

ISSUE

THE ARTS MAGAZINE OF THE ART STUDIO, INC.

JUNE 2011



INSIDE: TASI SUMMER CLASSES, SCRIBAL GUILD, GEEK'S GUIDE TO SUMMER, AND MORE



From: @yves-k

studio membership about to expire
better get down there quick



SEE MEMBERSHIP FORM ON PAGE 3.



ISSUE Vol. 17, No. 9

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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 design by Andy Coughlan

A View From The Top

Greg Busceme, TASI Director



THIS IS OUR SUMMER ISSUE which is followed by two months of limited communication by mail or print.

This is partially by design and partially by necessity to give us a chance to recover from our printing and mailing costs for monthly invitations and newspapers. Printing costs alone average about \$580 a month.

This is not just to whine but to let everyone know we are getting serious about membership renewals and new members. For the first time, we can only send exhibition announcements and ISSUE to members in good standing.

We hope those non-members who have been enjoying our mailings remember to check out the schedule online or keep up with the print media. Really, we want you continue to come to The Studio and experience all it offers. We just can't send a notice to your house. The ISSUE alone is worth the annual membership fee, not to mention you are covered for your entry to the membership show in April. Watch for requests to arrive in June.

Good News on the foundation front. The Art Studio was nominated for a grant from the Nelda C. and H.J. Lutcher-Stark Foundation in honor of their 50th Anniversary celebration "50 for 50" where

50 organizations receive a \$1,000 grant. We are grateful for The Stark Foundation's contribution to The Art Studio. The funds will go to rebuilding our security fence around the Studio yard and improving our parking arrangements — an integral part of an ongoing project to revitalize our facility as we recover fully from the storms. We already have partners in this project beginning with Boy Scout Eagle candidate Brandon Cate. In pursuit of being an Eagle Scout, Brandon has taken on the task of striping our new parking area for improved space and a safer environment. On our part, we will use the Stark funds to get the material necessary to put up a fence on the front of the property. With the cooperation of our next door neighbor Alfonso Albacete, who agreed to put up a security fence along our adjacent side of the property, we will have a much more secure facility and a much cleaner parking area.

We are also very happy to announce a Grant from Foundation for Southeast Texas to repair the overhead doors in the gallery and other related improvements. The \$3,000 award will allow us to, once

See VIEW on page 15

UPCOMING EXHIBITIONS AT THE ART STUDIO

JUNE

The Alternative Show

Opening June 4

SEPTEMBER

The Art Studio Annual Tenants Show

Opening September 3

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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SUGGESTED MEMBERSHIP AMOUNT

Individual:	\$35	Patron:	\$500
Family/Group:	\$50	Angel:	\$1,000
Friend/Business:	\$100	Benefactor:	\$2,000
Sustaining:	\$250	Life Member:	\$10,000

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New? _____ Renewal? _____ Artist? _____ If yes, list medium _____

The Art Studio, Inc. 720 Franklin, Beaumont 77701

Alternative Show

a first-come, first-served, free-for-all art exhibition OPENING JUNE 4

POETRY ART SHOW SIGN UP EXTENDED TO JUNE 18

Studio to host open Wentz-inspired show in October

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 18, 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.



MARBLEHEAD by George Wentz



The Pen is Mightier...?

SCRIBAL GUILD HOSTS FREE CALLIGRAPHY CLASSES ALTERNATE FRIDAYS AT TASI

Story by
Andy
Coughlan

HAVE YOU EVER THOUGHT that your handwriting doesn't quite sum up how sophisticated and worldly you really are? Well, now's your chance to do something about it.

Artist Beau Dumesnil offers a free calligraphy class at The Art Studio, beginning at 6 p.m. and running until 9 p.m. Classes are June 3, 17 and alternate Fridays throughout the year. No reservations are required.

The Border March Scribal Guild classes, which are held in conjunction with the local Society for Creative Anachronism, are open to everyone, but non-members of SCA must supply their own materials, which include a calligraphy pen and dipping ink, 40 lb. or better Bristol paper, and gouache paint.

Dumesnil has been using calligraphy since he was a child.

“My mother taught me at age 12,” he said. “We both learned together. My mother always had very beautiful penmanship and she took calligraphy classes. Some of my fondest memories of my mother are doing that with her.”

Back in the early 1980s, calligraphy began to revive with the popularity of Medieval fairs and Renaissance festivals.

“There were movies like ‘Excalibur,’ and ‘Conan the Barbarian,’” he said. So I picked up a pen and started doing it

again. I’ve kind of always had a knack for it.”

In 2004, Dumesnil had a one-man show at The Art Studio, “Space Race for the Middle Ages,” where he created manuscript schematics of his ceramics that were meant to look as though they were rescued from the fire at the Library at Alexandria.

“In ‘02 and ‘03 I picked up the pen again to create these somewhat illuminated manuscripts,” he said.

A year and a half ago, Dumesnil joined SCA and once again found an outlet for these skills. So many people were interested in what he could do that he decided to offer the class. At first, it was just for his SCA friends, but interest has grown and he is branching out to include anyone who wants to learn. The classes are small right now, but Dumesnil said he learns things along with the participants.

“It’s just as much a learning process for me in the teaching realm as it is for the students who are learning,” he said. “I get to figure out lesson plans and figure out where people are.”

Dumesnil said the classes are suitable for every skill level. And there are many different ways to be involved in the process.

“If you don’t have a knack for the calligraphy there’s always the illumination aspect,” he said. “If you can draw or doodle — that’s what most of these were, just repetitive elaborate doodles. And if you can color between the lines, then you can do illumination.

SCA event slated for BAL July 30

The Society for Creative Anachronism Ansteorran Heraldic & Scribal Symposium will be held 9 a.m. to 8 p.m., July 30. The event will feature calligraphy workshops, and other events. Period dress encouraged, Gate fee is \$10 for SCA members and \$15 for non-members. Students, senior citizens and children under 15 are \$5. Family entry cannot exceed \$45. Event Steward is Lord biau-douz de la mere Walton “Beau” Dumesnil. For information, call 409-283-4548.

“There’s something for everybody doing this type of work. In fact, most establishments that were commissioned to do manuscripts had people who specialized in calligraphy, people who specialized in gilding, people who specialized in line drawing and painting and book-binding and vellum making — I could go on and on.”

Dumesnil has had some success

within SCA with his manuscripts. The group entered an illumination charter contest — the group awards hand-rendered certificates — and he won for a scroll he submitted in collaboration with Theresa Little-Bernsen.

There are many uses for calligraphy, not just in the medieval realm.

“They make great gifts,” he said. Mother’s Day cards, birthday cards — people really enjoy the personalized touch.”

Dumesnil said the classes are low-key and relaxed. Calligraphy is not like medieval times with a cadre of workers in a draughty monastery working in silence.

“We don’t encourage monks,” Dumesnil said, with a laugh.

SCA memberships cost \$40 a year, which qualifies members for discounts at various events.

For more information on the local chapter, visit www.bordermarch.org. For the regional group, visit www.ansteorra.org or nationally, visit www.sca.org.



Beau Dumesnil, left, instructs his wife Karen and Melia Ferguson, top, in the art of calligraphy during a class of the Border March Scribal Guild at The Art Studio.

Courtesy photos

Stark to sponsor 'Adventures with Audubon' June 22-23

JOHN JAMES AUDUBON WILL be a presence in Orange this June. The renowned naturalist will make several personal appearances around town.

It has been 160 years since Audubon last made a personal appearance, having died in 1851. However, author and performer Brian "Fox" Ellis will assume the persona in a series of events sponsored by the Stark Museum of Art.

Ellis will perform his one-man show, "Adventures with Audubon," on June 23 at 6:30 p.m. in the Lutchter Theater in Orange. Admission is free.

"Based on direct quotations from the artist's journals, essays and letters, this family-friendly performance features storytelling with images of Audubon's art," a release states. "Combining humor with meticulous research, Ellis presents a compelling image of the great artist as he finishes the task never accomplished before: drawing every bird in North America."

Following the performance, the Stark Museum will host a reception with selections from the museum's extensive collection of Audubon materials. Included will be a volume of the artist's own copy of the double elephant folio of "The Birds of America," pattern prints, and a rare pastel drawing from Audubon's early period.

"We are delighted to host Brian "Fox" Ellis in Orange," Elena Ivanova, Stark Museum chief educator, said. "His vivid performance and informational programs will bring Audubon to life for people of all ages. In Southeast Texas and Louisiana, one constantly sees Audubon's name given to streets, parks, golf courses, and, most recently, to a bridge in St. Francisville.

"However, few people seem to realize the importance of this great artist and naturalist in American history and even fewer are aware of his close links with Louisiana. We also hope that this renewed interest in Audubon will encourage people to see his works at the Stark Museum of Art. We have an excellent collection of his prints, letters and books, including the unique double elephant folio of 'The Birds of America,' which belonged to Audubon himself and has thirteen additional plates compared to other copies of this book."



John James Audubon (1785-1851), artist, Robert Havell, Jr. (1793-1878), engraver. **ROSEATE SPOONBILL** 1836, etching and aquatint on paper, hand-colored in "The Birds of America, Volume IV." 38.25 x 25.5 inches. Stark Museum of Art, Orange, Texas, 11.1.2.D. Photography by Will France.

The previous evening, June 22, Ellis will bring Audubon to life for "Flights of Fancy: Evening Bird Stroll" a free event from 6 to 9 p.m., at the Shangri La Botanical Gardens and Nature Center.

"Audubon will share stories of his outdoor adventures as our feathered friends fly into Ruby Lake to roost for the night," a release states.

"Maxine, our resident Barred Owl, will be available to welcome you. Other activities will provide opportunities to learn more about Audubon and the birds he identified from Stark Museum and Shangri La

educators."

Other events scheduled to coincide with Ellis' visit include a teacher's workshop — open to any teacher, but with limited registration, on June 22.

To register for the workshop, or for more information about Adventures with Audubon, contact the museum at 409-886-2787, or visit www.starkmuseum.org.

The Lutchter Theater is located at 707 Main Avenue in Orange. The Stark Museum of Art is located at 712 Green Avenue.

Dishman to host two summer exhibitions



An Indonesian mask, left, and one from Washington State, possibly Tlingit, are among the masks on display at Lamar University's Dishman Art Museum through Aug. 10.

THE DISHMAN ART MUSEUM on the Lamar University campus will host two exhibitions over the summer.

"(An)other Face: Masks from the Collection of Dr. William Brown" opens with a reception scheduled for 7-9 p.m., May 27.

The exhibition will feature a collection of masks from Japan, Bali, Indonesia, Mexico, and other exotic locales collected on Brown's travels, Jessica Dandona, Dishman director, said.

Local husband and wife artists David and Patty Cargill will be featured in the exhibition "He Said/She Said, They Spoke with One Voice: Figurative Works by David and Patty Cargill." A reception will be held 7-9 p.m., June 3.

The first exhibition of works by both David and Patty Cargill pairs his bronze sculptures with her life drawings, portraits, and figure studies.

Both exhibitions will be on display through Aug. 10.

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

For more information, call 409-880-8959.



ART STUDIO TO OFFER CLASSES FOR ALL AGES IN JUNE

Story and photos by Andy Coughlan

SUMMER IS ALMOST HERE and this being Southeast Texas, it's going to get a little warm.

But fear not, The Art Studio has plenty of shade and will even give you something cool to do while you are in the cool.

TASI will offer some classes for young and old to wile away the dog

days of summer. Artist Andy Ledesma will conduct classes that "celebrate the joy of making art."

"I had been in discussions about the possibility of offering classes from The Art Studio for a while," Ledesma said. "These classes would offer a different approach to the standard fare being offered. So we started brainstorming. As a test run we created an art show last year called 'pARTY-cipation,' an art party where children and adults got together and made art. Then we mounted it that same day

and had a reception. It was a huge success.

"This was the proof that there was a need for alternative programming — art outside of the box — that's not being offered anywhere else. Art that reflects the philosophy of The Art Studio."

Some of the projects scheduled include papier maché, mural painting, wood sculpting, drawing and painting. Each session will allow participants to explore their creative ideas using different mediums.

As well as being an exhibiting artist, Ledesma has a strong background in art education.

"In Los Angeles, I was a part of many collectives and taught art workshop on a number of different themes," he said. "We would do art to educate children about recycling by using objects that would normally be thrown away. I started seeing art as having many functions as well as a tool to encourage the brain to use abstract thought to solve problems."

While there are several other summer events for kids, Ledesma said that The Studio will try to offer a different perspective.

"This is a class of creative thinking and brain exercise using art as a vehicle," he said. "We will have fun as we free ourselves to look at things differently. We offer a different approach to the summer art class. We will not be a babysitting service, we want to challenge the youngsters."

Ledesma also wants the classes to be an opportunity for adults to work together with young people to explore their artistic side.

"I think it is a good opportunity to have parents doing art with their kids if they are available," he said. "Also, by including adults, we have a broader source of ideas. This format is structured so that everyone can participate."

The Art Studio used to have an established summer program but it has not been active over the past few years. Ledesma said that having a good program is important in the continued growth of the organization.

"Its the missing component in the long term health of The Art Studio," he said. "The young 'uns are the future."

There will be two classes a week that will run June 7-24 for a total of four, one-week sessions. There will also be a Saturday only session that runs June 4-25. Classes will start at noon and end at 2 p.m.

Pricing was still to be determined at press time, but will be around \$75. Discounts will be available for becoming a member of The Studio.

"We would like to offer partial scholarships for kids who need it, so people can donate some money for a sponsorship," Ledesma said.

For more information, call TASI at 409-838-5393.

The Art Studio is located at 720 Franklin in downtown Beaumont.



Young and old joined together for "pARTY-cipation" at The Art Studio in February, 2010. The Studio will offer summer art classes that will encourage budding artists of any age to participate.

THE NERDIEST SUMMER

THE GUIDE RETURNS



Commentary by Jeff Dixon

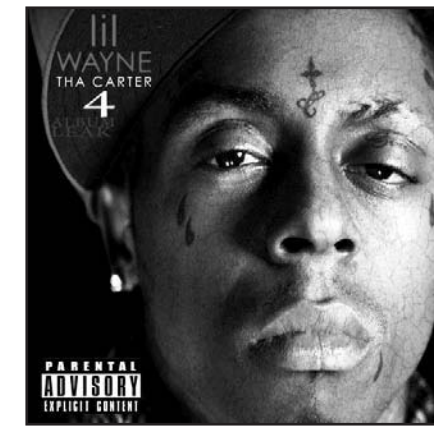
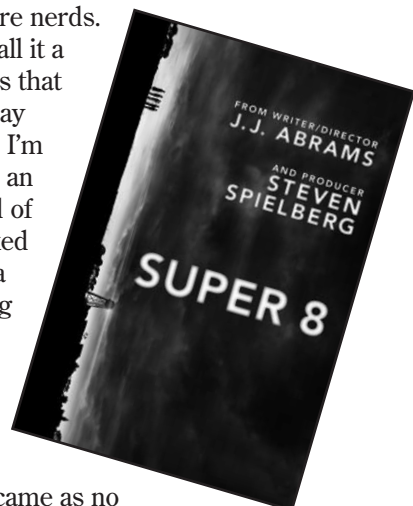
(Dixon has been a geek since his earliest memory of reading Spider-Man comics under the spinner rack at Walgreen's. Until October he can be found near a television anytime the Red Sox are playing)

GREEN LANTERN — Maybe you don't know this, probably because you have a life, but Ryan Reynolds has long been rumored to play The Flash in a major motion picture. So it came as no

surprise when he was cast as Hal Jordan in this flick. Correction, it came as a *huge* surprise. Seriously, you should have seen the Internet when this news came out. I'm almost positive that somewhere out there a grown man with a lightening bolt tattoo called in sick that day and cried himself to sleep next to a box of Justice League comics. What's that? How does the movie look? Really green. How's that for an answer?

X-MEN: FIRST CLASS — I was wary of this one until I saw the first trailer and Wow! Putting the X-Men firmly in a time when JFK is president really sells the whole vibe of the Marvel Universe being "your world" as they say. I can imagine the pitch for this flick went something like this; "Everybody likes the X-men but you know what else they like? The Cold War." Turns out Hollywood does know a thing or two every now and then.

SUPER 8 — I know next to nothing about this movie except it's directed by that dude that directed "Star Trek" (the new one. Don't make me come down there nerds. I am not going to call it a remake) and it stars that one guy from "Friday Night Lights." Also I'm pretty sure there is an alien. It seems kind of like E.T. — if he liked murdering people a lot more than eating Reese's Pieces.

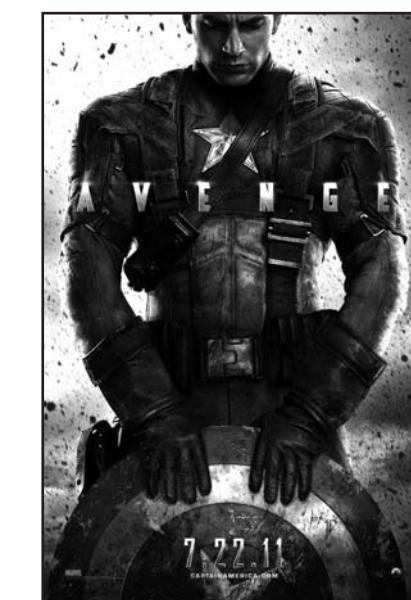


TO NURTURE YOUR GEEK

HARRY POTTER AND THE DEATHLY HOLLOWES PART 2 — Seriously? How about I don't write anything at all and you still go see the movie? How about that? Honestly.

CAPTAIN AMERICA: THE FIRST AVENGER — You can put this one in the box labeled "Things Ten-Year Old Jeff Would Not Believe." An honest-to-Odin period piece set in World War II with Captain America and Bucky fighting Nazis. Now, director Joe Johnston doesn't instill the greatest confidence, but the man

has "The Rocketeer" on his resume. Y'know, a period piece with a superhero fighting Nazis? Yeah, that's the ticket. Also, I'm not ashamed to say that I like Chris Evans. He's a great actor and a convincing action star. This is going to be the one to beat this summer.

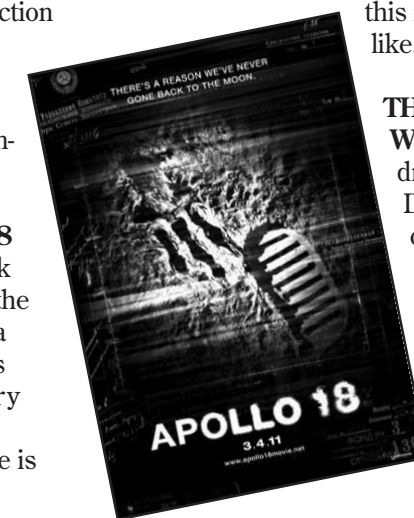


APOLLO 18 — Hey check this out, somebody made a horror movie about the moon landing. Well not "the" moon landing but a super-secret second mission. Honestly this looks amazing and tense. At the heart of any truly scary movie is the feeling of being alone and helpless. Isolating your characters on a giant rock in space is about as alone and helpless as you can get.



about to acquire something that we were sure was lost long ago. A small piece of our youth will finally be unleashed. A small piece of the puzzle that is "us." A piece with lots and lots of guns.

L.A. NOIRE — Last year, Rockstar released what I considered to be the best game of the year, "Red Dead Redemption." Before that they made their money on the "Grand Theft Auto" series. I have to say that their track record is pretty flawless. So when one of your favorite developers announces a game set in one of your favorite genres you get excited. As well you should. Set in 1947 Los Angeles, "L.A. Noire" puts you in the shoes of an LAPD detective solving a string of murders all backed by a classical jazz soundtrack. If you like that sort of thing, then this is the sort of thing you'll like.



DUKE NUKEM FOREVER — I've never seen a piece of entertainment take this long to be released. In 1999, I saw a screen shot of this video game in a magazine. They said it was a year away from completion. They were wrong. Now, after several false starts and a bankruptcy that left Duke in the hands of a new developer, this game is finally seeing the light of day. If you weren't in middle school or high school when Duke Nukem 3D came out this news probably won't interest you. But take comfort in the fact that the rest of us are

about to acquire something that we were sure was lost long ago. A small piece of our youth will finally be unleashed. A small piece of the puzzle that is "us." A piece with lots and lots of guns.

THA CARTER IV BY LIL WAYNE — So this album is dropping this summer. Despite the amazingness of "Tha Carter III," Weezy has yet to impress me since that release. Sure there's been some good stuff but it hasn't been great and that's the problem. Hopefully this will be a return to form.

THE MARVELS PROJECT — Want to gear up for this Captain America business? The Marvels Project is the perfect place to do it. Written by Ed Brubaker, with art by Steve Epting, this series explores the early days of the Marvel Universe. Featuring the origins of Captain America, Namor the Submariner and the original Human Torch, this is a book that perfectly captures the feel and tone of the era. It doesn't hurt that it's gorgeous to boot.

WOLVERINE AND JUBILEE — If you were a fan of Saturday morning cartoons in the '90s it stands to reason that you are very familiar with these two characters. If you're not reading comics right now, it might surprise you that Jubilee lost her powers a few years ago. It might surprise you even more that she recently became a vampire. I know what you're thinking, "Is this a book about Wolverine, the eternal loose cannon, trying to control a blood thirsty Jubilee?" Yes. Yes it is. And it's exactly as awesome as it sounds. Clocking in at four issues, written by Kathryn Immonen with art by Phil Noto, this is, so far, my favorite mini-series of the year.



And there you have it. A host of things to keep you inside and out of the sun and a few of them you could take with you for a nice day at the park. Y'know, if you're into that sort of thing.

Maholo

HOT & COLD

MENIL EXHIBITS HIGHLIGHT PRE-MODERN CULTURES FROM DIFFERING ENVIRONMENTS

Review by
Andy
Coughlan

Ancestors and descendants vie for attention at the Menil Collection this summer as two fine exhibitions explore the work of native artisans.

“Ancestors of the Lake; Art of Lake Sentani and Humboldt Bay, New Guinea” and “Upside Down: Arctic Realities” offer insights into cultural thinking.

The two exhibitions complement and contrast each other. Each show is presented in different ways, but the settings contribute to a visceral experience that is rarely found in a contemporary exhibition environment.

Papua is the western half of New Guinea, a former Dutch Colony now occupied by Indonesia. The indigenous peoples of the area produce beautiful carved figures and intricately painted Maros, paintings on barkcloth. “Ancestors of the Lake” is assembled from the collections of the Swiss anthropologist Paul Wirz and the French art dealer Jacques Viot.

The exhibition is dimly lit, but entry finds one surrounded by a variety of standing figures, approximately 3-4 feet tall. These stoic watchmen share similar flattened faces, simply rendered (think smiley faces). They are carved from a single piece of wood and their arms are carved into their torsos.

“Double Figure” features a large figure in a semi-seated squat position with a smaller figure standing on its knees — the descendant resting on the knees of the ancestor, perhaps?

Similarly, “Double Figure of Ancestor and Descendant” features two figures, one large and one small. They stand back-to-back. According to one’s perspective, the large ancestor is protecting the smaller descendant. Or is the smaller figure the ancestor, standing behind, always there to support?

If these figures represent the ghosts, or



Photos courtesy of the Menil Collection

The exhibition space for “Upside Down: Arctic Realities,” above, at the Menil Collection was designed by artist Douglas Wheeler. The ancestor figure, left, is part of the exhibition “Ancestors of the Lake: Art of Lake Sentani and Humboldt Bay, New Guinea.”

spirits, of the ancestors, there is obviously no sense of the fear that Westerners have of the afterlife. Their smiles, represented by simple curved lines, are as enigmatic as the Mona Lisa. They seem to be saying, “Don’t worry, we are here and everything will be fine.”

“Le Lys,” also carved from a single piece, features two figures, slightly leaning away from each other, their hands carved so as to be mirror images. In this piece the ancestor and descendant are equals, created from the same root — a true family tree.

The maros are as intricate as the figures are simple. The barkcloth supplies its own textured background and even in the dim light, the pigment color is vibrant. The semi-abstract pieces are planned and structured, yet they retain a dynamic freedom. They feature interlocking shapes of animals and fish, as well as the flora with which the natives share a symbiotic relationship.

Viot was the dealer for several Surrealist artists in Paris and fittingly, five sculptured figures by Max Ernst stand guard outside the gallery as if to emphasize the relationship between the modern and pre-modern styles.

In contrast to the dimly lit, small, “warm” gallery in which the ancestors hold court, “Upside Down: Arctic Realities” is housed in a cavernous, “cold,” white gallery.

Most exhibitions are necessarily detached from the viewer. We can look, but we don’t get to experience an environment. This show is carefully set up

to reflect the windy emptiness of the arctic. The room is white with few hard edges. In the center of the room, curved display cases with hundreds of tiny objects circle a central point. Taped Inuit voices and throat-games, wind and cracking ice add to the visceral effect.

The installation is designed by artist Douglas Wheeler and the sound effects were recorded and composed by Philippe Le Goff. The contributions of these artists are as important to the viewing experience as the work itself. It is refreshing to visit a show that challenges how we see the art and succeeds in setting a context. The show is curated by anthropologist Edmund Snow Carpenter.

There are no labels on the work. The only interruptions to the whiteness are the artifacts themselves. They are small dots on an expanse of nothingness.

The tiny walrus ivory objects on display are stunning in their intricacy. Most are less than 5 inches tall, but they feature craftsmanship of the highest quality.

In the exhibition pamphlet, Carpenter writes, “In our society, to be real, a thing must be visible. We trust the eye, not the ear. “Seeing is believing.” Space is conceived in terms of what separates the visible objects. We call a gale-swept tundra “empty” because nothing is visible. To the Aivilik, truth is given through oral tradition, mysticism, intuition —

See MENIL on page 14

naked loveliness

THOUGHTS INSPIRED BY THE LECTURE ‘DANGEROUS BEAUTY; TITIAN’S DIANA PICTURES’

...he, as I guess,
Had gazed on nature’s naked loveliness,
Actaeon-like, and now he fled astray
With feeble steps o’er the world’s wilderness;
And his own Thoughts, along that rugged way,
Pursued like ragging hounds their father and their prey.
— P.B. Shelley, *Adonais*.

Story by
Elena
Ivanova

“TITIAN AND THE GOLDEN Age of Venetian Paintings: Masterpieces from the National Galleries of Scotland” is the summer blockbuster show at the Museum of Fine Arts, Houston. The exhibition will feature twenty-five works of the Venetian Renaissance by Titian, Jacopo Bassano, Lorenzo Lotto, Jacopo Tintoretto, and Veronese. Visitors will

have a rare privilege to see two of the greatest paintings of the Italian Renaissance: Titian’s “Diana and Actaeon” and “Diana and Callisto,” which have never before traveled to the United States.

Titian stands as one of the unsurpassed geniuses of the Italian Renaissance and is reverently referred to by his first name, like Leonardo, Rafael and Michelangelo. During the seventy years of his career, he equally excelled as the master of portraits, religious and mythological subjects, and landscapes. However, above all, later generations of artists and connoisseurs praised him as the master of the female nude. His ability to convey the luscious female flesh captivated such great masters of this genre as Rubens and Velazquez, who both copied Titian’s paintings as a way to take their artistry to a higher level.

In anticipation of the exhibition, MFAH launched a series of lectures which highlighted different aspects of Titian’s legacy. Titian’s female nudes were the subject of the talk “Dangerous Beauty: Titian’s Diana Pictures” by James Clifton, director of the Sarah Campbell Blaffer Foundation, which was presented on May 7. Clifton focused his presentation on the implications of looking at the female nudes for Titian’s contemporaries, which made me think of the larger theme of nudity in art and the people’s responses to this subject.

Having worked as an educator at museums with encyclopedic and contemporary collections, I have observed a wide range of reactions to images of the naked body. In general, people find no objection to “classical” nudes, with their bodies shaped according to an abstract ideal of beauty and the references to sexuality tactfully downplayed. Titian’s goddesses and nymphs typically fall into this category. It is true that they may appear a little too plump compared to the contemporary ideal of a female body and their behavior may be interpreted as risqué. However, the manner and the setting in which these characters are presented leaves no doubt that they belong to the past, which makes them “acceptable.” They do not challenge one’s sense of propriety in the same way as contemporary nudes who may be perceived as demonstrative, provocative or insulting.

But how were Titian’s paintings seen by earlier generations of viewers? What was the response of the artist’s contemporaries, including his most important patron, King Philip II of Spain? Clifton offered an interesting way of looking at these paintings as both sensu-



DIANA AND ACTAEON by Titian

ous and moralizing.

First let’s take a look at the subjects chosen by Titian for a series of paintings featuring voluptuous nudes which he created for his royal patron between 1549 and 1562. Titian called them “poesie,” implying that they are derived from literary sources, namely, “Metamorphoses” by Ovid. The Roman poet narrated ancient Greek myths of strange transformations of humans into animals caused, as a rule, by the wrath of gods. I will discuss one of them, the story of Actaeon, which became the basis of Titian’s painting “Diana and Actaeon.”

According to the myth, hunter Actaeon stumbled upon a sacred grotto in which goddess of hunt Diana (Greek Artemis) and her retinue of nymphs were bathing after a hot day. Enraged that a mortal saw her virgin body exposed, Diana reached out for her bow and arrows intending to shoot the intruder. Not finding them at her hand, she threw a splash of water in Actaeon’s face saying, “Now go and tell, if you can, that you have seen Diana undressed.” As the drops fell off his face, horns started to grow on his head and he turned into a stag. Later that day he was chased by his own hounds who did not recognize him as their master and tore him to pieces.

The inexplicable cruelty of the story — after all,

Actaeon did not trespass on Diana on purpose — led many authors to look for different explanations of what happened. There are suggestions that Actaeon sneaked upon Diana and even tried to violate her; that he boasted of being a better hunter; that he was set up by Jupiter, with whom he competed for the love of beautiful Semele, Actaeon’s aunt.

Titian does not seem to favor any particular explanation. His composition is set as a stage upon which the dramatic confrontation between Actaeon and Diana is acted out. Actaeon is entering on the left, pushing aside a flame-colored curtain. His figure epitomizes astonishment. He has stopped in the middle of his stride, with his torso thrown backward while his feet are still moving forward. He raises his hands in front of him in a gesture that looks both placatory and defensive.

Actaeon is counteracted by the figure of seated Diana on the right. She has half-turned her body away from the intruder, but has succeeded only in creating a voluptuous curve which we, the viewers, trace with our eyes from her raised arm, to the perky breast, to bountiful belly and buttocks, and, finally, to shapely legs. The pinky white flesh looks all the more luminous because

See TITIAN 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.



In front of 120 viewers at the **SPINDLETOP CENTER's** March 3 "Euforialive" fund raiser, artist **ORLANDO DIAZ** painted "White Dove," an original oil painting of a woman holding a Peace Dove. At the end of the evening, the Center auctioned the piece.

Now, Spindletop Center (formerly Spindletop Mental Health, Mental Retardation) is now making limited edition prints of "White Dove" available to the public.

For \$500 each, members of the public may purchase a signed and numbered Giclée print of the painting. The edition is limited to 300 prints.

All proceeds benefit autism programming for children and young adults at Spindletop.

"Autism will affect one out of every 110 children born in the U.S.," said Janna Fulbright, marketing and public relations representative for Spindletop. "The number is even higher if you look at the number of boys affected: 1 in 70."

Autism is a spectrum of brain development issues that affects sufferers' ability to deal with social situations and communicate with others.

"Spindletop is trying to work with school districts and families to expand the opportunities for children with autism to learn socialization skills and other tools they can use to deal with this puzzling spectrum of disorders," said Fulbright.

To order a limited edition print of "White Dove," call the Spindletop Center at 409-839-1046. Buyers may pay by check or cash or by Visa, MasterCard and Discover.

The Yellow Brick Road will lead to Port Arthur this summer as **LAMAR STATE COLLEGE-PORT ARTHUR**, in conjunction with **PORT ARTHUR LITTLE THEATRE**, stage the classic family musical **THE WIZARD OF OZ**.

Auditions will be held at 7 p.m., Tuesday, May 31, and Wednesday, June 1, in the Lamar Theater on the LSC-PA campus at 1700 Proctor Street, and are open to the entire Southeast Texas community, not just LSC-PA students. Rehearsals will begin June 6.

"The Wizard of Oz" will be presented July 21, 22, 23 and July 28, 29, 30 at 7:30 p.m., as well as July 24 and Aug. 1 at 2:30 p.m.

Tickets are \$14 for adults, \$12 for seniors and students, \$5 for LSCPA students with ID. And, for this show only, \$5 for anyone 12 and under.

"We are doing this as an homage to the movie, so all the costumes and characters that are so beloved will be in the show," director Keith Cockrell said.

"We are not looking for imitations, but the line readings will convey the same emotions as in the movie."

Children will be cast as munchkins and flying monkeys and other small roles. All other parts will be played by people approximately the same age as the characters in the movie.

"It's a great opportunity for families to spend time together," Cockrell said.

"The Wizard of Oz" is based on the 1900 novel, "The Wonderful Wizard of Oz" by L. Frank Baum, who died twenty years before the film was released in 1939.

The story centers around Dorothy, a Kansas

farm girl who is knocked unconscious when a tornado hits her farm. She awakes in a magical Munchkinland, only to find her house has inadvertently killed the Wicked Witch of the East. The munchkins tell her the only way to get home is to travel the Yellow Brick Road to visit the great and powerful Wizard of Oz. Along the way, Dorothy befriends a scarecrow, a tin man, and a cowardly lion, all the while being pursued by the Wicked Witch of the West, whose sister Dorothy killed.

The musical features such classic songs as "Over the Rainbow," "Ding Dong the Witch is Dead," "We're Off to See the Wizard," "The Merry Old Land of Oz," and many more.

"This is one of the most loved musicals ever," Cockrell said. "If anyone has ever wanted to be in a musical but never done it, this is a great opportunity to come out and audition."

Because of the rigors of rehearsal, Cockrell asks that all children auditioning have finished at least first grade.

Cockrell is especially keen to encourage newcomers to theater to participate.

"Our auditions are friendly and inclusive," he said. "We teach the songs, we give you the pages to read — you don't have to spend months getting ready."

For audition information, call Cockrell at 409-984-6338.

For reservations, call 409-984-6111.

Beaumont Art League Summer Activities

The Beaumont Art League will host a series of demonstration throughout the summer as part of its Mending Circle series. The first event is scheduled for May 31 from 4 p.m. to 6 p.m., with a stained glass demonstration by Sylvia Holmes and a mending demonstration by seamstress Susan Keen.

On June 28, July 26 and Aug. 30, 4 p.m. to 6 p.m., seamstress Susan Keen will again demonstrate mending with another artist demonstration to be announced.

Each mending series event is free for BAL members and \$10 for non-members.

On June 24-25, BAL will host a Garage Sale fundraiser. Times were unavailable at press time.

The League's Annual Membership Dinner will be held June 4, 6 p.m. to 9 p.m. The event will welcome new board members. Cost is free for members, \$20 for non-members.

The League's annual 3D and Portrait Exhibition and Competition is set for August. Entries are due July 23.

For information on BAL events, visit www.beaumontartleague.org.

The Beaumont Camera Club Exhibition and Competition will be held at BAL in July. Entries are due in June. The show is open to all Southeast Texas area photographers, 18 or older.

For more information, visit www.beaumontcameraclub.com.



AMSET hosts pair of exhibitions through July 10

ART MUSEUM OF SOUTHEAST TEXAS presents two exhibitions showcasing natural panoramas and wildlife.

"Mark Messersmith: Scenic Delusions of Ordinary Disappointments" and "Helen Altman: Tree Line" will be on view through July 10.

Messersmith's work closely illustrates the theme of conservation and over-development in Northern Florida, and its effects on the indigenous wildlife. Featuring dioramas of bright colors, density and collages layered with photographs, drawings, paintings and self-made or found objects, this exhibition will include nine of Messersmith's highly-regarded, large-scale, multi media paintings, many of which are more than 80 inches in height.

Much of Messersmith's inspiration derives from the plight of the southern U.S. terrain during the sweeping urban industrialization and northern migration during the 1870s and '80s.

Messersmith's collection vividly captures the destruction to Florida's natural environment.

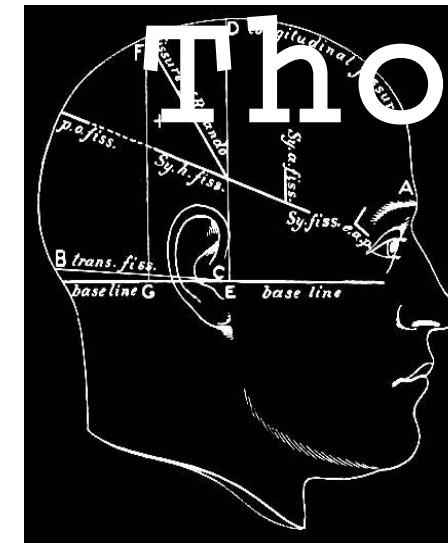
"For a number of years, I have had an interest in reaching back to reconnect with an artistic continuum or lineage of American landscape painting, from the late nineteenth century, focusing on a group of painters who came from the Northeastern United States immediately following the Civil War," said Messersmith. "My paintings build on stories, along with my own observations of, and concerns for, all the creatures that move within the shrinking environs they inhabit."

Altman's "Tree Line" recalls childhood memories as a significant influence throughout her artwork. Common themes found within her work are separation, loneliness, individuality and loss of identity illustrated through her usage of commonplace objects and materials in unusual ways.

The 42 pieces of artwork featured in "Tree Line" include Altman's highly-praised torch drawings, tree paintings, packing blankets, snow globes and goldfish bowls. The exhibition's title evolved from the current tree painting series installed in a long line that forms a tree line. Altman describes her paintings as similar to tree lines in that they are well defined from a distance, but fall apart and blur the closer one gets to the surface.

"Tree paintings have a good bit to do with my love of pictures in books and pictures that tell you what kind of tree it is," said Altman.

AMSET is located at 500 Main in downtown Beaumont. For more information, visit www.amset.org



Submission Guidelines and Disclaimer

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Authors must submit a daytime telephone number along with all submissions. Pen names are acceptable, but authors must supply real names for verification. All submitted works become property of TASI, and whether rejected or accepted, are not returned to the author. ISSUE does not notify of rejection by mail or telephone.

I am a photographer

I am a photographer.
I capture bits of life.
I share what I see.
I make people smile.

I am a photographer.
I can capture a moment.
I can see beauty in the simple.
I can simplify the complicated.

I am a photographer.
My camera is my eye.
My eye reflects my heart.
My heart reflects my soul.

I am a photographer.

Sue Wright

Apocalypse

No hand of God can touch me now,
the universe is gone.
My soul boils in oblivion.
Sister Mary Jo was wrong.
There is no hell beyond the hall.
The doctor's steps are gone.
My universe boils down to this:
a body on a pan.
The surgeon's nurse was wrong.
There is no gate to heaven.
My angel wings were gone.

Jesse Doiron

I Heard He Was Dead

On the news yesterday
I heard he was dead,
Found in a mansion,
Shot in the head.

On the news yesterday
The president spoke,
Justice has been done,
The system is not broke.

On the news years ago
They said it was done,
By an evil man,
Who was on the run.

On the news years ago
I heard he must hide,
Somewhere in a cave,
To stay alive.

On the news years ago
The president spoke,
The coward is fucked,
The giant awoke.

On the news yesterday
Euphoria corrupted.
Unseemly "like them"
Celebrations erupted.

On the talk shows today
The pundit rejoiced.
The war's almost over,
Said his mistaken voice.

On the news today
The dialogue changed.
Where goes the credit?
Who gets the blame?

On the news today
I heard he was dead,
I turned off the television.

Peyton Ritter

Cigarette

That impression instrument
easily shared and found in abundance here
in this grimy cellar where musty rings of dew

rise from splintered countertops where
muffled speech is punctuated

by brief bursts of profanity
or pleading

and
plastic coins are lionized.

Its smoky notes rise above the
chaos competing with the faint

sputterings of sax over the
radio frequencies

and
there it builds

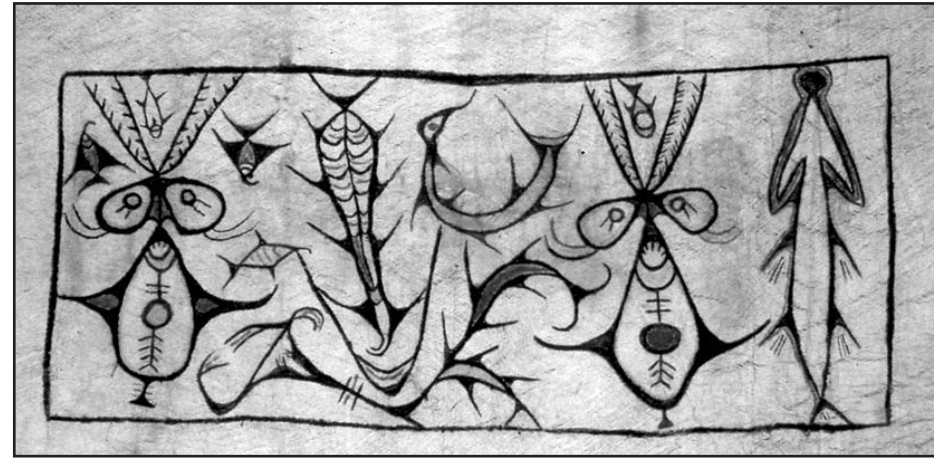
to a flame, red paper coals
burning in a crescendo of nicotine,

flooding over the nerves like a cool
wave of jazz before climaxing

into a high with one,
two, three

taps.

Lluvia Rueda



MENIL from page 10

all cognition — not simply by observation and measurement of physical phenomena.”

Carpenter adds that the carvings were often discarded as soon as they were finished. The act of doing gave the piece its meaning.

Like Michelangelo releasing the sculpture hidden in the marble, the carver allowed the object to reveal itself.

“As the carver holds the unworked ivory lightly in his hand, turning it this way and that, he whispers, ‘Who are you? Who hides there?’ Carpenter writes. “And then, ‘Ah, Seal!’ He rarely sets out to carve, say, a seal, but picks up the ivory, examines it to find its hidden form and, if that’s not immediately apparent, carves aimlessly until he sees it, humming and chanting as he works.”

These objects were made without the use of electricity or specifically designed tools, yet they reveal so much about the creators’ connections

to each other and to their environment. There is a level of patience reflected in the work. Of course, they also lived in an age without Internet and cable television, so perhaps they had more time and initiative to hone their skills.

The objects do not reveal their secrets easily. One tiny piece is easy to overlook. Fortunately, Erma, the guard, was on hand to point out that the inch-tall figure carried an even smaller figure on its back.

Away from the tiny figures, more modern pieces look out through windows. A series of 19th-century masks show how tradition and ideas have passed from ancestor to descendant.

Each exhibit individually is worth a visit, but viewing the pair in tandem is an experience not to be missed.

“Ancestors of the Lake” is on display through Aug. 28. “Upside Down” is on display through July 17.

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

For more information, visit www.menil.org.



Photos courtesy of the Menil Collection

The figure, above, carved from walrus ivory is part of “Upside Down: Arctic Realities” at the Menil Collection. The maro, painted pigment on barkcloth, top, is on display in “Ancestors of the Lake: Art of Lake Sentani and Humboldt Bay, New Guinea.”



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

again, access open space and extend the gallery to the outdoors. We can also take in vehicles for unloading art in bad weather as well as improving the ventilation in an un-airconditioned facility. This grant, as will the Fence Project, will require volunteer help to cover the cost of materials. Get ready boys and girls, we are going to need your muscle!

Summer classes are being scheduled by Andy Ledesma for weekdays and weekends. He is a serious artist with a great capacity to teach and we are happy to have Andy at our service. For more information on the classes, see page 7 of this ISSUE.

Have a great summer and have some of it with us. Bandnites are still going on through the summer, so check them out.

See you in the fall.

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

TITIAN from page 11

of the contrast with the dark-skinned maid who tries in vain to cover up her mistress’s nakedness.

In contrast to Ovid, who describes how the nymphs hurried to shield the irate goddess with their bodies, Titian portrays Diana’s companions as being amused rather than troubled by the intrusion. Their body language expresses a range of reactions from mild annoyance to coy curiosity to unabashed display of their charms. To further lighten up the mood, Titian adds a humorous detail: Diana’s lapdog is barking furiously at Actaeon’s large hound from the safety of the other side of the stream.

If it were not for the knowledge of the myth, the viewer would probably interpret the scene as a joke: a man walks in on a group of naked women. However, Titian painted his “poesie” for the audience that was well versed in Greek and Roman literature. It is

safe to suggest that he aimed at creating a tension between the viewer’s visual experience and knowledge of Actaeon’s story.

In all his “poesies,” Titian presents the opposites: life and death, beauty and horror, love and hatred. In Diana and Actaeon, viewers are placed in the position of the doomed hunter and are compelled to feast their eyes on the beautiful nudes, while being fully aware of the fate that befell him. The voyeuristic pleasure is mixed with a sense of imminent danger.

What was it that Actaeon actually saw? If we peel away the trappings of the story, the drama of Actaeon takes on a philosophical meaning. Beauty, be it a gorgeous woman, lofty nature or the allure of the unknown, has a dangerous side and experiencing it comes at a price.

The fearsome power of beauty became a particularly important theme in the age of Romanticism. Shelley compared himself to Actaeon when he described his torment at the realization

of nature’s inscrutability. Goethe made Faust go through every high and low humanly experience in pursuit of a single moment of true beauty. Schubert in his song “The Wrathful Diana,” declared that death was a fair price for seeing goddess’s beauty:

Yes, draw your bow to kill me, divine lady! in a wrathful blush you are even more alluring. I will never regret seeing you on the bushy bank...

We have different sensibilities than Titian’s contemporaries or Romantic poets. Most of us do not know who Actaeon is and we seldom ponder philosophical questions when confronted with a painting of a nude. However, we are still susceptible to voyeurism and are not immune to the danger of developing an obsession with a beautiful body.

“Titian and the Golden Age of Venetian Paintings: Masterpieces from the National Galleries of Scotland” will be on view at MFAH through Aug. 14.

WE WANT YOU FOR BAND NITE

Hear original music by local musicians at



For upcoming gigs, visit the studio’s facebook page

\$5 admission

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





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ISSUE

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

Volunteers

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

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



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

JUNE 4
GALLERY RECEPTION IS 7-10 P.M.



SOUTHEAST TEXAS



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

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PARKDALE

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ORANGE

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