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THE ARTS MAGAZINE OF  
THE ART STUDIO, INC.

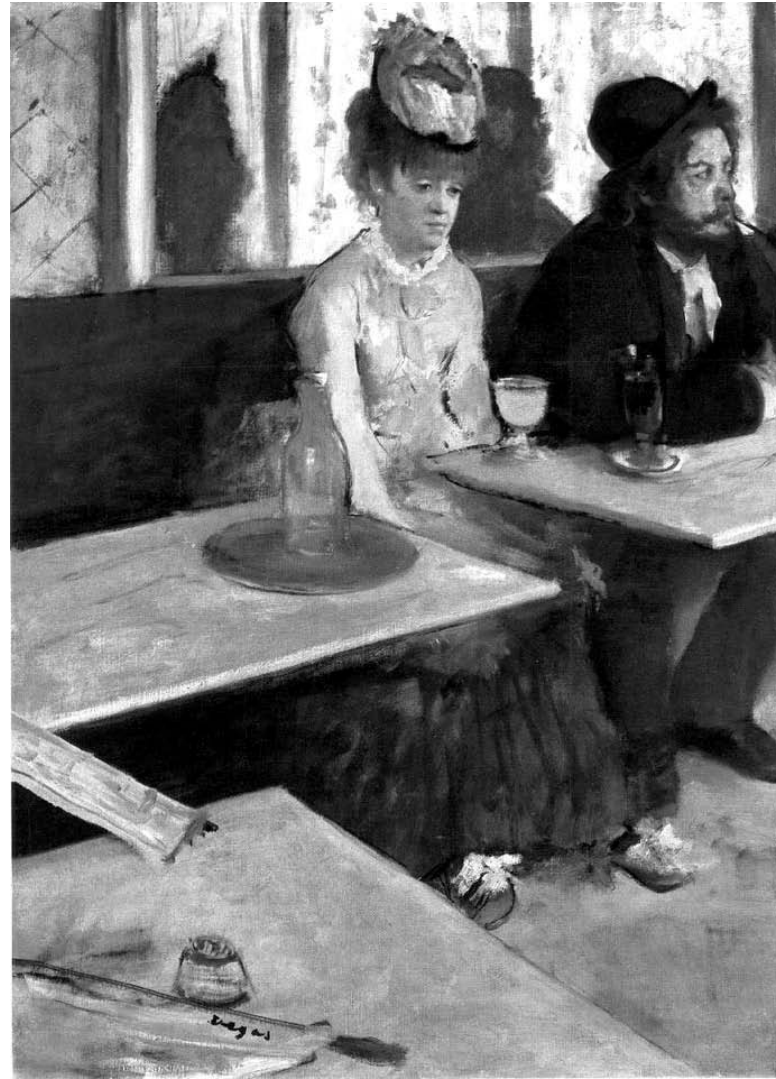
APRIL 2011

## SONG & DANCE MAN

PAGE 8

INSIDE:  
TASIMJAE,  
CAVE INTERIORS,  
WOMEN COLLECTORS,  
CIVIL RIGHTS PHOTOS,  
AND MORE





From: eddie-d

get the impression studio membership  
would work better than online dating service



SEE MEMBERSHIP FORM ON PAGE 3.



**ISSUE** Vol. 17, No. 7

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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 photograph:  
Linnis Blanton at work  
by Andy Coughlan

# A View From The Top

Greg Busceme, TASI Director



IT IS NICE to know that the efforts of The Studio are appreciated. We toil away every day and have a sense that what we do has value, but it is nice to hear it from those we directly affect.

Fu Lien, March's exhibiting artist, wrote a nice letter about her experience and I thought it would be great to publish it here:

**To The Art Studio:**

I would like you to know how much I appreciated the opportunity to exhibit my work in The Art Studio. I believe, with all of your sponsorship and assistance, we have managed to put up an inspiring show for our community.

First of all, I would like to thank you for all your efforts in several respects. Without your work, this exhibition of mine would not have been realized, and presented so professionally and perfectly. I appreciated that Elizabeth French adjusted the lighting perfectly and always arranged the food in the reception so nicely. I appreciated that Greg installed the show along with me and made sure everything worked out properly, plus getting the beautiful golden nails at the last minute. Last, but not least, Andy Coughlan who initiated the idea and taken care of all the publicity which helped and supported the show along the

whole process.

Secondly, I would like to share my reflections on the response of the reception and the audience. Throughout the preparation of the show "Love of Labor.Art of Craft," I got an opportunity to engage more closely with The Art Studio and realized the achievement of theirs in the past 28 years, not to mention their long-term commitment to serve the community through art. I am thrilled and proud to be part of it. For me, "ART" is very big everywhere. My conviction corresponds to the mission of The Art Studio here, I think.

In the reception of my exhibition, crowded but not over-crowded, I was really pleased by three things. First, the people who came to the exhibition reception really wanted to see me, see my art works and see art works. They didn't just come to socialize.

Secondly, people spent a long time in the opening to really looking at the details of the art works. They didn't just come to make appearances.

Third, when everybody picked up their favorite works to tell me and discuss with me, surprisingly, their choices were so varied and so different. It seems the

See VIEW on page 15

## UPCOMING EXHIBITIONS AT THE ART STUDIO

**APRIL**

TASIMJAE (The Art Studio, Inc. Member Jurored Art Exhibition)  
Opening . . . . . April 2

**MAY**

"Facing Self" by Sirena Laburn  
Opening . . . . . May 7

## 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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# TASIMJAE

## THE ART STUDIO, INC. MEMBERS JURORED ART EXHIBITION

The Art Studio, Inc. Member Jurored Art Exhibition (TASIMJAE) is on display in April, opening with a free reception 7-10 p.m. April 2.

Jeff Forster, ceramics chair at the Museum of Fine Arts Houston/Glassell School of Art and a board member on the National Council of Education for the Ceramic Arts, is this year's juror. He was the winner of TASIMJAE 2009.

Sirena Laburn won last year's show, judged by Vidor artist Charles Staggs, and will be the exhibiting artist at The Studio in May.

TASIMJAE regularly draws an eclectic group of artists working in all media.

TASI director Greg Busceme said that the exhibition is a chance to showcase the work of The Studio's membership.

"We get people to show work they haven't shown before and we are also interested in getting new memberships

from the constituents out there," he said.

First prize is \$100 plus an exhibition of the artist's work in May 2012. Prizes are also awarded for second and third places.

"We really encourage artists, whatever their experience, to enter the show," Busceme said. "It's really important that artists of all kinds show their work and get feedback from the public.

"We especially encourage Lamar students to enter. Being in a show is an important part of the growth of an artist.

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

TASIMJAE will be on display through April 30.

For more information, call 409-838-5393.



**STUDIO #9**  
by Sirena Laburn,  
winner of  
TASIMJAE  
2010.



Cave Interiors  
Antique and  
Design  
Company,  
located at  
1425 Calder  
in downtown  
Beaumont,  
offers an eclec-  
tic mix of old  
and not-so-old.

## TWO STYLES, ONE VISION

Story and  
photos by  
Chelsea  
Henderson

FURNITURE, JEWELRY, ART AND home adornments — "objects for creative living" — fill the end space of the historic Mildred Building, located at Calder and MLK Pkwy. In the back room a smiling, crowned frog sits next to a statuette of the human brain, divided into varied sections of thoughts, beliefs and behaviors.

The pair depicts the opposite, but dynamic, personalities responsible for Cave Interiors Antique and Design Company, which opened Nov. 4. Francis Betar and Trisha Duhe, partners and co-designers, are bringing creative, "out-of-the-box" living to Southeast Texas.

"We just have a really bad shopping habit for 'junk-tique,'" Nederland native Betar said. "Our shopping habit had to have an outlet to go somewhere."

Betar and Duhe, a Baytown native, had discussed working and opening an antique store together for years, and always wanted a space in the Mildred Building, Betar said.

"We were talking about it, but it wasn't real since there wasn't a space at the time," Duhe said. "When this space came up, it was like we either had to do this or not. Because somebody would have taken the space like that. It was like a whirlwind."

They jumped on the opportunity because of the Mildred's history, architecture and story. If the space hadn't opened, Cave Interiors would probably still be a fantasy.

"I couldn't imagine putting our stuff in a strip center," Betar said. "It's got to have character — that warmth and welcome. It's the love for this building. Most of our stuff in here is 40, 50, 60, 100-years-old, and so is the

building. They kind of go together."

With 30 days to transform their idea into reality, the duo shopped online, at auctions, in New Orleans, Austin, Houston and Round Top, and got imports from Germany and Italy.

When it comes to selecting items for sale, Duhe said it all depends on what they fall in love with.

The frog prince and brain statuettes, Duhe said, are a "great definition" of their current style. An earlier selection illustrated their different tastes; Betar wanted a Chanel suit, and her counterpart chose a velvet bull riding picture.

"Earlier someone came in and bought an eagle lamp that Trisha had to have and a Whiting and Davis vintage purse that I had to have," Betar said. "That's what happens all the time. I pick up the frog; she picks up the brain. We're completely different, but that's why it works so well. We make one hell of a woman together."

The shop's antiques are based on what Betar and Duhe would buy for their own creative living. Looking for "junktique" that speaks to them, they want items Duhe describes as "antiques, but junk. But not junk — fun."

Along with their quest for "junktique" novelties, Betar and Duhe also focus on interior designing, catering to people that desire something out of the ordinary for their home.

"If you want fun, creative living, and conversation in your house — not what every other person has — then that's where we come in," Duhe said. "That's where the store and the design come in, so that it's not what everybody else has. We'll give you something to talk about."

Betar, also the Mildred Building property manager, said the shop's location makes this the first time the Mildred has been almost 100 percent rented out.



"The retail merchants all get along, we work well together and we want people to come see all of Mildred — not just us," she said. "We want this to be a destination for people on the weekends. We just feel that the building has a life."

Interesting customers with its history, architecture, atmosphere and "whimsical feel," the Mildred often

## FALL SHOW SIGN UP SET FOR JUNE 1

*'How in a world gilt with love  
May I thank you above this human cadence'*

## Studio to host open show inspired by poem

THE ART STUDIO, INC. is offering artists an opportunity to participate in a group show in October. Artists are invited to produce a piece inspired by the lines:

**How in a world gilt with love  
May I thank you above this human cadence**

This will also be the title of the show.

"For several years we have played with the idea of a group show where all the work is inspired by a common theme or idea," tenant Andy Coughlan said. "The schedule worked such that we could finally do it, with enough lead time for people to produce the work."

Elizabeth French, TASI assistant director, said

the lines are by long-time Studio member George Wentz, a well-known artist and poet, who died last year.

"George submitted poems to the ISSUE consistently since it was first published," French said. "It seemed appropriate to use something he wrote."

Artists are asked to commit to entry by June 1, with the work to be delivered to The Art Studio by Sept. 1. There is no cost to enter the show, but entrants are expected to be members of The Art Studio. Memberships begin at \$35 per year. Memberships should be purchased by June.

"We want the contributors to have plenty of time to really think about what they want to do, how the words resonate with them," French said. "But we also

need to plan ahead so we can work out the space. That's why we are asking for artists to commit in June."

In order to have a consistent theme, 2-dimensional work should not exceed 24x30 inches. Sculptures should not exceed 30 inches in any direction. Limit one piece per person.

"This is really an exciting project," Coughlan said. "Art is such a subjective thing and I expect a really diverse body of work, one that will illustrate the wide variety of styles and interpretations that are possible."

The lines were selected to afford the widest possible interpretations.

For more information, call 409-838-5393.

# Art for Aesthetic Refreshment

## WOMEN BEHIND THE IMPRESSIONIST COLLECTION OF THE NATIONAL GALLERY OF ART

Story by  
Elena  
Ivanova

THIS SPRING, THE MUSEUM of Fine Arts Houston offers its visitors an exceptional treat: fifty finest Impressionist and Post-Impressionist paintings from the National Gallery of Art in Washington, DC. Museum's Director Peter Marzio negotiated this exceptional deal to host the

world-renowned masterpieces while their "home" galleries in Washington are closed for renovation. An unrivaled loan in the National Gallery's history, this exhibition showcases works by Mary Cassatt, Paul Cézanne, Edgar Degas, Vincent van Gogh, Édouard Manet, Claude Monet, Auguste Renoir, Henri de Toulouse-Lautrec, and others.

It is not without trepidation that I walked into this sacred space and immediately found myself face-to-face with one of the most powerful, and most reviled in its time, paintings by Édouard Manet, "The Railway." I was transported to Paris of 1873, the time of technological advancement and spiritual turmoil. The red-haired woman looked up from the book she was reading and I felt sinking into the dark pools of her inquisitive eyes. The little girl in a white dress with a blue ribbon paid no attention to my presence and continued to watch the exciting show of steam which has engulfed the engine on the tracks of the Gare St. Lazare. The rhapsody in black and white, the silent rhythm of horizontal and vertical lines, the unspoken question that has no answer....

Looking at this magnetic picture today, one cannot begin to understand what was so scandalizing about the little girl watching the train, and her chaperone. However, ambiguity and suspense which we find so alluring in art and fiction today were not favored by the French public in the end of the nineteenth century.

Not unlike Victorians in contemporary England, arbiters of taste in the French Third Republic treated ambiguity with suspicion sensing a covert assault on moral standards. What is the relationship between the woman and the girl? What is the social status of this woman who is dressed in expensive clothes yet dares to show herself in public with her hair loose? Why is she looking straight at us in such an un-ladylike manner? Why is the little girl looking away? Why is the railway obscured by the steam if the title of the painting is "The Railway"?

From the artistic point of view, the painting was dismissed as a total disaster and was promptly turned down by the jury when Manet submitted it to the Salon show. Critics found the figures flat and simplistic. They were most appalled by the way the artist cropped the pictorial plane allowing viewers only an incomplete view of the woman's figure, the houses at the top of the canvas and the bridge on the right. The black bars of the garden fence seemed overbearing. One sharp-tongued critic wrote that the characters were the "inmates of a mental asylum suffering from Mane-a."

Although Manet was never a part of the group that became known as "the Impressionists," in the public eye he was perceived as their unofficial leader, and the reaction to "The Railroad" was exemplary of



Édouard Manet, French, 1832-1883. **THE RAILWAY** 1873. Oil on canvas  
National Gallery of Art, Washington, Gift of Horace Havemeyer in memory of his mother, Louise W. Havemeyer, 1956.10.1

the way the Impressionist movement was treated by contemporaries during the twelve years of its existence, 1874 to 1886. However, it did not take long for art connoisseurs to develop an appreciation for the works that once were ridiculed in caricatures as capable of causing birth defects, and at the beginning of the twentieth century Impressionist collections were growing fast in Europe and America.

The story of the Impressionist and Post-Impressionist collection of the National Gallery is the story of the private collectors who had vision, knowledge and a deep passion for art. The labels in the exhibition at MFAH shed light on the paintings' journeys that brought them to the National Gallery: "Collection of Mr. and Mrs. Paul Mellon," "Gift of Eugene and Agnes E. Meyer," "Collection of Mr. and Mrs. John Hay Whitney"....

Typically, the names of the husband and wife are entwined, giving an impression that they thought and acted alike. However, a closer look at the history of these private collections reveals that in most cases it was the wife who provided the initial inspiration and often continued to be the driving force behind collecting. Each collection was unique and reflected the taste and personality of the woman for whom collecting was a mission, an inseparable part of her life.

One of the earliest collectors of Impressionism was Louise Waldron Elder Havemeyer (1855-1929). Her passion for art was sparked when, at the age of twenty, she moved to Paris with her mother who

opted to tour Europe rather than re-marry after the death of Louise's father. Louise met and struck a life-long friendship with fellow American Mary Cassatt and also with Cassatt's mentor Edgar Degas. Persuaded by Cassatt, Louise started buying works by Claude Monet. Her passion for collecting Impressionist art entered a new stage after her marriage to Henry O. Havemeyer of the American Sugar Refining Company in 1883. Together they built one of the finest art collections in America which rivaled those of Henry Clay Frick, J.P. Morgan, and Isabella Stewart Gardner. In the exhibition at MFAH, such works as Manet's "The Railroad" and "The Masked Ball at the Opera" come from this collection.

Louise Havemeyer also was one of the most prominent contributors to the suffrage movement in the United States. A famous photograph of Mrs. Havemeyer shows her with an electric torch posing as the Statue of Liberty. Together with her friend radical suffragette Alice Paul she marched down New York's Fifth Avenue and addressed a standing room only audience at Carnegie Hall upon the completion of a nationwide speaking tour. Her attempt to burn an effigy of President Wilson outside the White House in 1919 drew national attention.

Another famous collector — and another striking personality — was Agnes Ernst Meyer (1887-1970).

See **COLLECTORS** on page 11



## MENIL EXHIBITS PHOTOS THAT HELPED CHANGE WORLD

Review by  
Andy  
Coughlan

HOUSTON — IT HAS BEEN ALMOST half a century since the Civil Rights Act was passed. It is naive to think that racism has been eradicated. Discrimination will exist as long as there are people in the world. But in a small gallery at the Menil Collection in Houston, one gets a glimpse of a world that, at least legally, has disappeared. It

also gives us a sense of the brave people who made it happen.

Elliott Erwitt's 1961 photo, "Baton Rouge, La.," is a disturbing photograph. At first glance, it is simply a young mother holding a toddler who stares blankly out at the viewer. But then one's eyes are drawn to the sign behind them which reads, "Welcome All Klansmen Friends & True White Patriots." It is only then that one becomes aware of the child's outfit. He is dressed in full Klan regalia, complete with insignia. One wonders where that child is now. Did he grow up to be a Klan member? Or did he, in an act of rebellion, defy his parents and reject the racism of his family. It is a poignant recognition of the grip of racism among cultures. Perhaps the best way to maintain such ignorance is to get 'em while they're young.

Other photographs are obvious, with "Whites Only" and "Negroes Keep Out" signs. But Danny Jackson's "Segregation signs at the Jackson, Mississippi bus terminal," is haunting in its portrayal of institutional racism. On the surface, it seems innocent enough. Several free-standing recruiting posters for the army and the marines are on the pavement. But a second look reveals the smiling figures to be monochrome. They are all white. Behind them, a small sign with a

bold black arrow points to the "White Waiting Room."

It is worth remembering that injustice is a cause that all right-thinking people should embrace. In Dan Budnick's "Teenage students singing a freedom song after a bloody beating by the posse, Beulah Baptist

Church, Montgomery, Alabama," from March 16, 1965, there is sense of defiance and jubilation. The crowded

See **REVIEW** on page 14



**WOMAN BEING HELD BY TWO POLICEMEN** and **VOTE**, both by Bruce L. Davidson, are among the photographs on display in the exhibition "The Whole World Was Watching," at the Menil Collection in Houston through Sept. 25.

Photos courtesy of the Menil Collection



# EARTH SONGS & DANCE

CERAMICIST LINNIS BLANTON TO EXHIBIT LATEST WORK AT MOTGC THROUGH MAY 30

Story and photos by  
Andy Coughlan

THE DAMP CLAY BUBBLES OUT through Linnis Blanton's fingers as he works the clay on the rotating wheel. The room is quiet, except for the humming of the motor that drives the turntable. As he manipulates the forming pot, he engages in a silent rhythmic

movement.

He describes the process as a dance between him and the clay. He guides the work until the pot reveals itself and takes the lead. From that moment on, Blanton is just along for the ride.

"One thing I like to do is try to find the art in the piece as it's being made," he says. "Then it has a life of its own. If you try to force your ideas upon it, it becomes sterile and lifeless. But when you allow it to have the freedom, when you give up the right to make the decisions and let it tell you what's going to happen, then it becomes the best that it can be."

The results of this dance can be seen in the exhibition "Earth Songs," on display at the Museum of the Gulf Coast March 27 to May 30. The show will feature 20 large sculptural pieces and some platters.

When people think of ceramics they think of functional pots and receptacles. In the 1950s, ceramicists such as Jim Leedy and Peter Voulkos changed the way people thought of pottery, moving it from craft to art. The vessel became more than just a simple container.

"I try to go beyond the pot," Blanton says. "I am intrigued by the vessel and its potential...of expressing myself on the surface. Every one of



my pieces has an opening in the top and it is a vessel. But I feel like it's more. I'm trying to put a spirit, a life form, in the piece."

The "Earth Songs" are inspired by a journey Blanton took following Anasazi Indian trails in Arizona and New Mexico.

"As I made these, they were looking like the canyon walls that I saw," he said. "I didn't set out to do that, it just evolved."

Blanton's vessels reflect the canyon walls colored by minerals and molded by water and the movement of the earth. But they also have hints of human forms that seem to be pushing from inside the vessel's walls, as if waiting to be released from their earthly constraints.

"You get a piece of clay that's kind of lifeless and you put life into it by creating a form," Blanton said. "With the bulges that come out, it's almost like ribs breathing. The human figure parts are accentuated where it looks like a form but you're not quite sure. You look at it and you go, 'Is that hip or an elbow or a knee?' Hopefully, the second time you look, you might come up with another memory of what it could be, that you experience it a different way. I'm not trying to make body parts, but that's sometimes what comes out."

Michelangelo said that his figures already existed in the stone and his job was to remove the excess marble and reveal them. Blanton has a similar philosophy.

"It's searching for the art within the piece. And what does that piece need, not what do I need, to evolve into its best."

Blanton said that simple philosophy took him a long time to learn.

"I think the ego is wrapped up in it," he said. "You've got to let go of the ego. You have to be able to say, 'I didn't do that—I'm a participant in the dance.'

That's not me any more once I've done it. It is while I'm doing it, but once it's over, I'm ready to go dance with someone else."

Artists can be emotionally involved in the process and Blanton is no different. He admits to sadness when his involvement with a particular piece comes to an end.

"The worst thing to me—the worst and the best—is when you hit it in the first 10 minutes and it's over," he said. "You're really ready to go for it and the dance is over."

Knowing when the dance is over is a skill developed over many years.

"It's something you feel inside," he said. "If I have to ask you, 'What do you think of this?' it's not finished. When I know inside that it's finished, then it's finished. But if there is a question in my mind, then it's not finished. If I have to ask, does this shirt go with these pants, then it doesn't. It is or it isn't."

"Sometimes you have to put it aside and work on something else then come back to it. The 'Ah ha' moment might be in the middle of the night when you know, 'That's what I've got to do to this.' Those 'Aha' moments are wonderful."

Once again, Blanton returns to the ego, or the rejection thereof.

"You've got all these little tricks in your mind, all these tools, I can shade this or do that, but don't do everything you know. Do what's best for the sculpture," he said. "It's a tough one to learn. It's like the old saying, 'If you keep picking at it, it won't heal.'"

Blanton has taught ceramics and art at Lamar University for nine years. Before that, he was a public



Linnis Blanton works in the ceramics room at Lamar University where he has taught for nine years. His latest works, top, are inspired by a trip he took following Anasazi Indian trails in Arizona and New Mexico. The Museum of the Gulf Coast is hosting "Earth Songs," an exhibition of his ceramics, through May 30.

See **BLANTON** on page 10



Linnis Blanton works in the ceramics room at Lamar University where he has taught for nine years. His latest works, top, are inspired by a trip he took following the Anastazi indian trails in

Arizona and New Mexico. The Museum of the Gulf Coast is hosting "Earth Songs," an exhibition of his ceramics, through May 30.

**BLANTON from page 9**

school art teacher at Woodrow Wilson Middle School in Port Arthur.

Part of teaching is posing a simple question. "Who are you pleasing? Are you pleasing your teacher? Are you pleasing yourself? Are you pleasing your students? It comes to the point where you have to say, 'I don't care what they think, I have just got to do this.'"

"The students don't understand that because they're pleasing their teacher the whole time that they're working. The students that don't care what the teacher thinks, they are a step above. They can take it to another level."

Blanton said he believes in the power of art to inspire.

"That's what it's all about," he says. "When you find your niche, then you get excited about life. When you are excited about life and you are motivated, then there's no room for depression. You can't be depressed when you are enthusiastic. It's infectious and you keep learning. That's what I tell my students. You get blocked — work through it. Don't think about what

you've been doing, just get on the wheel and work through it. Then you get excited and the block goes away."

Blanton's work reflects the seriousness with which he approaches art, but it also has a vitality and life that its creator exudes — and fun.

"What this is all about is making the piece — that's the most important part," he says. "That's the fun part, that's the exciting part."

But there is more to it than that. Once Blanton is finished with a piece, the dance shifts to the viewer.

"I tell my students that they must follow through and exhibit the work," he says. "That's the final stage. Although the very final stage is when a person adopts a piece and brings it home and actually gives you money — that's pretty wonderful, too."

Once he has finished the work, it continues on without him.

"I think it's so important that I'm going to put something on this earth that somebody is going to appreciate," he says. "Who knows, it may be my grandchildren that go searching for my pieces in collections. That would be fascinating, that I could be looking down from above or whatever and saying, 'That's cool that something will live beyond my lifetime.'

"I believe this is all channeled anyway, that it's not just me doing it. When I do something, every once in a while I look at it and go, 'Wow, did I do that?' When the piece all of a sudden starts evolving, it's not me any more."

In keeping with his philosophy, Blanton excitedly tells of the time he found a piece of his in a garage sale.

"It's like the people might have died and their children got it and they don't realize what it was, and they're selling it for a couple of dollars," he says. "And I bought my pot back and I was delighted with that. It had been recycled back into society."

Blanton is almost evangelical in enthusiasm for art and for the creative process. And he believes that everyone can share the feeling.

"I really believe that everybody has a gift somewhere. Everybody is a genius, it's just finding your genius," he says. "And once you find it, go with it. Then life is wonderful."

The Museum of the Gulf Coast is located at 700 Procter Street in Port Arthur. For more information, visit [www.museumofthegulfcoast.org](http://www.museumofthegulfcoast.org), or call 409-982-7000.

For more on Blanton's work, visit [www.blantonspottery.com](http://www.blantonspottery.com).

Spindletop oilman Frank Yount. A little-known courtyard connects the apartment building to the business arcade.

Used by the apartment tenants and previously closed to the public, Betar said the courtyard is a secret "treat" that most people don't know about. She and Duhe began opening the courtyard to the public for First Thursday's at the Mildred — the building's monthly offering of art, music, wine and food.

For more information, contact 833-CAVE, [cave1425@gmail.com](mailto:cave1425@gmail.com) or add Cave Interiors on Facebook.

**COLLECTORS from page 6**

Having graduated from Barnard College in 1907 (which she attended over her father's objections), Agnes was hired by The New York Sun and became one of the first women reporters. Later she continued her literary studies at the Sorbonne where she became friends with Gertrude Stein and Edward Steichen. Upon her return to New York in 1909 Agnes married the multimillionaire financier Eugene Meyer and raised five children, one of whom, Katherine Meyer Graham, would make historic decisions as publisher of The Washington Post. A journalist, activist and philanthropist, Agnes Meyer brought the public attention to the problems confronting veterans, migrant workers, students in overcrowded schools, and African Americans. Lyndon Johnson later said that she was the most influential person in his education policies. In the exhibition at MFAH, Paul Cezanne's "Still-Life with Apples and Peaches" and "Vase of Flowers" come from the collection of Eugene and Agnes E. Meyer.

The strikingly beautiful "Seascape at Port-en-Bessin, Normandy" by Georges Seurat is a gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman. William Averell Harriman (1891-1986) was a prominent statesman who held a variety of positions during Democratic administrations from Franklin D. Roosevelt to Lyndon B. Johnson, including serving as Roosevelt's special representative ("defense expediter") to Britain in 1941-43 and as U.S. ambassador to Russia in 1943-46. Marie Norton (1903-1970) operated an art gallery on 57th Street in Manhattan, which featured important works of Derain, Gauguin, Van Gogh and Matisse. After her marriage to Harriman, the place became known as the Marie Harriman Gallery. Henri Matisse attended some of the gallery's glittering openings.

Many works in the exhibition come from the collections of Ailsa Mellon Bruce and her brother Paul Mellon. The Mellon family played a crucial role in the history of the National Gallery. It was through the generosity of Ailsa's and Paul's father, Andrew W. Mellon, that the museum was established in 1941. Andrew Mellon provided the funds for the building and his own collection of 115 paintings became the cornerstone of the museum's collection. His son and daughter significantly enlarged the National Gallery's Impressionist collection and established the foundation, known today as the Andrew W. Mellon Foundation, which continues to fund new acquisitions.

Although both Ailsa and Paul had a penchant for Impressionists, their tastes differed. Ailsa Mellon Bruce (1901-1969) preferred small-scale works by such artists as Camille Pissaro, Mary Cassatt, Berthe Morisot and Edgar Degas, which were more appropriate for intimate spaces. Such paintings as Pissaro's "Place du Carrousel," Renoir's "Madame Monet and Her Son," Monet's "The Artist's Garden in Vetheuil" and Cassatt's "Children Playing on the Beach" are exemplars of the art that she acquired. At her death in 1969, Ailsa Bruce bequeathed 153 paintings to the National Gallery. She also was the primary contributor for the construction of the Gallery's East Wing, which features a sequence of small-size galleries. Inaugurated in 1972, they provide a perfect setting for her cherished treasures.

Paul Mellon (1907-1999) did not share his father's interest in business, but the two found common ground in their love of art and philanthropy. Paul's interest in collecting art received a boost and a new



Eva Gonzalès, **NANNY AND CHILD**, 1877/1878, oil on canvas. National Gallery of Art, Washington, Chester Dale Fund

direction after his marriage to Rachel Lambert Lloyd, known as Bunny (born 1910). A descendant of the Lambert family who formulated and marketed Listerine and an heiress to the Warner-Lambert corporate fortune (now part of Pfizer), Bunny Mellon has been known for her fondness for Impressionist and Post-Impressionist painting.

In contrast to Ailsa Mellon Bruce's collection, the paintings donated by Paul and Bunny Mellon are among the largest in the exhibition: Monet's "Woman with a Parasol (Madame Monet and Her Son)" and "The Cradle (Camille Monet with the Artist's Son Jean)," Frederic Bazille's "Young Woman with Peonies," Gustave Caillebotte's "Skiffs," Edgar Degas's "Fallen Jockey," and Paul Cezanne's "The Artist's Father" and "Antony Valabreque." Over the years Paul and Bunny Mellon donated more than 1,000 works to the National Gallery.

Bunny Mellon's passion for the art rivaled only her passion for gardening. A longtime friend of John Kennedy and Jacqueline Kennedy, Bunny Mellon was responsible for the re-designing of the White House Rose Garden which created a more open space for public ceremony and introduced American species of plants.

A special place in the exhibition belongs to Vincent Van Gogh's "Self-Portrait" of 1889, painted within a year of the troubled genius' death. It comes from the collection of Mr. and Mrs. John Hay Whitney. John Hay "Jock" Whitney (1904-1982) was a multimillionaire sportsman, pioneering color-movie producer, soldier, financier, philanthropist, diplomat and newspaper publisher. His wife, Betsey Maria Cushing Roosevelt (1908-1998), a prominent philanthropist, was the middle sister of the three glamorous Cushing sisters, heralded for their charm and beauty from their debutante days onward. During their 46-year marriage, the couple amassed one of the world's most important art collections, which included such icons of French art as Auguste Renoir's "Bal au



Claude Monet, French, 1840-1926. **WOMAN WITH A PARASOL - MADAME MONET AND HER SON** 1875. Oil on canvas. National Gallery of Art, Washington, Collection of Mr. and Mrs. John Hay Whitney, 1983.1.29

Moulin de la Galette, Montmartre" and Pablo Picasso's Rose Period "Boy With a Pipe."

The National Gallery's Impressionist and Post-Impressionist collection continues to grow thanks to the foundations established by the same prominent donors who generously donated their treasures to the museum during their lifetime. The exhibition features

**See COLLECTORS on page 14**

**CAVE from page 5**

reminds shoppers of New Orleans, Duhe said.

"I have to tell the story of this building and those apartments a lot," she said. "People are very intrigued by the mystery of it. It's the closest thing to New Orleans in Beaumont. It's got that pulse, the heartbeat, the feeling. It's alive."

Mildred's charm and the opposing, yet complementary, styles of Duhe and Betar combine to welcome cus-

tomers and make them feel at home.

"You're not just here shopping," Betar said. "It's homey and inviting, so you want to come inside, sit down and have a cup of coffee. Most people that come in do want to hang out and visit."

"It's 3,000 square feet of 'junktiquing' and rusty gold — a shopping experience (unlike) any of the other antique shops. We hope everyone loves it as much as we do."

Designed and built in 1929-30, the Mildred was commissioned by and named after the daughter of

# 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.

The **ART MUSEUM OF SOUTHEAST TEXAS** invites Southeast Texans to unleash their inner artist at the **MASTER ARTIST SERIES: LARRY LEACH** workshop April 12 to 15.

This four-day painting workshop is offered to any interested artist or aspiring artist and will take place at AMSET, located at 500 Main Street in downtown Beaumont, with instruction held daily from 9:30 a.m. to 4 p.m. including a noon lunch break.

The cost for this workshop is \$350 for members and \$410 for non-members. The non-member cost also includes a one-year family membership to AMSET. Participants are asked to supply their own materials. Although easels can be provided, a \$25 discount will be given to those who bring their own. Space is limited to 15 participants and advanced registration is required.

"Larry Leach is a longtime friend of AMSET, so we are especially pleased to welcome him for our Master Artist Series," said AMSET curator of education Sandi Laurette. "As an instructor of painting, Larry is highly capable of helping each individual painter in their given media, so bring your ideas and materials, and enjoy this short, intense workshop with this nationally-recognized master painter.

Using his celebrated painting skills, Leach will bring his unique style and expertise to AMSET as he personalizes his instruction for each individual artist. In addition to an extensive background in oil, acrylic and watercolor painting, Leach is also experienced with mark-making depictions and panorama paintings. While his paintings are on display nationwide, Southeast Texans can view his work at the Dishman Art Museum and AMSET.

The Master Artist Series is a workshop series offered by AMSET featuring skilled artists who provide the community with an opportunity to gain knowledge and insight from accomplished professionals in the field of art.

Call 409-832-3432 or visit [www.amset.org](http://www.amset.org) for registration information.

The **MENIL COLLECTION** will host the exhibition, **UPSIDE DOWN: ARCTIC REALITIES** April 15-July 17.

"Upside Down: Arctic Realities" is an ambitious project that presents rare and significant artifacts from the arctic region. These works, from ancient periods, ranging from 1000 BC to 1400 AD, and from major sites, including Ekven in Russia, Ipiutak in Alaska, and Old Bering Sea cultures, explore the relationship of the aesthetics of native cultures to their remote environment. Selected from international private and public collections, the objects illustrate the culture's sensory perceptions of the landscape, spiritual and physical orientations, and perspectives on the living and imagined universe. As there is no formal distinction between utilitarian and decorative objects in Eskimo art, this show is comprised of a range of works, including everyday objects, amulets, masks, and funerary offerings. In addi-

tion, there will be a selection of ceremonial masks from the modern Yup'ik, dating from the 19th century, that represent the persistence of ancient traditions in modern times.

This exhibition is based on the groundbreaking scholarship of Dr. Edmund Carpenter who, in the 1973 publication, *Eskimo Realities*, distinguished Eskimo concepts of art from those of the West. He showed that Eskimo concepts of art are rooted in the creative process itself, focusing on the interaction between artist and material more than the finished product as such.

To present these works in an appropriate sensory and experiential context, visual artist Doug Wheeler has been invited to create an environment within the exhibition space. An American artist and pioneer of the Southern California "Light and Space" movement in the 1960s, he will manipulate the exhibition's atmospheric qualities, eliciting the vast Arctic's extreme conditions of brightness and darkness.

The Menil Collection is located at 1515 Sul Ross in Houston.

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

The **MUSEUM OF FINE ARTS-HOUSTON** is hosting **IMPRESSIONIST AND POST-IMPRESSIONIST MASTERPIECES FROM THE NATIONAL GALLERY OF ART** through May 23.

A collection of true national treasures — 50 of the finest Impressionist and Post-Impressionist paintings from the National Gallery of Art in Washington, DC — travels to Houston while the galleries that house the NGA's 19th-century French collection are closed for renovation.

The National Gallery's Impressionist and Post-Impressionist collection ranks among the finest of any museum in the world and features some of the most famous artists active in France between the 1860s and the early 20th century. The MFAH presentation showcases masterpieces by Mary Cassatt, Paul Cézanne, Edgar Degas, Vincent van Gogh, Édouard Manet, Claude Monet, Auguste Renoir, Henri de Toulouse-Lautrec, and others. An unrivaled loan in the National Gallery's history, this exhibition offers an overview of one of the greatest periods in European art and a survey of movements that changed the course of art history.

An illustrated catalogue, exploring these paintings in depth, is available at the MFAH Shop.

A timed-entry ticket, which includes general museum admission, is required. Admission is \$20 (adults) and \$15 (children, students, senior adults). Admission is free for children 5 and under, but they need a ticket to enter the exhibition. Thursday, tickets are available at a lower price (\$15 adults; \$10 children, students, senior adults) because general admission is free on Thursdays.

MFAH is located at 1001 Bissonnet Houston.

For information, call 713-639-7300 or visit [www.mfah.org](http://www.mfah.org).



Kara Walker, **UNTITLED**, 2009, Cut paper and collage on paper. Courtesy of the artist and Sikkema Jenkins & Co., New York

Internationally renowned artist **KARA WALKER** was a guest speaker at the Menil Collection, March 14, The lecture was titled, **THE ART OF KARA WALKER IN AN AGE OF RACE FATIGUE**.

Walker talked about her quest of identity as an African American artist and female, which started as she graduated from the Atlanta Art College and Rhode Island School of Design.

"I was trying to understand my black body through the ways it was portrayed in western art," Walker said.

She deliberately chose silhouetted cutouts as her medium.

"For me, painting, particularly West European painting, was a symbol of the white patriarchy," she said. "I was looking for alternative means to express myself."

Large-scaled installations were followed by animated projections and videos, in which Walker explored the potential of shadow puppet shows and cartoons. Walker had her mid-career retrospective "My Complement, My Enemy, My Oppressor, My Love" (October, 2007–February, 2008) at the Whitney Museum of American Art in New York, which allowed her to take stock of what she had achieved and to consider what she wanted to achieve in the upcoming years.

She said that she is moving away from large-scale installations and is focusing instead on small-scale prints, using dry-point and aquatint, and watercolors.

Her recent exhibition at the Wattis Institute for Contemporary Arts in San Francisco featured a series of watercolors based on Mark Twain's "Adventures of Huckleberry Finn," in which she portrayed Huck in the company of the young characters from Harriet Beecher Stowe's "Uncle Tom's Cabin" and Thomas Mann's "Death in Venice."

Walker was one of the youngest people ever to be honored with a MacArthur Genius Grant in 1997, at the age of 28. In 2007, Time Magazine named her one of the 100 Most Influential People in the World.

The talk was part of the Rice/Menil lecture series.

Review by Elena Ivanova

## The Bathroom

I like to sit, buck-naked  
in the bathroom.

A long way back,  
in the back of the bathroom.  
A way, way  
back in the room.

A way back into the womb?

A way, way  
back in the womb  
A long way back,  
in the back of the black womb.

It's a long way back  
to my mother's womb,  
but it's not very far  
to the back of the bathroom.

Jesse Doiron

Paint Haiku

Art is relative  
Put my paint on a canvas  
See what you want to.

Jacqueline Hays

Pam Jam Limerick

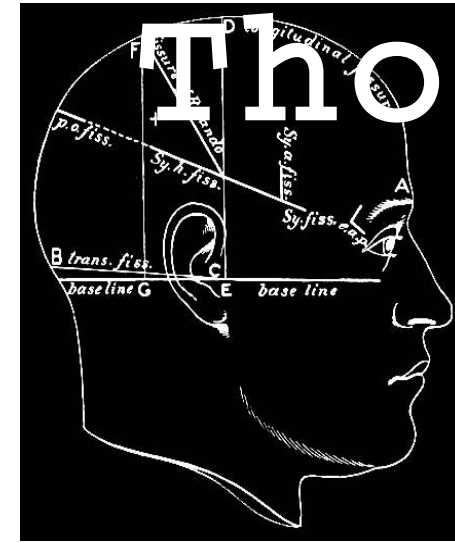
There was an old lady named Pam  
Who really did like to eat jam  
She at it so much  
And her belly grew such  
That she weighed as much as a man.

JoLee Tanner  
(Age 10)

Catching truths

I once had a lamp with no cover  
and the light cast no shadows.  
The lamp had no switch  
so it shone all the while.  
I put a cover on it  
but the bulb burnt out.  
When I tried to replace it  
the lamp fell and broke.  
After it were glued back together,  
the lamp never lit again.

Nick Graham



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Morose

I've been a student, a delivery boy, and a cook.  
I've tried multiple ventures, some at business,  
some teaching, some labor.  
I've searched for God, Mithras, and Allah.  
Thanks to John I believe in Beatles.

I wouldn't say I haven't tried to make something  
of myself, but someone else might.  
What good is trying, when you don't know  
what you need?

Tonight I sit in this dingy bar waiting on a friend.  
No, not a friend, company.  
Jessica maybe? I can't be sure. If I were,  
it still wouldn't matter.  
The conversation won't be any different than any  
other. It'll start with pleasantries, jobs, then  
music or films. At some point I'll make a joke  
based on some hasty generalization about some  
one across the bar. She'll laugh because it's  
probably true. After a few drinks it'll turn to  
politics, where we'll end up somewhat in  
agreement and going home together,  
or if not, I'll wake up alone.  
It's of no concern to me one-way or the other.

I'm not sure what the actual definition of life is,  
but I have to imagine what I'm doing  
doesn't qualify.

I'm morose, but that's reality.

Peyton Ritter

Acrostic Written While Watching CNN

Spent fuel rods boiling water which  
Evaporates in the frigid air.  
Radiation rising into the breeze.  
Inland, expectant mothers and children,  
Officials say, should move 20 kilometers away.  
Useless information, but it offers the illusion of  
Safety, but it's all just guesswork.

Still, it can't be that bad. They are like us.  
High-tech, smart, technologically advanced.  
It is sad for them. Fortunately, we are way  
Too smart for it to happen here.

Andy Coughlan

Men Have Hearts

Oh my sweet	and true love
My divine	Jennifer Natalie
I called her	by Jen
I had met her on	that farm
And woke	to that
sweet	Dairy Air
My	Memories
of the	beaver
She kept	hidden
in her	drawers
Remain	some of
my most	favorite
I ate out a lot	when I was
With	her

Ryan Goslowsky

Fear and Trust Games

To fall, despite a rope — no one denies  
this might be scary. Yes, I'm chicken — just  
a little. Not that I had screamed or cussed,  
but only, right before, I closed my eyes.  
From down below, he saw and asked. Realize —  
I thought only *I* would notice. Bust-  
ed! Blinking, red, I stood revealed, nonplussed.  
For bravery, I'll never win the prize.  
But much reflection after this event  
has shown me that a glance can overcome  
my knot of fears. From having bacon breath  
on dates, to starting down that slow descent  
of years and knowing no escape from death:  
An open eye defeats — not all, but some.

Tracie Middleton

Catching truths

Catching truths is tricky,  
like chasing pigeons in the park:  
running after awkward winged things  
that scatter when approached —  
happiness flying off in one direction,  
love in another.

Mary Baswell

## REVIEW from page 7

group is in full voice, hands raised, their mouths wide. This is not a muted song, but a proud proclamation of identity. In the front, flanked by three black youth, a white teenager sings as loudly and with as much conviction as the others. United by the struggle.

There is a dignity on display that is affecting and inspiring. In "Arresting demonstrators, Birmingham, Alabama," from 1963, a paddy wagon is shown from the rear, a dividing wall separating a man and a woman. The man is shown in profile with his head bowed, as if in prayer. The woman sits erect, looking straight out of the frame, stoic, but with a slight hint of apprehension. Outside the vehicle, a policeman holds a hand-written, confiscated sign that reads, "Kruschev can eat here, why can't we?" In the height of the Cold War, the enemy of our country has more rights than its own citizens.

In Leonard Freed's "Black in White America, Maryland," from 1963, a young black woman holds a sign that simply reads "Freedom" on a street. She is wearing an open coat and a black dress. Around her neck are multiple strands of pearls and she is wearing heels. One imagines that she is keen to present herself as sophisticated and cultured. Her face reflects a sense of purpose and commitment.

However, the conflict is never far away. In Bruce L. Davidson's "Woman being held by two policemen," the real-world situation is reflected in the movie titles displayed on the theater behind the figures. It reads, "Suspense! Excitement! Susan Heywood in "Back Street"

## COLLECTORS from page 11

the most recent gift of 2006, the painting "Nanny and Child" by Eva Gonzalès (1849-1883). Her name is little known beyond the circle of art historians specializing in the history of the Impressionist movement. The only formal student of Édouard Manet, Gonzalès died at the age of thirty-four. Nevertheless, she left an important legacy which demonstrates a mature style of an artist in her own right.

"Nanny and Child" is a tribute to her mentor's famous masterpiece "The Railroad." In both cases, we see a lady and a child in a garden. Like in Manet's work, the woman portrayed by Gonzales is looking straight at the viewers while the child is facing away, attracted by something we cannot see. However, unlike Manet's characters who seem to be confined within a claustrophobic space, Gonzalès's woman and child are surrounded by a spacious garden and look peaceful and relaxed.

This gift was made possible by the Chester Dale Fund. Chester and Maud Dale were among the first donors who lent their works to the National Gallery of Art in 1941, and within a few months two galleries of the Impressionist paintings were open to the public. In 1962, the National Gallery received 800 works, among them 118 Impressionist and Post-Impressionist paintings as the Chester Dale Bequest. As it was with the Havemeyers, the Harrimans, the Meyers and the Mellons, the driving force behind the couple's collecting was the wife. An artist trained at the Art Students League in New York City, Maud Murray Thompson (1876-1953) encouraged her husband, banker Chester Dale (1883-1962), to collect fine art. According to the story, Chester started by using his considerable funds to purchase anything that captured his interest. Maud, who had the natural eye and the initial connections to artists and dealers, took his magpie tendencies in hand, saying, "Chesterdale, let us have something definite. I would suggest that you collect French art for the last 150 years with ancestors."<sup>1</sup>

The exhibition, "Impressionist and Post-Impressionist

and "Damn the Defiant." Davidson's keen eye surely picked up on the irony at play in this image.

There are celebrities on display. Martin Luther King makes an appearance in "White House, Washington D.C." by Bob Adelman. It shows King in a convertible, reaching back to shake hands with a clamoring crowd. One woman stretches out from the throng and has one finger touching his hand. Just one finger, but that touch probably stayed with her for the rest of her life. Bob Dylan is shown singing with a group of freedom volunteers, a low-key moment that, again, shows the connection between the various ethnicities.

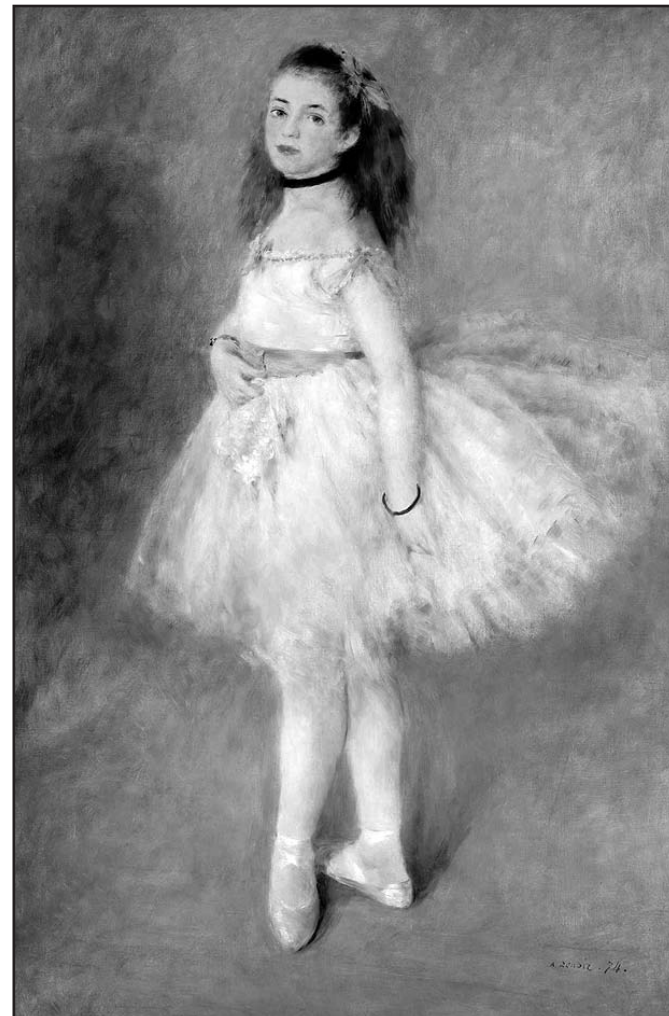
The cross-cultural aspect of the show is moving. Danny Lyons' 1964 photo, "As demonstrators block traffic in front of Leb's Restaurant, a mob begins to abuse them with kicks, blows and burning cigarettes. An anonymous woman confronts the mob and joins the demonstrators," is the highlight of the show. The woman, obviously is a passer-by who is just moved to speak her mind. She chastises a young man who holds a cigarette. Behind her, another young man smirks, as one does when one sees a bully get his comeuppance. But the striking thing about the picture, especially in a show about race, is the complete absence of color. There is not a black face to be seen among the demonstrators. It shows that the civil rights struggle was not just a matter of black and white, it was about people doing the right thing, speaking out against discrimination and hatred.

"The Whole World Was Watching" is on display through Sept. 25. The Menil Collection is located at 1515 Sul Ross in Houston.

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

Masterpieces from the National Gallery of Art," is on view at the Museum of Fine Arts Houston through May 23, 2011.

<sup>1</sup>Shelley Esaak, *The Chester Dale Collection. About.com Guide April 6, 2010.*



Auguste Renoir, French, 1841-1919. **THE DANCER** 1874  
Oil on canvas  
National Gallery of Art, Washington, Widener Collection, 1942.9.72

# THE ART STUDIO I N C.

## 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  
T E X A S This project is funded in part by  
the Texas Commission on the  
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HEB, and the Vic Rogers  
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## VIEW from page 3

exhibition summed up more than ten years of my life experience and the creativity really hit them from different directions, either feminist thoughts, art craft cross-over, family relationships, materiality in art, Asian culture, origami or others.

I am very much inspired by my communication with the spectators of my work. How people live, how people think and how people choose all compose my art and their art. There were quite wonderful fulfilling moments in those dialogues.

The Art Studio, which houses so many good artists and souls and presents so many nice programs, will always be the jewel in the Southeast Texas in my heart.

Big hugs from the east.

**Fu Chia-Wen Lien**

March 2011 exhibiting artist and  
Visiting Assistant Professor  
in Art History  
Alfred University, New York.

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SOUTHEAST TEXAS  
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TEXAS ENERGY MUSEUM	600 MAIN

**SOUTH END/LAMAR UNIVERSITY**

CARLITO'S RESTAURANT	890 AMARILLO @ COLLEGE
DOS AMIGAS	1590 FRANKLIN
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
RAO'S BAKERY	2596 CALDER
SIGN INTERNATIONAL EXPRESS	2835 LAUREL
SUNRISE	2425 S 11TH
SWICEGOOD MUSIC CO.	3685 COLLEGE
THE TATTERED SUITCASE	2590 CALDER

**CENTRAL/WEST END**

BASIC FOODS	229 DOWLEN
BEAUMONT VISITORS BUREAU	IH-10
CHRISTIAN MYERS-RMT	6755 PHELAN BLVD 24E
COLORADO CANYON	6119 FOLSOM
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	3939 SUITE 9 DOWLEN
QUIZNO'S	4495 CALDER
REED'S LAUNDRY	6025A PHELAN @ PEYTON
STUDIO 77	6372 COLONNADE CENTER
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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