

ISSUE

THE ARTS MAGAZINE OF THE ART STUDIO, INC.

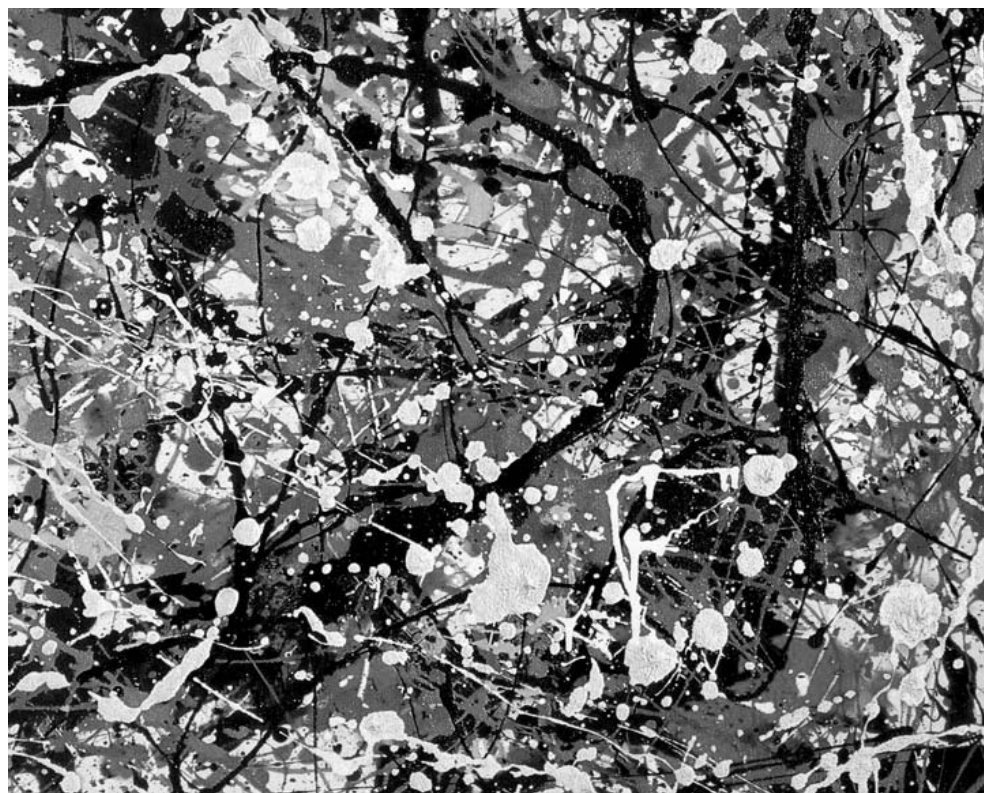
MARCH 2010

INSIDE:
GOODE REMEMBERED,
'PARTY' PICTURES,
AND MORE

MESMERIZING
EXPRESSIONS

Page 8





From: jackthedripper

just can't get in flow 2day
things all higgledy piggledy
must renew art studio membership



SEE MEMBERSHIP FORM ON PAGE 3.



ISSUE Vol. 16, No. 6

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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.

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Cover:
Sheery Tiger-Landry at work
Photo by Andy Coughlan

A View From The Top

Greg Busceme, TASI Director



FEBRUARY 6TH WAS A day just like any other day — until noon. That was the start of "pARTy-cipation."

The brainchild of the Monster Crew (Terri Fox, Andy Ledesma, Xenia Fedorchenko, Tim Robtoy and Andy Coughlan) who chose to avail themselves to the general public and urge them to create.

Set in stations, the "five artists of the partycalypse" offered print-making, sculpture, fingerpainting and multimedia drawing/painting.

When the idea first came to my attention I thought it was a good solution to a cancelled show, although I didn't know how well it would work logistically.

I had nothing to fear!

Days before the event we had TV coverage and good exposure on MySpace and Facebook. As a result I began getting calls at about 5 to ten a day for the next few days. Something like, "Is there something going on there Saturday?" and, "Are you the guys with the art thing?"

My prediction late Friday night: 200. I was close. At the end of the 4-hour event we had entertained more than 200

people, young and old, rich and poor, and we hung 232 pieces of art on the wall.

That evening, our artists-in-training returned to admire the art exhibition of their doing!

Well, what a night we had as participants gathered to enjoy the reception in their honor and the art show that didn't exist some three hours before.

It was a profound effort by the principle artists and all of the participants. Each was asked to step out of their comfort zone and to do something they usually wouldn't do.

This show indicates several things:

1. People are hungry for creativity.
2. People like free things they can do together.
3. There is absolutely nothing to do the day before Super Bowl Sunday.
4. The community is ready to get involved and create the world they wish to live in.

The board members of The Studio were very excited about the outcome as

See VIEW on page 15

UPCOMING EXHIBITIONS AT THE ART STUDIO

MARCH

"The Eye of the Tiger" by Sherry Tiger-Landry
Opening March 6

APRIL

TAIMJAE (The Art Studio, Inc. Member Jurored Art Exhibition)
Opening April 3

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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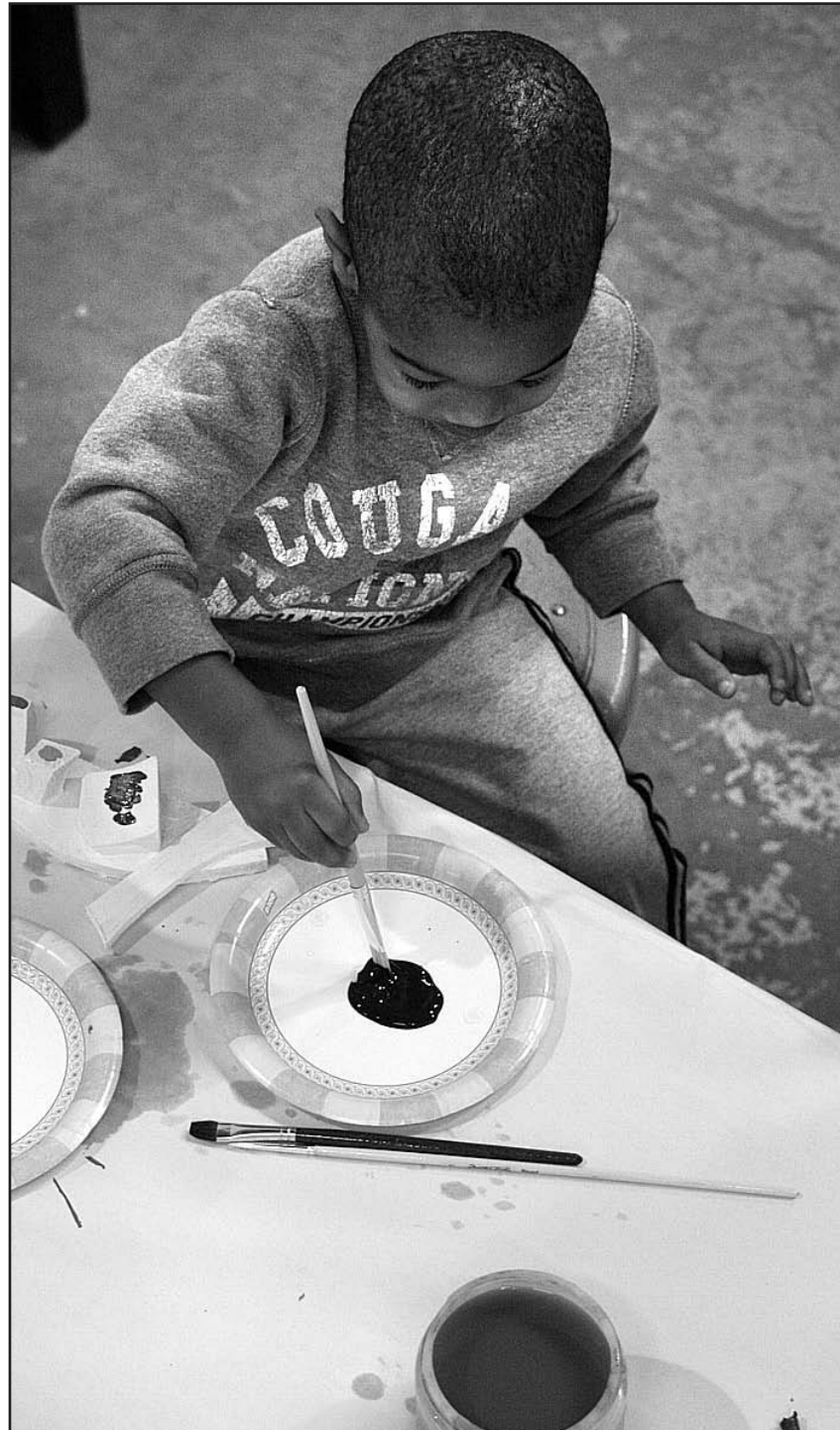
SUGGESTED MEMBERSHIP AMOUNT

Individual:	\$35	Patron:	\$500
Family/Group:	\$50	Angel:	\$1,000
Friend/Business:	\$100	Benefactor:	\$2,000
Sustaining:	\$250	Life Member:	\$10,000

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New? _____ Renewal? _____ Artist? _____ If yes, list medium _____

The Art Studio, Inc. 720 Franklin, Beaumont 77701



ISSUE/Andy Coughlan

PARTY-cipation

IN P I C T U R E S

MORE THAN 200 PARTYGOERS showed up on a cool Feb. 6 afternoon to share in the creative process. Young and old, amateur and professional, joined together for “pARTy-cipation,” a community art party. Oragnizers The Monster Crew (Xenia Fedorchenko, Tim Robtoy, Terri Fox, Andy Ledesma and Andy Coughlan) hoped for a good turnout at the free event, but the crowd exceeded expectations. The Studio’s gallery show for February comprised the product of the 4-hour workshop. Now another 200-plus can add “exhibiting artist” to their resumé’s.



ISSUE/Tameka Bannarbie



ISSUE/Andy Coughlan



ISSUE/Andy Coughlan



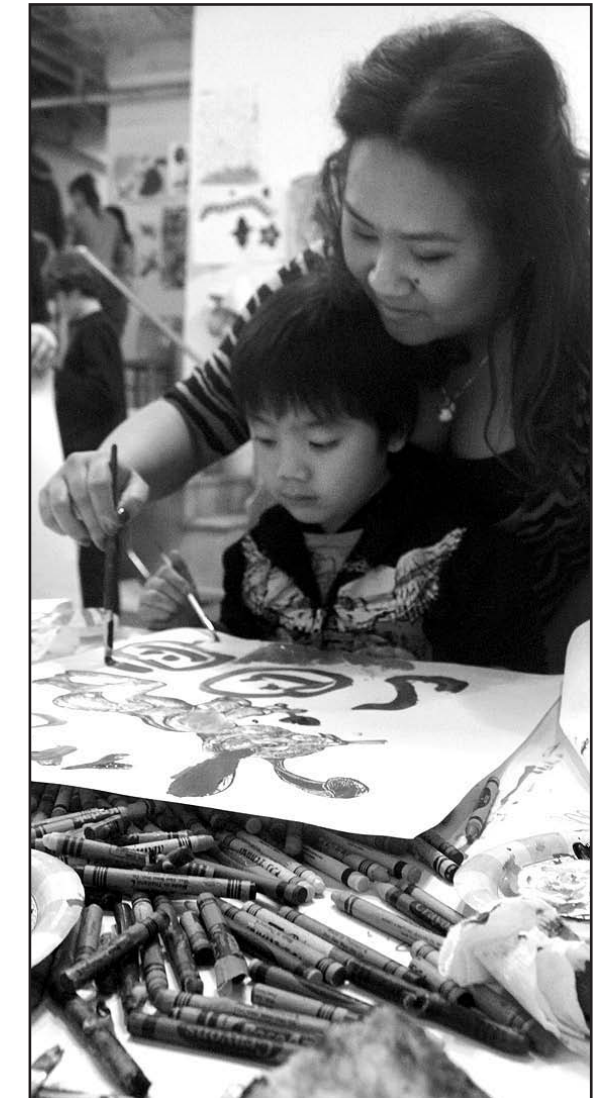
ISSUE/Andy Coughlan



ISSUE/Tameka Bannarbie



ISSUE/Andy Coughlan



ISSUE/Tameka Bannarbie



ISSUE/Tameka Bannarbie

CALL FOR ENTRIES • DEADLINE MARCH 27

TASIMJAE

THE ART STUDIO, INC. MEMBERS JURORED ART EXHIBITION

CALENDAR

Entry dates.....March 23-27
 Jury selection.....March 30
 Notification by mail.....March 31
 Pick-up works not accepted.....April 2 by 4 p.m.
 Opening/awards reception.....April 3, 7-10 p.m.
 Pick up exhibited work.....April 27-29.

ELIGIBILITY

Open to all members in good standing of The Art Studio, Inc. (TASI). Membership fee of \$35 may be paid at time of entry. Works completed within the last two years that have not previously been shown at TASI may be submitted. All two dimensional work must be ready to hang (**wires, not sawtooths**). All three dimensional work must have firm base. Work may not exceed two hundred

pounds in weight or 10 feet in height. Completed entry label must be firmly attached to the back upper left corner of 2-D work or base of 3-D work.

SUBMISSIONS

Entries must be delivered to TASI, 720 Franklin, Beaumont, TX, M-F between the hours of 11 a.m. and 4 p.m. No works will be accepted after 4 p.m. on March 27. Deliveries by bus not accepted. Works must be shipped prepaid and/or hand delivered. Limit two (2) entries per person.

RETURN OF ALL ENTRIES

Work not accepted must be picked up by 4 p.m. on April 2. Works selected for exhibition must remain on display until April 24 and be picked up by April 29.

AGREEMENT

Although the greatest possible care will be exercised in handling work, TASI accepts no responsibility for loss or damage to work submitted, while in transit or on premises. TASI reserves the right to photograph submitted works for publicity purposes. Submission of entries implies the artist's understanding and agreement to the rules and conditions of the exhibition.

AWARDS

1st. place...\$100 and a solo exhibition at TASI, May 2011
 2nd. place \$75, 3rd. place \$50

JUROR

Vidor artist Charles Staggs.

YOUR 8 X 10 GOES HERE

Ten-minute Playwriting Competition and Festival

Send us your ten minute masterpiece. Eight winners will be chosen and will receive prizes and a staging at our festival. Previous winners are eligible. Winners may not direct or perform their own script.

NO MUSICALS OR CHILDREN'S SHOWS, PLEASE

A monologue will not be considered a ten minute play

Use standard format. Spelling counts. Typed only.

You are submitting a cover sheet, settings (who, when, where, brief notes on set) page, and a ten page script.

ENTRY FEE IS \$10; NO CASH, PLEASE.

If your check bounces, you are disqualified and liable for bank fees. You may enter as many times as you like.

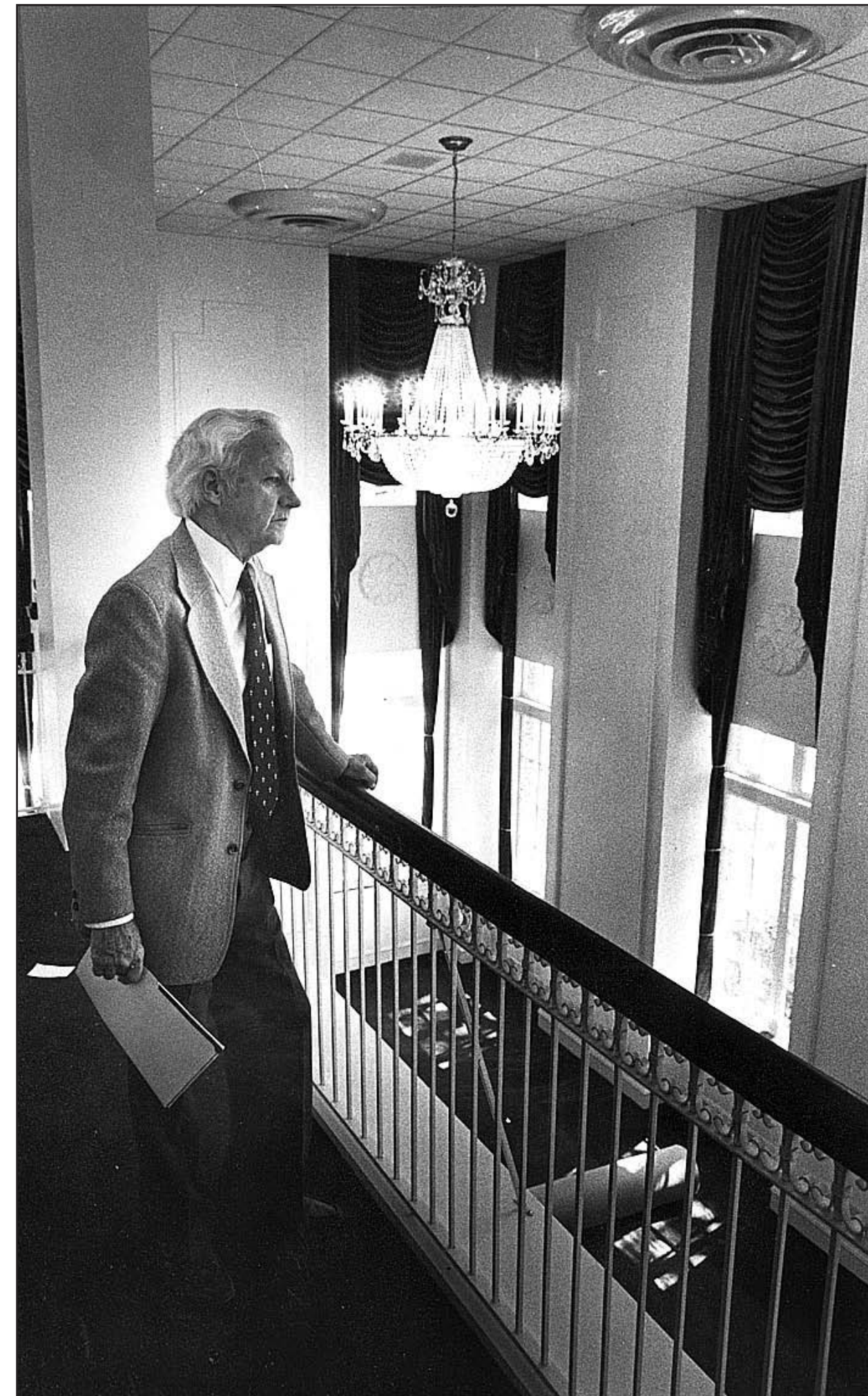


Send entries to:
 Take A Bow Theatre
 8x10 Playwriting Competition
 720 Franklin Street
 Beaumont, TX 77701

Deadline is May 1, 2010

For questions, email takeabow99@aim.com

GOODE FOR THE ARTS



PHILANTHROPIST'S WILL CONTINUES LIFETIME OF SUPPORT FOR AREA ORGANIZATIONS

Story by
 Chelsea
 Henderson

ATTENDEES AT ART OPENINGS and music performances in the past several decades probably saw Rex Goode. A long-time supporter, he, along with his wife Ruth, was a regular visitor to local arts organizations. When he died on Jan. 1, 2009, his support continued. Dividing up his estate

between arts and music organizations in the area, Rex wanted to benefit what he loved most and provide scholarship opportunities for those wishing to pursue art, music and theater at Lamar University.

Described as having a passion for his work, he transferred that passion and drive to art when he retired from his position as Lamar's director of campus planning and university architect in 1986. Ruth shared his passion, and both became very involved in art organizations around the area.

"When we started The Studio in 1983, I believe, he was part of the group that came to our first opening," Greg Busceme, director of The Art Studio, Inc., said. "It was that kind of thing. He was a big supporter of the arts. He and his wife Ruth would come to openings all the time and really enjoy the work."

Up until Ruth's death in 2004, the couple went to openings and shows around the area as regular visitors. After her death, Rex's involvement and visitation declined.

"I think it really changed him drastically when she died," Lynn Castle, Art Museum of Southeast Texas executive director, said. "I think they were soul mates, so it was just such a devastating occurrence in his life. It was hard for him to recover after that."

A member of the American Institute of Architects, the Texas Society of Architects and the Texas Society of Landscape Architects, Rex had been trying to merge his passion for architecture with his love for art at the time of Ruth's death.

"One thing that Rex was really interested in doing was having an exhibit of various architectural projects," Castle said. "He was very involved in the architectural society. He wanted to have an exhibit here of various projects that people have presented."

"We talked a lot about that exhibit, which never really got its feet off the ground. We really started getting the ball rolling with that project about the time that his wife died. And after that I think he sort of lost focus and the drive."

Even though Rex's attendance declined as he got older, Busceme said that his and Ruth's support at the beginning of The Studio gave him the confi-

This 1982 photo shows Rex Goode on the balcony overlooking the lobby of the Julie Rogers Theatre prior to its reopening. Goode, a long-time supporter of the area arts who died Jan. 1, 2009, was involved in the renovation of the building. Photo provided by the Beaumont Enterprise.

See GOODE on page 14

Going with the Flow



Sherry Tiger-Landry works in her West End home surrounded by her art. She paints almost every day. An admirer of Abstract Expressionism, she incorporates not only the drips and splatters of her idol Jackson Pollock, but also found objects, such as plastic soldiers, top right.

Story and photos by Andy Coughlan

LIKE WATER BUILDING BEHIND a dam, Sherry Tiger-Landry's art built up pressure for more than 25 years. When the dam finally burst, paint flowed out of her and onto the myriad canvases that fill her house.

The fruits of her labors will fill the walls of The Art Studio in March, in her exhibition, "The Eye of the Tiger."

The show opens March 6 and runs through March 27. An opening reception will be held 7-10 p.m., March 6.

Tiger-Landry owned a Native-American art gallery in Tulsa, Okla., with her first husband, Bobby Tiger. He was a Native American silversmith who she married at 18. He didn't try to stop her painting. It was her own inhibitions that stood in the way, she says.

"I'm sure he would have let me," she says. "I think I had a fear of competition, that I would not be as good as he was."

Owning the gallery meant she spent a lifetime looking at and appreciating paintings. When she was young, she thought about becoming an interior designer or a fashion designer. She knew she wanted to paint, and after 20-25 years the pressure began to build. But she says she was still too afraid to actually do it.

"I would dream all the time about art," she says. "I still do that. It drives me insane. It just kind of flows through me."

When Bobby died in 1993, she returned to her native Orange. In 1994, she met and married Sunny Landry. She got a job at the Texas Department of Criminal Justice as a secretary in the parole division.

She still wanted to paint, but the same old fears held her back.

"I couldn't draw," she says. "I had never had an art lesson. I knew that what I had going for me was that I was good with color, that I could put good combinations of color together."

As luck — or providence — would have it, Sunny was a hypnotherapist. After years of watching his success with patients, in 2007 she asked if he could help her overcome her fears.

After just a couple of sessions, Tiger-Landry bought some paint and some canvases and decided to let the art flow.

"When I was able to take that desire of what I wanted to do and actually feel it in my hands and put it to the canvas, then I couldn't stop," she says.

She retired from her job to devote all her time to making art. Tiger-Landry paints almost every day, often completing several pictures. Her vibrant, swirling canvases are heavily influenced by American Abstract Expressionism.

Flow

"The first thing I think about when I look at a blank canvas is the color," she says. "After that, I just start smearing the paint and it starts forming on its own — the energy just starts building."

"I never really have an idea of what it's going to be."

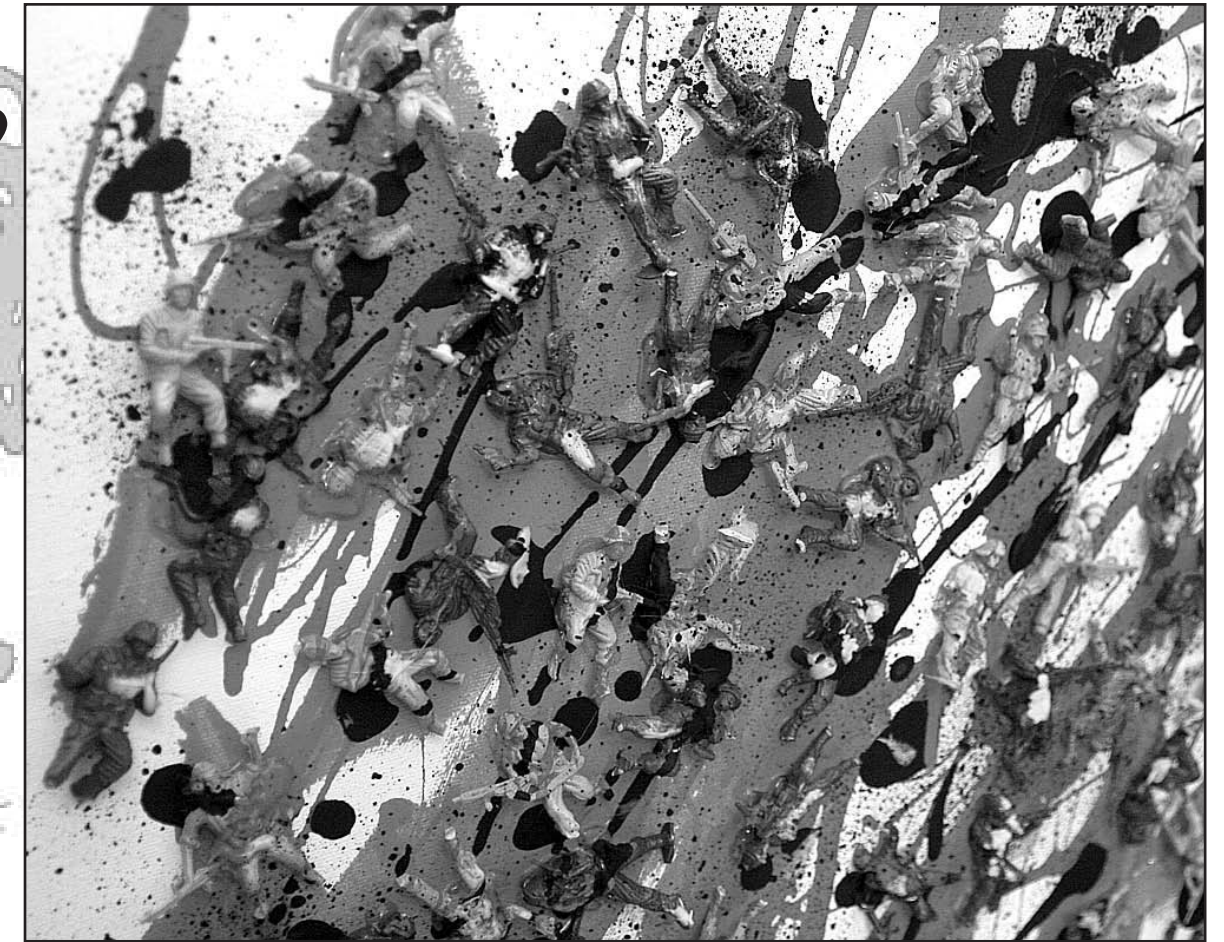
She cites Jackson Pollock as her biggest influence.

"When I saw the movie and I read the book about his life, I was just so inspired by the way he would toss the paint and throw it," she says. "I would love to have met that man."

Tiger-Landry's painting style is very physical.

"When I paint, I feel like I become part of the canvas," she says.

See TIGER on page 10



TIGER from page 9

When she first started painting, she had a reverence for the images and she says she didn't feel as though she could change anything.

"Now, I have no fear. If I don't like the first result, I can start over," she says. "That's the nice thing about acrylics. I just gesso and start over."

She is self-taught and instinctive about her process. She allows the piece to determine how it will look.

"Once I get it to where I want it, then I know it's ready," she says. "Even though I'll have friends and family say, 'Oh, Sherry, that's beautiful just the way it is,' I'll say, 'No, it's not ready yet.'"

As she masters her technique, she is able to adjust the scale of her work.

"When I first started I could only do large scale painting, normally 36 inches by 48," she says. "I couldn't do anything smaller. Now I'm doing 12 by 12 squares. I've been able to teach myself how to condense the flow of the paint down to a smaller size because not everyone has wall to hang (big pieces). If you want to sell art, you've got to have different sizes."

After years of frustration, once Tiger-Landry got going, she attacked the art scene head on. She immediately began entering competitions and her efforts were quickly rewarded when she won first place at the Neches River Festival Show in 2008, only months after beginning painting.

"That really inspired me," she says.

She joined different galleries and organizations locally, as well as entering juried shows she found online. In November she was accepted into a show in Tampa, Fla.

"I love meeting artists from all over the world," she says. "It's very inspiring."

She says she has really enjoyed immersing herself in the Southeast Texas arts community.

"It's such a great group of people to be associated with," she says. "You know, you get ideas from each other."

Tiger-Landry surrounds herself with her art. It is everywhere in her house: on the walls, leaning against chairs, stacked along the hall corridor.

"I love to have my art around me because I love the energy and it makes me feel good," she says.

She says ninety-nine percent of her paintings feature her favorite color red. There is a strong element of play in her work that reflects the joy she feels in her work. And she is always on the lookout for things to enhance the images.

"I have safety pins in some, and rings. I have glass beads," she says. "I like the texture. I like to build it all up and have different formations."

It is hard to be with Tiger-Landry and not share her infectious enthusiasm. She combines the experience of a lifetime with an almost child-like joy in the creative process.

"I am so happy," she says. "I am so honored to have been asked to do a solo show at The Art Studio. It's taken a year to get together, but I am so excited for people to get to come and see my work."

She says the work in the show will encompass many different feelings.

"I have a new painting I just did that has demons in it," she says, as she rushes off to dig it out from the stacks that surround the table where she works. She proudly holds it up and points out the shapes in the abstraction.

"I never know what's going to show up, I just



Sherry Tiger-Landry works on the table in the dining room of her West End home.

ISSUE / Andy Coughlan

never know," she says. "And that's what's so fascinating about Abstract Expressionism. It's what people see, and everyone sees something different.

"And I enjoy that so much because people will come up and say, 'I saw this,' or 'I saw that,' and I may not have even noticed that."

She is completely self-taught. While she studies work in galleries and books, she says she is hesitant to take formal classes.

"I'm afraid it might interfere with the flow and emotion that I feel comes through me," she says, "that I might get blocked because of the style I do."

Apart from Pollock, Tiger-Landry also draws on the works of Robert Motherwell and Willem de Kooning.

After years of holding herself back, the ability to express herself is paramount.

"Art has so much feeling to it," she says. "I can't live in a world without art. It's really a passion, now. I can't imagine ever not painting. I wish I had started 25 years ago — but I just wasn't ready. But I'm able to do and try anything now."

A lot of times she listens to music while she paints, sometimes soft, sometimes rock 'n' roll. It can influence her movements, she says. Sometimes it increases her speed.

"I do paint fast," she says. "I produce a lot of work. I've been known to paint 3 or 4 in one day. I can get on a roll."

She expects to have 40-50 paintings in the show and says she will probably group it according to sizes and colors.

She said she doesn't feel that the first part of her life is interesting because she wasn't doing what she wanted to do, although she enjoyed everything that comes with raising children (she has a son and a daughter) and having a husband. She has two grandchildren.

"My granddaughter paints with me all the

time," Tiger-Landry says. "I'm trying to let her be creative. I liked everything in its place so I didn't let my children make as much mess as I let my grandchildren do."

Her son and daughter encourage her art.

"When I was accepted in the show in Tampa...my daughter really realized I was an artist," she says. "I think it finally clicked."

Her son painted when he was in his teens and took lessons from artists that showed in their gallery. So he had some talent she says, but didn't pick it back up again.

"I didn't think I could be an artist because I couldn't draw," she says. "How wrong I was. That was the misperception I had told myself all these years."

Tiger-Landry has sold quite a few pieces over the past two years, but money is not her motivation.

"It's the pleasure I get from producing the art," she says. "It is so much a part of my life, so much me. If I'm having a gloomy day or a sad day I can just look at my art and say, 'Wow!' I'm still amazed that I was able to do this; that I was able to tap into this."

"I'm looking forward to painting into my 90s." She has the hardest time with pastel colors. It's just not her personality.

"I've got to have vibrant, bright colors that keep me alive," she says. "I'm not a demure person. I've got to have the bold and beautiful."

"Most of the time I'm very passionate. I get involved with things that I believe in. I have lots of friends and I love to socialize. I love people and I love to entertain."

"My paintings really are me."

Visitors to "The Eye of the Tiger" will get a chance to see gallery walls awash with Tiger-Landry's personality. Feel free to buy a piece. She'll make more.

VENDING OPPORTUNITY
FOR ARTISTS

BIZARRE BAZAAR

9 a.m.-6 p.m., April 17

Beaumont Art League

2675 Gulf Street in Beaumont

Booth space:

\$25 BAL members

\$35 non-members

(includes free BAL membership)

Bizarre Bazaar returns on April 17. Vendors may sell original artwork, craft items, resale items...pretty much anything but food.

BAL volunteers will sell food and refreshments.

BAL will also offer artists the chance to do on-site demonstrations. Woodworkers, ceramic artists, painters and anyone else who wishes may contact BAL to discuss setting up shop and showing the public how an artist "gets it done."

Ten-by-ten foot vendor spaces are available for a \$35 one-year BAL membership.

Current BAL members receive a \$10 discount.

For a registration form and rules and restrictions, contact BAL at bal@gtbizclass.com or call 409-833-4179.

BAL National slated for March 13

THE BEAUMONT ART LEAGUE is once again gearing up for its annual National Show on March 13. This marks the 48th annual multi-state exhibition BAL has hosted.

This year the National received 131 entries from across the United States. Of these entries, 64 were accepted for the exhibition by internationally-recognized watercolorist Fealing Lin. BAL will give cash awards to artists Lin chooses as first, second and third place.

Lin was born in Taiwan, where she started her painting career as a protégée of professor Ching-Jun Chen. After moving to the U.S., she continued her studies with watercolorist and art historian Verna Wells. She is an annual guest instructor at Yosemite National Park and has taught watercolor

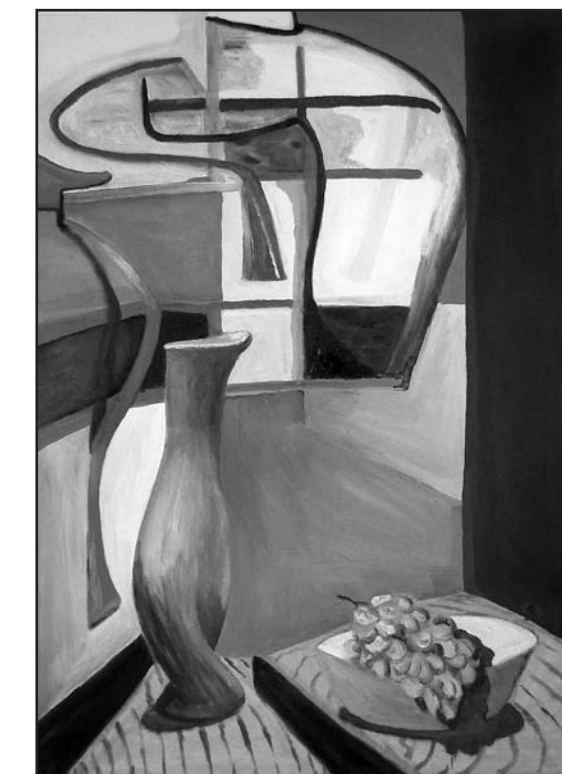
workshops throughout the country. Most recently, her work appeared on the cover of the new book "Watercolor Secrets" (North Light Books, 2009).

"We are very pleased with the works Fealing chose for the show," said BAL director Janna Fulbright. "The variety of media the artists submitted was fantastic, so I think there will be something for everyone in this year's National."

The opening reception is 7-9 p.m., March 13.

The Beaumont Art League is located at 2675 Gulf St. in Beaumont and is open, free of charge, from 10 a.m. to 2 p.m. Wednesday through Saturday.

For more information, call 409-833-4179 or log onto BeaumontArtLeague.org.



"Vase & Bowl of Grapes," left, by Gerard Slaughter

"Le regard de la dryade, left," by Richard Tallent

Weaving time

Weaver Blaine Davis demonstrates the art of tapestry Jan. 30 at the Stark Museum of Art in Orange. Davis is a member of the Contemporary Hand Weavers of Houston. He demonstrated his craft during a family arts day to coincide with "Entwined across the Ages: Illuminated Manuscripts and Tapestries," an exhibition of tapestries from the museum's collection by by Edgewater Tapestry Looms, directed by artist Lorentz Kleiser. Blaine had spent 46 hours working on the piece in the picture prior to the four hours he worked during the demonstration.

He said it took three hours to prepare the frame and six hours of warping (threading the vertical yarn), before he could start weaving. For more information of tapestry and weaving, visit www.weavehouston.org.



ISSUE / Andy Coughlan

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.

The **TEXAS ARTISTS MUSEUM** will host **ART CLASSES FOR CHILDREN** beginning March 4.

Each class will run from 4 p.m. to 5:30 p.m. for six weeks. The price is \$40 per month. Children aged 8 to 15 will be accepted.

Teachers Barbara Haviland and Dot Chauvin will train students in oil and acrylic painting.

Interested parents should call the museum at 409-983-4881 between noon and 4 p.m., Tuesday through Saturday, for a list of supplies.

Sign up must be in person at the museum.

TAM is located off Highway 73 and Ninth Avenue, across from the Civic Center in Port Arthur.

As one of the last recovery efforts from Hurricane Ike, **THE W.H. STARK HOUSE** has reopened the Carriage House.

Only closed twice since its opening on February 10, 1981, both times due to hurricanes, the Carriage House reopened Feb. 9 and is the starting point for W.H. Stark House Tours.

After suffering extensive flood damage from Hurricane Ike, the Carriage House is opening with a revamped collection but also some much needed renovations. There is a new entry way and reception desk to greet visitors and new handicapped-accessible bathrooms, Patsy Herrington, managing director of The W.H. Stark House, said in a release.

Upstairs, the Carriage House includes one of the finest American cut glass collections displayed in cabinets that allow close-up viewing by the public. With an emphasis on American Decorative Arts, the collection has been edited and themed by country of origin including England, France, various Germanic countries and the Orient. Many pieces never seen by the public are now on display including Hollowware Silver and a Texas Campaign Platter that was commissioned as a result of the United States War with Mexico.

In addition, several decorative objects from The W.H. Stark House have been moved to the Carriage House allowing for close-up viewing that's not possible during house tours. Visitors can now see up-close the bronze Crest of Wave sculpture (circa 1920 by American artist Harriet Whitney Frishmuth), the Panama Green colored table service from the Steuben Glass Works, and personal items and correspondence from W.H. Stark's desk. An American Pine table, settle, chairs and cupboard, believed to have been used in the Stark's kitchen, are also now on display at the Carriage House.

"After eighteen months of extensive restoration we are excited to have the Carriage House opened, once again for our visitors," Herrington said. "The expanded and improved plan of the First Floor is very visitor-friendly allowing our visitors an opportunity to learn more about the William Henry Stark family and their home. The collections on the Second Floor have been edited and themed to show the various countries from where the Stark family's outstanding collection of decorative arts originated."

The W.H. Stark House is open to visitors ages 10 and older for guided tours, Tuesday through Saturday from 10 a.m. until 3 p.m. Reservations are recommended for house tours and admission is \$5 per adult

(18-64), \$2 per senior (65 and older) and \$2 per youth (10-17).

Climbing stairs is an essential part of the hour-long tour. Entrance to the Carriage House is free and reservations are not required.

The entrance to the Carriage House is at 610 West Main Avenue in Orange.

For more information call 409-883-0871 or visit www.whstarkhouse.org.

The **BEAUMONT ART LEAGUE** is accepting reservations for a five-day watercolor workshop scheduled for Feb. 22-26.

Award-winning painter Fealing Lin of San Marino, Calif. will conduct the workshop, which will cover portraits, landscapes, how to handle watercolor paints, color theory and more.

"We are so pleased that Fealing Lin has agreed to conduct this workshop, said outgoing BAL executive director Dana Dorman. "We truly believe that our artists will benefit from Lin's vast experience in handling this medium."

Lin was born in Taiwan, where she started her painting career as a protégée of professor Ching-Jun Chen. After moving to the U.S., she continued her studies with watercolorist and art historian Verna Wells. She is an annual guest instructor at Yosemite National Park and has taught watercolor workshops throughout the country. Most recently, her work appeared on the cover of the new book "Watercolor Secrets" (North Light Books, 2009).

Cost of the workshop is \$350.

For more information on this workshop or any of the other programs offered by BAL, call 409-833-4179 or log onto www.beaumontartleague.org.

For more information about Lin, logo onto www.fealingwatercolor.com.

BAL is located at 2675 Gulf St., on the site of the old fairgrounds, in Beaumont.

The **STARK MUSEUM OF ART** in Orange will host a **SCULPTURE DEDICATION AND CONVERSATION WITH ARTIST DAN OSTERMILLER** on March 4 at 6:30p.m. in the Lutchter Theater.

Ostermiller is the creator of the museum's new outdoor sculpture "Oblivious." Using images of the artist's works, Sarah Boehme, director of the Stark Museum of Art, will talk with Ostermiller about his artistic process, his influences, and his sculptures. The artist will also respond to questions from the audience.

"Oblivious" depicts a sleeping bear at the top of a tree trunk. The artist is renowned for his sculptural representations of wildlife, Ostermiller was born in Cheyenne, Wy., the son of a taxidermist. From an early age he learned about animal subjects in his father's taxidermy business. Deciding to be an artist, Ostermiller cast his first bronze in 1977 and developed artistically through observation and experience. His works are in the collections of the Denver Art Museum; the National Museum of Wildlife Art, Jackson, Wy.; the Buffalo Bill Historical Center, Cody,

Wy.; and other museums, private collections and corporate collections.

The Lutchter Theatre is located at 707 Main Street in Orange.

For more information, call the museum at 409-886-ARTS (2787).

The **MUSEUM OF THE GULF COAST** invites K-12 teachers to attend a free teacher workshop inspired by the traveling exhibition **ANNE FRANK: A HISTORY FOR TODAY**. Teachers will get a sneak peek of the exhibit, on loan from the Anne Frank Center in New York, before it goes on view to the public on April 3.

Led by Hilary Eddy Stipelman of The Anne Frank Center USA in New York City, the workshop will take place at the Museum of the Gulf Coast on March 25 from 4:30 to 6:30 p.m.

Teachers will examine the life and times of Anne Frank through her diary, family photographs, and documentary. This interactive workshop will provide opportunities to make connections with literacy, history, and visual learning themes as participants identify and develop discussion topics for use in the classroom. This workshop will model effective ways to engage students in addressing and responding to primary resources, providing teachers with the tools they need to develop lessons for use both in and outside the classroom.

Through examining the progression of historical events that lead up to such tragedies as the Holocaust, the goal of the workshop is to support teachers in helping to ensure that students are well-equipped to act as leaders in challenging discrimination, intolerance, and bias-related violence in a positive and constructive way.

To register, teachers should contact the museum's education coordinator at 409-984-6453 or email Hollis.Mutch@lamarpa.edu no later than March 18.

Hilary Eddy Stipelman is the Programs Manager at The Anne Frank Center USA. She develops curricula and on-site programming based on the Center's exhibitions with a focus on themes of tolerance, personal expression, literacy, and women's empowerment.

"Anne Frank: A History for Today" features 25 panels that tell the story Anne Frank and her family juxtaposed against world events before, during and after the rise to power of Adolf Hitler and the Nazi party. Through the family's story, themes of scapegoating, bullying, anti-Semitism, racism, ethnic cleansing, and genocide are explored. In addition, the Museum of the Gulf Coast will supplement the traveling exhibition with objects from its own collection as well as the Holocaust Museum Houston.

School groups are encouraged to tour this exhibition. School tours are always free at the Museum of the Gulf Coast. However, schools are urged to schedule their tours as far in advance as possible as the spring calendar fills up quickly.

The museum is located at 700 Procter Street in downtown Port Arthur. For more information, visit www.museumofthegulfcoast.org or call 409-982-7000.

A New Departure

You see, I am not good at answering your questions. I am sorry, I never joined an official word brigade.

The weight of a poem sometimes distresses my natural love of pleasure. When

art sends me to my higher self, I must challenge

pain to a new departure. In this positive gift of garbage to the empty horizon

come true words of inventive melody. These very words join

to dance in a ring of my world. But true is the silent prayer that

I am yet learning how, when and where to hide

a wounded heart and when to open her tearful eyes as in a coming home of a soldier.

George Wentz

Butterfly Hunting with Carlo

In my mind, there is a warm summer day, filled with green and time.

You are there, and I; we are young and laughing.

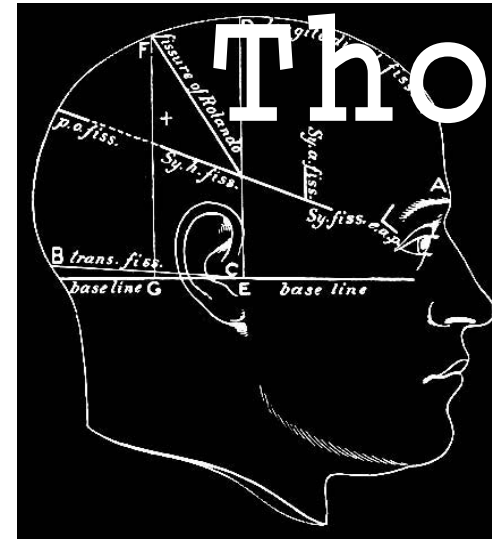
Someone yells.

Eyes fly open.

The green is rubbed over our faces.

Suddenly, there is little time.

Jesse Doiron



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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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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.

Speaking in Tongues

The words roll around in her mouth like so many wooden blocks. Colliding, their sharp corners ricochet off my ears. She continues, unaware of the smooth technique that is language. It is art, it is beyond the mere craft she employs.

Can't you see how they slip into the air? El acento, el lenguaje – it enfolds you, moving from under the tongue to complete the rhythm of sound. It is that link to God, the expression of spiritual existence, fire of imagination.

I do not deem myself fluent. Spanish is poetry, a fruitless but rewarding reach for perfection. I am too deeply rooted in the precision of English. Yet she turns to address me with those mangled words, a smile of mastery on her lips, as others look on. "I didn't know you were both Spanish," they say.

Lluvia Rueda

I was made to love you

The garage stinks of stale smoke and beer, or is that soda? It's hard to tell in the morning. The house is quiet now, quieter than it usually is and the boards creak under foot. I can still smell your hair and hear the sound of your breathing. You've been gone for hours now but you'll be back. You always come back.

You come back for laughs, and smiles and to remind me that things are good. That things are well here and now. I may not be as giddy as you, but the feelings are strong. I'm just wired this way.

Jeff Dixon

Au Revoir, Séverine

Drip. Splatter. Curl. Smudge.

She left town in the middle of night.

Burlap, canvas, paper, cardboard.

She hadn't intended to leave, But when she was halfway down the street She knew she wouldn't be going back. It was just time, that's all.

Pencil. Crayon. Pastel. Charcoal.

He might notice; he might not. There were no surprises any more.

White. Black. Grey. Ash.

The rain fell down. Was it not always thus? Like a French film from the sixties. Too grey, always too grey. She smiled like Deneuve, pouting, Cigarette limp between those too full lips.

Blue. Green. Turquoise. Cobalt.

She longed for the rain to stop. How long was it since she'd seen the sun? The darkness had crept in while she looked away. A sigh. She thought about the daylight. Where would she be? Would she finally be warm?

Red. Yellow. Orange. Vermillion.

The street behind her washed away in the rain. Smearred across the landscape, Darker and darker until all detail was lost In a blur of monochrome.

Erase. Erase. Erase. Erase.

Andy Coughlan

GOODE from page 6

dence to continue.

“Especially in the beginning of The Studio I didn’t know where I was going with it,” he said. “We didn’t know how it was going to be accepted, and we had folks like Ruth and Rex who are in the arts showing up and saying this is a good thing. And we were just little upstarts. It meant a lot for them to say, ‘We like this place; we want to be a member of it, and we support you.’”

Rex gave several organizations the “ultimate gift” when he died. Facilities in the area were notified by his attorney that they were beneficiaries of his will and would be receiving a percentage of his estate.

“About a month ago I had a certified letter in the mail, which to me always means bad news, so I avoided it up until the last day,” Busceme said. “I opened it up, and there was a check (for) \$28,144.95. It was the second largest single donation we’ve ever gotten from an individual.”

AMSET received the same amount. Castle and Busceme said they weren’t expecting anything like that when they got their first letter saying they would receive five percent.

“I’m still shocked when I talk about it, because it was very necessary for us right now and a very timely gift,” Busceme said. “In this case you kind of don’t know what to say at some points. We don’t depend totally on outside donations, but it sure helps us survive. We’ve always kind of pushed toward a level of independence.”

Rex also left money to the Texas Architectural Foundation, First United Methodist Church, Beaumont Community Players, the Beaumont Interfaith Choral Society, and the Symphony of Southeast Texas. Lamar University Foundation received 20 percent of his estate, giving them \$113,767.

“We knew he loved Lamar, but we didn’t know he left part of his estate to us,” Janice Trammell, executive director of Lamar University Foundation, said. “We’ve set up three different scholarships in art, music and theater. That’s what he said in his will, so we followed through with his wishes.

“They won’t be active for one year. They have to be invested for one year, and the earnings from endowments will be invested in the scholarships. They will not be available until the fall of 2011.”

Rex specified in his will that LU Foundation had to create scholarships, but he didn’t put restrictions

on how TASI and AMSET could use their donations. Having leeway to decide what to use the money on, both organizations have different ideas of what they’re going to do.

“We’re still considering several different options,” Castle said. “We’re looking at some type of architectural improvement, because Rex was an architect. Some of the issues that we need to address as far as building improvements are a new sprinkler system and improvements to our front walkway and our ceilings. Another thing we were thinking about doing is getting a new storage room out back for all the tools and stuff.”

Busceme said that TASI has a number of facility improvements they need to make. They have already started checking with contractors to find out the best way to get what they need. He plans to do most of the work on a volunteer base to cut costs on labor.

“We have some major termite damage,” Busceme said. “Our front door is probably becoming a dangerous thing; the wood’s completely rotted out of it. So we have to change the front door out into metal. Our large overhead front door has been broken since the hurricane, so we’re trying to get it fixed. The three bathrooms we have are all in need of repairing; they’ve got leaks and can’t handle the load we’re putting on them, so we’re trying to fix them up as well.

“There’s also an expansion out back to replace the building we lost during the hurricane, so we have another place where the music events can happen and some work area outside. It sounds like a lot of things, but none of those require huge amounts of money except for materials and supplies. With a volunteer base, we can do a lot of those things and still have money for endowment hopefully.”

Each organization has its own way of recognizing Rex and Ruth’s donation and have several ideas for how the couple will be remembered.

“In this case because he directed us, the recognition is he will have three named scholarships — the Rex and Ruth Goode scholarships,” Trammell said. “Fifty years from now, their names will still be here, and their legacy will live forever. The scholarships will be here forever since we’re just spending the interest.”

Busceme said that TASI doesn’t usually have plaques or anything like that, but they will find some way to commemorate Rex.

“More than likely it’s going to go out to a lot of different things,” he said. “What we could do, and I

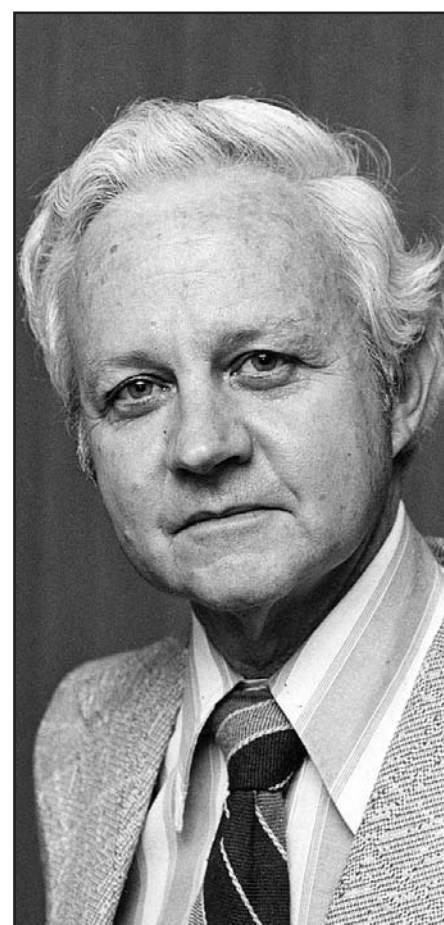
think would be a lot of fun, is kind of reference the door as the Rex Goode Passage or the Portal of Rex.”

AMSET usually hangs a plaque recognizing the donation or names sections of the building after larger donors. Castle said she thinks that Rex would appreciate that they want to make building improvements since architecture “wasn’t only a career for him; it was a passion.”

That passion for architecture, when combined with his love for art, helped produce the Julie Rogers Theatre as it stands today. Opened in 1982, the theater was originally a Greek Revival building constructed in 1927 for a city hall and auditorium. As associate architect, Rex helped design the new interior.

“Whether we are conscious of it or not, we are affected by our surroundings, and our buildings should be designed with a psychological understanding of human emotions,” Rex said in a 1982 Beaumont Enterprise story before the theater opened. “Whether the problem is to design an executive suite or a telephone booth, care should be given to the creation of the proper atmosphere for human occupancy.”

The Goodes were a very warm and loving couple, Castle said. A private piano teacher for 40 years, Ruth had a love for music and her students. Rex was an architect and became involved in Beaumont’s structures when the couple moved here in 1953.



REX GOODE



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

VIEW from page 3

were the people who came to make art that day. We certainly should go back to doing these activities, as we used to do before storms destroyed our facility and finances went south. Times are better and it’s time to get back to work.

We can expect to see a variety of programs that involve connecting artists and the community based on the success of February 6th. After all, that is part of our mission statement.

A big thank you to all who pARTyed with us. You are certainly welcome to impART your knowledge and ideas to the mix.

A thought: Scientists are artists who can do the math!! Artists are scientist who CAN NOT do the math. What about the science of art? And how can we demonstrate that in a fun and evocative way?

VOLUNTEERS NEEDED

The Art Studio is looking for energetic people who have a few hours a month to help us in the following areas:

**OFFICE SUPPORT • BUILDINGS & GROUNDS
SPECIAL EVENTS • MAILOUTS**

If you are interested in one or more of these opportunities or if you know of anyone who might be, give us a call at 409-838-5393

WE WANT YOU FOR BAND NITE

Hear original music by local musicians at

For upcoming gigs, visit www.myspace.com/artstudio

\$5 admission All ages welcome • 21 and up BYOB and have your ID.



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INSIDE

- 'THE EYE OF THE TIGER'
- THOUGHTCRIME: MUSINGS FROM AREA POETS
- 'PARTY-CIPATION' IN PICTURES
- REX GOODE REMEMBERED

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
Uriah Keneson
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Chris Dombrowsky
Terri McKusker
Willie McKusker
Sheila Molandes
Deborah Ragsdale
Colby Duhe
Beau Dumesnil
Karen Dumesnil
Tosha McKusker

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

THIS MONTH:
'The Eye of the Tiger'
Sherry Tiger-Landry

MARCH 6
GALLERY OPENING IS 7-10 P.M.



SOUTHEAST
T E X A S



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

THE ART STUDIO INC. ISSUE DISTRIBUTION POINTS

DOWNTOWN

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ART MUSEUM OF SOUTHEAST TEXAS	500 MAIN
THE BARKING DOG	493 PEARL STREET
BABE DIDRIKSON ZAHARIAS MUSEUM	1750 IH-10E
BEAUMONT CONVENTION & VISITORS BUREAU	801 MAIN (IN CITY HALL)
BEAUMONT ART LEAGUE (FAIRGROUNDS)	2675 GULF ST
NEW YORK PIZZA & PASTA	790 NECHES
SETAC (IN JULIE ROGERS THEATER)	PEARL STREET @ FORSYTHE
TATTOOMANIA	601 PARK

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COLORADO CANYON	6119 FOLSOM
EARLY BIRD CAFE	5955 PHELAN
FOREVER YOURS FLORIST	HWY 105
GUITAR & BANJO STUDIO	4381 CALDER
LOGON CAFE	3805 CALDER
THE MASSAGE INSTITUTE	2855 EASTEX FRWY, SUITE 1 (@ DELAWARE)

NORTH END CYCLE

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

PARKDALE

RAO'S BAKERY	4440 DOWLEN
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ORANGE

STARK MUSEUM OF ART	712 GREEN AVE.
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