feeling all over the place 2day
have i got all angles covered?
art studio membship due :)

From: PabloPic

It happened!!
Four years and three hurricanes later, a functioning air conditioner is once again humming in the office/meeting/darkroom/storage room.

With concerted effort from Cyndi Grimes and the help of a myriad of people for The Studio, we persevered to keep the dream alive.

Our deep appreciation and affection go to Bill Geyser from Coburn Supply who are not currently exhibiting at TASI; artists and is also available, free of charge, at more than 30 locations in Southeast Texas.

Although funding comes from many sources, membership is an important vote of confidence and a barometer of how we are doing. Put in your two cents and give us new light to see an old problem.

Triangle AIDS network is asking for donations of artwork for their annual benefit. This is a most worthy cause and one that is especially important to the art community.

Keith Harring, Robert Maplethorpe and other artists were the poster children for bringing HIV and AIDS awareness to the mainstream through exhibitions and protests bringing the issue to the public attention.

Now this government was aware of AIDS-related deaths within the gay and Haitian communities, they chose to ignore the epidemic until noted artists and a young man named Ryan White came on the scene. Ryan contracted AIDS through a blood transfusion.

It is important that we support art programs such as this and equally important to support the artists who create. Some people for The Studio, we persevered to keep the dream alive.

Our deep appreciation and affection go to Bill Geyser from Coburn Supply who generously donated the 5-ton A/C unit from Nordyne, Inc.

We were finally able to replace our old unit and repair the other one and have full temperature control in both rooms.

With this improvement we are able to offer programs like children’s classes and drawing groups, dance classes, movies and a meeting space — anyone interested?

I am pleased to simply not drip sweat on my grant applications.

Get your membership form sitting in your to-do pile? If not then put it there.

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 (TANMAIR) and participate in various exhibitions throughout the year.

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MORE THAN 40 VENDORS and 200 visitors came together Oct. 17 for the Beaumont Art League’s Bizarre Bazaar.

“It was beautiful, exactly what I wanted to see,” Terri Fox, BAL board president, said.

Among the participating vendors, the Houston Area Blacksmiths Association demonstrated their craft and Linnis Blanton, ceramics professor from Lamar University, threw clay on the potter’s wheel. Clint Jones demonstrated the raku-firing process and Dennis Ford from Lufkin turned bowls on his wood lathe.

“Everyone seemed to enjoy spending the day at the old fairgrounds,” Fox said. “We were blessed with wonderful weather. I am thrilled with the response from our vendors and the community. They all want to know when we are going to do it again.

“With folks, backed by popular demand, we will start planning Bizarre Bazaar Deux with an Earth Day theme for April.”

Fox said the event will be held in conjunction with BAL’s annual Neches River Festival Exhibition.

“We would like to include more organizations such as recycling groups, village creek canoeing organizations, biking and hiking groups, Texas Parks and Wildlife, and master gardeners — you get the idea.”

The main focus of the event was to increase BAL membership.

Like all events, Fox said that a variety of people contributed to the event’s success, including Triangle Waste for sanitation, Wright’s Scrap Metal and Recycling for security, CVS Pharmacy for the soft drinks, Zummo’s links and boudain, and Texas Coffee Company for the coffee.

“Mostly, she said, it was a real community effort.

“It is what the community makes it, and I had a damn good time,” she said.

‘Bizarre’ scenes at BAL

Dana Dorman, Beaumont Art League director, left, and Terri Fox, BAL president, ham it up during Bizarre Bazaar, Oct. 17. While League members raised money selling food and drink, the main purpose of the event was to increase membership.

PHOTOS AND LAYOUT BY ANDY COUGHLAN
**SHOP-O-RAMA EXTRAVAGANZA**

It's time again for the annual

OPENING DEC. 5

Entries accepted Dec. 1-4. Original artwork only. All media accepted.

Participants should be members of The Art Studio.

For information, call 409-838-5393

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**Student earns first place at LSC-PA show**

A photo entered by Nguyen "Kim" Tran, a freshman academic studies major from Port Arthur, was selected as the $250 first-place in Lamar State College-Port Arthur's Centennial Art Show, which ended Oct. 5, with a reception and the announcement of three top prize winners and seven honorable mention entries.

More than 140 pieces of art from 86 artists were entered in the show, which was judged by Houston Municipal Arts commissioner Max Boyd Harrison. Madison Morrow of Beaumont, an art teacher at West Brook High School, received $100 for her second-place photograph. Robert Lawson of Lumberton, who retired after teaching art for 28 years in the Port Arthur school district, took home $50 for his third-place painting.

Honorable mention awards were presented to Patrick Mejia, Scott Parish, Richard Bradley, Andy Coughlan, Jamie Paul Kessler, Angela Osborne and Travis Courtney.

Tran, who was born in Singapore and graduated from Port Arthur Memorial High School, wants to be a fashion photographer. She said her entry was influenced by Japanese photographer Izima Kaoru, whose work often includes long shots of people with bodies that seem to melt into the setting.

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**NEW ADAPTATION OF SPANISH CLASSIC TO GET STAGED READING AT TASI**

Catalina Castillón and Andy Coughlan know about the power of pairs in “The Legend of Don Juan.” Good works with evil, comedy works with tragedy, ultimately, life and death come together in a tale of love and redemption.

Castillón and Coughlan are likewise a dynamic duo. The two decided to transcribe their own version of the classic Spanish play “Don Juan Tenorio” after Lamar University Spanish professor Castillón was left unimpressed by the existing English translations.

“Last semester,” Castillón said, “I taught a comparative literature course with Emma Hawkins. The way it worked was, she was taking care of literature on both sides of the Atlantic — England and the U.S., and I was taking care of literature on both sides of the Atlantic — Latin America and Spain.”

Since the class was for both English and Spanish majors, Castillón had to find all the plays, novels, and poetry she would normally only teach in Spanish translated into English.

“When I went for the translation of Zorilla’s ‘Don Juan Tenorio,’ which is the main Romantic drama of Spain,” she said, “all the translations into English were hideous — absolutely awful. And so, I was telling Andy, ‘I just cannot find a good translation, and you know the students are going to miss the best parts of it!’ And he just said, ‘Hey, why don’t we do it ourselves?’”

Castillón’s and Coughlan’s idea has now grown not only into a complete transcription of the play for future students to read, but also into a full play for audiences to enjoy.

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**THE LEGEND OF DON JUAN**

The ghost of Don Gonzalo (David Hooker), above left, looks on as Don Juan (Paul Bloyd) faces his mortality during an early rehearsal for the staged reading of “The Legend of Don Juan” which will performed at The Art Studio Nov. 5, 6 and 7. Bloyd and Jessica Cain, as Inés, right, rehearse the “sofa scene” during a rehearsal.

See DON JUAN on page 10
‘Material processor’ Kava explores 30 years of ‘recycling’ art

D.J. Kava, above, walks down the hallway where he keeps his research for the book he is compiling on the history of Hudson motor cars. He has manuscripts of chapters, charts that show the different Hudsons — the company didn’t keep detailed records, he said — and repair bills on Kava’s 1956 Hudson Hornet.

Kava’s creations, left, made from found objects, cover the walls of his house.

‘Material processor’ Kava explores 30 years

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D.J. Kava at his workbench in his Beaumont home.

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D.J. Kava at his workbench in his Beaumont home.
Coughlan said. “But more importantly, we want them suggestions on how to improve the play. I think it will be fun to watch.”

“It is one of the things I really loved about rewriting the character,” Coughlan said. “There are these parts of the play, the usual slow and serious tone of the play. The first act is only about an hour and 15 minutes, and the second act is only about 35 minutes because the action just moves so fast.”

Something else that is different is their take on the usual slow and serious tone of the play. “It is more about Don Juan’s maturation — him realizing there is more to life.”

“Don Juan’s character, therefore, is not driven by his friends Centellas (Sloan Harden), Juan. He is a victim of women loving him too much. It is just to do it. He is completely narcissistic, and he really has no redeeming qualities.”

“Don Juan” is only about an hour and 15 minutes, and the second act is only about 35 minutes because the action just moves so fast.”

In addition to the opening event, the museum will host a FREE Family Fun Day featuring hands-on activities, holiday crafts and horse drawn carriage rides on Dec. 5, and Classic Films set in the age of horse-drawn travel on Saturday afternoons at 2 p.m. during the exhibition.

“My name is Rarefied,” a mixed media painting by Pat Colville of New Orleans won first place.

Winning of the RAUSCHENBERG TRIBUTE EXHIBITION was chosen by jury members Frank Martin and Ruth Clock. They said, “This exhibition coincided with Port Arthur’s centennial celebration. For years, The Museum of the Gulf Coast was blessed to be a part of that legacy. For years, Rauschenberg supported the Museum through his unique methods of painting, printmaking, sculpture and performance art and was a lifelong advocate for the arts and artists around the world.”

“In 1998, he created a special exhibition that featured the works of artists from Port Arthur, and in 2007, he donated his 1928 Ford Model A Phaeton Touring Car, 2-4 p.m., Nov. 8. Owned and operated in Port Arthur, the early automobile was recently donated by the DiStefano family in memory of Joe DiStefano. The opening event will feature an outdoor display of classic cars from the local chapter of the American Car Enthusiasts Society (ACES). Visitors will also have a chance to win two free tickets to the 2010 Houston Livestock Show and Rodeo.”

For more information or to make reservations, call 409-982-7000. The museum is located at 700 Procter Street in downtown Port Arthur and is open daily from 9 a.m. to 5 p.m., Monday through Saturday, and 1 to 5 p.m. on Sunday.

For more information about the museum visit www.museumsouthcoast.org or call 409-982-7000.

The museum is located at 700 Procter Street in downtown Port Arthur.
Sport Improvements

I like sports but most need some improvement. In football, one can get more accurate in their faster paced world.

Baseball of course is the slowest of our activities. The baseball player can only make modest gains. The worst face is in the home plate umpire caused by a misjudgment on calling balls and striking. The umpire might have a larger strike box than others. If the call is consistent, few umpires have trouble adapting to the job.

In April, April 2019, the Blue Jays Academy will hold art classes Thursdays, beginning Nov. 12. The cost is $60 for the 8-week course. For more information call 409-886-ARTS (2787) or visit www.museumsm.org.

The DISHMANN ART MUSEUM is hosting an art exhibition by AMY TOLBERT in November. A reception will be held 6-8 p.m., Nov. 10, following a lecture on Tolbert’s work. The lecture will be held in the DISHMANN ART MUSEUM Gallery on November 8 at 2:00 p.m. The event is free and open to the public.

Doug Mattingly

The nurse left work at five o’clock. After hearing the doctor’s ver- dict on the condition of her son, she was very relieved. She told her husband that she had been taught that it was best to be thankful and grateful when things worked out in one’s favor. She had finally gotten to the hospital. Dr. Morton had looked grim as he lumbered toward her. She was sitting at the nurses’ station with nothing to do but chase her thoughts. There hadn’t been any cuts or bruises, and no drug overdoses, so she was stuck watching at what she would do with the rest of her life. Over the last ten years, since the great breakthrough, the medical professions had been decimated. In her hospital the staff had been only a few doctors, nurses, and staff, and the rumor was that other operations were going on in the cities. There had been little sick and injured was all she had ever wanted to do. Now that there were only the injured, and few of them at that, she had sicked with four. Dr. Morton couldn’t know it, but he had changed all that, injected new life into her life. She would slip down the back alley while it was still dark and get a few change from the apartment, essentials. She’d have to be quick…first place they’d look.

He had always seemed so sure of himself, did Storence Morton. His tall, lanky frame was a reminder of the days before the big breaks. But with his diagnosis, he had looked almost drooping, the shoulders hunched, with face pale…a look of sameness, silent, potentially epidemic. And now “unknown origin,” she had heard he had been too much of a hurry. She had told him if she had known. Serv’d them right, all the doctors and scien- tists. Serv’d them right for being so arrogant. If they thought they could stereotype the planet, take away the mean- ing in her life…well, she thought, strutting toward the subway…looks like they were wrong. All they’ve done is make a little harder for a whole lot of people, especially for all those in the medical professions who had lost their jobs. What had the only medicine left in practi- ce was the damage people did to themselves or another? Okay, that’s a little drastic, she thought. She wasn’t a nurse. She wasn’t a pil- lar of any kind, she was a nurse. She had been raised to help the sick and suffering. She had been taught she could do that for a living. She was content with her lot. Of course she had her own, well…she thought, strutting toward the subway…looks like they were wrong. All they’ve done is make a little harder for a whole lot of people, especially for all those in the medical professions who had lost their jobs. What had the only medicine left in practi- ce was the damage people did to themselves or another? Okay, that’s a little drastic, she thought. She wasn’t a nurse. She wasn’t a pil- lar of any kind, she was a nurse.

Florence.”

The opinions expressed in “Thoughtcrime” are those of the authors and do not necessarily reflect the positions of the Board of Directors, DISHMANN ART MUSEUM’s editorial staff or the DISHMANN ART MUSEUM.

Authors must submit a duplicate telephone number along with all submissions. Fiction must be typed double spaced and submitted in triplicate. Nonfiction, poetry and scripts should duplicate typed and submitted in triplicate. All works must be typewritten or submitted on a disk readable in Microsoft Word. Authors who submit stories, fiction, poetry or nonfiction to the DISHMANN ART MUSEUM for consideration, agree that if their work is not accepted, the DISHMANN ART MUSEUM does not have the right to offer editorially by email or telephone.
Kava says his ex-wife had a great eye for art and opened up his vision. The first thing he did was decoupage automobile ads on plaques. After that, he sold into pottery from the back side, by buying collector’s pieces, he said. Then he became interested in how it was made.

“When the opportunity to hang around (Art Studio founder) Greg Busceme showed up, I embraced that interest,” he said.

Kava was around the inception of The Art Studio, but was not a tenant. “I would probably consider being the first apprentice,” he said. “I helped mop the floor the second time in the first building. I missed mopping the floor the first time. I mopped the floor the second time.”

Looking at Kava’s work, one is struck by his tactile ethic. During an interview 10 years ago, Kava said, “I just have to make things.” And little has changed since then.

“It’s a good way of expressing myself,” he said. “Originally, I couldn’t really express myself. Due to restrictions on my behavior as a federal worker. But I got around the free speech issue by making relatively hostile clay sculptures about the new radar program. Being an artist was a godsend for me to be able to get rid of that frustration.”

Kava doesn’t consider himself a political artist, but it is one facet of his work.

“I was the child of the computer age and they had prototypes of the new data systems that I would be around for the rest of my career,” he said. “So I got the edge of the old style and the beginning of the new. I was either very interesting or very challenging, depending on what your position in life is.”

After 10 months at the hurricane center in Florida, Kava was on the move again due to budget cuts. He found himself in Boulder, Louisiana, “at the bottom of the Mississippi River,” where he worked at the National Weather Service. The area was so remote that one of the bright spots was to drive 30 miles up to New Orleans for a McDonald’s hamburger, he said.

For more information, call The Art Studio at 409-838-9238.

1. To present public exhibitions
2. To provide educational opportunities
3. To provide accessible equipment and supplies to artists
4. To provide peer feedback through association with other artists and crafts people

SCARECROWS ON PARADE

Foundation in 1983, The Art Studio, Inc. is dedicated to providing opportunities for interaction between the public and the Southeast Texas community in artistic, literary, and multidisciplinary studio space to originating artists of many mediums, promoting cultural growth and diversity of all art forms in Southeast Texas; and providing art educational opportunities to many, regardless of income level, race, national origin, sex or religion.

Kava ended up getting a 90-day early out to attend Morehead Teacher’s College in Minnesota, across the river from Fargo, N.D. It was 25 miles from his father’s farm.

“I’m a tenant farmer’s boy,” he said, adding that in his teenage years, his family had turned his hand to carpentry.

Kava took a circuitous route to Beaumont. While working as a weather observer in Dallas, he talked to the person in charge of people at the National Weather Center headquarters in Fort Worth. They found him a job in Miami as a teleprinter operator.

“I said I’ll go anywhere for a promotion. And Beaumont was it,” he said. “Once again, serendipity.”

Kava’s meteorological background served him well during Hurricane Ike. Until last fall, he spent a lot of time at Crystal Beach. Several days before the storm hit, he watched the radar and knew that, while the winds would not be a problem, the storm surge would be devastating.

Wednesday morning he canceled the art show scheduled to open that Saturday at the Bolivar Peninsula Art Foundation, where he was secretary. Then he helped his friend Margo Holst board up the beach cabin.

“Thursday I moved Margo. We got on the ferry and were out of the path of the storm. I was able to get back to work,” he said.

Kava slowly surveyed the piles of objects in his house.

“I’m just gonna skim the top,” he said, with a giggle.

“Thirty Days in the Hole” runs through Nov. 28.

For more information, call The Art Studio at 409-838-9238.

GOALS
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This issue is available on page 15.
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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Benee Bernard
Sue Wright
Clint Dearborn
Cyndi Grimes
Olivia Busceme

ISSUE
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

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

THIS MONTH:
‘THIRTY DAYS IN THE HOLE’
BY D.J. KAVA

NOVEMBER 7, 7-10 P.M. ADMISSION IS FREE

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(@ Delaware)
North End Cycle
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Red B4 Books
4495 Calder
Reed's Laundry
6025a PheLAN @ Peyton
Studio 77
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The Vortex
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