kind of got a little psychoelic,” he said. “I guess the Australians call it ‘walkabout.’ I have re-connected with my indigenous roots.”

“For more information, contact Hinson, at 409-840-4444, ext. 229. Thursday Feb 19. Hinson is looking forward to this feature as being a place for people interested art to open up.

There are so many artists locally but not that much space for them all to show off their stuff. You know, you go up here and you’re seeing your local artists from all over, including the guys in the art museums, the Art Studies, and those who aren’t.”

“In addition to the gallery of work by local artists, ‘Arthouse’ also provides the schedules of art museums in the area. It links to all the Web sites of these organizations, providing a variety of information for artists.”

“‘Arthouse’ is an online gallery for artists. Pick your poison: poetry, sculpture, paintings, short stories, pottery, digital art, paintings, drawings, virtually anything you can send in or picture can be posted on the site for all to see.”

“I am constantly refining my craft.”

“My last ritual was kind of a hard one and might have predicted some of the stuff that’s been happening,” he said. “It is kind of freakish.”

Ledesma sits back in his chair and smiles. He has maneuvered back to his roots, both literally and artistically. Where he goes next is for the future to decide. For now, the devil in him is content to churn the arts community.
To our artist friends and former exhibitors:

First, and foremost, thank you for showing your artwork, which has miraculously survived Hurricane Ike.

It’s time to pick up your work, left mostly by former exhibitors.

Several pieces in “Kiss: Passages and Memories” are of the wildlife that Faggard discovered after the storm. He said he was unable to paint them in the tragiically deceased state he found them, but chose to portray them in the glorious memories he had.

“All is not lost” is one of those memorial pieces Faggard had previously painted. After the hurricane, 91 works of the original painting were lost and are currently being sold with proceeds benefitting the rebuilding of the non-greasy area through the Bolivar Peninsula Cultural Foundation.

Beaumont artist and teacher William Merritt Chase was the American artist and teacher.

BLUEBONNETS AND BEYOND: JULIAN ONDERDONK, a collection of paintings by Texas son, Julian Onderdonk (1882-1922).

The show, organized by the Dallas Museum of Art, is on view in Cafe Arts, Melissa Tilley, AMSET spokeswoman, said. The exhibition is open for viewing during regular museum hours.

For more information, contact AMSET at 409-832-3452 or visit www.amset.org

AMSET is located at 500 Main in downtown Beaumont.

The STARK MUSEUM OF ART hosts BLUEBONNETS AND BEYOND: JULIAN ONDERDONK. AMERICAN IMPRESSIONIST, Pecans through Bluebonnets

The museum, located at 1001 Bissonnet Street in Houston, presents 30 works of art by Julian Onderdonk, the first American impressionist to mature in Europe. The exhibition runs through May 3.

At the turn of the 20th century, jackets for hard-bound books — called “wrappers” — and softbound books — called “pamphlets” — are through March 2009 Volume 15, No. 5

Saint Valentine on his Holy day

Ike: Passages and Memories” is part of

The MFAH is located at 1001 Bissonnet Street in Houston. For information, call 713-639-4300 or visit www.mpha.org

The THE MUSEUM OF FINE ARTS-HOUSTON presents WRAPPED IN BLUEBONNETS: LITHOGRAPHIC BOOK COVERS AND JACETS, 1829-1899, through March 20.

The exhibition demonstrates how Spain's colonies in the New World and the medium's potential for large print runs seems paradoxical.

In the 21st century, the idea of using original works of art to “protect” books seems paradoxical. But more than 100 years ago, landscape artists offered a new way for artists to make art. This exhibition presents 150 graphic works of art to “protect” books seems paradoxical. But more than 100 years ago, landscape artists offered a new way for artists to make art. This exhibition presents 150 lithographic book covers and jackets created by artists in France; Germany; Britain; Spain; and the United States. The exhibition demonstrates how Spain’s colonies in the New World interpreted Christianity.

The Menil Collection is located at 1515 Sul Ross, Beaumont.

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

GREAT EGTET by Albert Faggard

The ART MUSEUM OF SOUTHEAST TEXAS presents IKE PASSAGES AND MEMORIES: A collection of paintings by ALBERT Faggard Jr., in Cafe Arts through May 3.

Great Egret

Hodgkinson, Dannon Hulin, Charlie Huangs, Ben Fitzpatrick, Sonia Galewsky, Steve Herron, Jenna Mayer, Lisette Theriot, Peggie’s Mosaics West Surf Street

Thanks

In “Beacon of Hope,” Faggard painted the Botanic Gardens, which is still standing thousands of years, while simultaneously bearing witness to the multifaceted vision of art through time.

Masters of the printed medium, Francesco Goya (1746-1828) and Honoré Daumier (1808-1879) reveal their distinctive views of nineteenth-century society.

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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.artiststudio.org. Be sure to include the location and dates of the event, as well as any costs.

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An exhibition of Thaddeus Wolfe’s work is now on view in Cafe Arts.

Thaddeus Wolfe

The Voyager

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RAUSCHENBERG
TRIBUTE EXHIBITION
AN INTERNATIONAL JURIED COMPETITION

Hosted by The Museum of the Gulf Coast
in Port Arthur, Texas

Jurred by Susan Davidson, Curator
The Guggenheim Museum

BOB IN PORT ARTHUR IN 1935. RAUSCHENBERG became one of the most innovative and prolific modern artists of our time. He bridged the gap between abstract expressionism and pop art through his unique methods of painting, printmaking, sculpture and performance art and was a lifelong advocate for the arts and artists around the world.

The Museum of the Gulf Coast was blessed to be a part of that legacy. For years, Rauschenberg supported the Museum through permanent and temporary exhibitions, guest appearances, fundraising events and commemorative artwork. Examples of Rauschenberg’s art are still on view in the Museum’s permanent Rauschenberg Gallery and his work is widely utilized for a variety of art education programs at the Museum.

This year, The Museum of the Gulf Coast is proud to present RAUSCHENBERG TRIBUTE EXHIBITION, an International Juried Competition exploring the influence and impact of Robert Rauschenberg on the world.

mission Statement

Founded in 1983, The Art Studio, Inc. is dedicated to providing opportunities for oneto-one interaction between the public and the Southeast Texas community of artists. Raising affordable studio space to originating artists of many mediums, promoting cultural growth and diversity in all art forms in Southeast Texas; and providing art educational opportunities to everyone, regardless of income level, race, national origin, sex or religion.

Eligibility | The competition is open to artists from around the world who are 18 years or older and whose work is inspired by and/or reflective of Robert Rauschenberg.

Submission | Artists must register using the electronic entry form at www.museumofthegulfcoast.org and upload no more than 3 digital files representing their submitted work. Digital files must be in JPEG format and no less than 1 MB and no more than 3 MB. Each file must be labeled in the following manner: last name of artist, first initial, title of work, perspective of image (i.e. front, side, top), i.e. brown.t.horizon.front

Entry Fee | $35 payable by credit card (includes up to 3 digital files)

Timeline | All entries must be submitted no later than midnight (CST) Wednesday, April 1, 2009. Artists will be notified by July 1, 2009 if selected for exhibition. Selected artwork will be exhibited August 30 – October 22, 2009.

Shipment of Artwork | Artists are responsible for roundtrip shipping of their work. To ensure easy return of artwork, artists are encouraged to include a pre-paid return label in their shipment. Artwork must be received no later than 30 days after the completion of the exhibition – November 22, 2009. Any work that is not collected by that time will be deemed abandoned property and disposed of at the Museum’s discretion.

Insurance | The Museum of the Gulf Coast will insure works while they are on exhibit. However, the artist is responsible for insurance of artwork while in transit.

Questions | Any questions may be emailed to the Museum of the Gulf Coast using the Contact Us form on the website.

Picking Up & Knocking Down

The last wedges of the barn, damaged by hurricanes Rita and Ike, were torn down during the second cleanup day on Feb. 14. The plan is to purchase a Stamm hut that will cover the yard and serve as a performance space and work facility.

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 isolated 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 a venue 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 library read for artists
8. To expand programming and activities with increased facility space

Mission Statement

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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.

Bryan Castino
Kat Hearn
Heather Eager
Benez Bernarde
Clint Dacomb
Rhonda Redman
Sue Wright
Cindy Grimes
Rhonda McNally
Andy Coughlan
Renee Coughlan
Olivia Busceme
Jannell Rigaldo
Uriah Keneson
Les Warren
Torry
Colleen Bonnin
Beth Gallaspy
Lige
Joanna Clark
Chris Dombrowsky
Terri McKusker
Willie McKusker

GET YOUR ENTRIES READY FOR

TASIMJAE

The Art Studio, Inc. Members Juried Art Exhibition

ENTRY DEADLINE IS MARCH 28

Look for your prospectus in the mail, or pick one up at The Art Studio, 720 Franklin in downtown Beaumont

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

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NORTH END CYCLE HWY 105
NOVROZSKY'S 4230 CALDER
THE OPEN BOOK 4245 CALDER
PACESETTER COLONNADE CENTER
RED B4 BOOKS 4495 CALDER
REED'S LAUNDRY 6025A PHELAN @ PEYTON
THE ROYAL STOP MAJOR DRIVE @ GLADYS
STUDIO 77 6372 COLONNADE CENTER
TIP-TOP NAILS 7271 EASTEX FRWY
THE VORTEX 11TH STREET
WILSON CHIROPRACTIC 7060 PHELAN BLVD.

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RAO'S BAKERY 4440 DOWLEN
ORANGE
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RETURN SERVICE REQUESTED