From: jackthedripper

just can’t get in flow 2day

things all higgledy piggledy

must renew art studio membership

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 we returned to admire the art exhibition of our collective artists and all of the participants.

A View From The Top
Greg Busceme, TASI Director

UPCOMING EXHIBITIONS AT THE ART STUDIO
MARCH
“TAMUAE (The Art Studio, Inc. Member Juried Art Exhibition)” Opening April 3

APRIL
“The Eye of the Tiger” by Sherry Tiger-Landry Opening March 6

BECOME A MEMBER OF THE ART STUDIO

Membership in The Art Studio, Inc. provides instructions 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 (TAMUAE) and participate in various exhibitions throughout the year.

Memorandum of Understanding

The board members of The Studio are very excited about the outcome as
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. Organizers 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 resumés.
CALL FOR ENTRIES • DEADLINE MARCH 27

TASIMJAE

The Art Studio, Inc. Members Juried Art Exhibition

**CALendAR**
Entry dates ............................. March 23-27
Jury selection ........................... March 30
Notification by mail .................... March 31
Pick-up works not accepted .......... April 2 to 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., who have not previously been shown at TASI may be submitted. Works completed within the last two years that 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 submitted to TASI, 720 Franklin, Beaumont, TX 77701 between the hours of 11 a.m. and 4 p.m. No works will be accepted after 4 p.m. on March 27. Delivered 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

**Junior**
Video artist Charles Stagg.

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.

**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

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**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 of the arts, Goode, 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 area 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, Goode had been trying to merge his passion for architecture with his love for the arts 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 he 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-
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 home.

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 5-10 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 wouldn’t 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.

“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 had an idea of what it was 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.

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.
When she first started painting, she had a rev- enue for the images and she said she didn't feel as though she could change anything. "Now, I have no fear," she says. "If I don’t like the first result, I can start over." she says. That’s the nice thing about acrylics, she says. "I just go 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 where I want it, then I know it’s ready," she says. "Even though it may not be perfect and family say, ‘Oh, Sherry, that’s beautiful, just the way it is.’ I feel, ‘No, it’s not really 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 down to 12 x 12. I’ve been able to teach myself how to do that."

She immediately began competing 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, Florida. "I love meeting artists from all over the world," she says. "It’s very inspiring.”

She says she has really enjoyed immersing herself into 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 shapes in the abstraction. I like the texture. I like to work in galleries and books, she says she is hesitant to take formal classes. "I don’t want to be held back in any way."

"That’s what I meant when I said that I was able to do this; that I was able to tap into this creative place at the Neches River Festival Show in 2008, only months after beginning painting.

After years of holding herself back, the ability to do this; that I was able to tap into this creative place at the Neches River Festival Show in 2008, only months after beginning painting.

"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 down to 12 x 12. I’ve been able to teach myself how to do that."

"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 been taken a year to get together, but I’m so excited for people to come and see my work."

"I have very high hopes for the show." she says. "I have so many different feelings."

"I have a new painting I just did that has demons in it," she says. "I wish I could put off to get the expert to do the work on this and let me focus on the painting."

"I don’t have any fear," she says. "I don’t think I can do anything that I’ve done before."

"I have the hardest time with pastel colors. It’s not just the pastels, too."

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. "If I’m having a gloomy day or a sad day I can sit down and work with the colors."

"I’m looking forward to painting into my 90s." Tiger-Landry says. "I am so happy. I am so honored to have been asked to do a solo show at The Art Studio. It’s been taken a year to get together, but I’m so excited for people to come and see my work."

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"I have the hardest time with pastel colors. It’s not just the pastels, too."
The TEXAS ARTISTS Museum will host ART CLASSES FOR CHILDREN beginning March 4. Each class will run from 10 a.m. until 2 p.m. and is priced at six weeks. The price is $40 per month. Children aged 8 to 15 will be accepted.

Teachers Barbara Haviland and Dot Chauvin will teach students in oil and acrylic painting. Interested parents should call the museum at 409-883-5390 or visit www.thistarthouse.org.

At the BEAUMONT ART LEAGUE is accepting registrations for a few-day watercolor workshop scheduled for Feb. 23-25. Award-winning painter Feiying Lin of San Marino, Calif. will conduct the workshop, which will cover per- sonal subjects, techniques of watercolor color theory and more. 

"We are so pleased that Feiying Lin has agreed to conduct this workshop, said outgoing BAL executive director Dana Dornan. "I truly believe that our artists will benefit from Lin's vast experience in han- dling this medium."

Lin was born in Taiwan, where she started painting as a child. She has earned a prestigious degree from art schools in London and New York. After moving to the U.S., she continued her studies with watercolorist and art historian Verna Chen. After moving to the U.S., she continued her studies with watercolorist and art historian Verna Chen. After moving to the U.S., she continued her studies with watercolorist and art historian Verna Chen. After moving to the U.S., she continued her studies with watercolorist and art historian Verna Chen. After moving to the U.S., she continued her studies with watercolorist and art historian Verna Chen. After moving to the U.S., she continued her studies with watercolorist and art historian Verna Chen. After moving to the U.S., she continued her studies with watercolorist and art historian Verna Chen. After moving to the U.S., she continued her studies with watercolorist and art historian Verna Chen. After moving to the U.S., she continued her studies with watercolorist and art historian Verna Chen. After moving to the U.S., she continued her studies with watercolorist and art historian Verna Chen. Lin has been exhibiting her work in the U.S. since 1992. Her work has been exhibited in many solo shows, including France, Germany, Korea and Japan. She is also the winner of the 1992 Grand Prize for Painting in the United States from the American Watercolor Society. As one of the last recovery efforts from Hurricane Ike, the BEAK is open to the public and is now an active tourist attraction. The building was once an old movie theater and is now a reception center for the local community.

The museum will be hosting an exhibition of the work of environmental artist Hilary Eddy Stipelman of The Anne Frank Center USA. The exhibition will be open from March 4 through April 28. The exhibition will feature photographs, paintings and films that tell the story of Anne Frank and her family as they hid from the Nazi occupation of the Netherlands.

"The Anne Frank exhibit is a very special part of our new museum," said museum director Hilary Eddy Stipelman. "It is a powerful reminder of the importance of education and the need for us to continue to educate our youth about the atrocities of the Holocaust."

In addition to the Anne Frank exhibit, the museum will be hosting a number of other exhibitions throughout the year. The museum is located at 700 Main Street in Orange. For more information about the museum, call 409-886-ARTS (2787).

The MUSEUM OF THE GULF COAST invites artists to attend a teacher workshop inspired by the traveling exhibition ANNE FRANK: A HISTORY FOR TODAY. Teachers will be given 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, the workshop is scheduled for 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 other documentary. This interactive workshop will provide opportunities to make connections with history, art, 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 sources, preparing teachers with the tools they need to develop lessons both in and out of the classroom.

Through examining the progression of historical events that led up to such tragic events as the Holocaust, the goal of the workshop is to support teachers in helping to engage and teach their students about the history of the Holocaust as a leader 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 409-884-5250 or Hilma.Hoek@lamarpa.edu no later than March 18.

Hilary Eddy Stipelman is the Programs Manager at The Anne Frank Center USA. She develops curric- ulum and curricula focusing on Anne Frank and the history of the Holocaust for teachers. She also researches, develops and manages programs. The museum will be presenting an exhibition with objects from its own collection as well as a number of other exhibitions throughout the year. The museum is located at 700 Main Street in Orange. For more information about the museum, call 409-886-ARTS (2787).

A New Departure

I am made to love you

The garage stinks of stale smoke
and beer. The air is thick with the smell of inventive melody.

She is rubbed over our faces.

We are young
and laughing.

I have learned to live as a fruitless but rewarding reach for perfection.

She comes into view, her tearful departure. In my mind,

Yet she turns to address me with those mangled words,

I am too deeply rooted in the precision of English.

The house is quiet now, quieter than it usually is

The garlic stinks ever so

and it enfolds you,

The darkness had crept in while she looked away.

It enfolds you,

Burlap, canvas, paper, cardboard.

The garlic stinks ever so

the expression of spiritual existence, fire of imagination. I am yet learning

And it enfolds you,

The garlic stinks ever so

how, when and

With an official word brigade.

The garlic stinks ever so

where to hide a word

I must challenge

The garlic stinks ever so

a fruitless but rewarding reach for perfection.

I am made to love you.

The garlic stinks ever so

the expression of spiritual existence, fire of imagination. I am yet learning

I am made to love you.

You've been gone for hours now but you'll be back.

The garlic stinks ever so

The house is quiet now, quieter than it usually is

The garlic stinks ever so

and the boards crack with the weight of a positive gift

You've been gone for hours now but you'll be back.

The garlic stinks ever so

The boards crack with the weight of a positive gift

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The garlic stinks ever so

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and the boards crack with the weight of a positive gift

You've been gone for hours now but you'll be back.


**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 per cent. 

"I'm still shocked when I talk about it, because it was very necessary at that time," Busceme said. "In case you kind of don't know what to do with your estate, you can make a timely gift," Busceme said. "In this case, Rex just said, 'We're going with it,'" he said. "We did 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 usually hange a plaque recognizing the donation or name 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 Jex Theatre as it stands today. Opened in 1927, the theater was originally a Greek Revival building constructed in 1927 for a call hall and auditorium. As an associate architect, Rex helped design the interior. 

"Whether we are conscious of it or not, we are affected by our surroundings," Busceme said. "In talking about thinking about doing is getting a new storage room out back for all the tools and stuff." 

Rex gave several organizations the "ultime 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 opened it up last until the day," Busceme said. "I opened it up, and there was a check (for) $38,144.95. It was the second largest single donation we've ever gotten from an individual."

**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 architecture. 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 Art Studio, Inc. is devoted to providing opportunities for interaction between the public and the South Texas community of artists, furnishing affordable studio space to originating artists of every medium, providing a gallery space for completed works of art to different organizations in Southeast Texas, and providing educational opportunities to everyone, of every age, regardless of income level, race, national origin, sex or religion.**

**The Art Studio, Inc.** was founded in 1983, by Janis Trammell, Rex Goode and his wife Ruth Castle. 

**The mission statement of The Art Studio, Inc. is to:**

1. To present public exhibitions
2. To provide educational opportunities
3. To provide peer feedback through association with other artists and crafts people
4. To provide programs for group work sessions for those artists and crafts people to create other their limit ideas, and enthusiasm to each other

**GOALS**

1. To present 10 art exhibitions per year
2. To maintain equipment for artists in a safe working environment
3. To provide access to artists for the public
4. To provide 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

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

**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 and BYOB and have your ID.
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 lifeblood 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  
Les Warren  
Torchy  
Colleen Bonnin  
Beth Gallaspy  
Lige  
Joanna Clark  
Chris Dombrowsky  
Terri McKusker  
Willie McKusker  
Sheila Molandes  
Deborah Ragsdale  
Karen Dunaway  
Tosha McKasker

ISSUE

ISSUE, Southeast Texas’ and Southwest Louisiana’s alternative press as well as class schedules, invitations to opening receptions and various Studio functions.