From: eddie-d

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THE ART STUDIO, INC. MEMBERS JURORIED ART EXHIBITION

The Art Studio, Inc. Member Juried Art Exhibition (TASIMJAE) is on display in April, opening with a free reception 5-7 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, in this year’s juror. He was the winner of TASIMJAE 2009. Serena Laburn won last year’s show, judged by Vidor artist Charlie Stagg, 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 members that the exhibition is a chance to show their work and get feedback from the public.

“We especially encourage Lamar students to enter. Doing 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 an opportunity to talk with them about their work — and to get involved with The Studio’s community arts offer,” Busceme said.

TASIMJAE will be on display through April 30.

For more information, call 409-838-5393.
dismissed as a total disaster and was promptly turned down by the jury when Manet submitted it to the woman who is dressed in expensive clothes yet dares moral standards. What is the relationship between the arbiters of taste in the French Third Republic treated by the French public in the end of the nineteenth cen-

one. However, ambiguity and suspense which we find about the little girl watching the train, and her chaper-

unspoken question that has no answer….

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The red-haired woman looked up from the book she was reading and I felt sinking into the dark pools of

Railway." I was transported to Paris of 1873, the time of technological advancement and spiritual turned. The redheaded 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 Cane St. Lazare. The rhapsody in black and white, the silent rhythm of horizontal and vertical lines, the unspoken question that has no answer….

The story of the Impressionist and Post- Impressionist collection of the National Gallery is the story of the private collectors who had vision, knowl-

edge and a deep passion for art. The labels in the exhibition at MFAH shed light on the paintings’ jour-

dy of this exceptional deal to host the Impressionist and Post-Impressionist paintings from 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.

Not unlike Victorians in contemporary England, archives of taste in the French Third Republic treated ambiguity with suspicion seeing 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 unlikable man-

Why is the little girl looking away? Why is the railway obscured by the steam if the title of the paint-

ing is “The Railway”? From the artistic point of view, the painting was dismised 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 simplis-

tic. They were most appalled by the way the artist

black bars of the garden fence seemed overbearing. In the exhibition at MFAH, such

works as Manet’s “The Railroad” and “The Masked Ball at the Opera” came from this collection.

Louisine 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 “Role of Liberty.” Together with her friend radio-

soul activist 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 collection — and another striking personality — was Agnes Ernst Meyer (1887-1970).

Coughlan

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

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.

“Once 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, ceramists 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. In the 1960s, Blanton said that simple philosophy took him a step further.

“I try to go beyond the pot,” Blanton says. “I’m 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 sort 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 and breathing. The human figure parts are accentuated 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.”

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

“You’ve got to let go of the ego. You have to be able to put your ego to the side and work with the clay. You can’t hold it in your hand. You can’t decide what you’re going to do next. You have to have a trust in the process. If you do that, you’re going to get something that you didn’t think you were going to get.”

To try and express yourself completely, Blanton said you must put yourself on the page and trust the process. “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 and breathing. The human figure parts are accentuated 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.”

Blanton took following Anasazi indian trails in Arizona and New Mexico. The Museum of the Gulf Coast is hosting “Earth Songs” inspired by a journey 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.
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 studied her law 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 MFHA, Paul Cezanne’s, “still life with apples and pears” and “Vase of Flowers” come from the collection of Eugene and Agnes E. Meyer.

The strikingly bronzet “Scapes at Port en Bessin, Normandy” by Georges Seurat is a gift of a W. Horowitz Harrison Foundation in memory of Mrs. N. Harrison. William Horowitz Harrison (1923-1986) was a prominent statesman who held a variety of positions in Democratic administrations from Franklin D. Roosevelt to Lyndon B. Johnson, including serving as Roosevelt’s special representative (“London embassy”) to Britain in 1941-43 and an U.S. ambassador to Russia in 1943-46. Marnie Norton (1930- 1970) operated an art gallery on 57th Street in Manhattan, which housed important works of Derain, Gauguin, Van Gogh and Matisse. After her marriage to Harrison, 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 col- lections of Alisa Buenos 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 Alisa and Paul’s father, Andrew W. Mellon, that the museum was established in 1941. Andrew W. Mellon provided the funds for the building and its own collection of 155 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 Alisa and Paul Mellon had a penchant for impressionism, they tastes differed. Alisa Buenos (1914-1940) preferred small-scale works by such artists as Cassatt, Manet, Degas, and Edgar Degas, which were more appropriate for intimate spaces. Such paintings as Cassatt’s “t. A House and Garden Lovers,” Renoir’s “Madame Monet and Her Son,” Manet’s “The Artist’s Garden in Vetheuil” and Cassatt’s “Children Playing in the Snow” are examples of the art that she acquired. At her death in 1940, Alisa Buenos bequeathed 133 paintings to the National Gallery. She also was the primary contribu- tor of the 300-acre Mannsborough plantation, which features a sequence of smallscale galleries. Inaugurated in 1972, they provide a perfect setting for her collection of American art.

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


MOULAS DE LA GALETA, Montmartre” and Pablo Picasso’s “Boy Beside 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

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Cave from page 5

reminds shoppers of New Orleans, Dole said. “I have to tell the story of the 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, and antique shops. We hope everyone loves it as much as we do.”

For more on Blanton’s work, visit www.blantonpottery.com.

Although both Ailsa and Paul had a penchant for impressionism, their tastes differed. Ailsa Buenos (1914-1940) preferred small-scale works by such artists as Cassatt, Manet, Degas, and Edgar Degas, which were more appropriate for intimate spaces. Such paintings as Cassatt’s “t. A House and Garden Lovers,” Renoir’s “Madame Monet and Her Son,” Manet’s “The Artist’s Garden in Vetheuil” and Cassatt’s “Children Playing in the Snow” are examples of the art that she acquired. At her death in 1940, Alisa Buenos bequeathed 133 paintings to the National Gallery. She also was the primary contribu- tor of the 300-acre Mannsborough plantation, which features a sequence of smallscale galleries. Inaugurated in 1972, they provide a perfect setting for her collection of American art.

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BLANTON from page 9

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

I believe this is all channelled anyway, that’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 ice 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 Front Street in Port Arthur. For more information, visit www.museumsoutheastcoast.org, or call 409-752- 7000.

For more on Blanton’s work, visit www.blantonpottery.com.

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.”

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The ART MUSEUM OF SOUTHEAST TEXAS' new exhibition of the work of internationally known artist Larry Leach will be on display statewide, as Southeast Texans will be able to view his work at the Dishman Art Museum and AMSET.

In addition to his position as an internationally known artist, Larry is also an experienced teacher of art. In his teaching, he focuses on the importance of mark-making depictions and is effective in creating an environment where the student can manipulate the exhibition's atmospheric qualities, eliciting the vast Arctic's extreme conditions of brightness and darkness.

The exhibition, which opens April 15 and runs through July 17, is sponsored by the Gladys Porter Zoo.

The title of the exhibition, "UPSIDE DOWN: ARCTIC REALITIES," is derived from a painting by artist Doug Huffman, which is currently on display at the Dishman Art Museum in Beaumont.

The exhibition will feature drawing, painting, ceramic, and video, and the works will explore the themes of identity and the human body in the context of the Arctic.

The exhibition will run from April 15 through July 17 at the AMSET Gallery in Beaumont. The opening reception will be held on April 15 from 4 to 6 p.m.

For more information, please contact the Dishman Art Museum at (409) 832-4700 or AMSET at (409) 777-1772.
group is in full voice, hands raised, their mouthes wide. This is not a muted song, but a proud proclamation of identity. In the front, flanked by two black youth, a woman sings as loudly and with as much conviction as the others. United by the struggle.

There is a debut on display that is affecting and inspiring. In “Assuming demonstraters, Birmingham, Alabama,” from 1963, a young black woman holds a sign that simply reads “Freedom.” On the 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.

In “Maryland,” from 1963, a young black woman holds a sign that reads, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten- dencies in hand, saying, “Chesterdale, let us have some- connections to artists and dealers, took his magpie ten-
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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