

ISSUE

THE ARTS MAGAZINE OF
THE ART STUDIO, INC.

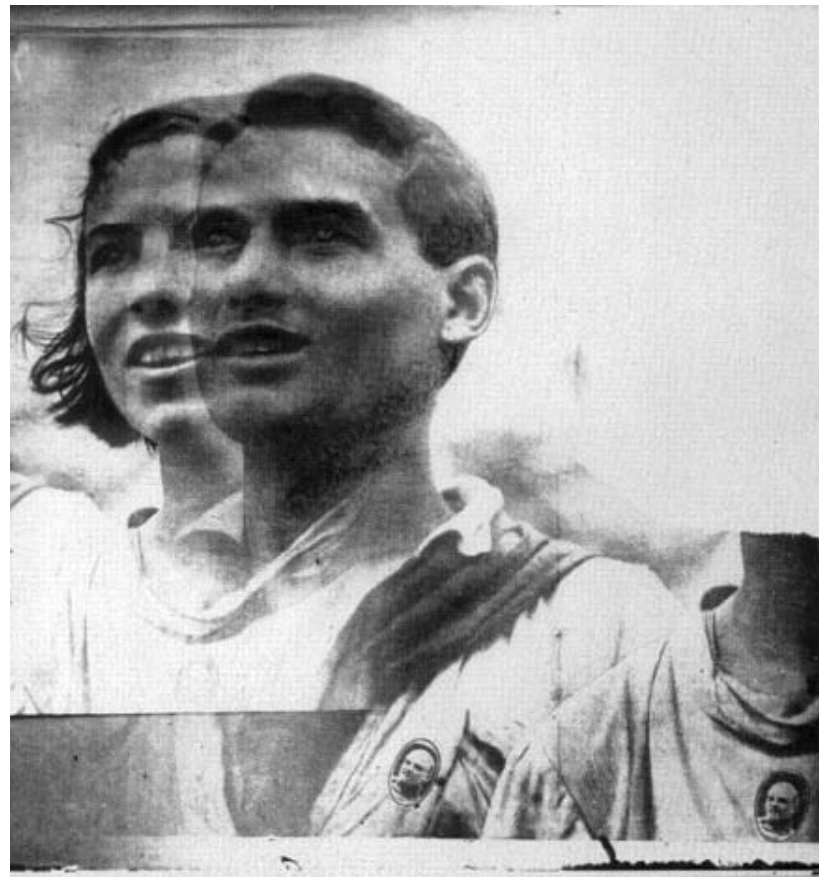
MAY 2011

FACING HERSELF

PAGE 8

INSIDE:
TASIMJAE IN PICS,
SUE'S VIEWS,
MUSEUM NIGHTS,
AND MORE





From: el-lissitzky

cant get her outta my head
studio membership might help



SEE MEMBERSHIP FORM ON PAGE 3.



ISSUE Vol. 17, No. 8

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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:
Sirena LaBurn in her studio
by Eric Schmidtman

A View From The Top

Greg Busceme, TASI Director



I WANT TO FIRST thank everyone who participated in TASIMJAE. Heroic acts do not have to be death defying, they simply have to challenge your courage. Entering shows requires that courage. So congratulations for your determination, that virtue will serve all artists better than simply education, skills or charisma.

Jeff Forster, 2009 winner and May 2010 exhibiting artist, was kind enough to come back to judge this year's exhibition and he did a great job. He was thoughtful and patient and genuinely enjoyed the work, which I felt featured consistently strong, well-defined and well-articulated images.

If you didn't get to enter or if yours were ones that were not picked, remember we have the finale of the season, the Alternative Show, accepting entries in late May. Entry is free for up to three works.

I often tell artists that no matter how much more you want to do in your art, the fact that you are working on something that is outside of your regular existence is a heroic task and you should stand akimbo on a breezy hill and let your hero's cape wave in the setting sun.

It should be noted that we survived this year without government funding of any sort. That statement is significant in that we are seeing the writing on the wall as far as

funding for the arts and how we will be treated in the future. The Texas Commission on the Arts is on it's way out, not that they helped The Studio in any way, but they did help fund the Southeast Texas Arts Council which funded us generously over the past 26 years. Since congressional District 22 was broken up by Tom Delay and the Texas Republicans, we have far less of a voice for our gerrymandered region. Because of this, less funding is directed to our district, even though SETAC is considered by many to be the best organized arts council in the state of Texas — no brag, just fact.

We do have hotel occupancy tax, but that tax is controlled by the hotel association to benefit them not the arts. When was the last time you could recoup your taxes by legislation that assures your taxes go back to your business? We have to plan an event that assures people use the hotels in the course of using HOT money. Wag the dog. That money was meant to help the non-profit world, yet we are being led to find funding for projects we don't need. Pork!

So with dwindling funding by the cities (has it ever been anything else in good times or bad), there is little money except what benefits hotels and associated services.

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UPCOMING EXHIBITIONS AT THE ART STUDIO

MAY

"Facing Self" by Sirena LaBurn

Opening May 7

JUNE

The Alternative Show

Opening June 4

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

Exhibit shows membership's range of talents

Editor's note: This year's TASIMJAE art show drew entries from 41 artists. Juror Jeff Forster selected 40 pieces by 29 artists to be in the show. The following is Forster's juror's statement.

I WAS PLEASANTLY SURPRISED upon entering the Art Studio to see the range and quality of work being produced by its members. In addition, the number of entries, which made the decision-making process very difficult, impressed me. In the end, there were a number of strong pieces I chose not to include, as I believe too many works actually takes away from the pieces that are accepted. Overall, I wanted to create a show that depicted the diversity of work being created by Art Studio members. And, for this reason I included some representational work chosen based off pure technical prowess.

I am a strong advocate for art as a means of personal, creative expression and ideology and feel this is depicted in my award choices. I am usually drawn to

work that intelligently plays off of historical objects, uses wit in another way or pushes what has been previously done, whether that is through new means of abstraction, uses of materials or the clever use of symbolism. With this being said, choosing the award-winning pieces was the most difficult part of juring the show. I had around 10 pieces that the awards moved around until I ultimately settled with the choices I made. Honestly, on another day I may have chosen them slightly differently.

I was immediately drawn to the found object works as they have the strongest relation to my own way of working and thinking about art. In a time of mass production and grand consumerism I sometimes wonder why I am making more objects to fill our spaces. The intriguing quality of these objects is, of course, that each brings with it a true history, its own unique story.

I chose Trisha Faye Duhe's "Apt. 9" as the No. 1 pick because I thought the

chosen objects really worked to create a narrative. This narrative had just enough pieces for me construct a story, yet missing elements had me wondering exactly what happened in Apt 9. In addition, I felt of these Duchampian/Rauschenbergian works "Apt 9." had the best formal arrangement, but I also really enjoyed Ria Lihs' piece, which played off the tradition

of still life's.

My first encounter with art was through Abstract Expressionism and the likes of Van Gogh, Picasso, Mondrian, Pollock, etc. etc. Since that time I have always had a strong appreciation for Formalist thought and the use of elements and principles in art. However, working in this manner today is swim-



TASIMJAE 2011 third-place winner Joyce Philen, above, talks with Ryan Gist during the opening reception April 2. Sean Wilcox's "City Rabbit" was named honorable mention. Artists Jim Oaks, Danny Dubuisson and Leslie Huckabay, far right, clown around during the reception. Peyton Ritter, above right, peruses the diverse works in the show.



ming in dangerous waters. It is easy to be pigeonholed as a knock off to an early artist. Of these many works, I chose the ones that I felt had the strongest sense of formal elements.

I chose Andy Coughlan's black on white piece as the second-place winner because it captures the essence of expressionism. The fluid quality of the strokes almost brought me to the time the piece was painted and called reference to Pollock's Action painting. The lines themselves seemed to move to and from space creating the illusion that they might be hovering just off the canvas, much like Rothko's Color Field Paintings, and the subtle, atmospheric background only exploited this further. In this painting, Andy merges two disparate styles of abstraction to create a new type of modernism.

Joyce Philen's "For They Shall be Comforted" was my third-place award for its use of symbolism to construct meaning, and may have been awarded higher if not for the small crack which, as a ceramist, created some doubt for me. Philen's slightly abstracted, monochromatic sculpture leaves a sense of ambiguity that is reinforced by the cloak-like garment covering the piece. The tone and abstraction really induced for me the feeling of someone mourning. Clay as a material and the firing process addresses analogous ideology in that Joyce used a living, fragile material to create something permanent. Other symbolism is found in the flowers, which could represent life yet is used to honor the dead, and the simple fact that historically clay objects have been used in ceremonies and as burial items.

As I have stated, on another day I may have chosen the awards differently. Other works I thought were of exceptional merit were Ria Lihs' "See It In a New Light," which specifically addresses using old objects to create something new and has a strong tie to traditional still life, Teresa Johnson's "Mastication Nation" and Sean Wilcox's unconventional blend of paint and photographic techniques.

Finally, while juring the exhibition was a difficult task, it was simultaneously a pleasure and honor. It was quite enjoyable to revisit The Art Studio and see how things and people have progressed since my last visit. Also, it is abundantly clear that The Art Studio is a tremendous asset to the Beaumont arts community.



Trisha Faye Duhe with her TASIMJAE 2011 winning entry APT. 9.

IT'S TIME YOU ENTERED!

Alternative Show

a first-come, first-served, free-for-all art exhibition

ENTRIES ACCEPTED MAY 28 AND JUNE 1 & 2

OPENING JUNE 4

YOU MAKE IT, WE'LL SHOW IT!

HOT METAL

Members of the Lamar University art department held an iron pour April 1 outside the Dishman Art Museum. The pour coincided with the opening reception for the exhibition

ARRESTED FORM: RECENT SCULPTURE BY THE TEXAS ATOMIC IRON COMMISSION.

"Arrested Form" featured sculpture by fourteen Texas-based artists working in the medium of iron. The works explored themes of mapping, wonder, and playfulness in sculptures that range from a mere eight inches to more than twelve feet in height.

ISSUE photo by Andy Coughlan



Lamar seniors to exhibit thesis work at Dishman

LAMAR UNIVERSITY'S SENIOR ART majors will display months of hard work at the Senior/Master Thesis Art Exhibition beginning with a reception, 7-9 p.m., April 29 at the Dishman Art Museum.

Craig Cormier, graphic designer, said that students are looking forward to showing friends and family their finished product at this final event before graduation.

"I've been telling people to come to the show instead of my graduation," he said. "I'd just rather you see something that I was more proud of. So for a lot of us, this is kind of like our graduation, too. For the art students, this is our final exam before we graduate — this is the big test."

Photographer Chelsy Broussard said that the show reflects the talent of Lamar's art students.

"I think that there are quite a few people in the show that push the boundaries of the usual art that's shown in this area, and some of the younger students would appreciate and enjoy that," she said.

Prince Thomas, associate professor of art, said the show will feature multiple medias.

"You'll get to see some students exclusively in painting, digital images, photography and graphic design," he said. "You'll be seeing a wide array of the arts within the show, because it's a relatively large group who does various things. Also, it's a chance for students to see what their peers are doing on campus."

The Dishman Art Museum is located at the corner of MLK Pkwy. and E. Lavaca on the Lamar University campus. The show runs through May 13.

For more information, call 409-880-8958.

Story by Tara Wigley, courtesy of the University Press



MAXINE, by Sue Wright, is among the photographs that will be on display in the exhibition "Sue's Views: An Eclectic Mix," at the Ice House Museum in Silsbee in May.

Sue Wright, below, works in her space at The Art Studio.

ISSUE photo by Andy Coughlan

SUE VIEWS WORLD THROUGH LENS OF SMILES

Story by Andy Coughlan

"I'M NOT TOO DEEPLY profound," Sue Wright says, before letting out a loud laugh.

Sue's artistic philosophy is simple.

"I am serious about it but I don't take myself seriously," she said. "I don't agonize over it. If it comes out

good, fine. If it doesn't, well, I've enjoyed the journey."

Enough of her work has "come out good" that she has a one-woman show of her photography at the Silsbee Ice House Museum in May. "Sue's Views: An Eclectic Mix," runs May 7-28, with a reception scheduled for 2-4 p.m., May 15. The show will feature approximately 45 pieces.

"I have been doing photography all my life, but seriously for about 10 years," she says.

Sue was a public school social studies teacher for 26 years and retired five years ago to pursue other interests, including her art and travel. She has recently returned from a trip to Europe and her photos from that trip will be included in the show.

Sue is a long-time tenant of The Art Studio and can be found most Tuesday and Thursday evenings working on pottery in her space. If you are looking for her, just follow the sound of laughter. Sue believes that there's no point to making art if it's not fun.

"It's therapeutic," she says. "It's an escape from the day-to-day grind. You can totally immerse yourself in the photography or the pottery.

"It's the doing, it's the journey. And if you come out of it with something, that's a bonus."

Her recent European sojourn is a case in point. She said she took about 3,000 pictures.

"But if I get 50 or 100 great pictures, then I'm thrilled to death," she said.

Wright's trip included visits to London, Paris, Lucerne, Florence, Venice and Rome, where she was especially taken with Roman ruins.

"Being a history teacher, with the Roman dynasty... it was just, Wow!" she said, struggling to put the experience into words. That's what the photography is for — to capture the memory."

Each place has its own personality and that influences the type of photography she looks for, she says.

"Certainly, in Rome there's the history. In Lucerne it's the landscapes," she says. "In London it was the people. I was just so fascinated with the people — they were just delightful. They were all so proper. Everyone was dressed up. The cab drivers were in ties, in the stores they were in suit and ties. They were working and they looked like they were working. The people of London really grabbed me."

Wright's show is a reward for winning the photo show earlier this year. She was surprised to win the show, she says, as she had not originally planned to even enter.

"The pictures I entered were all taken in the West End of Beaumont and they were nice pictures but I didn't think they were anything over



See SUE on page 14



Sirena LaBurn, left, is the featured artist at The Art Studio in May. Laburn is the winner of TASIMJAE 2010. Among the work scheduled to be in the show is **DRYING LAUNDRY (INTERIOR STUDY)**, above, and **SELF PORTRAIT WITH ROOM #1**, below.

FACING SELF

SIRENA LABURN FINDS HER IDENTITY IN PAINT

Story by
Andy
Coughlan

Photos by
Eric
Schmidtman

Sirena LaBurn ich kunstmalerin. [Sirena LaBurn is artist]

Think about it. Sirena does. A lot. “All my life I knew I was an artist but I never actualized it — or so I felt,” she says. “Because I wasn’t producing, I felt I wasn’t an artist. But to be an artist is to feel it in your soul, to know somewhere deep down that’s just what you are, that you can hide it all you want, but that you would be denying your true essence.”

A year ago, the Port Neches native abruptly moved to Cologne,

Germany.

“I came to Germany because I fell in love with a German,” she says. “But I felt a big move coming, and ever since I visited Berlin for a weekend I thought maybe I should live in Germany. Sometimes life just lines up.”

Such a sudden lifestyle change might be disconcerting to some, but for Sirena, it allowed her to really examine who she is and what she wants.

“I think it has really made me ask the question, ‘Who am I?’

she says. “Not only the upfront questions, like what does it mean to be American, to be an expatriate, but really what are my desires, who am I really? I had the chance to start fresh, to announce myself to a new country, to tell them ‘I am this, whatever that is.’

“Many people asked what are you doing here? And I had to confront how I felt about love, what it means to me, how it affects my life. But most of all I had to ask what do I want to be. And though moving here felt like taking 10 steps back from what I knew I could be doing and accomplishing in the US, I actually think in the long run the waiting, the thinking, the learning will lead to a more self-actualized version of myself.”

While working at the Stark Museum of Art, Sirena was also a tenant at The Art Studio and was named winner of TASIMJAE 2010. Her prize was a solo show, opening May 6, which offered her the opportunity to really examine her new identity through her work. Hence the show’s title, “Facing Self.”

“It is funny because in English when we say, ‘I am an artist,’ we always use ‘an’ article — in a way I think it distances us from our job,” she says. “We are both ourself and our profession. But in German one says ‘Ich bin Künstlerin,’ — I AM painter. You are your profession. I think I have had to confront what being an artist for me really is. It seems when you say it in German its a stronger relationship and with painting that’s how it feels. I am painter.”

Sirena attended Wagner College, a small private school on Staten Island, NY, on a volleyball scholarship.

“My degree is in arts administration, which is some kind of hybrid of business courses, art courses and art-field related courses like gallery management and audience development,” she says. “I wish I had minored in economics. Or now that I appreciate foreign language more, another language would have been good. German would have been useful.”

After school, she returned to Southeast Texas and found a job as a collections catalog assistant at the W.H.

Stark House and the Stark Museum of Art in Orange. She enjoyed the work, but was grappling with the desire to paint.

“I think walking away from my job started this process,” she says. “I really loved the Stark Museum and was prepared for a long career in art museums, or galleries, but when I quit I felt that then I was really taking the biggest step to becoming an artist. I finally, for

the first time in my life, put my art first. It was empowering but scary too. When I quit that job I had no more excuses as to why I wasn’t painting.”

The title of her show is a metaphor for the process of familiarization, both with learning to know and recognize the place she lives in, but also the process of what it feels like to create everyday.

“One day I woke up and I was in Germany,” she says. “The books were not mine. The chairs were not mine. The dishes not mine. Not only was this country an unknown, but so was my apartment. Then I started feeling unknown. Through the images I tried to discover quite literally where I am, but also to discover who I am as a painter.”

“It is also about identification, which I guess is the positive result of familiarization. I tried to show that I am an artist newly identified with the word and that this is just the beginning of the struggle. I know I will work all my life to make just one good painting, and that a wonderful thing about being an artist is that one should never be satisfied. But on the way to trying to be satisfied with my work, I have just begun.”

Her work is an examination of her daily life. But it is a life that is seen with new eyes. The faces, landscapes and objects that she has taken for granted must now be re-examined through the eyes of the emerged painter.

“I am trying to say here is a new born artist, in search of style, in search of my mark, in search of my way of translating my experience onto paper,” she says. “So I tried to explore what elements of a drawing are most important to me now. These are the really basic things, like the mark I make every time I touch the paper. I tried to explore my own mark, to play with it, to decide whether it was the right mark, the truest mark, but then also what affect the mark has on the end product. I thought a lot about construction, how a drawing comes to be.”

“I was also thinking about process a lot. I have also been thinking about the relationship the drawing has to edges of the paper. I have been thinking about editing

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SELF from page 9

and how sometimes what is left out can make my drawing stronger.”

Sirena says she tried not to get too caught up in the intellectual part of the process.

“Most days I didn’t think about content, what I was trying to say — I just needed to work,” she says. “I needed action. So I think the end result is some pretty un compelling subjects where I thought about the drawing itself and what the drawing says about me, rather than here is a picture of flowers which represent this specific thing.”

Although she has always wanted to be an artist, Sirena has struggled with the idea of doing something more practical.

“Every few years I would decide I wanted ‘to do art,’ but then I would reject it,” she says. “It was a vicious cycle. It is as though it would bubble up from inside me, but then I would say no. Being an artist is far from practical. How does one be an artist? What internship should I have for that? What is the path? The answer was never so direct as other things, like art historian or lawyer, so I was scared to say, ‘Yes, I want to be an artist.’ But now I see that that’s the beauty of the profession, if we want to call it that. Everyone can take a different route, and finally I am beginning to take the steps in the direction of the artist I want to be.

She remembers the day she came to the realization that being an artist was something she could no longer fight.

“I was walking in Chinatown after a day of painting in the New York Studio School’s Summer Marathon,” she says. “I was with two other painters and we were just searching for a dumpling place I knew. Suddenly, I noticed the sky and just how beautiful it was, how wonderful the clouds were, what kind of blue it was that day. And I just stopped in the middle of the sidewalk to stare at the sky for a moment. Then I knew something was



different, that something new and strange had happened. It was though I had never seen the sky before in my life. For the first time, I saw. I truly saw.”

When it comes to her work, she says she is painter. Having dabbled with other forms, she says she is sure she is “stuck with painting,” although some would argue that is it an antiquated medium.

“Painting is the best way for me to explore experience,” she says. “It’s the best way I know how to make a metaphor. And on top of all that, I think painting is hard enough. For now, one battle is enough.”

She says that her influences are growing weekly, which she thinks is healthy. She is also interested in art that is aligned with history.

“I used to love the German Expressionists because of what the art meant to German history and its relationship to both World Wars, and I loved the Abstract Expressionists for their link to US history and for bringing focus to America and away from Europe,” she says. “But to love an artist for their work, and only the work itself is a very different thing to me.”

She lists artists as diverse as Cezanne, Matisse, Courbet, Frank Auerbach and Euan Uglow among her influences. But her favorite artist works in a different medium.

“I love Giacometti — end of story,” she says. “When I want to strengthen the construction of my drawing, or the geometry of the composition I think of Mondrian. When I think of mark making I think of Van Gogh, Auerbach and Pollock. When I think of space and the process of seeing I think Giacometti or Uglow.

“When I first saw Auerbach I really thought his paintings were awful and ugly. Luckily I looked again. The way that man pushed paint around astounds me. When I need to free up my mark, I totally think Auerbach. But I can’t think about him too much cause then I just want to slap down as much paint as possible and push it next to itself. And right now I am making drawings, only drawings.”

Thematically, Sirena says the pieces in the show will seem quite disparate from each other since they cover self portraits and interiors.

“The show has been about taking the first actual steps down the unknown path,” she says. “For the first time I have had to ask myself, what do I want in my own work, what are the most important elements to me? So I guess the theme of the show is production and what it means to be an artist.”

Sirena will be back in Southeast Texas for the show. She will come face-to-face with her old self. Preparing work for the show, especially in a foreign environment, has challenged her to look at things in a new way, to confront the fear she had for so long.

And she will be able to say, with certainty, “Ich bieb kunstmalerin.”



Sirena LaBurn, above, will present an exhibition of recent work titled, “Facing Self” at The Art Studio in May.

Among the work scheduled to be in the show is **MARSEILLE FLOWERS #3**, right.

A NIGHT AT THE MUSEUM

AND OTHER TALES OF THE STRANGE AND WONDERFUL HAPPENINGS IN THE MUSEUM WORLD

Story by
Elena
Ivanova

A MUSEUM IS A strange creature. One may compare it to Chimera, a mythological monster composed of the parts of multiple animals: a goat’s head that

grows from the center of the spine, a body of a lioness and a snake’s head at the end of the tail. This comparison seems even more appropriate if we consider that in modern language the synonyms of “chimera” are such words as “fantasy” or “illusion.” Museums are actively engaged in transforming themselves and create events-spectacles in order to attract new audiences for whom art (if we take an art museum as an example) may not be the main reason of going to the museum.

There is a pecuniary interest at the bottom of this pursuit: museums depend on the revenue from ticket sales. At the same time, one may argue that there also is a deeper, philosophical meaning: this is a way to demonstrate the relevance of the museum as an institution in contemporary culture, which places high value on entertainment and showmanship.

On April 2, I attended the French Fête at the Museum of Fine Arts, Houston. The party was scheduled to start at 9:00 pm and go till midnight. Attempting to be smart and beat the crowd, I arrived at 8:30 pm and glumly took my place at the end of the line which snaked all the way to the end of the block. At the time the doors opened, I was cheerful again since by then the line had almost circled the building.

The event was subtitled “Party with the Impressionists” and was obviously designed as a way to raise the public’s awareness of the unique exhibition of the Impressionist and Post-Impressionist masterpieces from the National Gallery of Art. For true art lovers, the mere fact of the exhibition being open after hours would have been enough to race to the museum on a Saturday night. However, the net was cast much wider, and to lure other “fish” the following treats were put in the menu: music by popular band Collide on the porte cochere; French culinary delights, such as crepes, cookies, and gourmet coffee; a string quartet and champagne on the second floor where the Impressionist exhibition was featured.

I don’t want to sound arrogant, I partook in the refreshments and had my glass of champagne in the galleries. The exhibition was more crowded than on a weekday when I first came to see the

show. A singer sang a capella while the public feasted their eyes on the splendid Manets, Cezanne’s, Monets, Renoirs and other treasures from the National Gallery’s collection. As promised, a string quartet played classical music and a small bar was set up in a gallery adjacent to the exhibition.

What a contrast this quiet, understated party was to the blast on the patio, a.k.a. the porte cochere! Collide — the band of seven musicians — was at its best and, probably, at its loudest. The lines at the bar and at the vendors’ stands never trickled out. Women in sheer garments and high heels danced through the night defying gravity; their male partners, albeit less spectacularly dressed, were equally eager to polish the pavement. As the clock struck twelve, the doors of the museum promptly closed and the crowd vanished into the night.

Another out-of-the-ordinary event that I have recently attended was “Art In Bloom” at the New Orleans Museum of Art. Every gallery featured several floral arrangements inspired by the paintings and sculptures in front of which they were displayed. Sometimes the connection between the art and the flower interpretation was easy to grasp, sometimes it was less obvious. Whatever the case, walking through the museum was a delightful and uplifting experience.

This annual five-day event showcases more than 100 floral designs, sculptures and scenarios and is NOMA’s largest fundraiser. According to the museum records, more than 1200 visitors come to see these floral masterpieces every year.

Celebrated by NOMA for twenty-three years, “Art In Bloom” is in no way a unique event in the museum world. Museum of Fine Arts, Boston, was the trailblazer of this trend, having presented their first floral interpretations of art in 1976. Over the past thirty-five years, it spread like a wildfire throughout the country. Today, dozens of art museums build their largest fundraisers using the floral event model, including Dallas Museum of Art; Museum of Fine Arts, Houston; Cincinnati Art Museum; De Young Museum in San Francisco; Milwaukee Art Museum; and Museum of Art and Archeology of the University of Missouri in Columbus, Missouri.

Let’s be honest, nothing puts a smile on our faces like beautiful flowers. It’s been a few years now since the Metropolitan Museum of Art started greeting its visitors with dramatic flower arrangements in the neoclassical niches of the Great Hall. One does not have to be an art connoisseur or even like art to



ISSUE photo by Elena Ivanova

One of the pieces on display at the “Art In Bloom” event at the New Orleans Museum of Art.

admire a beautiful floral presentation. People of all interests and pursuits flock to annual spring shows attracted by the diversity of the program which, like a well-planned buffet, has things of every taste.

“Art In Bloom 2011” at the NOMA included a patron’s gala, a preview party, live and silent auctions, lectures by nationally known speakers, and a fashion show. I attended the lectures and the fashion show. The speakers were New Orleans-based writer Deb Shriver, the author of the bestseller “Stealing Magnolias,” and floral artist extraordinaire Chris Giftos, who was the master

florist and Events Manager at the Metropolitan Museum of Art for thirty-three years.

Ms. Shriver dazzled the audience with magnificent photographs of the city and of her house in the heart of the French Quarter which, in its décor, epitomized the genius loci of New Orleans. Mr. Giftos captivated us with the story of his career as a florist which started in a small flower shop in Brooklyn and eventually brought him under the auspices of the Met where he successfully managed

See NIGHT on page 14

Around & About

If you come across any interesting exhibitions, museums or other places on your travels, share them with us. Call 409-838-5393, or contact us through our web site at www.artstudio.org. Be sure to include the location and dates of the subject, as well as any costs.

CLAY CLASSES

INSTRUCTED BY GREG BUSCEME

Adult Beginners

Six Classes • 6 p.m.-8 p.m.

Tuesday and Thursday evenings

May 10, 12, 17, 19, 24, 26

\$120 members, \$155 non-members

For information, call 409-838-5393

RECENT ART STUDIO NEW OR RENEWING MEMBERS

Marty Arredondo
Kathy Boldt-Breaux
Carlo Busceme IV
Kris & Lynn Castle
Andy, Renee, Trish & Bridie Coughlan
Chris Cox
Laura & Chris Eldredge
Rosemary Elwell
Albert & Amy Faggard
Elizabeth Fontenot
Janna & John Fulbright
Ian Grice
Honour Harry
Jodi Hebert
Dana Hetrick
Herman Hugg, Ling Ling & Sing Sing
Teresa Johnson
Heather Kelley
Betty & Mark Kubala
Antonia Marino
Scot A. Meents
Holly Morrell
Nel Morrison
Faye Nelson
Jim Oakes
Cynthia & Chris Perkins
Rose Perkins
Joyce Philen
Chauncey L. Pope Sr.
Lisa Reinauer
Peggy Scott
Michael Snowden
Amanda Talcott
Patricia D. Tatum
Sherry Tiger-Landry
Tolunay-Wong Engineers, Inc.
Sean & Tina Wilcox

The 6TH ANNUAL BEAUMONT JAZZ AND BLUES FEST will be held May 7 in downtown Beaumont on Fannin Street between Main and Orleans.

The event will be from 3 to 9 p.m. and will feature artists such as Barbara Lynn and Jimmy Simmons with Sylvia Thompson.

Tickets are \$10 and may be purchased through Ticketmaster or at the gate.

Other performers scheduled include Kyle Turner, Dean James, the Lisa Marshall Band, Little Brian, Jawaad and Robert White.

The Beaumont Art League will host the second Annual Jazz and Blues Fest Art Competition in conjunction with the festival. Entries will be judged by the public and the winner will receive a Fender electric guitar.

Artists interested in entering the competition should contact BAL at 409-833-4179.

The TRIANGLE AIDS NETWORK will hold the 2011 GARDEN PARTY, themed MAD HATTER'S TEA PARTY, from 4-10 p.m. at The Art Studio, Inc., May 1.

The party will feature dancing, an art auction, music, free food, a crazy hat contest and drag show featuring 14 girls beginning at 7 p.m.

Tickets are \$20 and may be purchased at the door, the TAN office and at New Orleans Pub and Patio.

TASI is located at 720 Franklin Street. For more information, call TAN at 838-8338.

FALL SHOW SIGN UP SET FOR JUNE 1

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. 24. 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, 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.

Stealing Love

The covered lovers lay
unheld upon their bed,
each letting go,
alone, aloud, warm breaths.

I stole into their room
to take from them
the nearness of
their sleeping love.

And, now, beneath my breath,
I give it all to you.
Uncover it with me,
and together

we will hold it
till they wake.

Jesse Doiron

A Bicycle Ride At .08

We had come up with the perfect plan my lady and I.

The Barhopping Bike and Booze Adventure,

To Save Our City From Drunk Drivers Until Tomorrow's Cruise to Church.

We'd bought a tandem bicycle to ride as a pair.

We strode in unison like a Viking ship's skulls.

Right then left and repeat. Bicycles are so very boring.

I'll admit I chafed, but just a tad.

Sweaty and suffering, I'm Lance with both balls.

That night, we hit up every bar for two miles.

We ingurgitated shots of whiskey at one, and chugged too much beer at the other.

We drank, then threw up, in a cathartically romantic way.

It's always romantic when you do things together.

How the lights blur by when you're four pedals to the wind.

Street lamps shine yellow. The greens signal go. Blues then reds, blues then reds.

Sirens soar from behind, their song failing to draw us in as it did Odysseus.

How stupid we must've looked running from cops on a bicycle built for two.

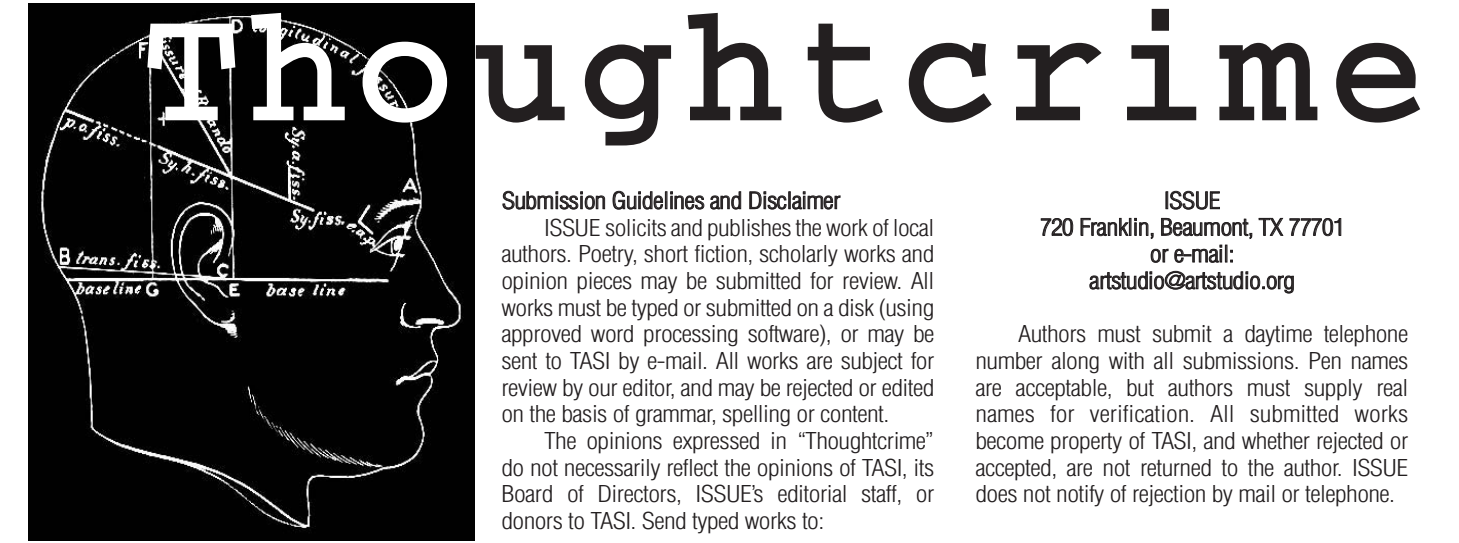
I wasn't even steering. This can't be fair.

She was driving that damn thing. I was just the pedals.

It's not always romantic when you do things together.

Locked in the drunk tank for a bicycle ride at .08.

Peyton Ritter



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:

ISSUE
720 Franklin, Beaumont, TX 77701
or e-mail:
artstudio@artstudio.org

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.

Who's Your Dada?

she and me.me not he.he not
she.she not we.we not us.just
like us.but not us.more like
them.less like she.she or he.he
or we.we or him.him or they.on
our way.way on down.sinking
sound.he has drowned.oh.

Rrosie Derriere

Do You Like Magician, Alchemist or Shaman?

Picasso is a magician
Duchamp is an alchemist
Joseph Beuys is a shaman

A Midas touch in Picasso's hand
He does not have to think
He just finds and creates
A flower can turn into a hat
A hat can turn into a nude
A nude intertwining with a minotaur

Duchamp's male urinal becomes an inimitable art
That every creative mind wants to imitate
No one did the same as his readymade
Can it be the most beautiful sculpture in modern art
Like many ironies in the eye of art critic and audience
Or it is an everlasting puzzle bothers every inquisitive mind
Dear Mr. Duchamp or Mr. Mutt
Did you ever think of your fountain as a daily object
only for men, not for women?
Can it be an erotic vessel away from its nihilist fart
As no one ever thought of?

Professor Beuys

I wish I were in your lectures in Dusseldorf Art Academy
Whether I understand your speech or not
You are an exotic living sculpture for me

I wish I were the Kyote living with you for days in the New York Gallery
Reading Wall Street Journal and shitting around
Or maybe I wish I were the dead rabbit in your hand
Listening to your explanation of art
And suddenly became alive in your face of golden lush
or ashed away like a last grain of the body of Buddha
Art is too much for both of us
I only wish I had met you once

P.S. I think I like magician the best.

Any child can enjoy and be intrigued by a magician.

Jade

SUE from page 7



MYSTIC SEAPORT by Sue Wright

the top, in my opinion,” she says. “I had debated about even entering them but Chuck said, ‘Oh, come on, let’s take them up there.’ So we did.”

It is often the case that the artist is the one least likely to see the work with an objective eye.

“I am definitely my own worst critic,” Sue says.

While she was pleased to win, when Sue heard the news of the award, she was suddenly overwhelmed with the prospect of putting a full show together.

“I was in the car on the way to San Antonio with friends. I was on the phone saying, ‘Oh yes, that’s wonderful,’ and they are watching me going, ‘Oh shit, what do I do now?’” she says, breaking into laughter.

When people look at Wright’s work, she has a simple wish.

“I hope they look at it and smile,” she says. “Nothing deep, just that it will bring pleasure. Maybe even remind them of good times they had somewhere, or something similar they saw once and it will bring back a good memory for them. “Because that’s what it does for me — it brings back good memories.”

For more information, visit www.icehousemuseum.org.

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fundraiser parties and rubbed shoulders with such celebrities as Lady Di. Equally fascinating was watching him create five exquisite floral arrangements while he never took a break from his story.

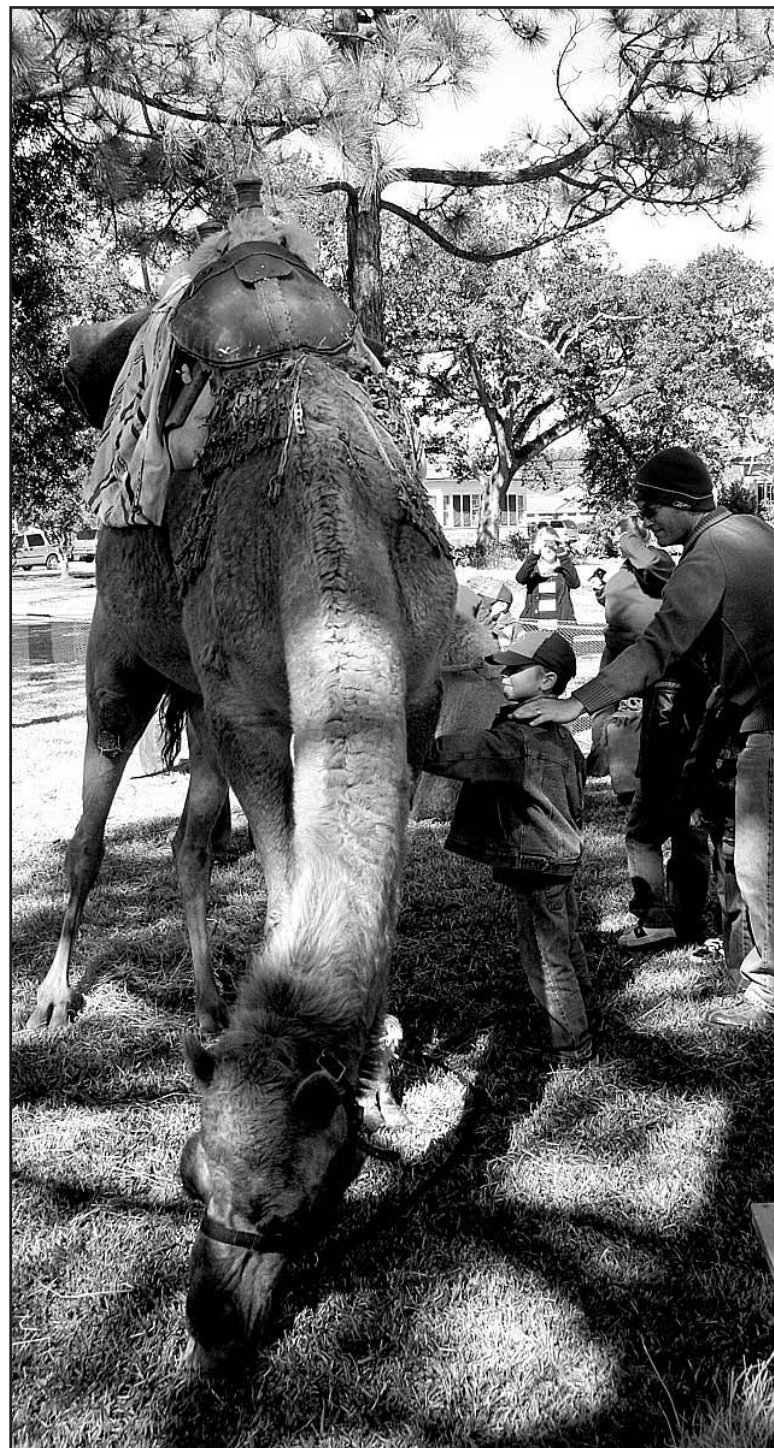
The program concluded with the spring fashion show by Saks Fifth Avenue. There was no reference to flowers in the dresses and suits presented to the public, but it was a pleasure to watch the young models on the catwalk. The audience was ecstatic and met every appearance with a round of applause.

These are just two examples from a vast number of events which may not be directly related the museum’s public mission — to preserve cultural heritage and to educate. Nevertheless, it is often these events that reach the widest audience and put museums on the map for the people whose interests lie in totally different spheres.

A recent example from the Stark Museum of Art where I work comes to mind. For the Family Day last January, we brought in two live camels. The attendance skyrocketed to 800 people, which is a record daily attendance for our museum.

There was a valid reason for having the camels as a part of the program. The Family Day’s theme was “Great Explorers” and a new exhibit focusing on the use of camels in the U.S. army in the 1850s was on view in the galleries. However, the people who stood in line to get close to these adorable woolly animals, with sultry eyes framed with long thick lashes, may or may not have been aware of this connection. One thing was important: they now knew that there was the Stark Museum in Orange and it was doing exciting programs.

Gobi the camel, right, was part of the Stark Museum of Art family day, Jan. 22. The event was held in conjunction with the exhibit “Lands Fit For The Camel: Images From The Mexican Boundary Surveys.”



ISSUE photo by Andy Coughlan



Mission Statement

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

PURPOSE

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

GOALS

1. To present public exhibitions
2. To provide educational opportunities
3. To provide accessible equipment for artists
4. To provide peer feedback through association with other artists and crafts people

OBJECTIVES

1. To present 10 art exhibitions per year
2. To maintain equipment for artists in a safe working environment
3. To provide better access to artists for the public
4. To offer regularly scheduled adult and children’s classes
5. To develop and maintain public activities with all sectors of the community
6. To develop and maintain equipment to aid artists in their work
7. To provide a display retail outlet for artists
8. To expand programming and activities with increased facility space

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

VIEW from page 3

The upshot of all of this goes back to you, dear reader. You will have more control over what exists and what does not by your support or lack thereof. Non-profit organizations have always had some core support that allows a service to be offered to the community at a minimal cost or for free. That allowed us to not focus on cash as much as action. Now we must look at things like the market and raise prices based on cost not what can be subsidized by The Studio itself.

Now, more than ever, that your membership and your participation will determine the future of not only The Art Studio but the Art League, Ice House and other independent organizations that have no municipal assistance. The Studio runs on its own power. We’ve proved that over this past year when we found ourselves grantless for only the second time in 26 years.

May I quote Michael Gregory, “Thru it all [we] made it, trouble don’t last always.” Remember, the life of your favorite visual arts org. is more dependent on you than ever. As an organization our job is to offer the best services at the least cost for the most people for the greater good. Help us keep doing that.

Last note: The Studio cannot make any political statements about who to vote for or who not to vote for, or even for legislation that would help us. We can, however, ask you to write your state reps and senators and federal congresspersons and express your hope that the arts remain a major part of education and outreach programs.

It is so important that the arts aren’t thrown out because of political prejudice and ignorance.

VOLUNTEERS NEEDED

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

OFFICE SUPPORT • BUILDINGS & GROUNDS

SPECIAL EVENTS • MAILOUTS

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

WE WANT YOU FOR BAND NITE

Hear original music by local musicians at



For upcoming gigs, visit the studio’s facebook page or www.myspace.com/artstudio

\$5 admission

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





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RETURN SERVICE REQUESTED

INSIDE

- LABURN IS 'FACING SELF'
- THOUGHTCRIME: MUSINGS FROM AREA POETS
- NIGHT AT THE MUSEUM
- SUE'S VIEWS

ISSUE

When you support The Art Studio with your membership, you receive ISSUE, Southeast Texas' and Southwest Louisiana's alternative press as well as class schedules, invitations to opening receptions and various Studio functions.

Volunteers

These people are the life blood of our organization. WE COULDN'T DO IT WITHOUT YOU! To volunteer, drop by The Art Studio, Inc., or call 409-838-5393.

- Bryan Castino
- April Ringland
- Heather Eager
- Andy Ledesma
- Rhonda Rodman
- Sue Wright
- Cyndi Grimes
- Rhonda McNally
- Andy Coughlan
- Renee Coughlan
- Olivia Busceme
- Greg Busceme, Jr.
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- Beth Gallaspy
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- John Roberts
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- Willie McKusker
- Sheila Busceme
- Deborah Snyder
- Colby Duhe
- Beau Dumesnil
- Karen Dumesnil
- Tosha McKusker

JOIN US

FOR ART OPENINGS ON

THE FIRST SATURDAY

OF THE MONTH

THIS MONTH:

ƆNƆAƆ FACING

ƆJƆS SELF

SIRENA LABURN

MAY 7

GALLERY RECEPTION IS 7-10 P.M.



SOUTHEAST
T E X A S



COUNCIL

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

THE ART STUDIO INC. ISSUE DISTRIBUTION POINTS

DOWNTOWN

THE ART STUDIO, INC.	720 FRANKLIN
ART MUSEUM OF SOUTHEAST TEXAS	500 MAIN
BABE DIDRIKSON ZAHARIAS MUSEUM	1750 IH-10E
BEAUMONT CONVENTION & VISITORS BUREAU (IN CITY HALL)	801 MAIN
BEAUMONT ART LEAGUE (FAIRGROUNDS)	2675 GULF ST
BOOK BAZAAR	1445 CALDER
THE CAFE	730 LIBERTY
CAVE INTERIORS	1425 CALDER
JERUSALEM HOOKAH CAFE	3035 COLLEGE
NEW YORK PIZZA & PASTA	790 NECHES
ONLY ONE VASES	1455 CALDER
SETAC	701 NORTH STREET, STE. 1
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

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CHRISTIAN MYERS-RMT	6755 PHELAN BLVD 24E
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GUITAR & BANJO STUDIO	4381 CALDER
LOGON CAFE	3805 CALDER
THE MASSAGE INSTITUTE	2855 EASTEX FRWY, SUITE 1 (@ DELAWARE)

NORTH END CYCLE

PACESSETTER	HWY 105
QUIZNO'S	COLONNADE CENTER
REED'S LAUNDRY	3939 SUITE 9 DOWLEN
STUDIO 77	4495 CALDER
TRENDY'S	6025A PHELAN @ PEYTON
WEST END MEDICAL PLAZA	6372 COLONNADE CENTER
WILSON CHIROPRACTIC	5905 PHELAN, STE. E
	2010 DOWLEN
	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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