A View From The Top
Greg Busceme, TASI Director

FIRST OF ALL, THANK you for your patience and understanding of our absence during Hurricane Ike and its immediate aftermath.
We have not, however, been idle. We’ve had two clean-up days just to get wet stuff and ruined material out of the building.
There was about an inch of water EVERYWHERE in The Studio, the result of a small tornado that danced around downtown Beaumont and landed on The Studio’s head.
The fan box on the roof was lifted up and set aside, but not before it clipped a live spindly head and sent a geyser 30 feet into the air. The tornado lifted two skylights out of their holes and the glass was broken in the others — the result of wood from the roof of the building across the street being lifted up and bushes ingo the Studio’s roof.
The roll-up door in the gallery crumpled from the force of the blower and ended up in the street. Our barn, still wounded from Rita and Humberto, crashed to the ground in a heap of scrap metal. We again recovered what was salvageable from the barn, but the collection is dwindling.
The clay room roof, recently fixed, is once again leaking.

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Robert Day wanted an art show. And he thought it might be fun to have some company.

“I really wanted to get out there, but I didn’t want to be out there in this kind of endeavor alone,” he said. “It’s best to bring friends into this kind of situation.”

The result is “Color in Space,” an exhibition featuring recent work by Day, Trishalana Adair and Travis Coatney.

Day said that the three, all seniors at Lamar University, complement each other. Coatney works in three dimensions, while Day and Adair have sculptural qualities to their paintings.

Day said he wanted Adair to be in the show with him because he feels their styles, while different, really work together.

“She does things in a more subtle manner than I do,” he said, “but I think there’s still a physical element to her paintings and her use of color is really nice. It’s really nice craft.”

The three share a passion for exploring the boundaries of their materials, a desire to push the limits of technique.

“There is a certain stylistic characteristic — or an approach to materials — that has a similarity,” Day said, “and I thought that together the pieces would enhance one another.”

Coatney agrees.

“It seems like the three of us took the time to know our materials before we started to push them in our own individual directions,” he said.

This is the first time any of the three have been the focus of a show. The title of the show refers to the sculptural quality of the paintings and Coatney’s use of color in his sculptures.

“The name of the show is kind of tricky because Travis is mainly sculptural but he’s using color as an enhancement to the form,” Day said. “Trish is using things in her paintings that have a physical nature, so we really wanted something that said form, but also color.

“It’s all about how color reacts to space.”

Adair is originally from Oklahoma. Her father was in the Air Force and she said her family traveled a lot. She attended Lamar Institute of Technology in 2000 and transferred to study art at Lamar University when she finished there.

She said her travels have influenced her work.

“You’re exposed to lots of cultures, lots of styles in different places, and lots of people,” she said. “It’s a mixing of a lot of different things from everywhere — scenery, people, environment.”

Coatney was born and reared in Beaumont, the son of an oil worker. The oil industry is an underlying influence in his work, he said.

“It’s not direct, but my work is very industrial,” he said. “I work in fabricated steel, fiberglass — a lot of the industrial materials.”

Growing up in Southeast Texas, Coatney said he has always been fascinated by the area’s dominant industry.

“I have always had a fascination with how these refineries are so complex, yet they basically produce one refined product,” he said. “That’s a metaphor for the work I am going to be showing.”

Day said he feels he is from nowhere in particular.

“I’ve lived all around Texas — I’ve moved more times than I can really count,” he said. “The nomadic element informs my decisions in that I want to communicate in a broader sense. So I go toward abstraction a little bit more as opposed to narrative work.”

Day said his work does not rely on recognizable symbols to convey a message. The abstract is more universal.

“The human connection is what I’m interested in,” he said.

Day’s paintings incorporate dimensional elements, with interlocking panels and constructions.

“It all started with my love of painting and then...”
We don’t like Ike

STUDIO LOOKS TO REBOUND FROM HURRICANE DAMAGE

Hurricane Ike is obviously no art lover.

The Sept. 13 storm produced a tornado which ripped the door off the front of the gallery and destroyed several pieces of art. It also finished the demolition of “The Barn” that Rita started.

But, as usual, The Studio will return quickly to continue to serve the artistic needs of the community, Greg Biasceme, TASI director said. “We were hit pretty hard and have quite a bit of clean up and repair to do,” he said.

The raku kiln, used by the tenants and also used for classes, was destroyed when the barn roof collapsed.

“We lost the reduction kiln, half of the roof on the barn and the clay mixer. With Humberto we lost the salt kiln. Now we’ve lost the raku kiln, and the rest of the barn.

“The raku is the primitive, instant gratification glaze process that awes the classes. Even though it was the smallest kiln, it gave us great joy.”

When the door was torn off, some of the art on display for the Tenants Show was damaged.

“I had sixty prints worth around $1,800 that just blew away,” tenant Andy Coughlan said. “Fortunately, I had photographed the whole installation, but it’s tough to lose your creations.”

The second floor skylights broke and water came in, flooding the classroom on the ground floor. It was partly the wind that broke the glass, and partly the wood from the building across the street that was dumped on the roof.

“It really is amazing to see the power of the storm,” Coughlan said. “It took us a while to figure out where the wood had come from.”

Coughlan said he has a plan for his ruined prints.

“Some of the other tenants and I are thinking of making a giant collage out of the torn, waterlogged and crumpled paper,” he said. “Something new will come out of it — that’s what we do”.

After 25 years, The Studio has had its share of ups and downs. But Busceme said something always comes along.

“Things change, but we always find a way to carry on,” he said. “It’ll take more than Ike to stop us bringing art and art education to Southeast Texas.”
**Thoughtcrime**

**Powerful Silence**

Powerful are the words that never make a sound and yet I hear them still. Like a forest that echoes with great laughter and tears and though I am blind to the faces I know I am in Camelot. This is no fairy tale. These people live and breathe in my world and reach out in the daylight and dark to touch me. Only a few ever find their way to my door. So I light my window candle bright that way all who wish to know me need only call my name. Some have remained near me and some have retreated farther into the woods. A place of unknown origins and have never been seen again. And so I remain here. Hoping to find my own voice. My own answers in everyone I meet. Then perhaps one day I too may venture out of the shadows of this silent place and I will hear the noise of where I belong. Until then I'll just keep my candle burning bright for all the lost and confused and I will offer them shelter here with only a warm smile and perhaps some outstretched arms. Because powerful are the words that never make a sound.

Terence M. McKenner

**Dirty Girls**

I hear the clomp clomp of your boots in the distance; running and darting through buildings, every once and again hiding in doors. Weeks later a question is asked, an invitation is extended and accepted, and then nothing. You are a mystery. Awkward dances aside, everything is reasonably pleasant. Awkward pauses aside, everything is normal. Except for the awkwardness. You are a fool. And I call her... And I call her? And I call her... Dirty Girls. Like a forest that echoes with great laughter and tears, powerful are the words that never make a sound. And I call her... And I call her...肮脏的女孩。

Jesse Doiron

**Sunlight In Her Hair**

How can I name her great On call her lovely? For she adored the fire And wind of storm Rothled and drowned. Me, my form broken, My face aged as ancient Coin. How may she be but As she is, the single Person who grasped My weakness and Curved character Then. And here am I The victor, the survivor In prayer... Partner warrior To mount my steed, To continue life’s Struggles... and, I may realize a store of bound arrows which tested both she and me, in darkness and flame. So death had no gain But its own nothingness. We lose, we tread the paths Of hour where I pick One rose of Cherokee, Rose of the south. Flag of a conqueror I bear for she Her feminine power Planned a new course For me with her. Greatness and her heart Of beauty we celebrate in this power renewed. Answer to unspoken Prayer with sunlight In her hair.

George Wentz

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**CALL FOR ENTRIES**

Do you have art or crafts that you think would make the perfect holiday gift? Then you need to join the list of exhibiting artisans in The Art Studio's Holiday Shop-O-Rama Extravaganza in December.

This year, if you make your table reservation by Nov. 8, we will include your name in all our advance publicity materials. Participation in the sale is open to TSAI members in good standing. Anyone wishing to take part in the event can become a member of The Art Studio when they bring their work in. Memberships begin at $25. TSAI takes a commission of 25 percent on all items sold. All artwork must be brought in by person. Artists are responsible for their own displays with each item numbered (ex. cg01) and priced with a corresponding list that can be checked off when a item is sold. Work may be added at any time during the run of the Holiday Shop-O-Rama Extravaganza. The commission is particularly low in relation to other arts organizations. TSAI tenant Andy Coughlan said, "It is not unusual for galleries to charge as much as 50 or 60 percent commission. We have always tried to keep the percentage low to encourage the less experienced artist to become involved in exhibiting and selling their work."

Part of The Studio's mission has always been to promote area artists and this works well with our mission, Cyndi Grimes, Shop-O-Rama coordinator, said. "It's a great way to show your work and make some extra money as well," she said.

To register, email Grimes at texstxrn@hotmail.com with subject line "Shop-O-Rama and a description of the items you plan to sell."

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**SHOP-O-RAMA A GREAT PLACE TO SHOW WARES, BUY GIFTS**

It’s that time of year again, when there is a frost in the air and children press their little nubby noses against the thin, frozen glass of the toy store and wonder what goodies await them for Christmas. Chanukah. Kwanzaa or whatever ritual you practice at this time of the year.

"There are many items to choose from and you are sure to find a special gift for a friend or loved one," Grimes said.

In these harsh economic times, do your part for the economy and shop locally. It’s the patriotic thing to do — and it’s good stuff.

The Art Studio, Inc. is located at 720 Franklin in downtown Beaumont. Shop-O-Rama hours are 10 a.m.-6 p.m. Dec. 6, 7, 13, 14, 20 and 21, as well as regular hours and it’s good stuff. It’s the patriotic thing to do — and it’s good stuff.

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SPACE from page 5

The BARKING DOG collect lounge on Pearl Street in downtown Beaumont is hosting an Art Studio PASSAGE, an exhibition of paintings by SAM KEITH in November. An opening reception will be held 7-9 p.m. on Nov. 6. The show will be on display through Dec. 4. The Barking Dog is located at 409 Pearl Street. For more information, call 409-836-BARK.

Winners in the BEAUMONT ART LEAGUE: 2008 MEMBERSHIP SHOW were announced at a reception Oct. 18. Best of Show was awarded to FRANK GREGGIETTI for “Blue Northern.” First place went to SAM KEITH for “Bird on a Wire.” Second place was awarded to DEBORAH MANNION for “John the Preacher,” and third place went to JESSICA PULASKI for “Love in the Air.”

Honorable mentions were awarded to ANDY COUGHLAN, FRANK GREGGIETTI, DENNIS FORD and RIA LIHS. BAC is located at 2675 Gulf Street in Beaumont. For more information, call 409-832-3452 or visit www.myspace.com/beaumontartleague

The ART MUSEUM OF SOUTHEAST TEXAS presents EATING YOUR FRICTION, the first solo museum exhibition by HOWARD HIERMAN. The exhibition is on display through Jan. 4 with reception and gallery talk with the artist on Nov. 6, 9:30 p.m. 

“Just two years after receiving his master’s degree, Hairman—native Houston—Howard Silverman has found his recipe for success as a painter by combining a careful study of art history with his background as a cartoonist and a deep desire to leave a lasting impression,” Melena Tilly, AMSET spokesperson, said. “As an artist, I am shooting for the history books.”

Sherman acknowledges that his pieces include many connections to African traditions. “I know that I am doing something really unique. I have never been more excited about what I’ve made, and I feel like I am in a special place.”

Describing Sherman’s paintings as “unique” is quite an understatement Tilly said. His artwork is filled with anxious undertones. Tilley said. His artwork is filled with anxious undertones. 

The MENIL COLLECTION hosts ART AND POWER IN THE CENTRAL AFRICAN SAVANNA through Jan. 4. Commonly in the shape of humans and animals, these carved wooden objects were used by a large number of people in Central Africa’s southern savanna as containers for medicinal substances. They were symbols of status that also retained their spiritual or magical values. Comparisons will be made between these sculptures and sacred art in sub-Saharan Africa. The exhibition demonstrates that such classifications do not hold for power figures. They are at once political and religious. The exhibition features art from four different African cultures: the Chokwe, the Luba, the Songye, and the Lulua. In all four cultures, social, political, and economic changes during the nineteenth century brought about striking changes in power figures. As these chieftaincies’ political structures become more centralized, sculpture acquired new meanings associated with status, authority, and leadership, all while retaining their spiritual or magical values. Comparisons will be made between these sculptures and sacred art in sub-Saharan Africa. The exhibition demonstrates that such classifications do not hold for power figures. They are at once political and religious.

The Beaumont Art League’s Scarlott Gallery and water fountains were damaged by Hurricane Ike. Horace Dorman, BAC Board of Directors, BAL director, said. “In total, it’s been a giant leap into space — and color. From the canvas to the ground, the tension the painting implied — to see the progression of all that I’ve done. It’s a new experience.”

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The menil Collection is located at 515 Sul Ross in Houston. For information, call 713-527-5400 or visit www.menil.org

The purpose of The Art Studio, Inc. is to (1) provide educational opportunities between the general public and the community at large and (2) to offer sustained support for the artist by operating a non-profit cooperative to provide space and exhibition space to working artists and youth people, and to provide a venue for group shows for working artists and crafts people to promote their ideas, designs, and products; to encourage, to express, and to expand the exchange of ideas and experiments. The Studio will be a cooperative space to artists. The Art Studio, Inc. will be an autonomous, self-supporting cooperative. The Studio will be open to artists and bands for performance and exhibition with the following objectives:

SPACE from page 5

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1. To present public exhibitions
2. To provide educational opportunities for artists
3. To provide creative space for artists
4. To provide peer feedback through association of other artists and crafts people

The Art Studio, Inc. is a 501(c)(3) non-profit organization. Contributions are tax deductible. All contributions are used to support the Art Studio, Inc. in Beaumont, Texas. We can accept cash, checks, and credit cards. We can accept donations of art supplies, supplies, or equipment. We have a tax-deductible, non-profit, non-political, non-sectarian organization. Our mission is to support and promote art and the arts in Beaumont, Texas.

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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
Katy Hearne
Heather Eager
Brene Bernard
Clint Dearborn
Rhonda Rodman
Sue Wright
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Rhonda McNally
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