

# ISSUE

THE ARTS MAGAZINE OF THE ART STUDIO, INC.

APRIL 2009

## RETURN TO NATURE

Page 10

INSIDE:  
STUDIO 55,  
WOMEN'S ART  
AT THE DISHMAN  
BEAU DUMESNIL,  
AND MORE







**GRETCHEN WAS A FEMINIST  
AND WAS QUITE CAPABLE  
OF BUYING HER OWN  
ART STUDIO MEMBERSHIP,  
THANK YOU VERY MUCH.**



**SEE MEMBERSHIP FORM ON PAGE 3.**



**ISSUE** Vol. 15, 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: Kiera Anders, left, Cole Ferguson and Kate Ferguson lean over the boardwalk at Shangri La Botanical Gardens and Nature Reserve in Orange, March 7. Photo by Andy Coughlan.

# A View From The Top

Greg Busceme, TASI Director



YEAH, I KNOW, I'M thanking people again.

If you've been through The Studio in the past few weeks, you've noticed a remarkable difference in how things look. You can see the walls and the floor. Water does not permeate every inch of space, and it almost doesn't smell musty throughout the building.

All the ruined material and equipment is now gone. Things we thought we needed, we find, are not needed after all.

Four dumpsters are full of metal and trash, broken art and broken dreams, lofty goals that fell from the loft. It is reality here: We ask, "Do we need it?" If there is a two-second hesitation, IT'S GONE. Simple.

And we have space — a clean and well-lit space. I love that phrase. It speaks of the only thing an artist really needs.

And WHO, you may ask, is doing all that? Our own resident artist and part time boat captain, Beau Dumesnil. Beau has been the ramrod for this operation and has generated a huge amount of interest and volunteers to The Studio (see the story on page 5). Without Beau's commitment, we would still be wading through the refuse hoping it would all

walk out the door for us. I would be remiss to not mention Beau's dear wife Karen who has been there every step of the way.

We have several new tenants and it feels good to hear voices in the depths of The Studio, to hear radios inspiring someone upstairs, and to see a table full of people in the break room talking clay!

Sheila Molandes has been plying her skills as a carpenter repairing walls, painting cabinets and fixing our gallery steps, the most recent casualty of termites. Not to worry, we are replacing them with concrete steps, with metal rails to be generously fabricated by Colby Duhe, contributing artist and member of The Art Studio.

I've got help in the administrative part of the operation. In the office, my inner sanctum, Deborah Ragsdale, new to Southeast Texas, is boosting my organization. She is also chairing our membership drive, so watch for a fresh approach to an old request.

It's beginning to look and smell like a studio rather than a cold, damp warehouse.

See VIEW on page 11

## UPCOMING EXHIBITIONS AT THE ART STUDIO

**APRIL**

TASIMJAE (The Art Studio, Inc. Member Jurored Art Exhibition)  
Opening ..... April 4

**MAY**

Nathan Jones (TASIMJAE 2008 winner)  
Opening ..... May 2

## 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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The Art Studio, Inc. 720 Franklin, Beaumont 77701





Co-owner Maureen Winchell at her desk in Studio 55, located on Dowlen Road in Beaumont

## Art, commerce combine at Studio 55

Story and photos by Andy Coughlan

**SYNCHRONICITY** (n): A coincidence of events that seem to be meaningfully related, conceived in Jungian theory as an explanatory principle on the same order as causality.

Once upon a time, commercial real estate broker Sheri Arnold worked with the owner of a property on Dowlen Road in

Beaumont. One of the locations housed a shoe store. The shoe store went out of business. The owner of the property did not want vacant spaces, so Arnold contacted her friend Maureen Winchell, who makes jewelry, to see if she wanted to rent a space for Christmas.

“Having known each other since Junior High, Maureen and I have had plenty of crazy ideas, but we usually don’t act on them,” Arnold said. “However, this time it seemed like the perfect opportunity to create a new venture that was completely outside our ‘comfort zone’ and quite different from our professions. We’re both optimistic people with entrepreneurial tendencies, so we decided to take the chance to establish an outlet for local artists to display and actively sell their work.”

When worlds of commerce and art collide — a rare occurrence as most artists will testify — good things happen. The holiday season is over but Studio 55, the product of this synchronous convergence, is still going.

“The original plan was that this (location) would be rented out Jan. 1,” Winchell said. “I said, ‘You want me to open a retail shop for three months?’

“I said, ‘OK’ — because that’s a logical thing to do.”

Winchell said the original plan was to just put a curtain up and have a small storefront where people they knew who did photography or art would have a chance



to sell it for the Christmas season.

“We were going to do it frugally at first because you don’t want to put money into a temporary endeavor,” Winchell said. “We were not going to paint originally, but the walls were a teal blue and lime green and we decided we probably needed to do a little bit of painting.”

In another synchronous move, the person they hired was artist and interior designer Summer Lydick.

“Summer told somebody who told somebody and, before we knew it, before the place opened, we were full,” Winchell said.

The company scheduled to move into the shop in January never completed the deal, so Studio 55 is still there.

“We’ve been able to continue on and we like it,” Winchell said. “We haven’t been profitable yet, so we’re happy to go on a month-to-month deal, but I would love to make it a permanent endeavor — sign on that bottom line and be here because, even though it wasn’t the original concept, it is a great concept.

“It’s been very well received so far.” Studio 55’s concept is to be a sales gallery as opposed to just a show gallery.

“Take it home, pack it up — we’ll put a bow on it if you want,” Winchell said.

The convergence of events have convinced Winchell that Studio 55 has a future.

“We’re really very lucky in lots of aspects,” she said. “We’re very lucky that this was where we were able to get into, we were lucky the word of mouth spread so quickly. We’ve really been quite blessed.

“That’s what makes me think it’s a meant-to-be kind of thing.”

Winchell said she thinks Southeast Texas has a very large arts scene. It also has a lot of art collectors. Studio 55 is the place to bring the two groups together.

“We really have a little something for everyone,” she said. “We’ve got expensive pieces and some affordable pieces.

“When we first opened, we had gone to market to

# TASI’s ‘Beau’

## Dumesnil leads the way to get facility ship-shape

Story and photos by Andy Coughlan

VALENTINE’S DAY IS A TIME when one hangs out with a loved one, showers them with gifts, and generally shows the love.

But volunteer workers at The Art Studio on Feb. 14 got to hang out with another “Beau” — Dumesnil, that is.

Since Ike did its damage, Dumesnil has been a man on a mission — to clean up the facility.

Valentine’s seemed like an appropriate day for Dumesnil to organize the second clean up. The

Studio has given him a lot of things, not least of which is his wife, Karen. The pair met at The Studio and have just celebrated their sixth wedding anniversary.

“I found out about it through word of mouth and fell in love with the place,” Dumesnil, a tenant for more than 10 years, said. “What I like about it most is that nobody ever judged me. It’s the first place I’ve ever come to where I felt no one judged me.”

Dumesnil is a true multi-media artist — predominantly textural, he says, and includes all manner of materials, including plastic figures in the style of the Chapman Brothers.

He has recently completed an altarpiece for the Seafarer Center which services the Port of Port Arthur. True to form, it incorporates metal, wood, brass and glass, among other things.

The center is not quite finished, “but when it is I’ll make sure everyone gets an invitation,” he says, a broad smile crossing his face.

Dumesnil smiles a lot. His job as a mate on a tug boat takes him away frequently, but his shifts also allow him to spend long periods of time at The Studio.

Lately, he has dedicated that time to rebuilding after three storms in three years damaged the non-profit facility.

“The Studio’s given me ten years of an outlet — a place to work and explore my creativity — and now it’s my turn to give back,” he paused before adds, “Not that I haven’t given in ten years.”

There’s that laugh again.

He said he has a hard time putting into words what The Studio has meant to him over the years.

“First off, this place shouldn’t really exist,” he said. “You’d think in Houston or New York, maybe a place like this would be vibrant and alive. But to see so many people interested in the dream come to fruition in this establishment is really remarkable.

“And that a bunch of crazy artists put something like this together.”

Dumesnil noted that The Studio has passed its quarter century.

“For it to have the longevity that it has had, it’s something to be cherished,” he said.

Not only has Dumesnil worked to replace windows, fix walls and generally spruce the place up, but he has organized work days that have drawn more than 40 people willing to help tear down broken structures and clean the building.

He says he had a simple plan — “call people.”

“It wasn’t just me calling,” he said. “It was the fact that somebody took the time to pick up the phone. Then they called people to get them out here. Then the snowball effect occurred where everybody became motivated to get The Studio cleaned.”

The cleanup not only enhanced the look of the building, he said, but also allowed people to get an inventory of their spaces, their supplies and their work.

“It’s like an old ship or a tug boat and we are trying to get her ship-



Beau Dumesnil, above, stands in the freshly-cleared area that formerly housed The Art Studio’s barn which was damaged by hurricanes. Dumesnil organized the work days that cleared out the twisted metal, right.



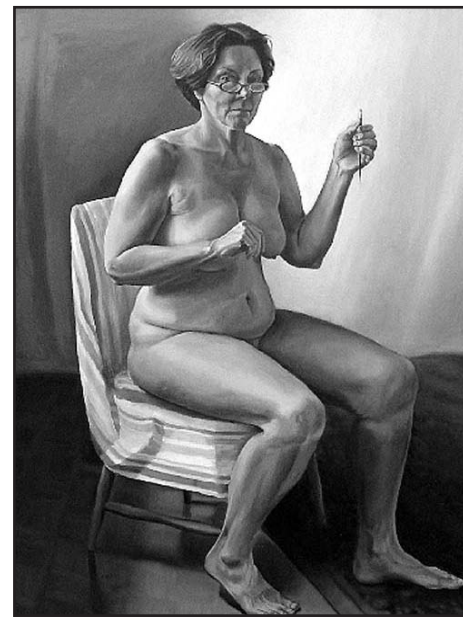
See STUDIO 55 on page 11

See BEAU on page 8

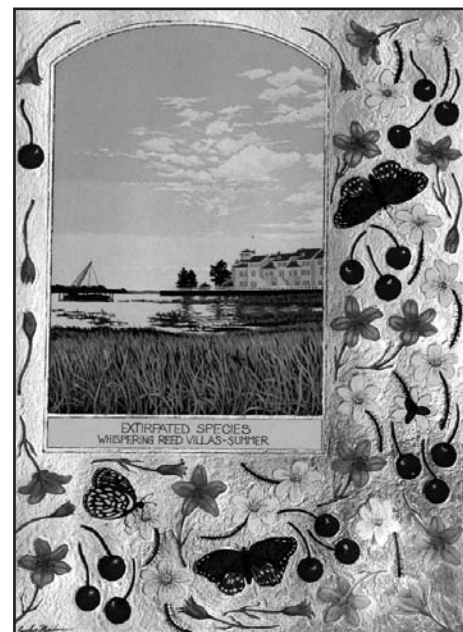


# HANGING TOGETHER

## Dishman exhibit 'Better Than Ever' celebrates



Woman, 60 by Sharyn Fennigan



Extirpated Species by Cynthia Mailman



Mamluk Carpet by Barbara Grossman

Story by  
Andy  
Coughlan

IT MAY SEEM AS THOUGH the arts scene is an all-inclusive arena where creative folk can join together to show off their skills. However, as in all things, even in the arts there are those who are excluded through lack of opportunity or even outright discrimination.

A mere three decades ago, women were on the outside looking in. Galleries rarely represented women, even in the vibrant, liberal arts scene of New York City.

A group of women took their fate into their own hands and created a series of co-ops — self administered cooperatives — in the Big Apple's SoHo area so they could exhibit and sell their work. In doing so, these ground-breaking artists redefined the role of women in the arts, and created the cooperative model that is an essential part of any thriving community arts scene.

The Dishman Art Museum at Lamar University will host "Better Than Ever: Women Figurative Artists of the '70s SoHo Co-ops" through April 22. The show will open April 3 with a free lecture at 6 p.m. followed by a reception at 7 p.m.

Curator Sharyn Fennigan said that not only were women excluded from the commercial art scene, but that figurative painters generally were overlooked in favor of abstraction. The women saw

a need to change the art world, as well as having a need to have their work seen.

"The commercial art scene was not amenable to my kind of figurative work, so I saw very little of it in the major galleries," she said. "Many of us felt that we would only have an impact if we bonded together to get it out there. On top of that, as a feminist I was aware of the bias against women artists, so that also added to the motivation. Certainly, personally, I wanted an outlet for my work and this seemed such an empowered way to do it."

Fennigan, who was a member and first director of the Price Street Gallery co-op, said that all the groups worked together to accomplish a common goal. The co-ops were not restricted to women, but they sensed a need to help each other.

"I was in a co-op that was both men and women and it seemed to me the women bonded more and really worked together (modeling for one another) and supported one another," she said. "In retrospect, the community I found myself in was the most important aspect of the experience and many of those women are still my friends. It was the motivation for this current exhibit. Half the women in the exhibit are my good friends since that period. The others are artists I admired in the other co-ops I frequented."

Fu Lien is director of the Dishman Art Museum and worked with Fennigan at the Parson's School of Design in New York for 10 years. Fu did her dissertation on 1970s feminist art and her

## legacy of ground-breaking '70s SoHo women artists

friendship with Fennigan was a natural fit.

"I was an international scholar feeling a longing for knowing this period, so we shared an enthusiasm for this generation from different backgrounds and different perspectives," Fu said. "She has been wanting to do this for two or three decades. What is admirable to me is that she did (the exhibition) almost all out of her own funding."

Feminism has changed throughout the decades, Fu said.

"I think they are still fighting a battle, but a different battle," she said. "The movement was gone, the activism was gone, but it has penetrated into a different field."

"Feminism is about 'becoming.' So it's not resolved, it's not stopped. It's constantly happening because there are thousands of years of history of men and women."

Today, there is much more equality in the art field, but there are still deep-rooted issues that have to be resolved, Fu said. Women have more opportunities, but she cites a 2008 report that said women still represent less than 20 percent of work in galleries.

"I think women still have a long way to go and a lot of women don't pay attention to these issues," she said. "People are constantly asking me about feminism or feminist. I often say it's a plural form. There are many different feminisms."

"A woman cannot afford not to be a feminist — that is my perspective. In the past, many women did not want to identify with this. I, myself, was confused

about what kind of feminist I am.

"I was never an activist myself, but as far as what I consider intellectually, one cannot afford not to think about it as a woman."

Fennigan said that over the years, the co-op scene in New York has lost its vitality, although several of the galleries still survive.

"(The co-ops) are swamped by the number of commercial galleries which have really ballooned since the '80s," she said. "The huge expansion (one could say bubble) of the art market here in New York has made critical recognition very difficult and the atmosphere can sometimes be disturbing."

"The co-ops are still good places to show, but it is all more expensive and financially more forbidding to young artists, which is why I think they have lost vitality. It will be interesting to see what galleries survive the evolving financial changes of the economy. Sometimes down times are not so bad for creative people."

The show will feature one piece from the '70s and one contemporary piece by each of the 19 women represented in the show.

"Since the '70s, people say that painting is dying, that no one wants to do figurative work any more," Fu said. "So (Fennigan) wanted to call on this ignored aspect of the art world."

Most of the women in the show are not "super famous," Fu said, yet they have continued to work for three decades.

"In the art world there is a constantly ignored

sphere," Fu said. "I think this show has historical interest for three decades of feminist art."

The co-op scene was initiated by feminism, by the need for these women to create an outlet for their work. It soon grew to include males as well. Even now it can be practiced in so many communities, Fu said. She and her husband started a co-op in Taiwan. The Art Studio follows the same model.

"It's an alternative space to go against establishment, it's anti commerce — that kind of force is important," Fu said. "The co-op model will be constantly important just like feminist thoughts."

The women succeeded in a lot of the things they set out to do, but Fennigan said that it was not a complete success.

"One would be a fool to be satisfied as an artist, either professionally or creatively, but I think we wanted to find a public and have a life as an artist, and I think we have done that," she said. "Some artists, with more difficult work, had a harder time than others. And very few of us were able to completely make a living from our art work, but with teaching or designing, we supported our work and did have public exposure over a long period of time. I'm a teacher at Parsons School of Design and really love it."

"Within the range of the artists in this exhibit, my career is less impressive than many of the others, and yet I feel incredibly privileged to have had a life in art with a fair amount of exposure. The work often sold and didn't stay in the closet all the time. And although the physical bonds have loosened (we're no longer hanging out in the same neighborhood), I'm still a part of a community of artists. I'm grateful for all that."

Debates continue over art commerce vs. art-for-art's sake, feminism in the face of male-dominated galleries — even the relevance of art in the health of a community. But in the face of an establishment that excluded them, these women took charge of their own destinies.

Three decades later, Fennigan is still encouraging young artists to follow in the footsteps of these women.

"Take your career in your own hands!" she said. "Don't wait! Find like-minded artists and then find a cheap space and have a show. Use the Internet. You have tools at your disposal we never had that are ideal for DIY (do-it-yourself). Really research the web so you can make connections and have links everywhere to your work."

"Don't forget that it is the art making and the exploration of what it means to be an artist that is more important than the fame or money."

The Dishman Art Museum is located on the corner of East Lavaca and MLK Pkwy on the Lamar University campus.

For more information, call the Dishman Art Museum at 409-880-8959.



Participants in the show include (above, standing from left): Daria Dorsh, Cynthia Mailman, Shaw Stuart, Tomar Levine, Nancy Grilikhes, Barbara Grossman, Susan Grable, Marcia Clark. (Seated from left): Sharyn Fennigan, Marjorie Kramer, Marion Lerner Levine and Temma Bell.

Members of the Prince Street Gallery co-op, left, pose in this 1974 photo.

All images courtesy Sharyn Fennigan



# 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](http://www.artstudio.org). Be sure to include the location and dates of the subject, as well as any costs.

In April the **TEXAS ARTISTS MUSEUM** will host an exhibition of work by **STEPHANI JOSEPH** in the main gallery.

Joseph is a British figurative painter. Her recent works include oil paintings inspired by the works of Velazquez and Vermeer, and small works depicting nightclub scenes. Her large works are expressionist and figurative, reminiscent of works by such painters as Max Beckmann, Paula Rego, and Lucien Freud.

At the same time, **SNAPSHOT: AMATEUR PHOTOGRAPHY SHOW** will be on display in the Holloway Gallery.

Lobby artist for April is Andy Coughlan. TAM is located at 3501 Cultural Center Drive in Port Arthur.

For more information, visit [www.texasartistsmuseum.org](http://www.texasartistsmuseum.org).

Entries for the **NECHES RIVER FESTIVAL SHOW** will be accepted April 8-15, 10-4 p.m. at the **BEAUMONT ART LEAGUE**.

The opening reception is slated for Sunday, April 19, 2-4 p.m. Exhibition dates are April 16-28.

Entries are open to all area artists. Cost is \$7 per entry for members, \$9 for non members. Artists may submit up to three entries.

This year's juror is Lynn Castle, director of the Art Museum of Southeast Texas.

The Beaumont Art League is located at 2675 Gulf Street in Beaumont.

Hours are Tuesday-Friday, 10 a.m.-4 p.m. and Saturdays 10 a.m.-2 p.m.

For more information, call 409-833-4179.

**WILLIAM JAMESON** will hold a plein air painting workshop at the Beaumont Art League, May 4-8. Fee is \$265 with a \$125 deposit.

Space is limited to 15 participants so book your place early.

To register contact Dana Dorman at BAL, 409-833-4179, or email: [bal-dana@gtbizclass.com](mailto:bal-dana@gtbizclass.com).

Once registration is complete participants will

## BEAU from page 5

shape again," he said.

The turnout exceeded his wildest expectations, he said.

"I thought we would be half-way to where we are today," he said. "By starting the work, it's motivated other people to work and with everybody pitching in, it inspires me as much as they say I've inspired them."

Dumesnil is slightly uncomfortable with the praise his fellow tenants are heaping on him.

"None of this is about me," he said. "It's about providing a clean place, a healthy place, for people to come and learn their own brand of creativity."

But with all things, it takes someone to get the ball rolling. Often times, they are the ones over-looked. Dumesnil is happy to remain in the background, but the others at The Studio know what he has done.

receive a materials list and further information.

To see Jameson's work, visit [www.williamjameson.com](http://www.williamjameson.com).

Winners of the **BEAUMONT ART LEAGUE NATIONAL 2009** were announced at areception March 14.

BAL Purchase Award went to **VINCE PALACIOUS** for "Alchemy Series: Cy & Issac." Palacios is from Illinois. First Place was awarded to Pennsylvania's **ANASTACIA ALEXANDRIN** for "Butterfly Queen." Second Place was awarded to South Carolina's **ROY DRASITES** for "Gallery Clutter." Third Place went to Louisiana's **ERNIE FOURNET** for "Big Brother is Watching."

Honorable Mentions were awarded to **GAIL POSTAL** and **STAN KAPLAN** both from New York, local artist **DEBBIE STANFORD**, and **PETER ANDREW**.

The Manning's Purchase Award went to **JACKIE LIDDELL**.

The **MENIL COLLECTION** is hosting **MARLENE DUMAS: MEASURING YOUR OWN GRAVE** through June 21.

Painter Marlene Dumas, born in 1953 in Capetown, South Africa, has lived and worked in Amsterdam since 1976. In her work, she uses the human figure as her subject matter. Both the physical reality of the human body and the psychological aspects of the face and body language are emphasized in Dumas' works. She traces the cycle of life from birth to death to probe a complex array of human emotions, love, sexual desire, despair, and confusion. She also grapples with the "burden of the image" and the symbolic weight of classical modes of representation in Western art, such as the portrait and the nude; however, by working within and also transgressing these historical antecedents, Dumas effectively uses the human figure to explore and critique contemporary ideas of race, sexuality, and social identity to create images that are formed at the crossroads of per-

Coincidentally, once the cleanup was under way, several new tenants joined The Studio, and the facility is beginning to experience a renaissance.

"Now we are in this economic downturn, more than ever people have no money and all this free time," he said. "With minimal expense they can lease space here and do artwork.

"It's funny how that works. You'd think that non-profits would go down. But people seem to have more free time because they are spending less money."

When the economy is good, people give money. When times are hard, people give time. This is reflected in the current rise in volunteerism.

Beau said that he wants to thank TASI founder Greg Busceme for letting him lead the way on the recovery effort.

"I want to help Greg, too," he said. "The damage around here is overwhelming."

Beau points out that Busceme was best man at his wedding. He quickly notes that Karen has allowed

sonal history and that resonate of the global discourse.

The exhibition is the first mid-career survey of this critically-acclaimed painter's work to be mounted in the United States. The exhibition will include approximately 65 paintings and 25 drawings and will be installed thematically in order to emphasize the serial nature in which the work was conceived and realized.

The Menil is located at 1515 Sul Ross in Houston. For more information, visit [www.menil.org](http://www.menil.org).

**THE MUSEUM OF FINE ARTS-HOUSTON** will present **AMY BLAKEMORE: PHOTOGRAPHS 1988-2008** beginning May 9. The exhibition will be on display through Sept. 13 at the Audrey Jones Beck Building

Houston-based Amy Blakemore takes photographs in order to explore the ways in which memory both records and transforms visual information, the museum's Web site states. Employing the camera as subjective tool, Blakemore has compared the activity of photography to the process of gathering broken bits and lost objects discovered serendipitously during long walks.

"Instead of picking up stuff," she states, "I leave with a flat, squared-off record of things and people in space."

The exhibit surveys Blakemore's mature career with a selection of 36 works, ranging from early black-and-white street photographs to her lushly colored portraits and landscapes.

Originally trained in documentary traditions, in the mid 1980s Blakemore embraced the highly idiosyncratic Diana camera, black-and-white film, and the informal format and compositions of snap-shot photographs. In the mid 1990s, she made the transition to color work through a series of highly abstract landscapes, incorporating elements of the land, sea, and sky. Blakemore's most recent photographs concentrate again on the figure—whether randomly captured or formally posed.

For more information, visit [www.mfah.org](http://www.mfah.org).

him the time to commit to The Studio, as well as helping out herself.

From Colby Duhe to Joey Raab, from the West Brook High School Key Club to the "ladies in the back" — the clay tenants, Beau said the list could go on and on. People took on a variety of tasks from mowing the grass to demolishing the remnants of the barn to cleaning out the teaching areas. He also wanted to thank Kevin Brooks and his chief engineer Stewart.

Beau said his next project is to paint the outside of the building.

"We want to beautify the building so that when people drive by it looks nice," he said.

Beau said he has decided to put his own art on the back burner for a while to get the facility back on track. But he can't do it alone.

"There's always a need for volunteers," he said. "There's plenty of work to be done."

If you would like to volunteer, contact The Art Studio at 409-838-5393.

## Untitled

My head has an infection  
There's pus coming out my ears  
It doesn't really matter  
It's gone on for years

I don't think I'm connected  
With what I see and hear  
It all seems so distant  
But it's not what I fear

My body feels distorted  
It's only from within  
I think I am beside myself  
I think I am my twin

I wish this torment would go away  
I'm not sure how that works  
Maybe it's just silly me  
And my silly quirks

Things keep going round and round  
Until I can't think  
I sit down quietly and  
Put it down in ink

Shit-God Damn-Motherfucker  
I think, it might be my luck  
On the other hand  
I can't give a fuck

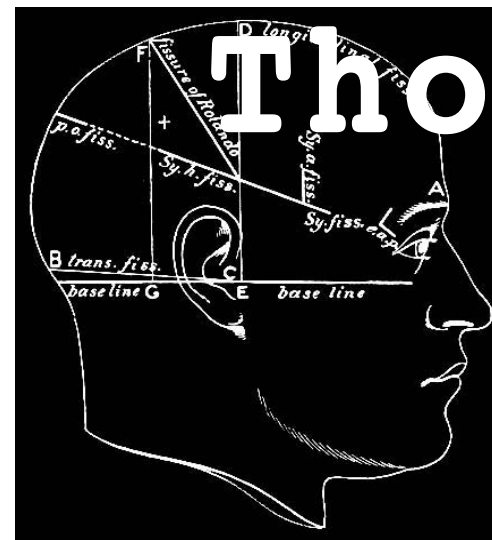
## SM

### The Garden Stone Knows Much

The garden stone I sit upon,  
though it grows not, knows much.  
Dies not for eons, even then,  
dies only to its self of dust,  
but not to end, as grasses do,  
or trees, or gardeners like me,  
who rest on stones that know  
they do not need to grow at all.  
No. Not after snow, or wind and wet,  
nor ever after summer's days.  
Stones stay the way they are.  
The way they've always been.  
No seeds from stones to sprout.  
No blooms of stones to flower out.  
No sapling, pup or foal, no yearling,  
no children, like my own, who'll die,  
as I will, never knowing  
whatever thoughtful thing it is  
that wells up from the ground below,  
to dwell within a stone, and make  
it know so much, though it grows not.

### Jesse Doiron

**YOU CAN BE  
A PUBLISHED POET  
Submit your poem  
to the ISSUE  
[artstudio@artstudio.org](mailto:artstudio@artstudio.org)**



### Submission Guidelines and Disclaimer

ISSUE solicits and publishes the work of local authors. Poetry, short fiction, scholarly works and opinion pieces may be submitted for review. All works must be typed or submitted on a disk (using approved word processing software), or may be sent to TASI by e-mail. All works are subject for review by our editor, and may be rejected or edited on the basis of grammar, spelling or content.

The opinions expressed in "Thoughtcrime" do not necessarily reflect the opinions of TASI, its Board of Directors, ISSUE's editorial staff, or donors to TASI. Send typed works to:

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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.

### Bewitched, Bothered and Bewildered

You were almost gone.  
November came and took you away.  
It's astounding that it takes a historical event  
to get you off my mind for a few days.  
But then you came back.  
You always come back.  
You sneak into my dreams in your black coat  
and your little hat.  
At first you pop up in the background of scenes.  
But soon the cameo has become a starring role.  
The reviews are in and the new season is a critical darling.

During sweeps week I wake in the night  
to a house that is cold and alone.  
What did I do earlier?  
Oh, that's right. Well, that was stupid.  
The next day the writer's room is packed.  
Ideas are thrown back and forth  
and things are said out loud that should not be.  
The room is alive again and then we wait  
for word from the network.  
Nothing. Nothing for days.

The news comes suddenly.  
We have a surprise guest star.  
Only a few episodes this season with an option to return.  
It's more than we asked for and we are all delighted.  
Contacts are made and boundaries are set.  
This season finale is going to be the one.  
The one they will talk about on Sunset Blvd.  
"Did you see what they did?"  
Yes. Yes, I saw it.  
Yes, I was there.

### Jeff Dixon

### One Lone Word Play Poem

Alone  
All alone  
A lonely one  
A lone one  
Only one  
One and only  
One alone  
Only alone  
Not lonely  
Not loneliness  
Alone-ness  
A lone  
One  
Alone

### Andy Coughlan

### Your Excuses

Dug this hole from scratch  
Kick and pull  
Maybe you'd crawl through  
But you've got to know for sure  
You needed a definition  
Something to define  
A better description  
Cause you wanted to know if you  
could you use it in a sentence?  
Some way to sound it out  
Make amends — find relief from doubt  
For all the things that you've done  
A sacrificial deed to make all this go away  
All the years worn  
All the years won  
All the time that's gone  
Kick and pull  
Maybe you'd crawl through  
But I know you've got your excuses

### Cody Pastorella

### Tender Sole

At a younger age I rode my scooter,  
Traveling up and down the narrow road.  
Only life's lessons could be my tutor,  
A harsh lesson in which I was bestowed.

My tender foot felt a sudden surprise  
Unseen to myself was shattered fragments.  
Clear as a transparent lens placed in the eyes.  
Shards of glass pierced my flesh,  
leaving its print.

My mom was a caring soul, this I know.  
She examined my bare foot, bloody and all.  
Her needle, which she also used to sew,  
Inched its way inside causing me to brawl.

She held my legs down while I  
twitched and turned.

When all was done, what remained was a hole,  
Wiping away tears, a lesson I have learned.  
To this day, that hole is still on my sole.

### Chris Villafano





## SHANGRI LA OPENS DOORS AFTER IKE

Story and photos by Andy Coughlan

Shangri La Botanical Gardens and Nature Center in Orange reopened March 7 after Hurricane Ike damage had closed the facility.

There was no big fanfare. The doors simply opened just like any normal day. The gardens are as beautiful as ever and may even be better than before.

“Well, there’s no such thing as a silver lining in a hurricane, but the truth of it is that there were things out here before the hurricane that we wanted to fix — and after the hurricane, we had the opportunity to fix them,” managing director Michael Hoke said.

The storm enabled the facility to embed new flowers and plants, as well as adding to the existing gardens.

“There are patches of garden out here that have improved because we had to redo them,” Hoke said. “And then there’s the obvious thing that we had six months of growing.”

The facility is the only one in Texas to receive the U.S. Green Building Council’s Platinum certification for

Leadership in Energy and Environmental Design for new construction.

For all of the center’s design and green technologies, they are at the mercy of Mother Nature just like everyone else.

“The thing of it is, I don’t think you can hurricane-proof anything,” Hoke said. “We have bamboo floors and when they get wet, they are no good any more. But when a carpeted floor gets wet it’s no good any more.”

“I don’t think we can make some

big overview of ‘if only we’d done this or if only we’d done that.’ You get six inches of water in any building out here and you’re in trouble.”

Membership is \$40 for a year. Entry to the gardens is \$6 and outpost tours along the bayou are \$6. Tickets for both are \$10.

Shangri La is located 2111 W. Park in Orange.

For more information, call 409-670-9113, or visit [www.shangrila.gardens.org](http://www.shangrila.gardens.org).



# THE ART STUDIO INC.

## Mission Statement

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

### PURPOSE

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

### GOALS

1. To present public exhibitions
2. To provide educational opportunities for artists
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 This project is funded in part by the Texas Commission on the Arts, Dishman Trust, Entergy, HEB, and the Vic Rogers Foundation through the COUNCIL Southeast Texas Arts Council

## STUDIO 55 from page 4

buy a couple of pieces just to fill the place up — we really thought we would be empty,” she said. “We were mistaken. We’ve been mistaken a lot.”

The store has work by more than 60 artists. Most of it is by local artists, but they also have glass work from New Orleans. It is important to Winchell that local artists are featured. One of Winchell’s prized works is one of the last pieces by Jerry Newman.

Artists are notoriously bad about the business side of art. Winchell sees Studio 55 as filling a need, citing the old mantra, “It takes a village.”

“The thing that makes people good creatively doesn’t always provide them the structure they need in a business sense,” she said. “I am not an art broker by any stretch of the imagination. I just know what I really like. And we’ve become art brokers.”

Winchell laughs, as she does often. She is someone who seems to really enjoy the position in which she has found herself.

She enjoys being able to bring the work of local artists to the consciousness of collectors.

“I think sometimes it’s hard for people to be secure that what they like is OK to have,” she said. “They feel like they need to go with a known quantity.”

Arnold said she’d really like to find someone with a strong interest in the arts, perhaps an art major in college, interested in promoting Studio 55 and working to establish this as a strong location for artists to sell their work.

“That is the key word — sell,” she said. “In order to continue creating, these artists also need buyers to appreciate and purchase their products.”

Winchell said that she and Arnold both have jobs outside of Studio 55, but that once her current project in the healthcare industry is finished, she wants to dedicate more time to the store and “make it or break it.” The uncertainty over the location is something she has to resolve. If the store is to prosper, they need to make some decisions about advertising and promotion.

“We are at that situation as to whether we want to jump off or not,” she said. “I think we are both willing to get into the water.”

Arnold said that Southeast Texans have always been noted for unique talents, individual style, and a great sense of pride and Studio 55 provides an outlet to have their works displayed and to have their works purchased.

“Hey, nothing says I love it like a ‘sold’ tag,” she said. “It’s a win-win for the artistic community as well as the residents. I just hope more people will take advantage of this opportunity and spend their money with local artists.”

Studio 55 features a hodgepodge of area art and that is its appeal. It truly has something for every taste.

“It’s just a total assortment and that’s just it. You’re not going to go to the mall, you’re not going to go anywhere else and see this kind of stuff,” Winchell said, with a huge smile.

“The potential is just so there.”

Studio 55 is located at 3195 Dowlen Road in Beaumont.

For more information, call 409-860-4415.

## VIEW from page 3

And we have a new face who just finished a show here at The Studio — Andy Ledesma. He has willingly and without provocation agreed to head up our youth education program. We have not had a comprehensive youth outreach in a long time. Our fellow organizations have done an exemplary job of educating our young people and it is time we shared that responsibility. I can think of no one more suited to our program style than Andy.

I put big wings on all of you who take time out of your life to give time to others. I’ve often said, it’s not the building or the front office that make this facility an energetic, viable and effective organization — it requires the generous devotion of people who want to make a difference in this community.

We are still searching for people to do research and grants, development, library expansion, archiving and a host of small, but significant tasks that make up the life blood and bones of this organization.

We are so here to stay!

# WE WANT YOU FOR BAND NITE

Hear original music by local musicians LIVE every month at

**TECHNO NITE**  
**APRIL 25 • 7 P.M.**

Live original electronic music by The Cries Of, Tyler Melashenko, Algo Rithm, Some Kind Of Giant Mudfish, and Gonzo Sirens.

**\$5 admission**

All ages welcome • 21 and up BYOB and have your ID.

To book your band or for more information, visit [www.myspace.com/artstudio](http://www.myspace.com/artstudio)



THE ART STUDIO INC.





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- 'BETTER THAN EVER' AT THE DISHMAN ART MUSEUM
- THOUGHTCRIME: MUSINGS FROM AREA POETS
- BEAU KNOWS VOLUNTEERISM
- STUDIO 55

# 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.

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ON DISPLAY IN APRIL

# TASIMJAE

THE ART STUDIO, INC. MEMBERS JURORED ART EXHIBITION

*Jurored by Lamar art professor Xenia Fedorchenko*

Come and see works by TASI members.  
On display through April 25.  
Opening reception 7-10 p.m., April 4.

SOUTHEAST TEXAS

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

Arts COUNCIL

THE ART STUDIO INC. ISSUE DISTRIBUTION POINTS

**DOWNTOWN**

THE ART STUDIO, INC.	720 FRANKLIN
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

**SOUTH END/LAMAR UNIVERSITY**

BOBCAT	1535 E. CARDINAL DR.
CARLITO'S RESTAURANT	890 AMARILLO @ COLLEGE
DOS AMIGAS	1590 FRANKLIN
KAMPUS KORNER RESTAURANT	4637 CALLAGHAN
KOCH'S FLOWERS & GIFTS	2270 AVENUE C
LU ART DEPARTMENT	DISHMAN ART MUSEUM

**OLD TOWN**

HAIRY BUSINESS SALON	2121 MCFADDIN
JASON'S DELI	112 GATEWAY SHOP CNTR
JEFFERSON CO. DEMOCRATIC PARTY OFFICE	CALDER
KATHARINE & CO.	1495 CALDER
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SWICEGOOD MUSIC CO.	3685 COLLEGE
THE TATTERED SUITCASE	2590 CALDER

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BASIC FOODS	229 DOWLEN
BEAUMONT VISITORS BUREAU	IH-10
BIG D'S	2050 S MAJOR DRIVE
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**

PACESETTER	HWY 105
RED B4 BOOKS	COLONNADE CENTER
REED'S LAUNDRY	4495 CALDER
THE ROYAL STOP	6025A PHELAN @ PEYTON MAJOR DRIVE @ GLADYS
STUDIO 55	3195 DOWLEN
STUDIO 77	6372 COLONNADE CENTER
TIP-TOP	7271 EASTEX FRWY
THE VORTEX	11TH STREET
WILSON CHIROPRACTIC	7060 PHELAN BLVD.

**PARKDALE**

BARNES & NOBLE	4153 DOWLEN
RAO'S BAKERY	4440 DOWLEN

**ORANGE**

STARK MUSEUM OF ART	712 GREEN AVE.
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