I WANT TO FIRST thank everyone who partici-
pated in TANIMAÆ. Heroic acts do not have to be
death-defying; they simply have to chal-
genge your courage. Entering shows requires
that courage. So congratulations for your deter-
mination, 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
due 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
heavily-laden hill and let your hero’s cape wave in
the winds of art.

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 treat-
ed in the future. The Texas Commission on
the Arts is on its way out, not that they
helped! The Studio is in any way, but they did
help fund the Southeast Texas Arts Council
which bailed us generously over the past 26
years. Since congressional District 12 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 is controlled by the hotel association
and must be controlled by the hotel.

In the past you could recur 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. Way the dog. That
money was meant to help the non-profit
world, yet we are being led to fund
projects we don’t need. Path!

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

Eli Lissitzky

Sirena LaBurn in her studio

By Eric Schmidtmann

Contents

TANIMAÆ in Pictures ........................................ Page 4
Alternative Show/ Poetry Show Call .................. Page 6
Sarah White ................................................. Page 7
Facing Set .................................................. Page 8
Nights at the Museum ...................................... Page 11
Around & About .......................................... Page 12
Thoughts.................................................... Page 13

Cover photograph:
Sirena LaBurn in her studio
by Eric Schmidtmann

From: el-lissitzky

cant get her outta my head

studio membership might help

ISSUE Vol. 17, No. B

The Art Studio Membership Form:

New? Renewal? Artist? If yes, list medium
(EG. Oil, Cadmium)

Name(s) ......................................................
Address ...................................................
City/State/Zip ...........................................
Phone .....................................................
e-mail ......................................................

Exp Date ..................................................
Credit Card Type: Visa MC Amex Disc

Wife Cheque payable to: The Art Studio, Inc.

See VIEW on page 15

UPCOMING EXHIBITIONS AT THE ART STUDIO

MAY

“Facing Set” by Sirena LaBurn
Opening ........................................ May 7
The Alternative Show
Opening ........................................ June 4

JUNE

The Alternative Show
Opening ........................................ June 4

BECOME A MEMBER OF THE ART STUDIO

Membership in The Art
Studio, Inc., provides

INDIVIDUALS: $35 Patron
$50 Family/Patrons
$100 Benefitors
$500 Life Members

SUSTAINING: $250 Life Member: $10,000

For Office Use
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 take away from the diversity of work being created by Art Studio members. And, for this reason 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 artwork had just enough pieces for me to construct a story, yet missing elements had me wondering exactly what happened in Apt. 9. In addition, I felt these Duchampian/Rauschenbergian works ‘Apt. 9’ had lost formal arrangement, but I also really enjoyed Lisa Luke’s piece, which played off the tradition of still life.

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 swimming in dangerous waters. It is easy to pigeonhole 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 and form space creating the allusion that they might be hovering just off the canvas, much like Rothko’s Color Field Paintings, and the subtle, atmospheric background objects exploited this further. In this painting, Andy merges two disparate styles of abstraction to create a new type of modernism.

Joyce Philen’s “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 ceramicist, 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 imagery 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 Lukas’ “Sea 5 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 “Materialization Nation” and Sean Wilcox’s unconventional blend of paint and photographic techniques finally, while jurying 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.

TASIMJAE 2011 third place winner Joyce Philen, above, talks with Ryan Gist during the opening reception April 27. Sainteau’s “City Rabbit” was named honorable mention. Artists Jim Oak, Danny Subleski and Leslie Hauck, far right, chow around during this reception. Peyton Miller, above, right, ainsi, shows Ria Lukas’ ‘Sea 5 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 “Materialization Nation” and Sean Wilcox’s unconventional blend of paint and photographic techniques ultimately, while jurying 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.

TASIMJAE 2011 third place winner Joyce Philen, above, talks with Ryan Gist during the opening reception April 27. Sainteau’s “City Rabbit” was named honorable mention. Artists Jim Oak, Danny Subleski and Leslie Hauck, far right, chow around during this reception. Peyton Miller, above, right, ainsi, shows Ria Lukas’ ‘Sea 5 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 “Materialization Nation” and Sean Wilcox’s unconventional blend of paint and photographic techniques ultimately, while jurying 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.
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!

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 p.m., April 29 at the Dishman Art Museum.

Craig Cornier, 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.”

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

“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.

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.

SUE VIEWS WORLD THROUGH LENS OF SMILES

“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 said. “I have been doing it in London it was the people. I was just so fascinated with Roman ruins. Lucerne it’s the landscapes,” she says. “In London it was 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.”

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 Boston and they were nice pictures but I didn’t think they were anything over...”
Sirena LaBurn finds her identity in paint

Sirena LaBurn is artist

Think about it.

So I tried to explore what elements of a drawing are most important to me now. These are the really basic thoughts, 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, and objects that she has taken for granted must now be re-examined through the eyes of the emerged painter.

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.

"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 thoughts, 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, and thereby what effect the mark has on the end product. I thought a lot about construction, how a drawing comes to be."

"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 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 about the personal touch, that personal expressiveness that comes to be.

"My degree is in arts administration. Which is some kind of hybrid of business courses, art courses and art-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.

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."

"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 will know 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."

"I was also thinking about process a lot. I have also found that my professional journey was re-examined through the eyes of the emerged painter."

"When I was 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 ‘a’— 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 it is 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-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."

"Sometimes I just live up."

"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."

"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, and thereby what effect 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 found that my professional journey was re-examined through the eyes of the emerged painter. I have been thinking about editing..."
She says that her influences are growing weekly, which she thinks is healthy. She is also interested in art that is aligned with history.

"To use and love the German Expressionists because of what he meant to German history and its rea-
stension 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 be 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 painting, 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 I used to love the German Expressionists because of what the work meant to German history and its relation 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 be 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 painting, 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 I used to love the German Expressionists because of what the work meant to German history and its relation 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 be an artist for their work, and only the work itself is a very different thing to me."

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

"To use and love the German Expressionists because of what he meant to German history and its rea-
stension 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 be 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 painting, 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 I used to love the German Expressionists because of what the work meant to German history and its relation 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 be 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 painting, 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 I used to love the German Expressionists because of what the work meant to German history and its relation 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 be 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 painting, 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 I used to love the German Expressionists because of what the work meant to German history and its relation 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 be 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 painting, 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 I used to love the German Expressionists because of what the work meant to German history and its relation 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 be 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 painting, 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 I used to love the German Expressionists because of what the work meant to German history and its relation 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 be 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 painting, 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 I used to love the German Expressionists because of what the work meant to German history and its relation 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 be 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 painting, 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 I used to love the German Expressionists because of what the work meant to German history and its relation 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 be 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 painting, 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 I used to love the German Expressionists because of what the work meant to German history and its relation 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 be 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 painting, 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 I used to love the German Expressionists because of what the work meant to German history and its relation 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 be 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 painting, 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 I used to love the German Expressionists because of what the work meant to German history and its relation 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 be 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 painting, 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 I used to love the German Expressionists because of what the work meant to German history and its relation 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 be 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.
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

STEALING LOVE

The covered lovers lay unfhold upon their bed, each letting go, alone, alas, warm breaths.

I stole into their room
to watch the tiredness, the nearness of their sleeping love.

And, now, beneath my breath, I gave it all to you.
Uncover it with me, and together
we will hold it till they wake.

Jesse Doiron

Who's Your Dad?

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

Rosie Derriere

A Bicycle Ride At .08

We had come up with the perfect plan my lady and I. The Barhopping Bike and Breeze 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 sculls.
Right then left and repeat. Bicycles are so very boring. I'll admit I chaffed, but just a tad.

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

Peyton Ritter

THOUGHTCRIME

Biscone and Busceme

8338.

at the door, the TAN office and at New

will hold the

will feature artists such as Barbara Lynn and Jimmy Simons with Sylvia Thompson.
The Beaumont Art League will host the second Annual Jazz and Blues Fest Art Competition in conjunction with the festi-
val. Entries will be judged by the public and the winner will receive a Fender electric guitar.
Artists interested in entering the com-
petition should contact BAI at 409-835- 4179.
The TRIANGLE AIDS NETWORK will hold its GARDEN PARTY, themed MAD HATTERS TEA PARTY, from 4–10 p.m. at The Art Studio, Inc., May 15.
The party will feature dancing, an art auction, music, free food, a crazy hat con-
test and drag show featuring 14 girls begin-
ing at 7 p.m.
Tickets are $20 and may be purchased at the door, the TAN office and at New Orleans Pub and Patio.
TAN is located at 720 Franklin Street. For more information, call TAN at 838- 8338.
The 6TH ANNUAL BEAUMONT JAZZ AND BLUES FEST will be held May 7 in downtown Beaumont on Fannin Street between Main and Orleans.

For more information, call 409-838-5393.

The美nth

The party will feature dancing, an art auction, music, free food, a crazy hat com-
test 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.

TAN is located at 720 Franklin Street. For more information, call TAN at 838-8338.
the toy, 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 in 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 were 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.myspace.com/artstudio.
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!

Bryan Castino
April Ringland
Heather Eager
Andy Ledesma
Rhonda Rodman
Sue Wright
Cyndi Grimes
Heather Eager
Andy Ledesma
Rhonda Rodman
Sue Wright
Bryan Castino
April Ringland
Heather Eager
Andy Ledesma
Rhonda Rodman
Sue Wright
Bryan Castino
April Ringland
Heather Eager
Andy Ledesma
Rhonda Rodman
Sue Wright

INSIDE
• LABURN IS ‘FACING SELF’
• THOUGHTCRIME: MUSINGS FROM AREA POETS
• NIGHT AT THE MUSEUM
• SUE’S VIEWS

JOIN US FOR ART OPENINGS ON THE FIRST SATURDAY OF THE MONTH

This Month:
FACING SELF
SIRENA LABURN
MAY 7
GALLERY RECEPTION IS 7-10 P.M.

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