

ISSUE

THE ARTS
MAGAZINE OF
THE ART
STUDIO, INC.

SEPTEMBER 2011



NATURAL HABITATS

PAGE 8

INSIDE:
FONTENOT,
DANDONA,
ORCHIDS,
AND MORE



From: @aub_b

Janice told me how much she enjoyed dance class at the art studio. Those guys do everything. I must get a membership.



SEE MEMBERSHIP FORM ON PAGE 3.



ISSUE Vol. 18, No. 1

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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 photo of Greg Landry
by Josh Reeter

A View From The Top

Greg Busceme, TASI Director



THIS OUR 27TH WELCOME back from the summer hiatus. Over the years I am sure I repeated myself in stating my desire that you had a great summer and assuring you that The Studio is still alive after our usually quiet summer.

Not so this summer!

Andy Ledesma, skilled artist and educator, brought it with his brand of art education and we couldn't be happier! Papier Maché was the order of the day this summer as our new A/C kept the children cool and active and Andy challenged their creativity with corn starch and old newspapers. Even our community service youth got into the act as we also carried a Saturday workshop that will continue throughout the year. We are organizing adult and children classes that will begin in October. If you have an idea about a class you would like to take or teach let us know. We are always looking for new activities.

We've had a very active summer in event rentals, childrens and adult classes and occupation of studio space. Clay sales, art supplies and art sales are up as well. Band Nites have been well attended and rentals for music events have also increased owing to other "all ages" venues closing their doors. I want to make a special thanks to Olivia Busceme (yes, she's mine) and Ben Jennings for their support and sacrifice in

organizing the Band Nites for the past five years. When Olivia was 15 she took over the reins of Band Nite from long time Studio apprentice turned artist Heather Eager and later Tim Postlewaite who, together, established and organized regular monthly concerts of local originating bands. Years later, Olivia took on the task of making Band Nite more of an all-ages event with a focus on the music and the musicians, and later brought Ben into it to help organize the bands.

Now, with our new booking agent, Jordan Johnston, taking control of Band Nite, I'm confident that tradition will continue. Jordan handles the bookings and set up, and Lamar art major and Studio apprentice Kailee Viator is our ticket queen at the front door. Be nice to these volunteers, they work diligently for the sake of music and have established a legacy that other young people can follow.

If you haven't been to Band Nite you are missing the opportunity to see the future of music and the young people who make it happen.

Belt tightening is the name of the game, and although we are having some success with grants (thanks SETAC), a revival of volunteer participation, an increase in tenant

See VIEW on page 15

UPCOMING EXHIBITIONS AT THE ART STUDIO

SEPTEMBER

Tenant Show — TASI Resident Artists Annual Exhibit
Opening September 3

OCTOBER

"How In A World" — Group show inspired by the poetry of George Wentz
Opening October 1

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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IMPRESSIONS OF A FATED ARTIST

FONTENOT TO EXHIBIT AT BAL IN SEPTEMBER

Story by
Peyton
Ritter

Photos by
Andy
Coughlan

IN 2008, ELIZABETH FONTENOT was a recent LSU graduate and a burgeoning artist attempting to establish her name in the Baton Rouge art scene. As an artist, Elizabeth immersed herself in a community that encouraged her art and inspired her creativity; she was enthusiastic about her future.

By early 2009, Elizabeth was living in Southeast Texas searching for a job, an art residency and a replication of that expressive community so important to her identity as an artist.

Elizabeth's journey, shaken by the fate of circumstances outside her control, would make its mark on her and ultimately the work she does as an artist.

In September, this part of Elizabeth's journey finds a home with her one-woman exhibition, "Oh, Aimless Fate," at the Beaumont Art League.

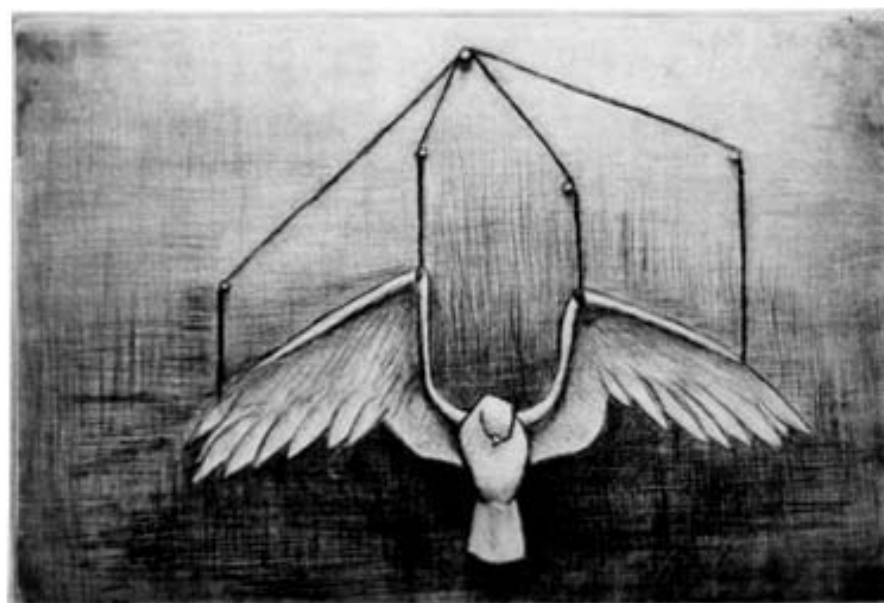
"The show is a theme, and it has to do with ancient Greek mythology and tragedy," she says. "There's a lot of myth out there about man's pride and how man is below the gods for a reason.

"For me it's a bigger idea of a feeling or emotion that I want people to get out of it. I have all these pieces, so I grouped together the ones that convey the same message. As a kid I always liked the drama, really dark heavy-handed drawings, really dramatic colors. I think it has been pervasive in my work."

Her show features an assortment of pieces from different media: ceramics, paintings, woodcuts, etchings and drawings, fused together around the show's title. Elizabeth's connection between pieces removes the normal visual imagery, common in an artist's show, instead focusing on emotion.

In 2010, Elizabeth exhibited an etched zinc plate at the Beaumont Art League's Membership Show, which won her Best in Show. The plate, like many of Elizabeth's pieces, underwent a multitude of touchups and revisions before its final presentation in the show. She decided on the etching because it allowed her to buy the plates and rework them in new and interesting ways. Always applying new ideas into the context of her past works, Elizabeth's vision creates an ever-changing existence in her art.

"The plate I won the show with was a piece of leftover plate I had from my undergrad degree that I hadn't done anything with," she said. "It started out as one thing and I went, 'Oh, it looks like this.' A lot of times you start out with an



Dependence, state 1, etching on paper, 2010, above, and **Instruments of the Politically Correct**, drypoint on paper, 2006, right, are among the images in the exhibition "Oh, Aimless Fate," featuring works by Elizabeth Fontenot, far right, at the Beaumont Art League in September. Fontenot is the winner of the League's 2010 Membership Show.

idea and you make that image, and it's kind of over. I decided that I would collect those plates so that I could either reuse or change or modify."

In September of 2008, Hurricane Gustav made land fall in Louisiana. Expecting only rain from the storm. Fate had another idea, which lurked in the sheer power of the storm. Gustav and its 115 mph winds ripped the roof off Elizabeth's home, pulled trees out of the ground and shut Baton Rouge down for a week. Without a roof, Elizabeth was forced to relocate. But finding a suitable place to live in a post storm-thrashed area is not an easy thing to do.

After a few months spent searching for a house and tired of living in an area where she was mugged at gunpoint a year before, Elizabeth moved back to Beaumont, became a tenant at The Art Studio and joined the area's strong arts community.

Elizabeth's upcoming show at the Beaumont Art League, "Oh Aimless Fate," resonates like the Oracle at Delphi's assertion to know thyself; it's clear Elizabeth knows herself. Her work speaks of man's struggle against his destiny. Likewise, Elizabeth's journey from Baton Rouge to Beaumont, culminates in her win at BAL.

"For me, art has to do with man's struggle to change his destiny," Elizabeth says, "how much is he actually able to accomplish, and how much is life going to play out for an individual trying to find balance."

Elizabeth's art mimics mankind's struggle with destiny and she is no stranger to that fate. In September, 2009, with The Art Studio's Tenant Show quickly approaching, Elizabeth decided to spend Labor Day weekend reframing some of her work. When she attempted to pick up one of the glass pieces it broke in her hands, slicing a nerve in her thumb. Calm, but in pain, Elizabeth made her way to the doctor. She was told that a surgery to reattach the nerve was necessary to assure that she would have feeling in her thumb again. It was three months before Elizabeth regained full mobility in her left hand.

"It was kind of a big flop at the end of the year," she says. "I had just gotten on a roll. I was doing the tenant show, but now I was one handed."

If these setbacks, delivered by the hand of fate, had struck any other person they might have given up — but not Elizabeth.

"I think it made me more determined to pursue what I wanted to do regardless of where I was living or physical circumstances," she said. "I did get sad that I couldn't do a whole lot."

Instead of taking a break from her art to nurse her wounds, Elizabeth used the injury as a means for experiencing a new medium of artistic expression.

"For a while I really had to just keep quiet because I couldn't grab or hold anything, so I just found things to do one-handed," she said. "When I



See FONTENOT on page 14

'orchidelirium'

Stark Museum to mark Orchid Festival with discussion of 'The Orchid Thief'

"For when a man falls in love with orchids, he'll do anything to possess the one he wants. It's like chasing a green-eyed woman or taking cocaine... it's a sort of madness..."

Norman MacDonald
"The Orchid Hunters" (1939)

Story by
Elena
Ivanova

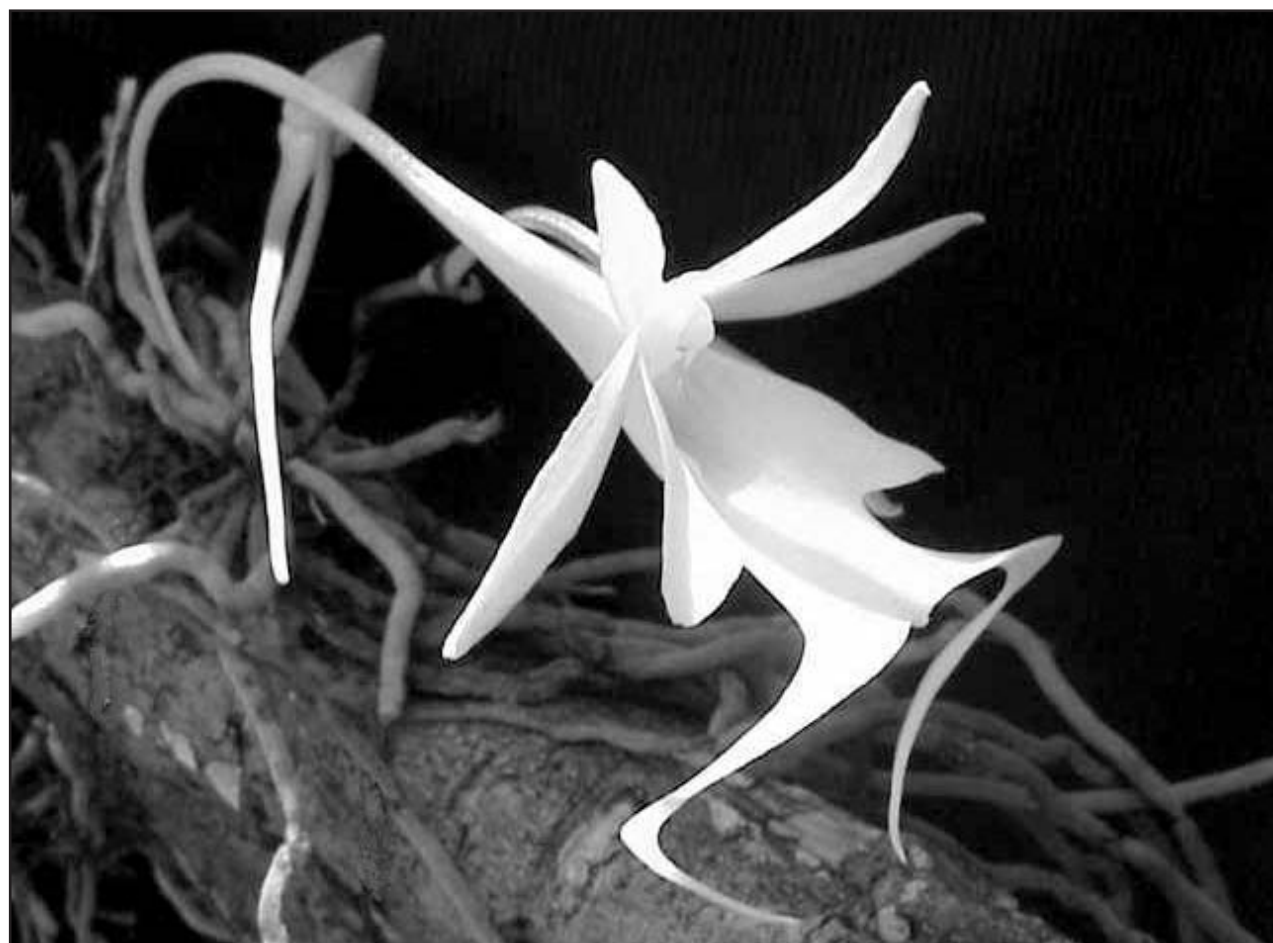
THE WORD "ORCHIDELIRIUM" WAS COINED by Victorians as a fitting name for the widespread obsession with collecting and cultivating orchids which took 19th-century Europe by storm. In an age when psychoactive drugs, such as heroin, chloral and laudanum, were widely prescribed and consumed, this term did not carry the same harrowing associations we have today, based on the knowledge of the dire consequences of drug addiction. It was more of a playful reference to the folly of wealthy people who spent their time and money on something so insubstantial and transitory as flowers. However, a hundred and fifty years later this "sickness" still persists and there are people who will stop at nothing, including crime, to satisfy their obsession with orchids.

Author Susan Orlean re-opened the case of "orchidelirium" in her fact-based story "The Orchid Thief" in 1998. Now in its thirteenth edition and still a bestseller, the book introduced the public to the little-known world of orchid growers in Florida, rife with bitter competition, paranoia, jealousy, deception, theft and burglary. The narrative is centered on a certain John Laroche who is on trial for the illegal attempt to collect a rare flower, the ghost orchid, in the Fakahatchee Nature Preserve in southwestern Florida. His story becomes a window into the past and present of orchid collecting and cultivation, which allows Orlean to explore the historical, social, economic and cultural ramifications of this exciting and dangerous occupation.

On Oct. 4, "The Orchid Thief" will be the subject of a round-table discussion at the Stark Museum of Art. Following the pattern established by the previous round-table discussions, such as "The Tulip Allure in Art and Horticulture" (May 2010) and "The Medici Giraffe" (November 2010), a group of experts will lead a discussion of a variety of issues raised by Orlean in her book and will invite the audience to participate.

The book discussion is scheduled in conjunction with the popular annual Orchid Festival which is held at Shangri La Botanical Gardens and Nature Center during the first week of October. The Stark Museum will also feature a highlight exhibit "Orchids from the Hunt" that will showcase exquisitely produced lithographs of orchids from nineteenth-century botanical publications. Museum visitors will see three images of orchids from the pages of "L'illustration Horticole: Revue Mensuelle Des Serres et Des Jardins" ("Horticulture Illustrated: The Monthly Journal of Greenhouses and Gardens"), a well-known periodical that was published in Ghent, Belgium, from 1854 through 1896.

There is a connection between the museum exhibit and Orlean's book. The elusive Ghost Orchid (*Dendrophylax lindenii*) that caused the downfall of John Laroche was first discovered by Belgian orchid hunter Jean Jules Linden in Cuba in 1844. After he retired from this dangerous profession, Linden devoted his time to



A ghost orchid.

more regulated and lucrative businesses, such as orchid cultivation and magazine publishing. In 1870, he became the publisher of "L'illustration Horticole" and promoted the species of plants (orchids as well as other exotic flowers) that were grown in his greenhouses. In fact, almost every lithograph that graces the pages of this magazine from 1870 onward bears the inscription: "painted in the greenhouse of J. Linden."

Among them, there are several images of different plants that were named after Linden, but there is no picture of the Ghost Orchid. Whether Linden tried to grow this particular species in his greenhouse in Ghent is unknown. Experts say that it would be nearly impossible for this capricious plant to survive anywhere else besides its natural habitat — the tropical forests in Florida, Cuba and the Bahamas.

However, even if the ingenious horticulturalist managed to grow it, there could have been another, commercial reason, for Linden not to publicize the ghost orchid in his magazine. Judging by images that proliferate on the pages of "L'illustration Horticole," Linden especially favored luxurious, robust terrestrial orchids, with brightly colored flowers set off against the bold growth of dark green leaves, which could be grown either in pots or in flower-beds. Such flowers had better chances to entice a wealthy subscriber to purchase them as a decorative centerpiece for his home or garden than the white, anemic-looking Ghost Orchid that has no leaves and springs from a cluster of entangled roots.

The interests and aspirations of modern orchid fans are quite different from 19th-century Belgians. According to Orlean, it is precisely the challenge of



Alfred Goossens (1866 - 1944), artist
Pieter De Pannemaeker (active 19th century), lithographer
Jean Jules Linden (1817-1898), publisher
Odontoglossum ramosissimum
1893, lithograph, 14 .25 x 10.75 inches
In L'illustration Horticole, volume XL, plate CLXX
Stark Museum of Art, Orange, Texas, 11.69.4.EQ

See ORCHID on page 11

COLLECTIONS & CONVERSATIONS



Jessica Dandona, director of the Dishman Art Museum on the Lamar University campus.

DANDONA BRINGS PASSION FOR ART TO DISHMAN ART MUSEUM

Story and
photos by
Andy
Coughlan

JESSICA DANDONA LOVES ART. From fine classical art to rocks and shells, her enthusiasm for collecting and teaching infuses her every sentence. An avid collector, she found

her first museum at age six and never looked back.

Now she is director of the Dishman Art Museum on the Lamar University campus, where she can combine her twin passions of teaching and gathering objects around her.

In the classroom, her basic philosophy is to empower students to think through complex ideas through discussion and writing so that when the student leaves the class they can talk to another person about art in a way that is interesting and educated.

"It's important to me for the students to feel that they have a voice — that they have something to contribute," she said.

"So often, what keeps people out of museums or galleries is this feeling that art is only meant to be for the privileged few. I think that anyone can come to the art object and take away with them something meaningful — and bring to it something meaningful as well."

Being the director of a gallery is a natural progression for Jessica.

"I have always been fascinated by the materiality of objects — the wondrousness of their physical presence," she says. "I've had collections since I was a little child. I opened my first museum when I was six, the rock and shell museum."

She said she fully expected to teach and not do the museum work, but when the opportunity arose at Lamar she realized she could have the best of both worlds.

"It was very attractive to be able to talk about art theoretically in the classroom but then also to engage with it more directly in the museum," she says. "I think of both as teaching, just in two different ways — and for two dif-

ferent audiences."

Her art appreciation class, a core class required by all majors, is an especially diverse class with students from different ethnic and economic backgrounds. Many of them, for various reasons, are familiar with violence in some form, she says. When the students visited the "Specious Instant" exhibition in the Dishman in the spring, which featured works by Justin Varner, some of which depicted violent imagery, the reactions were equally diverse.

"There was one work, called 'Rise and Shine,' which featured four arms raised in the air with guns, shooting them off," she said. "It was so fascinating to see because half of the students saw this as a celebration of a joyful event, a demonstration of enthusiasm or power — they saw this gun imagery as very positive. The other half of the students saw it as somewhat more menacing. There was such an incredible array of responses."

She said she suspects that Varner meant the work to be seen as an ironic

commentary on gun culture, probably a negative commentary.

"But I ended up thinking about his work so differently because of what my students had come up with," Jessica said. "That is what is so satisfying to me about teaching. It really is a conversation. I get up there and say what I think about things, but I can't control — and I don't want to control — how students think about art. They come back with different ideas and that becomes part of the conversation. There's a back-and-forth there that is really productive and is so absolutely fulfilling. You can't have that conversation with yourself."

If one's horizons are broadened by travel, then Jessica's horizons are broad indeed.

She grew up in Newbury, Mich., whose main claim to fame is that it is home to the state mental hospital, she says. When she was eight, she moved to

See DANDONA on page 10

PLEASE DON'T FEED

Tenants Show offers visitors to see artists in their natural habitat



Story by
Jacqueline
Hays

Photos by
Josh
Reeter

GREG LANDRY IS ENJOYING HIS new-found space at The Art Studio, Inc. He became a tenant in May, and is readying his work for the upcoming annual tenant show in September.

"What's good about the tenants show is you get to see all different kinds of art," he said.

"The alternative show is open to the public and you'll have really young artists and varying levels of professionals or skill level. But with the tenant show, most of these people have been doing their craft for a long time — and everybody seems to be doing their own thing.

"When I started doing stuff I just wanted to put it on a wall," he said, and now he has that opportunity. "Here, I like to see what everybody is doing. You are in your box doing your own thing and then there is somebody in theirs doing theirs. It kind of makes you go, 'Wow.'"

The opening reception for this year's event will start at 7 p.m. on Sept. 3 and patrons will be able to see exactly what Greg is talking about. The artists participating in the show will be in their "boxes" and can be viewed in their natural habitat for the first hour.

Jessica Jones, a tenant for more than two years,

said she was involved in the show last year when they first began the zoo-like experience for the annual event.

"Last year's was kind of neat because there was the show and then we all stayed in our spaces for awhile," she said. "It was fun."

Jessica heard about The Studio soon after she moved to the area in 2003 and took a pottery class. When she lost her painting space in her home, she decided to move her work to The Studio.

Jessica said the tenants show is fun for everyone and provides a chance for the public to see what is created there, "Some really good, really interesting work — local stuff."

She and her two children agree it is a fun place to be. Although she doesn't bring her kids to the studio when she is working, they like to tag along when she is just stopping by she said.

"They love it here," she said. "They think it is the greatest place ever. There was a children's day that I brought them to and they call it 'the place where it is okay to make a mess' — so they absolutely love it."

Rhonda Rodman and Rhonda McNally who have both been at TASI approximately 10 years also enjoy the friendly atmosphere of The Studio.

They both first came to TASI to take classes with other people and ended up staying.

Rhonda McNally uses her time at The Studio as



Greg Landry, above, said he usually tapes a paintbrush to a stick so I wouldn't leave footprints on large pieces. "I tried painting in my sock feet and I left footprints," he said.

her "ladies night out" and Rodman said she comes to create, but also for the camaraderie of the other tenants and the experience of sharing ideas and techniques.

"Whether I make something or not, just coming down here two or three times a week and getting away from the stress of being at work or anything — it's a life saver.

"If nothing else, I just come down here and grab a piece of clay and just throw it on the table," she said. "It takes the stress out of your day. Some days I make beautiful things, some days I make crap."

She said she never works on her sculptures at home and she doesn't think she would ever get around to doing it if she didn't have her space at TASI.

The tenants show is important because it help gets the word out that The Art Studio is in Beaumont.

"I think regulars know that, but most people, when you say The Art Studio they think of the art museum," she said. "They don't realize that we have a place down here where people can actually come and take classes and become involved — whether it's on a small basis or a large basis.

"I think that is something that needs to get out to the public," Rhonda said, "That we do have that, and you don't have to be a college degree artist to do it."

She said she has learned from the other tenants, sharing spaces and ideas, and although she has had to skip a few tenant shows over the years, she is more involved in it than in the juried membership show in April.

"Because it doesn't have to be judged," she said. "A juried show...I don't think I could handle the rejection if they told me no. Where with the tenant show, since I am a tenant, that's my piece, it's my section."

Both women point out the wide variety of art displayed by the tenants.

"For the tenants show, its anything you want to put in and it is usually as much as you want to put in," Rhonda McNally said. "So some people have themes, but most of us don't; we just put all types of things in from bowls and platters to animal looking things."

She said visitors to The Studio can use it as a place to express themselves artistically, "to let their hair hang loose, so to speak."

"Anybody can do it," she said. "Even if you don't think you are an artist but you sort of think you want to do something else, you can find it. And any of us would give (a newcomer) some clay and some pointers to get them started."

The newest tenant at The Studio, Greg Landry said there are many

advantages of having a space at TASI. He references the large piece he is currently working on stretched out on the floor of his space.

"I couldn't have painted something this big at my home," he said.

Greg has been painting for about eight years.

"I haven't been painting long," he said. "I'm a musician — a bass player." Greg's former band mate and fellow former school teacher Richie Haynes started building boxes and painting them, and he encouraged Greg to do the same.

"I had done some stuff before — I used to do a lot of postcard-sized stuff — and then just kept going from there."

He experiments a lot and prefers to use "found" art and inexpensive materials. His space is stocked with multiple stacks of "archival material" like bound logs of magazines and several gallons of house paint in colors no one wants.

He said he had frequented shows for as long as there has been a Studio and eventually he just felt it was time to get a space to work. Before coming to TASI he wasn't able to work on large pieces and was having trouble with paint splatter at his home.

"It's great because I have so much room now."

The Tenants Show runs Sept. 3 through Sept. 24 and opens with a free reception, 7-10 p.m., Sept. 3.

TASI is located at 720 Franklin in downtown Beaumont.

For more information, call 409-838-5393.



TASI tenant Cyndi Grimes teaches clay classes at The Studio as well as producing her own work.



Tenant Jessica Jones' 5-year-old son Steven works with clay as she stops by The Art Studio Inc. recently. He tells his mother as he works the clay, "I think now I starting to be an artist."

DANDONA from page 7

Florida where she stayed until she graduated high school. After that she went to school at Brown University in Rhode Island, where she majored in art history and French studies, spent her junior year in Paris, then moved to Boston. Next it was off to Quebec City, Canada, where she was a Fulbright Fellow, before getting her doctorate at Berkeley in California. Then it was back to Paris followed by a stay North Carolina and now she is in Beaumont. And that doesn't include vacations.

Perhaps appropriately, her first choice of study was international relations.

"I think I had a dream of working for the U.N.," she says. "I decided to pursue art history. I had a particularly passionate and inspiring professor in college, like so many of us, who changed the way that I saw the world.

"I started to think of art history as one of the ways I could get at how we, as humans, make sense of our world, how we interpret the things that happen to us, the things around us."

At the same time as she began to study art history, Jessica was also studying neuroscience.

"I was presented with two very different models for understanding the world," she says. "On one level there is the artists themselves and the way they make sense

of the world, but on the other level there is this wonderfully fascinating, scholarly inquiry which is how I, as a scholar, make sense of how artists make sense of the world. There was a dual fascination there...how devoting one's life to knowledge could be so incredibly fulfilling in a way I hadn't really imagined — it's a kind of creation in itself."

While studying in France, Jessica spent time as a guide at a 17th-century chateau. She lived with the family and gave tours of the house as well as conducting wine tastings at the family's vineyard.

"The opportunity to inhabit this historic structure and live with the artifacts all around me was really rather wonderful," she says.

Her passion is for 19th-century art.

"The world that I feel at home in extends from 1789 to 1914," she says, adding that she is currently studying the art nouveau period.

"Anything from Cubism to abstract expressionism, I can't stand it," she says. "I try not to be that way because there are a lot of interesting scholarly questions to ask of those decades, but I find that art very macho. You think of Jackson Pollock with his cowboy boots and his cigarette. Or you think of Picasso and all of his women."

However, Jessica says that there is no period in which she is uninterested. There's always something.

"I am actually really fascinated with the '30s and

'40s, but paradoxically, I don't find the art from that period as compelling," she says. "But I'm really fascinated with the material culture."

Jessica describes herself as a "total collector."

"I collect everything from antique glass marbles to 1950s kitchen implements, and I'm particularly interested in design from the '30s and '40s," she says. "I own a lot of random things. Anything from brochures of house paint colors to kitchen towels."

She also collects skulls and shells — and bird's nests. Currently her collection is in storage until she and her husband Larry Holderfield, along with their daughter Rose and their cat Simone, can find a house in the area.

She has always been a Europhile, she says.

"I have two great passions," she says. "I am a huge Anglophile — huge. I watch almost exclusively British TV. I mean, 19th-century British novels, costume dramas — "Jane Eyre" is my favorite book of all time.

"But then I fell in with the French language. I actually find the people of France, in some ways, less sympathetic than the British, less interesting, but I love the language so much that I ended up making France the focus of my profession."

Her favorite painter is Edouard Vuillard.

"I am really fascinated by domestic landscapes — this idea that the interiors we live in are framed by us and also frame our experiences," she says. "So I think Vuillard perfectly captures this stifling, almost hot house feel of a late 19th-century interior where the women are, in a sense, trapped like exotic flowers and left to bloom in these overheated salons.

"I think it's a wonderful metaphor for the lives of many women in that moment and even now — the way that the home is a source of comfort and sometimes can be a form of imprisonment as well."

Jessica considers herself a feminist.

"Absolutely, I think every woman should," she says. "I tell my students, if it comes up in class I say, 'Well, do you want to make the same amount of money as a man for doing exactly the same job?' And if they say yes, I say, 'Guess what? You're a feminist.'

"The word has obviously been corrupted by people who use it incorrectly, or who are trying to make a point, but I think that it's important to say that you're a feminist if you believe that women should have equal rights."

"So many people use it incorrectly to mean that a feminist thinks that women are somehow superior to men — and it's exactly the opposite," she said. "The problem is that you are talking about societally institutionalized power structures. Many people are unwilling to admit that those power structures exist because, guess what, they are implicated in them and benefit from them."

One of Jessica's goals is to raise awareness of the museum's Eisenstadt collection, which will celebrate its 20th anniversary on campus in the spring.

"People are unfamiliar with it and don't realize how exceptional it is," she said. "It offers us insight into what people, especially in the 19th century, were interested in and what was important to them, what mattered in their lives."

Her goal is to let the Southeast Texas community know that the Dishman Art Museum is here. The exhibitions are free, parking is free, and it's a great place to see fine contemporary art exhibits.

"There's a perception on the part of the public that it's an ordeal to come here," she said. "And I really want to reverse that."

There's no excuse for art lovers not to make the Dishman a regular part of their arts calendar. It's well worth the trip. And say hello to Jessica. She will enjoy the conversation.



Jessica Dandona, director of the Dishman Art Museum on the Lamar University campus, sits among some of the works that comprise the Eisenstadt Collection. Dandona hopes to raise awareness of the collection which will celebrate its 20th anniversary of its acquisition in the spring.

ORCHID from page 6

growing an orchid that is considered almost impossible to propagate that motivates Laroche and the rest of the Florida orchid growers stricken with a severe case of "orchidelirium." While the ultimate goal of accomplishing this feat may be materialistic — to become rich and famous — the true pleasure seems to come from the lengthy process of trying to grow this whimsical plant, which takes the person on a rollercoaster ride from the depths of despair to the heights of euphoria. As with other addictions, it is not so much the instant gratification, but rather the anticipation of the "imminent" reward that the addict seeks to experience over and over again.

In the excerpt below, Orlean describes the unappealing look of one of the varieties of ghost orchids, the Asian Ghost Orchid (*Chiloschista usnoides*), which further emphasized the fact that the true "orchid addict" is driven by the challenge rather than by the beauty of the flower:

He pointed to a row of tiny clay pots, thumb-size maybe, and in each tiny pot was a clump of scaly, gray-green roots. No leaves, no flowers. Laroche glanced at me and said, "Isn't it beautiful?" He was, I think, kidding. The little roots of the plant quivered when he picked up the pot and held it to me. "It's an Asian ghost orchid. Pitiful-looking but rare and therefore desirable. You get so obsessed with these god-damn orchids that they all start to look beautiful," he said. "It's part of the sickness."

Reading about the difficulties which orchid fans face when trying to grow the Ghost Orchid — and other orchids — made me think about the never-ending competition of humankind with nature. For example, for centuries people have strived to create an artificial life or turn base metals into gold. Although some attempts, such as cloning of sheep and cows, have been successful, it takes people so much effort to achieve something that nature does effortlessly.

It is true with growing orchids as well. Orchids cannot be grown by planting a seed in the soil. Commercially grown orchids are propagated in the sterile conditions of a tissue culture lab.

There are no sterile conditions in nature; however, orchids have no problem propagating. In fact, they are the largest plant family in the world with extraordinary adaptability. Since they cannot reproduce by seed alone, they make a symbiotic association with fungi. Having originated in South Asia, Africa and South America, they spread around the world blown like dust across the oceans. It takes several years for the microscopic seed, which is embedded in a tiny particle of fungi, to mature in the environment of its new home before it blooms.

Orchid fans in Florida, where the climate is particularly favorable for tropical plants, know that after the hurricanes they may expect to see new orchid species. Some of them may be addicted enough to break the law and risk their life by venturing into forbidden nature preserves in search of the unknown treasure.

"Orchidelirium: A Round-Table Discussion of Susan Orlean's book 'The Orchid Thief'" will take place at 6:30 p.m. on Tuesday, Oct. 4, at the Stark Museum of Art. Admission is free.

¹Formerly classified under Polyrhiza, this orchid has recently been moved to the genus *Dendrophylax*. Many authors use the name *Polydracion lindenii*. Common names, besides Ghost Orchid, are Palm Polly and White Frog Orchid.

²Susan Orlean, "The Orchid Thief." The Ballantine Publishing Group, 2000, p. 96-97.

Orchids to bloom at Shangri La

DURING THE FIRST WEEK of October, Shangri La Botanical Gardens and Nature Center will welcome visitors to the annual Orchid Festival. An impressive display of orchids will dazzle the eyes of anyone who walks into the Epiphyte House, whether an idle stroller or a seasoned orchid grower. Ever since people first saw orchids, they coveted them. The desire can be so strong, it becomes an obsession. This is how one collector quoted in Susan Orlean's book "The Orchid Thief" describes it:

The bug hits you... You can join A.A. to quit drinking, but once you get into orchids you can't do anything to kick the habit.¹

In anticipation of the Orchid Festival, ISSUE contributing writer Elena Ivanova interviewed Jennifer Buckner, who is in charge of this big event.

E.I.: How long has Shangri La been celebrating the Orchid Festival?

J.B.: This fall will be the third year. We planned the first festival in the fall of 2008, but Hurricane Ike came and it did not happen.

E.I.: Do you have any other flower-related festivals? What makes orchids so special?

J.B.: A similar event is the Bonsai Festival in May. We also have other seasonal displays in the Exhibition Greenhouses; chrysanthemums, the Scarecrow Festival and poinsettias during the Christmas season. As for the reasons for having the Orchid Festival, there are several. Orchids are the largest family of flowering plants in the world and there are species that are native to Southeast Texas, such as the Fragrant Lady Tresses, Grass Pinks and Kentucky Lady Slipper. Educating people about local flora is an important mission of Shangri La.

We have a perfect location for displaying orchids — the Epiphyte House. Epiphytes are air plants that grow upon trees non-parasitically and get nutrients from the air and water.

There also is a connection with the family of our founder, H.J. Lutch Stark. His grandmother, Frances Lutch, who was known as "The Orchid Lady," had an extensive collection of Cattleyas. Her daughter Miriam Lutch Stark, H.J. Lutch Stark's mother, continued this tradition. There is a photograph from 1917 that shows Miriam's greenhouse, which was located next to the W.H. Stark House Carriage House on the family's property on Green Street. Some of the Cattleyas could be over 100 years old or are divisions from the original plants.

E.I.: How many staff members and volunteers are involved in growing orchids for the Festival?

J.B.: About eight total. The work is year round. When the orchids are not on display in the Epiphyte House, they are taken care of at Shangri La's Production Greenhouse where we have two tables dedicated to orchids. Festival planning begins in the summer for the fall display in the Exhibition Greenhouses.

E.I.: What is the purpose of Shangri La's Orchid Festival?

J.B.: The main purpose is educational. We want to teach people more about orchids — those native to the area and cultivated plants. One of our native orchids, Kentucky Lady Slipper, is an endangered species. It is also important that people recognize the usefulness of certain orchids, such as the Vanilla orchid, native to Mexico, which is used to obtain vanilla extract. And, of course, we want to



JENNIFER BUCKNER

Courtesy photo

showcase the beauty of the flowers. This year, we are bringing in a guest speaker who will talk about the basics of growing and taking care of orchids and we will showcase hardy orchids, orchids that can be grown outside year round.

E.I.: How many people attend the festival?

J.B.: Each year attendance has increased with 1400 visitors attending the Festival in 2010. People of all ages enjoy the festival activities including expert orchid-growers to those visitors who are intrigued by orchids and want to learn more about them.

E.I.: What is the schedule of events this year for Orchid Festival?

J.B.: On Saturdays, Oct. 1 and 8, we will be offering family-friendly activities as a part of our regular Saturday Adventure Series and also lectures for adults. Tours at the Epiphyte House will take place every day during the week beginning Tuesday at 10 a.m. Orchids will be available for purchase in the Shangri La Garden Store.

E.I.: You are familiar with Susan Orlean's book "The Orchid Thief" which has the Ghost Orchid at the center of the story. Will there be Ghost Orchids on display at Shangri La?

J.B.: Unfortunately, no. The Ghost Orchid is a more difficult orchid to grow and has problems with our drier winters. Other epiphytes, similar to the Ghost Orchid, will be displayed including Phalaenopsis, Dendrobiums, Oncidiums, and more.

E.I.: Jennifer, thank you for your time. I hope that the Orchid Festival will continue to grow and more people will come to Shangri La to enjoy the gorgeous flowers and to appreciate your hard work.

¹Susan Orlean, *The Orchid Thief* The Ballantine Publishing Group, 2000, p.51.

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.

The **LAMAR UNIVERSITY ART FACULTY EXHIBITION** is on display through Sept. 16 at the Dishman Art Museum.

A reception will be held 7-9 p.m., Sept. 2.

The show features work by Linnis Blanton, Kurt Dyrhaug, Xenia Fedorchenko, Meredith Jack, Ann Matlock, Rose Matthis, Donna Meeks, Crispin Prebys, Prince Thomas and Justin Varner.

Admission is free.

Call 409-880-8959 for more information or visit www.lamar.edu/dishman.

The **LAMAR UNIVERSITY THEATER DEPARTMENT** will present J.B. Priestley's classic play, **AN INSPECTOR CALLS**, directed by Bonnie Dupuis, Sept. 22-25 in the University Theatre.

Performances are at 7:30 p.m. except for a 2 p.m. matinee on Sunday

Set in an English industrial city, this play tells the story of a young girl who commits suicide and a respectable British family who is subject to a routine inquiry in connection with the death. An inspector calls to interrogate the family, and during the course of his questioning, all members of the group are implicated lightly or deeply in the girl's undoing.

Tickets are \$15 general admission, \$10 for senior citizens, students and LU faculty and staff, and \$7 for LU students with valid ID.

For reservations, call the box office at 409-880-2250.

The **ART MUSEUM OF SOUTHEAST TEXAS** will host the annual anniversary gala, **ARTOPIA**, Sept. 9.

"It will be a very colorful and vibrant evening, so mark your calendar immediately," AMSET representative Monique Sennet said in a release. "Gala chairs Melanie Dishman and Albert Nolen are busy creating a masterpiece evening splattered full of artful surprises. Beaumont's own modern-day Medici, master patroness of the arts Mary Jane Garth will be our honoree this year. The whole evening will be full of visual and artsy entertainment, all to support the museum's exhibition and education programs.

"Vote for your favorite Tableau Vivant (living painting), and enjoy the artsy festivities including a silent art auction, paint-by-number, best artists costume contest, portrait photography, live artists demonstrations and more artistic surprises. So come dressed as your favorite artist, painting or in extra splashy attire, and join AMSET as for this color affair."

For more information or to make reservations, visit www.amset.org or call 409-832-3432.

The **ART MUSEUM OF SOUTHEAST TEXAS** presents **MICHAEL LEE: SECOND WIND** through Oct. 23 in AMSET's Café Arts, featuring art-work from Michael Lee, owner of Michael Lee Advertising & Design, Inc.

Lee uses brush strokes and techniques that emulate the late 19th-century Impressionist masters but

with design elements of the commercial illustrators of the late 20th century. This exhibition will feature 20 of Lee's most recent oil on canvas paintings.

Born in Port Arthur in 1946, Lee graduated from Bishop Byrne High School and attended Lamar University, graduating in 1968 with a Bachelor of Science degree in commercial art. He worked as an art director for local ad agencies from 1969 to 1973, until he began his own design studio. In 1978, Michael and his wife, Tanya, opened Michael Lee Advertising & Design, Inc., a full-service graphic design agency. Lee began to paint after a trip to France in 2003.

"Michael Lee: Second Wind" is part of AMSET's continued mission to feature local artists in Café Arts. The exhibition is open for viewing during regular museum hours.

Two Magnolia's serves lunch in Café Arts from 11 a.m. to 2 p.m., Monday through Friday.

AMSET is located at 500 Main Styreet in downtown Beaumont.

For more information, contact AMSET at 409-832-3432 or visit www.amset.org.

The **BEAUMONT ART LEAGUE** announced the winners of the **3D AND PORTRAIT SHOWS** at a reception Aug. 13.

In the 3D competition, Greg Busceme was awarded first place. Second place went to Beau and Karen Dumesnil and third place was awarded to Joyce Philen. Honorable mentions went to Nathan McCray, Catherine Fontenot and Annie Orchard.

In the portrait competition, first place was awarded to Shirley Peel-McGraw. Wanda Caro earned second place and Scot Meents won third place. Honorable mentions went to Albert Faggard, Cynthia Fontenot and Lynda Crabbe.

The shows were judged by Frank Gerriets.

BAL is located at 2675 Gulf Street at the old fairgrounds.

For more information, call 409-833-4179 or visit www.beaumontartleague.org.



Greg Busceme's winning entry in the BAL 3D Show



Shirley Peel-McGraw poses with her winning entry in the BAL Portrait Show

REMINDER

Entries for The Art Studio's October exhibition are due at TASI Sept. 27, 28, 29. The office will accept entries from 2-5 p.m.

All artwork must be exhibition ready.

The show will feature work inspired by the lines:

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

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

RECENT ART STUDIO NEW OR RENEWING MEMBERS

Alphabet Soup
Brian & Jayne Aquino
C. Delle Bates
Melody Boyd
Anthony & Kari Busceme
Kathleen Boudreaux
Sarah Cannatella
Avril Falgout
Sandy & Joseph Fertitta, Jr.
Cynthia P. Fontenot
Nancy, David E. & Rachel Grove
Katy Hambright
Linda Hartman
Richard & Stacey Haynes
Barbara Haviland
Patsy L. Harrington
Phillip Higginbotham
Ralph & Virginia Jordan
Mr. & Mrs. Alan Killian & Family
Betty & Mark Kubala
Vijay & Rita Kusnoor
Greg Landry
Trang Le
Erika Leggett
Cindy Lockwood
Paula & John Lovoi
JoRita & Steve Lyle
Stephan, Olivia & Elijah Malick
Jeff McManus
Pat Miller
Jerry & Loretta Myers
Neches Engineers
Lana & Chris Portner
Stacy Prioux
Frances Saleme & Nicholas Holdon
Jo Ann Stiles
April Sherman Whitehead & Brad Whitehead
Melissa Willis, Melinda Turtledove & Dillon Getz
Charles & Sue Wright

Coca Cola Deus ex Machina

To my Cro-Magnon mind,
a marvelous machine has fallen,
and an awful wonder at.

Enhanced with such appendages

that tax all meaning:

levered lid, liquid innard fruit,

weightless shield, shape —

the very shape that gives and gave.

I see the grace-filled move,

from hand's embrace,

the lift, the grand jete,

the lips and throated kiss.

Is this the moment all to understand?

Stung to quench (a thought)

a scintillating memory of lostness,

of puffed and bleeding tongue,

and then, a proposition:

With this great godly Coke can,

could I have gone unthirsty?

But, now, I am aghast.

I am a stunned!

I see you throw the can away.

It is a too-tossed, unconcerned,

and casual complete.

And what is more, I see you turn,

to walk away, leaving not a word

to say you think.

While I, in sacred dread,

approach the garbage bin.

Jesse Doiron

Puppet Show

The past is a Puppeteer holding strings that grow from the deepest cells of my memory.

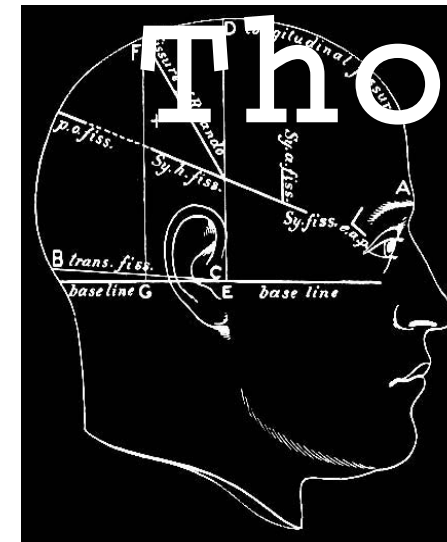
He pulls one string or another to animate my dying form.

He binds me so that no step or movement allows me to leave the stage, his realm.

Beyond the wings, outside the curtains, the present responds to my every move.

Not until the act is over will that audience arise and walk away into the future.

Laura Lee Scott



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.

Thoughtless Pain

The fact that I am in prison
and you're out there livin',
doin' your thing, not givin' a
damn — not even pursuin' a dream...

It's a shame. Yet, I still dream
and live for mine. I am
resilient and therefore, I am
overcome — even amidst my place of being.

And the fact that you can
hug Grandma — and never do it?...
It disgusts me. So, more I
strive so that I *can*.

"But you're her favorite."
Ooooh ... so that's your excuse?
Eight years you've had
to love her every day.

But it's OK. I just learned
the hard way. *You've* yet to learn.
And when that day comes... it
will be your darkest day.

Jaimé E. Cantu Jr.

MEOW

For Allen Ginsberg

I've seen the best minds of my generation blinded by following, aimless deranged sad, chasing your heart through their coffee stained pages of Howl, looking for inspiration, devil minded jackasses claiming that irony and apathy speak to an intelligence never seen before, as they walk from bar to bar in an existential pub crawl, who instant messaged words in all CAPS and used excessive exclamation points to get their point across, without realizing we have words that describe elation, who won't read a book not required by a school, not written by a celebrity, and not endorsed by the talk show messiah, who decided an answer to Columbine and Virginia Tech was to allow everyone on campus to carry weapons, less than a year after someone fired rounds into the sky on the front steps of their hallowed capitol, who declared Wakefield's science was sound without scientific proof, which allowed panic and fear to influence MMR policy thereby stripping children of an important vaccine, until his connections to Big Pharma became clear through the fog, who believed in ghosts, homeopathy, crop circles, free energy, Reiki, the "Face on Mars", or any other pseudo-science quackery, who listened to Gaga's gagging ro-ma, ro-ma, ma and thought it was more than just garbage, who after the twin towers fell passed judgment on Islam or any religion outside of Christianity and declared, they are the heathens responsible for our despair, who claimed black is black, brown is brown, and white is white, and that's that, who read the constitution aloud as the first official act of the 112th congress, pulling a Tom Sawyer over our conscience by whitewashing the less favorable parts of America's history, including the 3/5ths compromise, who actually cared about astrology in the first place, and more so who cares now that everything you previously thought, is false, who mislead an unknowing public with power balance bracelet bullshit and made millions off of people who believed a sticker with a hologram could give you catlike equilibrium, who thought apologies to BP after they spilt 5 million barrels of crude into our Gulf were necessary, then to "topshot" it off by giving them a tax break, which upon receiving, BP decided it would move to emerging countries with more lax drilling laws, who came up with ideas as stupid as "topshot", and "junkshot" to stop an oil gusher, who killed the nuclear Benson family as they traveled to the Grand Canyon in the world's first text messaging incident, then walked away unscathed because like a drunk he stayed relaxed throughout the crash, who concerned themselves with oil, American influence, greed, wealth, or any other reason for democracy in Egypt other than humanist ideals for the Egyptian people, who slashed their wrists, overdosed, or drank till they died, when they realized one song or poem couldn't change the world, ah, Allen, while your not alive we are not alive, and now we're really in the total cesspool of time— and who therefore wrote Howl with honest intentions that something would change for the better, how naive you were.

Peyton Ritter

Art therapy soothes troubled minds

Spindletop Center seeks art supplies for people with mental illness

DAVID* WALKED INTO THE Beaumont Art League's galleries last December and saw a professionally-mounted grouping of his paintings, complete with museum-style wall labels sporting his name. He gasped, smiled and exclaimed, "This is all right!"

David's artwork came from a program at the Nick Nides Self Help Haven, a gathering place for people with mental health diagnoses. The Haven is run by clients at the Spindletop Center and by other people who have mental illness. Haven members meet for self-help groups, recreational activities, field trips and art classes. Now, the Haven needs donations of art supplies to keep the art therapy program going.

Two years ago, Woodcrest United Methodist Church Sunday school members started an art program at the Haven. It proved so popular that the church was able to hand the program off to the members themselves. In December 2010, Haven members mounted an art exhibit and silent auction called "A Beautiful Mind." The show was a success, and the Haven made \$1000 in art sales to buy new supplies and to mount a field trip to see Impressionist masterworks. The next "Beautiful" exhibit will go on display at the League starting Dec. 10, 2011.

"This time with art is a really amazing thing for our members," said George Main, a volunteer program coordinator for the Haven. "Pushing the paint around, making something with your hands and putting it on the wall gives a sense of accomplishment to anyone, but it's an incredibly

important thing for our members. I know it helps me in my recovery."

"But it's expensive."

The Haven is asking interested parties to donate funds or art supplies to the art program. Acrylic paints, canvases, brushes, palettes, charcoal, paper and pastels are just some of the supplies the Haven can accept.

Even canvases that are already painted on can be put to use. Those can be primed and re-used. Any art supplies are put to use by the members.

Janna Fulbright, public relations representative for Spindletop and an Art League board member said, "Art can be a life-changing process for people from all walks of life. It's a way to express feelings that aren't always easy to put into words. For Haven members, the sense of pride from making and selling their work is just a joy to see."

To donate supplies or funds, call the Nick Nides Self Help Haven at 409-835-6253. The Haven is available for donation drop-offs from 9 a.m.-2 p.m. Monday-Friday.

Spindletop Center serves people with mental illness, intellectual and developmental disabilities, substance abuse issues, autism and early childhood developmental delays in Jefferson, Hardin, Orange and Chambers counties.

For information about services, call 409-839-1000. For mental health crises, call 800-937-8097.

* "David" is a pseudonym used to protect the subject's identity as specified in medical privacy laws.

FONTENOT from page 5



Elizabeth Fontenot

got my cast off, my hand was really weak so I figured I'd take a ceramics class to make my hand stronger."

At the time, Elizabeth could not open a bottle or can, but she never stopped working. She kept herself busy by painting. Although the injury to her hand hindered execution, she stayed energetic and devoted time to developing skills that would make her a better artist.

"No matter what you decide to do with your life there's always some parameter, whether it's financial or location or something down the road," she said.

"I'm always changing my mind intuitively. I don't like to have a direct plan. When I have a direct plan I feel it's just an execution of a skill. The unplanned is a lot more enjoyable than the planned."

Elizabeth has no complaints. She is the product of fate and the product of an ever-changing identity, which keeps her life as natural and as stimulating as her work. She would not have it any other way.

But then again, it's not up to her anyway.

"Oh, Aimless Fate" is on display Sept. 10 through Oct. 1. The show opens with a free reception 7-9 p.m., Sept. 10.

BAL is located at 2675 Gulf Street at the old fairgrounds. For more information, call 409-833-4179 or visit www.beaumontartleague.org.



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

residency and raised interest in classes for adults and children, additional funding is still warranted.

One form of austerity we are practicing is membership benefits. We've always have been lenient about mailing info to interested parties with or without a membership. It was a means to assure the artists get a good reception. However, with new innovations in information distribution (email, facebook, etc.), it is entirely possible to find out what is going on and when. Because of this, and the increasing cost of paper and printing, sorting and mailing, we will limit the mailings of invitations to members in good standing only.

Access to the Web, facebook, local paper listings and a host of other resources that didn't exist when we started will keep the not-members-yet informed and hopefully still participating in the events. We are happy to have and encourage your participation in The Studio as a non-member. It is simply an economic reality that it costs us about \$4 per person annually to send an invitation and paper to your home. We have as many as 500 non-members on our list, costing the Studio about \$2,000 a year in unanswered funds.

We hope you will consider The Art Studio to be part of your charitable giving. We are the only independent public artists space in Southeast Texas. We pride ourselves on our ability to survive political and natural disasters and to continue advocating for the visual, performing and literary arts.

The arts are not just fun and games but a necessary part in the development of a healthy and capable mind. Art discipline creates synaptic responses in the brain that opens the door to complex thinking and problem solving, an important part of an analytical mind. We're not trying to make children artists, we are trying to make them better thinkers.

ISSUE EARNS EIGHT AWARDS AT PRESS CLUB

ISSUE MAGAZINE, THE ARTS magazine of The Art Studio, Inc., won eight awards at The Press Club of Southeast Texas Excellence in Media Awards banquet, held June 3 in the Reception Center of the John and Mary Gray Library at Lamar University.

"It is gratifying when the efforts of the volunteers who write for the ISSUE are recognized," editor Andy Coughlan said. "A lot of people contribute to the ISSUE's success and while some people get their names on a certificate, it couldn't be done without the hard work of all our contributors throughout the year."

Coughlan won first place in the Fine Arts Review category for "Mending Time," a piece about an exhibition at the Art Museum of Southeast Texas.

Contributing writer Elena Ivanova won first place for "Here Comes Sinterklaas" in the Magazine Feature category. Ivanova is chief educator at the Stark Museum of Art.

"Elena's work is typical of the contributions of the volunteer staffers," Coughlan said. "They all have other jobs, but show their commitment to the arts community through their contributions to the ISSUE."

Ivanova also earned third place in the

fine arts review category.

Coughlan picked up a second-place award for his picture page documenting "p'ART'y-cipation," a community art event at The Studio in February.

Coughlan also picked up a third-place award for his Magazine News Story about the Gulf Print Storm in November.

Third place awards went to Coughlan for Magazine Profile, Magazine Photography and Magazine Layout for his coverage of Richard Tallent's photo show in October.

"In a lot of ways, the real winners are the artists in Southeast Texas," Coughlan said. "It makes winning awards easy when we have such interesting subjects to work with. This area is full of fascinating characters producing interesting work."

All awards were for work produced in 2010.

ISSUE magazine is published nine times a year to coincide with exhibitions at The Art Studio. It is available at more than 40 outlets in Southeast Texas (see page 16 for a full list). It is also mailed to Art Studio members in good standing.

For information on the ISSUE, contact The Art Studio, Inc. at 409-838-5393.



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INSIDE

- TASI TENANTS SHOW
- THOUGHTCRIME: MUSINGS FROM AREA POETS
- DANDONA AT THE DISHMAN
- FONTENOT AT BAL

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 & Adam Butler
- Andy Ledesma
- Rhonda Rodman
- Sue Wright
- Cyndi Grimes
- Rhonda McNally
- Andy Coughlan
- Olivia Busceme
- Greg Busceme, Jr.
- Brianna Grice
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- Jordan Johnston
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- Beau Dumesnil
- Karen Dumesnil
- Sheila Busceme
- Kailee Viator
- Tyler Bach

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

**THIS MONTH:
THE ANNUAL
TENANTS SHOW**

SEPTEMBER 3
GALLERY RECEPTION IS 7-10 P.M.
VISIT THE TENANTS IN THEIR SPACES, 7-8 P.M.



SOUTHEAST
T E X A S
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

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ART MUSEUM OF SOUTHEAST TEXAS	500 MAIN
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SOUTH END/LAMAR UNIVERSITY

CARLITO'S RESTAURANT	890 AMARILLO @ COLLEGE
DOS AMIGAS	1590 FRANKLIN
LU ART DEPARTMENT	DISHMAN ART MUSEUM

OLD TOWN

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JASON'S DELI	112 GATEWAY SHOP CNTR
JEFFERSON CO. DEMOCRATIC PARTY OFFICE	CALDER
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CENTRAL/WEST END

BASIC FOODS	229 DOWLEN
BEAUMONT VISITORS BUREAU	IH-10
CHRISTIAN MYERS-RMT	6755 PHELAN BLVD 24E
COLORADO CANYON	6119 FOLSOM
GUITAR & BANJO STUDIO	4381 CALDER
LOGON CAFE	3805 CALDER
THE MASSAGE INSTITUTE	2855 EASTEX FRWY, SUITE 1 (@ DELAWARE)

NORTH END CYCLE

PACESSETTER	HWY 105
QUIZNO'S	COLONNADE CENTER
RED B4 BOOKS	3939 SUITE 9 DOWLEN
REED'S LAUNDRY	4495 CALDER
STUDIO 77	6025A PHELAN @ PEYTON
TRENDY'S	6372 COLONNADE CENTER
WEST END MEDICAL PLAZA	5905 PHELAN, STE. E
WILSON CHIROPRACTIC	2010 DOWLEN

PARKDALE

RAO'S BAKERY	7060 PHELAN BLVD.
	4440 DOWLEN

ORANGE

STARK MUSEUM OF ART	712 GREEN AVE.
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