From: @aub_b

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

**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! Papi Macie 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 stalks 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, children 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 either “all ages” venues closing their doors. I want to make a special thanks to Olivia 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 Sager 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 it to a 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 Kaliee Vater 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.

Music events have also increased owing to other “all ages” venues closing their doors. I want to make a special thanks to Olivia Busceme (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 Sager 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 it to a help organize the bands.

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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 hanging some success with grants (thanks SETAC), a revival of volunteer participation, an increase in tenant
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.

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 Memberships 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 first plate printing course in college,” she says. “I had just gotten on a roll. I was doing the etching because I couldn’t grab or hold anything, so I just found things to do one-handed.”

Story by Peyton Ritter
Photos by Andy Coughlan

The show I won the prize with was a piece of leftover plate I had from my undergrad degree that I hadn’t done anything with,” she said. “I started out as one thing and I went, ‘Oh, it looks like this.’ A lot of times you start out with an 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 landfall in Louisiana. Expecting only rain from the storm, Fate had another idea, which barked in the show power of the storm. Gustav, and its 115 mph winds ripped the roof off Elizabeth’s home, pulled trees out of the ground and shat Baton Rouge down for a week. Without a roof, Elizabeth was forced to rework. But finding a suitable place to live in a post-storm-washed area is not an easy thing to do.

After a few months spent searching for a house and trying to live in an area where she was smugged 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 is 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 reworking 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. “I had just gotten on a roll,” she said. “I was doing the etching, and I had just gotten on a roll. I was doing the etching because I couldn’t grab or hold anything, so I just found things to do one-handed.”

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 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
Stark Museum to mark Orchid Festival with discussion of ‘The Orchid Thief’

Jean Jules Linden in Cuba in 1844. After he retired from Belgium, from 1854 through 1896. The elusive Ghost Orchid, from nineteenth-century botanical publications. In fact, almost every lithograph that graces the pages of this magazine from 1870 onwards bears the inscription: “painted in the greenhouse of J. Linden.”

Among them, there are several images of different plants that were named after Linden, and there is no picture of the Ghost Orchid. Whether Linden tried to grow this particular species in his greenhouse in Ghent is unknown. Experts agree 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.

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 showcase exquisitely produced lithographs of orchids from nineteenth-century botanical publications. The Stewart Museum visitors will see three images of orchids from the pages of “L’Illustration Horticole,” Linden especially favored horticultural, robust terrestrial orchids, with brightly colored flowers set 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, anemone-looking Ghost Orchid that has no leaves and springs from a cluster of elongated roots.

The interests and ambitions of modern orchid lovers are quite different from 19th-century Belgians. According to Orlean, it is precisely the challenge of more regulated and lucrative businesses, such as orchid cultivation and magazine publishing. In 1876, he became the publisher of “Illustration Horticole” and grew the species of plants (orchids as well as other exotic flowers) that were grown in his greenhouses. In fact, there are a few different prints that graces the pages of this magazine from 1870 onwards bears the inscription: “painted in the greenhouse of J. Linden.”

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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 MacDonnell, “The Orchid Hunters” (1939)

The book, “The Orchid Thief” was coined by Victoriana 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, were 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 distinction, such as “The Tulip Allure in Art and Historical, social, economic and cultural ramifications of this exciting and dangerous occupation.

“There is a connection between the museum exhibit and the book. The exhibit: Ghost Orchid (Dendrophylax lindenii) that caused the downfall of John Larche was first discovered by him in the Bahamas. It is a very rare orchid,” said the director of the Stark Museum of Art. It is a very rare orchid, and not carried the same harrowing associations we have today, based on the knowledge of the dire consequences of drug addiction. It was more of a playful distinction, such as “The Tulip Allure in Art and Historical, social, economic and cultural ramifications of this exciting and dangerous occupation.

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Tenants Show offers visitors to see artists in their natural habitat

By Jacqueline Hayes

The Tenants Show runs Sept. 3 through Sept. 24 and opens with a free reception, 7-10 p.m., Sept. 3. TASI is housed at 720 Franklin in downtown Beaumont. For more information, call 409-838-5393.

Greg Landry is enjoying his new-found space at The Art Studio, Inc. He became a tenant in May, and is reveling in his work for the upcoming annual tenant show in September.

"What's good about the tenant 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 noc-lite 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 2010 and took a pottery class. When she lost her painting space in her home, she decided to move her work to The Studio.

"I think regulars know that, but most people, when you go 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 tenant show, its anything you want to put in and it is usually as much as you want to put in," Rhonda McNally said. "No 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 Barnes 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 galleries 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.

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For more information, call 409-838-5393.
DANDONA from page 7

Florida where she stayed until she graduated high school. After that she went to school in Brownsville University where she studied law, history, the arts and the French language. She spent her junior year in Paris, then moved to B那种 New city Canal, where she was a fullfledged Pollock before getting her doctorate in Berkeley California. Then it was back to Paris following a stay north west of Jone and then Beaurmond. And then her. That doesn't include vacations.

Dishman Art Museum

The works that constitute the collection which will be the focus of the 20th anniversity of the collection which will be the focus of the Museum's exhibition, which will celebrate its 20th anniversary on campus in the spring.

Dandelion is familiar and fragrant. It is one of the first flowers that appear in the spring, often before the snow has melted. It is also known as the "king of the orchids," as it is the first orchid to bloom in the spring.

Dandelion is a beautiful flower, with its delicate petals and sweet fragrance. It is a symbol of hope and new beginnings, and is often associated with spring and renewal.

Commercially grown orchids are propagated in the same way as natural orchids, but the plants are cultivated in greenhouses. Greenhouses provide a controlled environment where the orchids can be grown under optimal conditions.

There are no sterile conditions in nature; however, the plants are grown in an environment that is designed to be as close to natural conditions as possible. The greenhouses are equipped with climate control systems, which regulate the temperature, humidity, and light levels to create the ideal growing conditions for the orchids.

The centers of the story. Will there be Ghost Orchids? Visitors to the annual Orchid Festival can find out by attending the festival. The festival is open to the public and is free of charge.

E.I. What is the schedule of events this year for Orchid Festival? E.I. Each year attendance has increased with the support of the community. We want to continue this trend and increase attendance.

E.I. What is the purpose of Shangri La's Orchid Festival? E.I. The festival is a way for us to bring the community together and enjoy the beauty of the orchids. The festival is open to the public and is free of charge.

E.I. Do you have any other flower-related festivals? E.I. Do you have any other flower-related festivals? E.I. We do have other flower-related festivals. E.I. We do have other flower-related festivals. E.I. Do you have other flower-related festivals? E.I. We do have other flower-related festivals.

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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 website at artstudios.org. Be sure to include the location and dates of the subject, as well as any costs.

**REMEMBER**

**ENTRIES FOR THE ART STUDIOS OCTOBER EXHIBITION ARE DUE AT TASI SEPTEMBER 27, 28, 29.**

See page 4 for details.

**ART MUSEUM OF SOUTHEAST TEXAS**

The show features work by Linnis Blanton, Kurt Fontenot and Lynda Crabbe.

**THE BEAUTIFUL ART LOUNGE**

The shows were judged by Frank Gerriets.

**BALKAN STUDY CENTER**

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

**ART MUSEUM OF SOUTHEAST TEXAS**

**Artworks must be exhibition ready.**

For information, call TASI at 409-833-5395 or visit www.amset.org.

**RECENT ART STUDIO NEW OR RENEWING MEMBERS**

**ARTS & ENTERTAINMENT**

**THE LAMAR UNIVERSITY ART FACULTY EXHIBITION**

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

The show features work by Lisa Hinton, Krista Nelle and Laura Lee Scott. For more information, call 409-880-4950 or visit www.lamar.edu/amset.

**THE LAMAR UNIVERSITY ART DEPARTMENT will present J.B. Priestley’s classic play, AN INSPECTOR CALLS, directed by Bonnie Dupas. Sept. 22-25 in the University Theatre at 7:30 p.m., with 2 p.m. matinees on Sunday.**

**REMEMBRANCE**

Performances are at 7:30 p.m. with 2 p.m. matinees on Saturday.

In a manner of speaking, 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 death. 815-880-2550.

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Art therapy soothes troubled minds

Spindletop Center seeks art supplies for people with mental illness

"Do it" rolled into the Beaumont Art League’s galleries last December and saw a professionally-mounted grouping of his paintings, complete with museum-style wall label 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, recreation 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 December 2010, Haven members mounted an art exhibit at the League starting Dec. 10, 2011.

"The show was a success, and the Haven made $1000 in art sales to buy hand the program off to the members themselves. In activities, field trips and art classes. Now, the Haven

For information about services, call 409-839-1000. For Janna Fulbright, public relations representative for Services, call 409-839-1000. For information about services, call 409-839-1000. For information about services, call 409-839-1000. For information about services, call 409-839-1000. For information about services, call 409-839-1000.

Spindletop Center serves people with mental illness, autism and early childhood developmental delays in东南部的泰克斯。Spindletop Center serves people with mental illness, autism and early childhood developmental delays in Southeast Texas. It provides self-help groups and counseling and works to improve social skills.

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 at the Society starting Dec. 10, 2011.

Spindletop Center serves people with mental illness, autism and early childhood developmental delays in Southeast Texas. It provides self-help groups and counseling and works to improve social skills.

Any art supplies are put to use by the members.

Jama Pfeilhlott, 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 something and selling it is just a joy."

To donate or supplies, call the Nick Nides Self Help Haven at 409-839-1000. The Haven is available for donation drops-off from 9 a.m. to 2 p.m. Monday-Friday. Spindletop Center serves people with mental illness, intellectual and developmental disabilities, substance abuse issues, addiction 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.

Elizabeth Fontenot

Elizabeth Fontenot
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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Jordan Johnston
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Elizabeth Pearson
John Roberts
Philip Grice
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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.

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