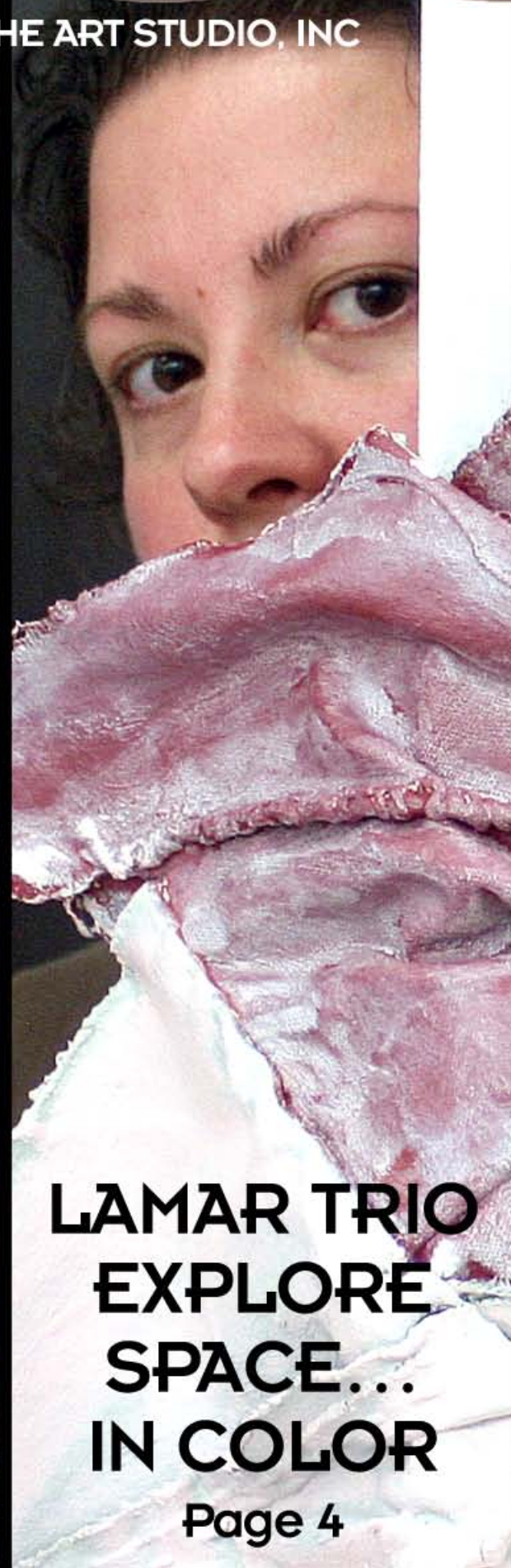


ISSUE

THE ARTS MAGAZINE OF THE ART STUDIO, INC

NOVEMBER 2008



**LAMAR TRIO
EXPLORE
SPACE...
IN COLOR**

Page 4



**INSIDE:
IKE DAMAGE,
SHOP-O-RAMA
CALL FOR ENTRIES,
AND MORE**



**VIRGIL SAID HE FELT WOUNDED
WHEN PEOPLE WOULDN'T GET
A STUDIO MEMBERSHIP...
BUT YOU JUST WOULDN'T LISTEN,
WOULD YOU?**



SEE MEMBERSHIP FORM ON PAGE 3.



ISSUE Vol. 15, No. 2

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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: Robert Day, Trishalana Adair and Travis Coatney by Andy Coughlan.

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 fire sprinkler 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 bashing into The Studio's roof.

The roll-up door in the gallery crumpled from the force of the twister 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.

The good news is that the back porch and most of the artwork is safe.

The Tenants Show exhibition in the gallery turned out to be the only place you'll ever see some art. Andy Coughlan and Sue Wright took a hit when the gallery door blew away. Ike literally ripped Andy's art from the wall, and several of Sue's clay pieces were broken.

Otherwise, we are still rolling along. We have electricity and, as of writing, are half way to getting our phones and DSL together. In the meantime, we have information at www.myspace/artstudio.

Texas Commission on the Arts has a granting program for non-profits through FEMA. We are working through Sue Bard of Southeast Texas Arts Council. Thanks Sue.

I have also applied for an SBA loan, since they are being so generous, so we can get our roof sealed, our overhead door and our barn.

It is a good thing we paid off our facility when we did. It seems we missed the rising economic storm the world is now experiencing.

Our October show featuring paintings by Karen Click has been rescheduled for

See VIEW on page 11

UPCOMING EXHIBITIONS AT THE ART STUDIO

NOVEMBER

Color in Space (Robert Day, Trishalana Adair, Travis Coatney)
Opening November 1

DECEMBER

Holiday Shop-O-Rama Extravaganza
Opening December 6

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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**MAKE CHECKS PAYABLE TO:
THE ART STUDIO, INC.**

SUGGESTED MEMBERSHIP AMOUNT

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

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

The Art Studio, Inc. 720 Franklin, Beaumont 77701

Color & Space Exploration

Trio test material boundaries in TASI exhibit

Story and photos by Andy Coughlan



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 complicated, 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 3-dimensional elements, with interlocking panels and constructions.

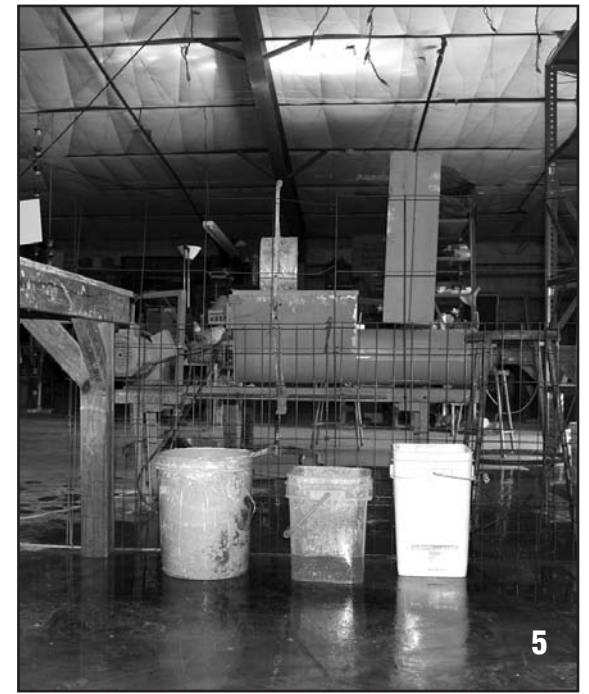
“It all started with my love of painting and then



Robert Day, above left, Trishalana Adair and Travis Coatney will present an exhibition of their work at The Art Studio in November.

See COLOR on page 11





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 Busceme,

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.

"With each hurricane it seems we lose a kiln," tenant Cyndi Grimes said. "With Rita 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.

"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."



Hurricane Ike spawned a tornado which did considerable damage to The Art Studio. Artwork in the gallery (1), was damaged when the gallery door blew off. The tornado lifted wood from the roof across the street from The Studio and dumped it on TASI's roof (2, 4), throwing lumber through the skylight and into the painting area on the second floor. The barn (3, 7), which was damaged during hurricanes Rita and Humberto, was left a twisted wreck. The clay area roof (5), which was recently renovated, leaked during the storm. The painting spaces (6), were damaged when the windows broke and the sprinkler head was broken off. The gallery hall (8), was strewn with prints ripped off the wall by storm winds, and copies of the ISSUE.

Photos by Sue Wright except 2, 6 by Andy Coughlan



You see kids, we have
a responsibility to help out
those artists less fortunate
than ourselves at this time
of the year.

SEASONAL BUY & SELL

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 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.

OK, this is Southeast Texas and the kids are more likely to push their faces against the glass in hopes of cooling down after another heat wave, but the principle is sound.

The Shop-O-Rama traditionally offers smaller versions of the great art produced by tenants and members of The Art Studio year round. Most of the art is made with the sale in mind — affordable and a little bit quirky.

"If you would like to support the local arts and purchase a "unique" gift for someone, The Art Studio is the place to shop!," tenant Cyndi Grimes said.

Past items have ranged from ceramics to paintings, from prints to jewelry, and from baskets to other assorted knick-knacks.

"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.-5 p.m. Dec. 6, 7, 13, 14, 20 and 21, as well as regular hours (Tuesday-Saturday, 11 a.m.-5 p.m.).

For more information, call 409-838-5393.

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 material.

Participation in the sale is open to TASI 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 \$35.

TASI takes a commission of 25 percent on all items sold. All artwork must be brought by in 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 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," TASI 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 txcyn@hotmail.com with subject line Shop-O-Rama and a description of the items you plan to sell.

Today, Abdullah's Girl Has Come of Age

She seems so small
(like all her other friends)
I cannot help but say,

with a flower dancing
in her hair (about to fall)
haphazard as the day.

She smiles at me,
mid-circle in her prance,
gay as gay and gay.

I think (she is so small)
she will not ever stop her game.
She begs me please to play.

How handsome is her hand
and strong her grip (so small).
A call from far away.

Her hand leaves mine.
The minaret reminds us all;
we shall not stray.

And, now, the women gather,
like a fragrant shade.
Is she as much as they?

God's sweet echoed name!
She knows (now)
of blood and what she may.

A fey and girlish smile
spins round again,
brown eyes darkly stay.

I say to her, "Come flowered girl,
and take your veil.
Wash before you pray."

"Yes, yes, I shall keep
your flower girl.
You will not need it on your way."

Jesse Doiron

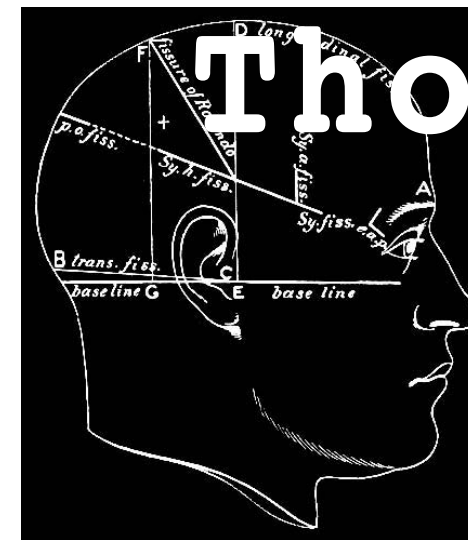
Ode to My Taste buds

I'm terribly fond
Of my taste buds
So I wouldn't
Want
To force them
To taste it.
But Mother

Didn't care.
Don't get up
Until your plate is clear
And empty
Is what she said.
I looked down
To the brown
Icky

Mass
of GLOB
On my plate.
My taste buds
Prefer
Hari-kari

Idalia Rueda



Thoughtcrime

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.

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 burn my window candle bright
that way all who wish to know me
need only call my name
Some have remained near to me
Some have retreated farther into the woods
A place of unknown origins
and have never been seen again
And so I remain here
at the edge of silence
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.

Teresa C. McKusker

Dirty Girls

I hear the clomp clomp of your boots in the distance,
running and darting through buildings,
crouching and hiding in trees.
Weeks later a question is asked,
an invitation is extended and accepted,
and then nothing.
You are a mystery.

Awkward glances aside,
everything is reasonably pleasant.
Awkward pauses aside,
everything is normal.
Except for the awkwardness.
You are a fool.

You shift in your seat as the images flow above us.
Characters we grew up with spring to life.
We cheer and we sigh and we pray and pray
that we will not cringe.
We don't.
You are adorable.

Jeff Dixon

Sunlight In Her Hair

How can I name her great
Or call her lovely?
For she amid the fire
And wind of storm
Bathed and dressed
Me. My form broken,
My face aged as ancient
Coin.
How may she be but
As she is, the single
Person who graced
My weakness and
Carved character
There. 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 storm
of bound arrows which
tested both she and me,
in darkness and flame.

So death had no gain
But its own nothingness.
We rose, we trail the path
Of briar 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.

And I call her
Answer to unspoken
Prayer with sunlight
In her hair.

George Wentz

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 **BARKING DOG** coffee lounge on Pearl Street in downtown Beaumont will host **PASSAGES**, an exhibition of paintings by **SAM KEITH** in November.

An opening reception will be held 7-9 p.m. on Nov. 8. The show will be on display through Dec. 4.

The Barking Dog is located at 493 Pearl Street. For more information, call 409-834-BARK.

Winners in the **BEAUMONT ART LEAGUE's 2008 MEMBERSHIP SHOW** were announced at a reception Oct. 18.

Best of Show was awarded to **FRANK GERRIETTS** for "Blue Norther." 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 SOODI** for "Summer Rental."

Honorable mentions were awarded to **ANDY COUGHLAN, FRANK GERRIETTS, DENNIS FORD** and **RIA LIHS**.

BAL is located at 2675 Gulf Street in Beaumont.

For more information, call 409-833-4179 or visit www.myspace.com/beamontartleague

The **ART MUSEUM OF SOUTHEAST TEXAS** presents **EATING YOUR FRICTION**, the first solo museum exhibition by **HOWARD SHERMAN**.

The exhibition is on display through Jan. 4 with reception and gallery talk with the artist 6-8 p.m. Nov. 8.

"Just two years after earning his master's degree, Houston-native Howard Sherman 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," Melissa Tilley, AMSET spokesperson, said.

"As an artist, I am shooting for the history books," Sherman said. "I am so far beyond being driven and 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 Tilley said. His artwork is filled with anxious energy. He is known for his abstract handling of paint while incorporating bits and pieces of referential material such as bumble bees, gnashing teeth and other identifiable graffiti-style objects. His work is charged with vivid colors, powerful forms and fascinating texture. He draws upon abstract expressionism, cartooning and color field painting and assimilates these styles to create his signature artwork.

Sherman acknowledges that his pieces include many contrasting elements that "are so wrong together that they start to seem right, combining to create a hostile and humorous expression."

He added that, as all artists do, he wants viewers to have an emotional response to his work. Those emotions, however, are what set him apart.

"First of all, I want people to laugh. I want to tug at people's hearts before I tug at their heads," he said. "And then they get carried away like they would by music in a concert."

With his self-proclaimed "can-do attitude" and independent quality that he said all Texans share, Sherman is reaching beyond regional and even national borders. His artwork speaks to a global audience, and the tremendous amount of

support he has received from galleries and art collectors statewide has set the stage for a promising future.

"It means a lot to me that the Art Museum of Southeast Texas has stepped up to support me and host this show," Sherman said. "I have such a strong start in my career due to this museum and all the collectors who have helped create such a buzz for my work."

Sherman holds a Master of Fine Arts degree from the University of North Texas. He was a finalist in both the 2007 and 2008 Hunting Art Prize in Houston.

AMSET is located at 500 Main in downtown Beaumont.

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

Power figures, once commonly referred to as fetishes, are among the best-known and most striking examples of religious art in sub-Saharan Africa.

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 acted as mediators between the human and spirit worlds. While scholars of African art have often suggested that religious and political sculpture are two distinct classes of objects, this 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 Luluwa, the Songye, and the Luba. In all four cultures, social, political, and economic changes during the nineteenth century brought about stylistic changes in power figures. As these chiefdoms' political structures became more centralized, sculptures acquired new meanings associated with status, authority, and leadership, all while retaining their spiritual or magical values. Comparisons will be made between earlier styles, which were often more abstract and aggressive in their aesthetic, and later ones, which are more refined and show an attention to detail.

The Menil Collection is located at 1515 Sul Ross in Houston. For information, call 713-525-9400 or visit www.menil.org

The **BEAUMONT ART LEAGUE's** Scurlock Gallery and water lines were damaged during Hurricane Ike, Dana Dorman, BAL director, said.

The brick wall that ran the entire height of the building collapsed and pulled a small section of the roof loose. This area housed an outdoor water spigot which was pulled from its base, causing damage to pipes and water lines.

In addition, one of the last remaining large trees in the back of the building blew over, ripping up another main water line to the building. City workers have patched the roof and wall and the League is waiting to get water restored.



THE ART STUDIO INC.

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 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

SPACE from page 5

learning about the creation of the physical surface of the canvas — a need for more," he said. "That took it into the sculptural realm."

Day said he is influenced by minimalism and the color-field artists.

The three artists said they have yet to determine how the show will be presented.

"It's really hard to figure out," Day said. "In one sense, you want to have a separate space for everyone, that way a viewer can digest the sense of that person's work. But at the same time, you want to have a continuous flow. It's really tricky."

The three are all seniors at Lamar looking at May graduations. What follows is unclear.

"It's a little too early to tell," Coatney said, with a laugh.

After only previously having exhibited one or two pieces at a time as part of group shows, the three young artists have clear ideas about what they hope viewers will get from this show.

"A lot of my work is pretty minimal and not usually understood," Coatney said. "It's appreciated for its craft, but

often that overshadows everything else. I want people to take the time to see more of it in its entirety. I think it will be easier for people to look closer at things if it's in a more appropriate space."

Adair agrees with Coatney, saying that this is a chance for people to really take in the complexity of her pieces.

"A lot of my canvases are sewn which you don't see very often," she said. "It's a chance for people to take the time to see something in a different way and to see the progression of how my work has changed."

Adair's progression is important. She said that didn't start painting until just over a year ago, so the process is still new to her. She said that until recently she was mainly into drawing.

"I was really afraid of color, I guess you could say, and I put off painting for the longest time," she said. "I had to take one oil painting class. I finally did it and I liked it. Now I am taking as many as I can."

"I'm still learning, I guess."

She said she got the idea for the sewn canvases in her painting class. She said she was thinking about quilts and that led her to begin tearing up her canvases and sewing them back together.

The places where the sewn pieces

meet interest her, she said.

"The folds, the tension the different stitching creates — it's kind of sculptural in a way, just on its own before the paint is applied," she said.

Adair echoed Day and Coatney in her fascination with the process.

"I don't always enjoy what the work has turned out to be, but it is the process of creating it that I enjoy most of all," she said. "I really enjoy the sewing and I'm learning to enjoy the painting process."

Day said that part of his motivation for seeking a show was the need to be more serious.

"You're not really serious about it until you put yourself on the line and show other people," he said. "Either they like it or they don't but you're not committed until you've done that, until you've taken those steps to try and make a show come together."

Day said he hopes to get really honest opinions, "whether they like it or they don't."

"Maybe it's a form of validation. Maybe it's a necessity. It's really hard to say," he said.

Whatever the reason, these young artists are committed and ready to take one giant leap into space — and color.

VIEW from page 3

January, with an opening reception Jan. 10. That is the second Saturday in January. Please don't think we are changing our regular schedule of the first Saturday of the month. This is a one-time event to allow us all to recover from the hurricane.

I've spent more time at home lately because I have access to a computer.

I expect we will have a better administration as my soon-to-be volunteers will be getting their feet wet (sorry, Orange and Bridge City).

If you are interested in working behind the scenes, there is a lot for a dedicated person to do. None of it is easy, but nothing is mission impossible.

Give me a call at The Studio at 409-838-5393 or on my cell at 409-363-9016.

Hopefully The Studio email will be up and running soon, too.

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- IKE DAMAGE AT TASI
- THOUGHTCRIME: MUSINGS FROM AREA POETS
- SHOP-O-RAMA CALL FOR ENTRIES
- 'COLOR IN SPACE'

ISSUE

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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
- Benee Bernard
- Clint Dearborn
- Rhonda Rodman
- Sue Wright
- Cyndi Grimes
- Rhonda McNally
- Andy Coughlan
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SOUTHEAST TEXAS

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