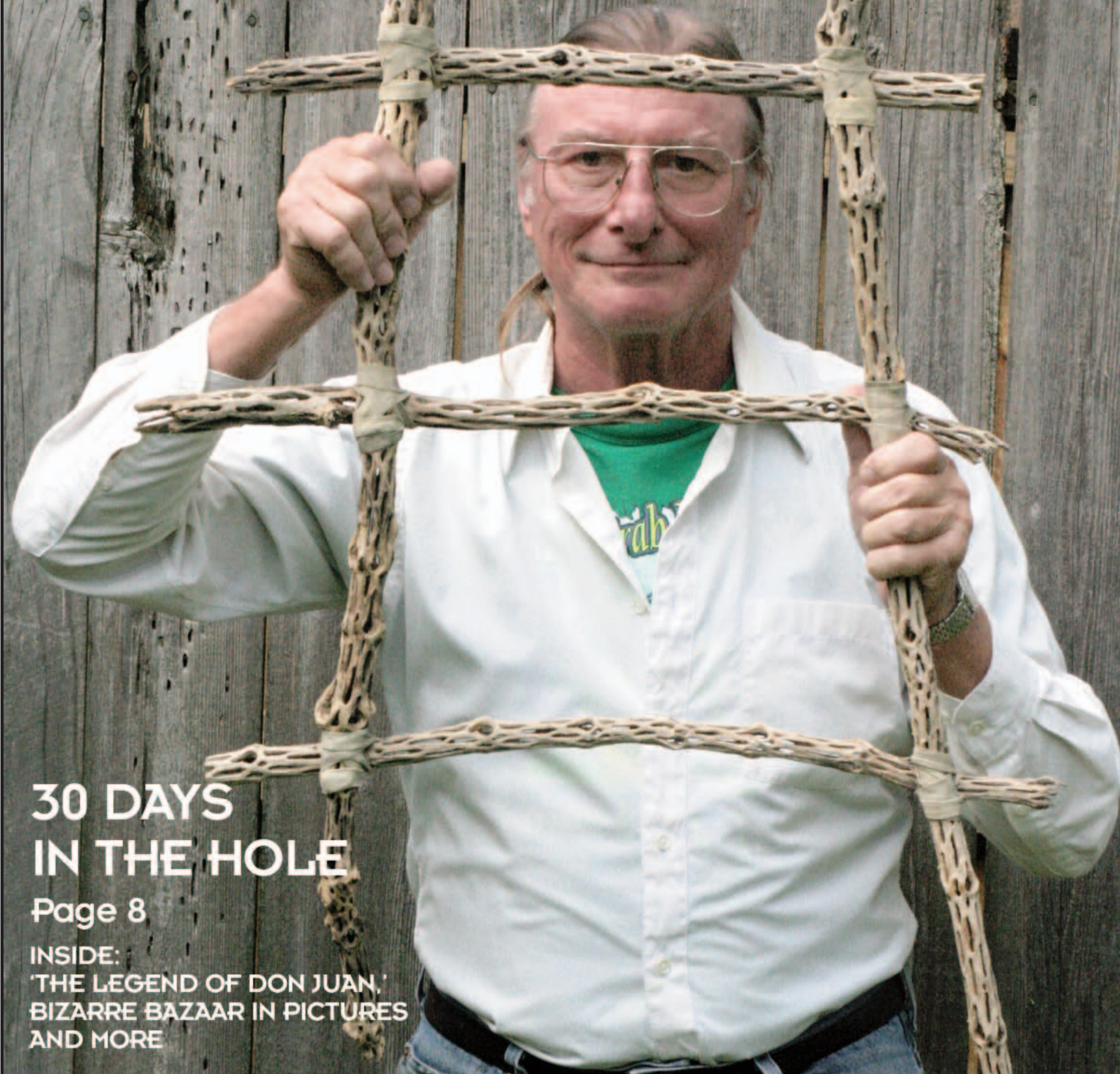


ISSUE

THE ARTS MAGAZINE OF THE ART STUDIO, INC.

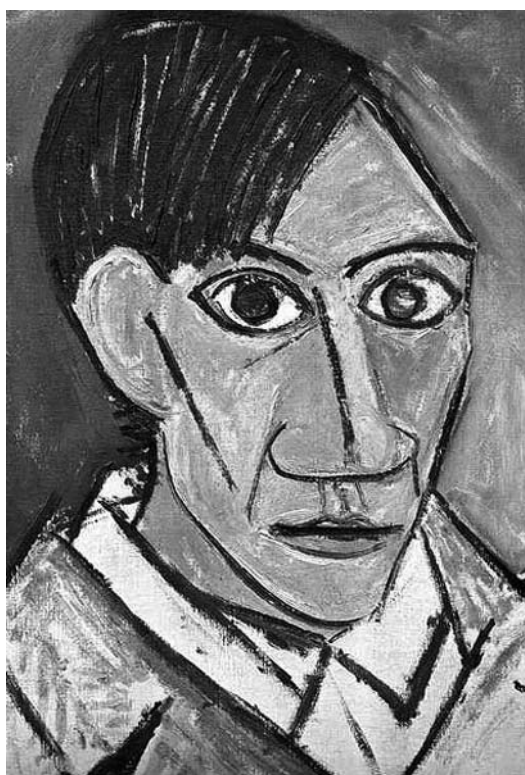
NOVEMBER 2009



30 DAYS IN THE HOLE

Page 8

INSIDE:
'THE LEGEND OF DON JUAN,'
BIZARRE BAZAAR IN PICTURES
AND MORE



From: PabloPic

feeling all over the place 2day
have i got all angles covered?

art studio membrship due :-)



SEE MEMBERSHIP FORM ON PAGE 3.



ISSUE Vol. 16, No. 3

Publisher The Art Studio, Inc.

Editor Andy Coughlan
Copy Editor Tracy Danna
Contributing Writer Tara Smith
Contributing Photographer Betsy Kaufman

Distribution Director Terri McKusker

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The Art Studio, Inc.

720 Franklin

Beaumont, TX 77701

409-838-5393

www.artstudio.org

artstudio@artstudio.org

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:
D.J. Kava with one of his
signature ladders.

Photo by Andy Coughlan

A View From The Top

Greg Busceme, TASI Director



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 generously donated the 5-ton A/C unit from Nordyne, Inc.

We also would like to thank Efficient Systems, who were contracted to install the unit, for doing a great job in a very short period of time.

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.

Got your membership form sitting

in your to-do pile? If not then put it there.

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 arts community.

Keith Harring, Robert Maples-Thorpe 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.

Though the 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.

See VIEW on page 15

UPCOMING EXHIBITIONS AT THE ART STUDIO

NOVEMBER

"Thirty Days in the Hole" by DJ Kava

Opening November 7

DECEMBER

Annual Shop-O-Rama Extravaganza

Opening December 5

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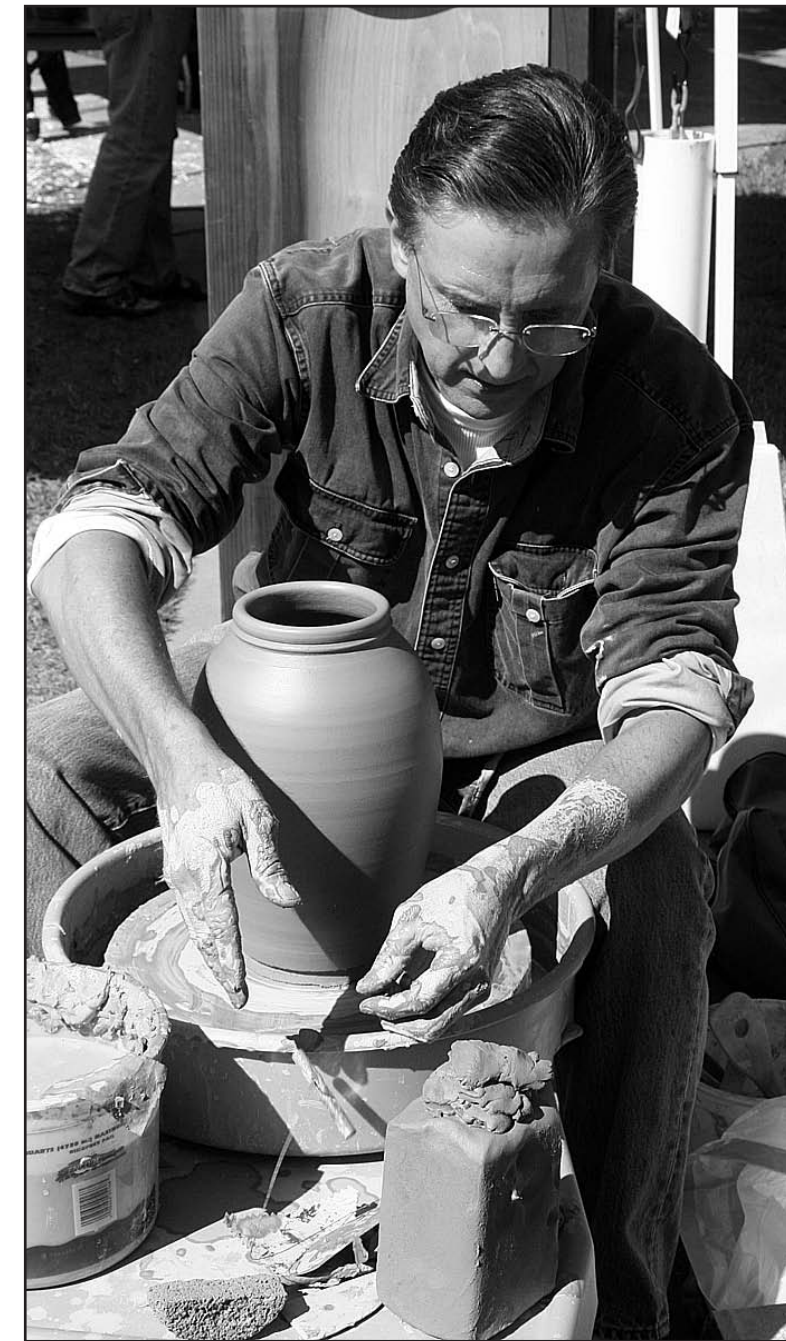
Individual:	\$35	Patron:	\$500
Family/Group:	\$50	Angel:	\$1,000
Friend/Business:	\$100	Benefactor:	\$2,000
Sustaining:	\$250	Life Member:	\$10,000

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

The Art Studio, Inc. 720 Franklin, Beaumont 77701



‘Bizarre’ scenes at BAL

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 potters 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."

"Well 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, hiking and biking 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



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.

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.



PHOTOS AND LAYOUT BY ANDY COUGHLAN

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 Monroe of Beaumont, an art teacher at West Brook High School, received \$100 for his 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 Coatney.

"We are thrilled with the outcome of this first-ever art exhibition at the college," said LSC-PA art instructor Grace Megnet, who coordinated the contest. "The entries came from a wide range of artists working in many media — from students who are just getting into art to people who have been creating it for years. I'm really pleased that a student took first place."

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.

Story and photo by Bobby Summers LSC-PA

It's time again for the annual SHOP-O-RAMA EXTRAVAGANZA 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**

'THE LEGEND OF DON JUAN'

NEW ADAPTATION OF SPANISH CLASSIC TO GET STAGED READING AT TASI

Story by
Tara Smith

Photos by
Andy Coughlan

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 and, 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?'"

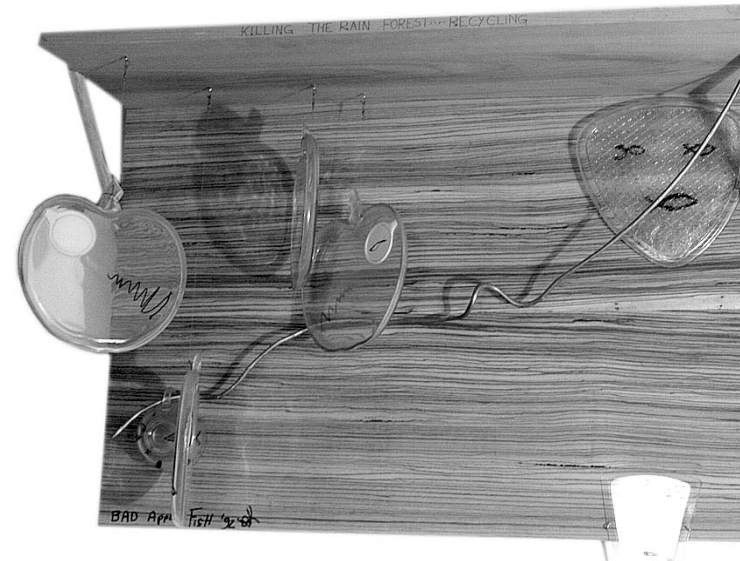
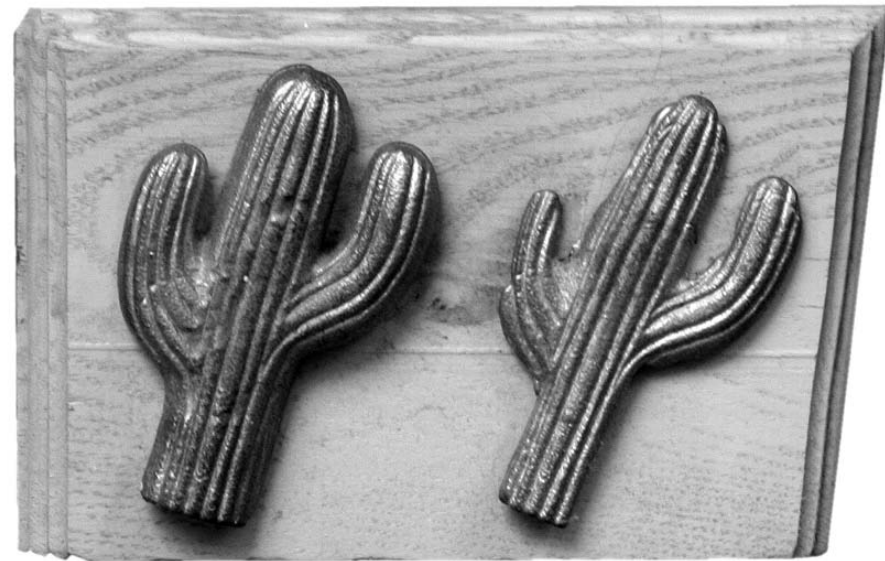
Castillón's and Coughlan's idea has now grown not only into a complete transcription of the play for future students to read, but also into a full play for audiences to enjoy.

See DON JUAN on page 10



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 be performed at The Art Studio Nov. 5, 6 and 7. Bloyd and Jessica Cain, as Inés, right, rehearse the "sofa scene" during a rehearsal.





SCAVENGER MAN

'Material processor' Kava explores 30 years

of 'recycling' art

Story and photos by Andy Coughlan

DJ KAVA'S COLLEGIATE career at Morehead Teacher's College in Minnesota was abbreviated.

"I got thrown in jail," he said, with a wry laugh.

What turned him down the dark path? Not surprisingly, it was his scavenger nature.

"(I was) going around old farmhouses looking for junk. Misdemeanor theft was the

charge," he said. "We'd find these old farmhouses out there on the prairie that had weird stuff, old magazines — stuff that was just dead."

Things were obviously tough on the prairie. He served 48 days of a 60 day sentence, which seems draconian by today's standards. But Kava was suitably chastened.

"Well, I never went back," he said, bursting into laughter. "I also moved to Texas."

Among Kava's booty from his brief life of crime: a 1952 Sears catalog, some Spiegel stuff from the same era, a couple of old picture frames — "Nothing worth 48 days," he said, hooting with laughter.

Looking at Kava's art, the story seems highly plausible, if not completely logical. Once a scavenger, always a scavenger, it seems.

"I was with a buddy of mine and we got to thinking, 'Why did we ever start doing that shit?' We went to a graveyard one time to look around all the tombstones, and a caretaker ran us off. And we weren't doing nothing but looking. And that was the start of my life of crime."

Kava guffawed at the thought. Laughter is rarely far away when he is around. He takes things seriously, but recognizes the humor in life. His wry wit infuses his artwork, whether it is a face made from car parts, or a Stonehenge-style monument made from lighted signs from an abandoned restaurant.

Kava will present his art in the exhibition "Thirty Days in the Hole," at The Art Studio in November. The

show opens with a reception from 7 to 10 p.m., Nov. 7.

The title of the show, "Thirty Days in the Hole," is taken from a song by Humble Pie, released in 1972. The hook line is "Some days seem like a year, some years seem like a day. Thirty days in the hole," Kava said.

Among the collection of found objects, photographs and mobiles will be his signature ladders, a subject to which he frequently returns.

"Shortly after I retired I went out to Santa Fe with some friends of mine. They have all these adobe things with ladders," he said. "I came back home and I thought, 'Ladders, ladders.'"

"I have climbed ladders since I was a kid, and ladders have scared the living daylights out of me. Even here, I fell off the roof one time when I stepped off and the ladder slipped out from under me.

"So I found a dictionary of symbols and it had a long section on stairs and ladders. And all the references were positive — transformation, change; in some cultures chastity and purity. The Egyptians had a nine-step ladder in their hierarchy, but the 10th step was their invisible god. Ten became part of their numerology and came to mean the whole. By leaving the 10th step off, for the invisible god, it implied the



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

god was always there."

He also mentioned the pre-Christian concept of Jacob's ladder, as well as the Indian myth of leaving the underworld on ladders.

"Nobody takes a ladder to hell," he said. "You are cast into hell, but you climb up to heaven."

Kava said he dates his art career from the day he bought his first camera.

"I was in the midst of writing a yet uncompleted Hudson (automobile) history book and I bought a camera to copy photos. It took me half a roll to say, 'Goodness, I can take pictures,'" he said.

Thirty years later, Kava is still making art, although it has developed past simple photographic images to a collection of found objects and eclectic collaborations between objects.

"I consider myself more of a material processor — a recycler," he said. "I enjoy working with a lot of different types of material. I have done casting, several types of clay firings, different types of sculpture; I love the whole idea of found objects."

"Sculpting is the process of making something that takes up more space than it deserves," Kava said. "I figure out what I want to do, but to do it takes up a lot more cubic feet, so I bag stuff up and have all the parts available. Then, when I have a show, or a sale, then I complete them. It takes up less space.

"It's just too much stuff. If I had a warehouse, it might be advantageous."

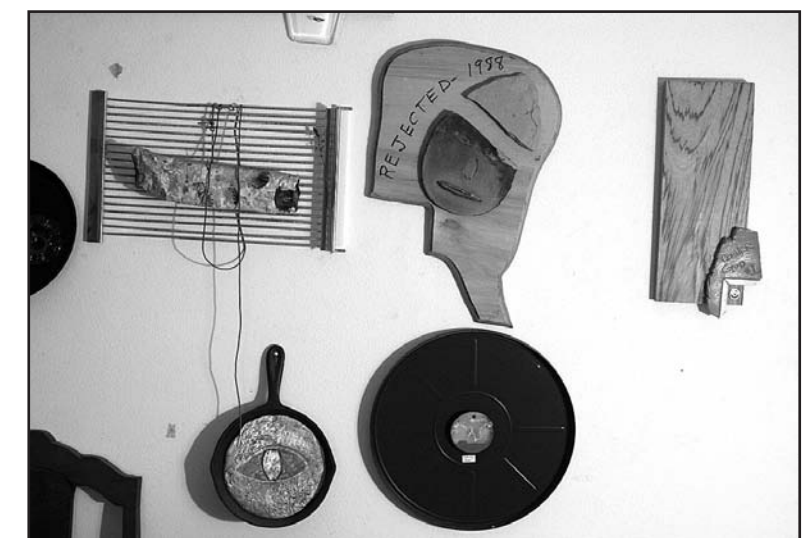
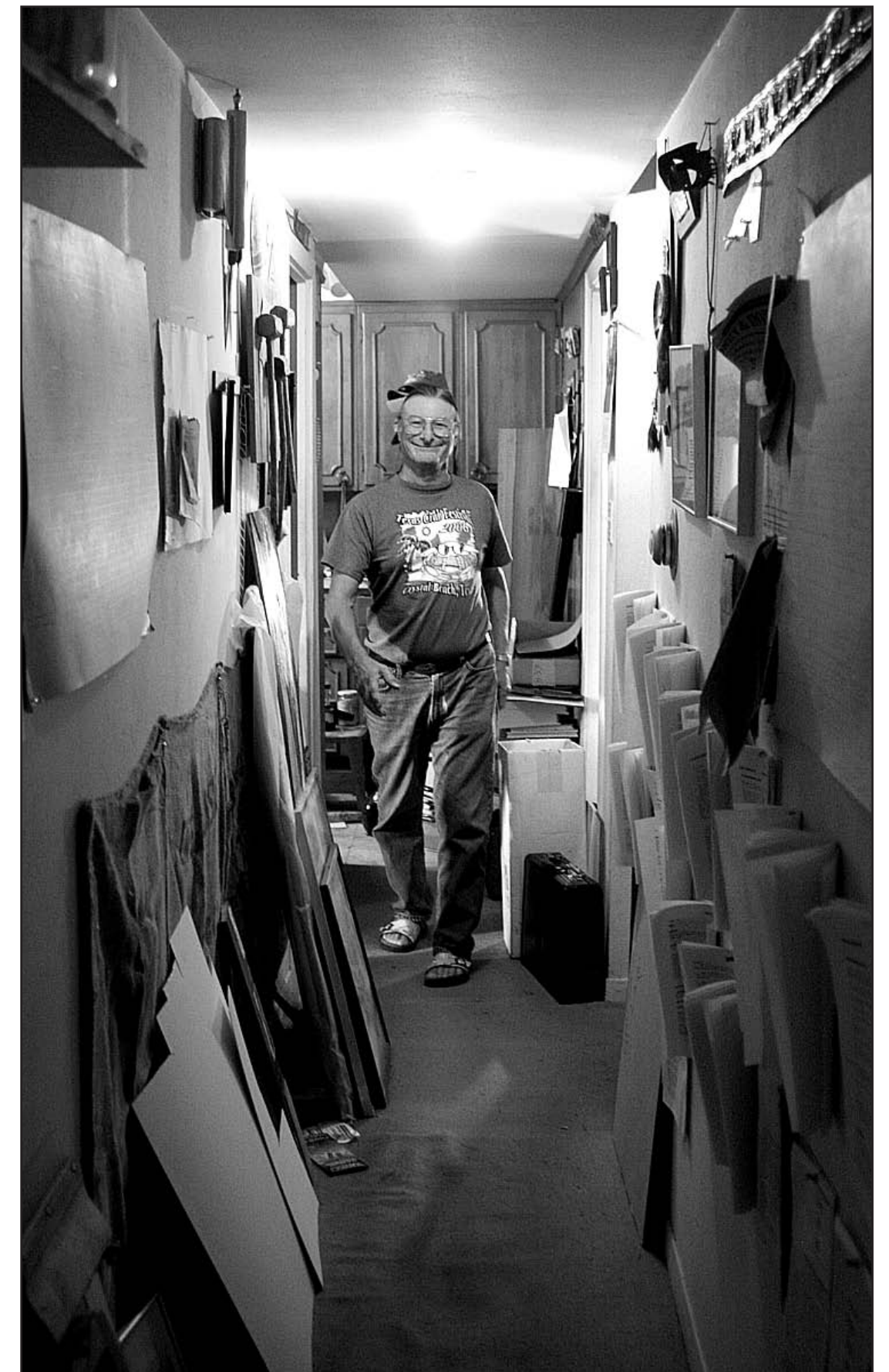
He was a meteorological technician for the Air Force, which he joined in 1964, for the Navy as a civilian and the National Weather Service. He retired with 29-years service.

"It's a most peculiar thing," he said. "They run you into boot camp and make you take all these tests. When the reports came in, the guy says, 'The following are going to Colorado for jet engine school,' and he rattled off everyone on that page. When it came to my page, only the guys on the first side were going to Colorado and I was going to be a weather observer.

"So it was just random chance. But it fit me; I liked it."

By early 1965, Kava found himself in weather school.

Although the lottery draft was already instituted, Kava said he had always planned to join the military.



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 1953 Hudson Hornet.

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

See KAVA on page 14

DON JUAN from page 7

Coughlan, who is ISSUE editor, said there were many important issues that Castillón and he had to keep in mind in the writing, directing, and performing of the script.

First, the original play is long. "It is over three hours," he said. "There are a lot of what are called 'French scenes.' The original play was about seven acts with 18 to 20 scenes in each act. Every time a character comes in, it is a scene. Every time someone says something, it is a scene."

The length of the play, however, was not the main concern. "The number one priority, especially with Catalina being Spanish, was how to keep the spirit of the piece and to keep the spirit of Spain and everything else," he said. "How can we cut it? How can we change it, but without losing any of that?"

They both believe that their version of Don Juan manages to do just that.

"I think one of the most important things we did was introduce the narrator," Coughlan said. "It allows for him to set up some of the exposition, so you don't have to have 30 people come in and out of scenes explaining."

Instead of seven acts, they broke the play down into seven scenes and two acts.

"It is a lot cleaner," Coughlan said. "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.

"The first act," Coughlan said, "is very funny. Don Juan is so shallow, so full of himself. You laugh at him. He's a foolish youth. The first act is more of a romantic comedy in the traditional sense. While Act II is a lot more serious, it is not miserable and dark. It is more about Don Juan's maturation — him realizing there is more to life."

They are also trying to dispel certain associations that some people mistakenly have about the play and the character of Don Juan. Some people, for instance, view Don Juan synonymously with the character of Casanova. Don Juan is a ladies man, but is no Casanova.

Castillón explained that Don Juan Tenorio is sometimes confused with Lord Byron's "Don Juan." In Byron's version, women pursue and seduce Don Juan. He is a victim of women loving him too much.

In "The Legend of Don Juan," the character is far more reckless and sinister.

"He doesn't pursue women for love like Casanova would do," Coughlan said. "He doesn't give a damn. It is just to do it. He is completely narcissistic, and he really has no redeeming qualities."

"Yet," Castillón said, "He is a very attractive character. He is the bad boy. He always has money. Men want to be like him."

Don Juan's character, therefore, is not driven by love throughout the play, but, in the end, it is what redeems him. It is a part of his maturation.

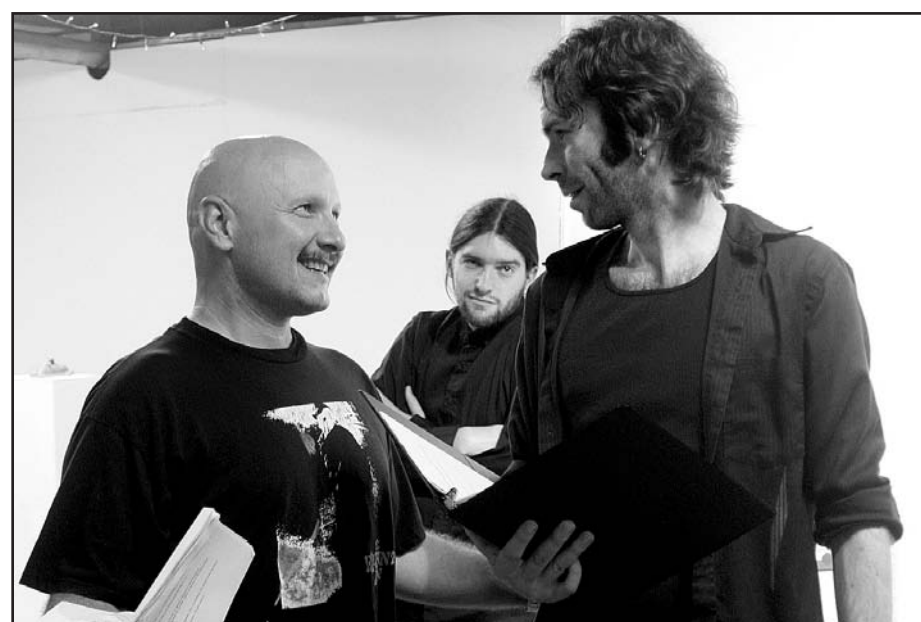
"It is one of the things I really loved about rewriting this play," Coughlan said. "There are these parts where the romance is thick, thick, thick. It was fun to write. I think it will be fun to watch."

Castillón and Coughlan want something different from their audience. There will be talkbacks after each performance so that the audience may give them suggestions on how to improve the play.

"Yes, we would love people to say they loved it," Coughlan said. "But more importantly, we want them



Brigida (Andrea Garcia), above left, watches as Doña Inés (Jessica Cain) reads a love letter from Don Juan during rehearsal for "The Legend of Don Juan" at The Art Studio, Inc.



The Sculptor (Robert Freeman), left, discusses life and art with Don Juan (Paul Bloyd) while the Narrator (Jared Hinson) looks on.

Don Juan (Bloyd) brags to his friends Centellas (Sloan Harden), below left, and Avellaneda (Andrea Garcia).



Catalina Castillón, above, directs J. Landis Buckner during rehearsals for "The Legend of Don Juan." Castillón co-wrote the adaptation of Zorillas classic Spanish play with Andy Coughlan.

to feel comfortable enough to say, 'We weren't sure about this or that.' Their input is really important to us in the development of the play."

Ultimately, Coughlan said, he would like be able to hand the script over to someone else and for there to be full productions of the play.

"What we have here is not a clean translation," he said. "It won't work as a literal translation. It is an adaptation and translation because we have done a lot of translation from the Spanish, but we've also added things, changed things. But ultimately, I think it captures the spirit of the play, and I think it honors the culture."

Paul Bloyd, as Don Juan, leads the cast of local actors and Jessica Cain plays Doña Inés. The cast also includes David Hooker, Robert Freeman, Sloan Harden, Jonathan Hankamer, Andrea Garcia, Rob Flurry, J. Landis Buckner, Jared Hinson, Chris Villafano, Leslie Maza, Joanna Clark, Chad Petersen, Natasha Dailey and Wendy Hinson.

Performances are set for 7:30 p.m., Thursday and Friday, Nov. 5 and 6, and at 10:30 p.m. Saturday, Nov. 7, following the opening reception of the art exhibit, "Thirty Days in the Hole" by DJ. Kava. Tickets are \$5.

For more information or to make reservations, call 409-838-5393, or email takeabow99@aim.com.

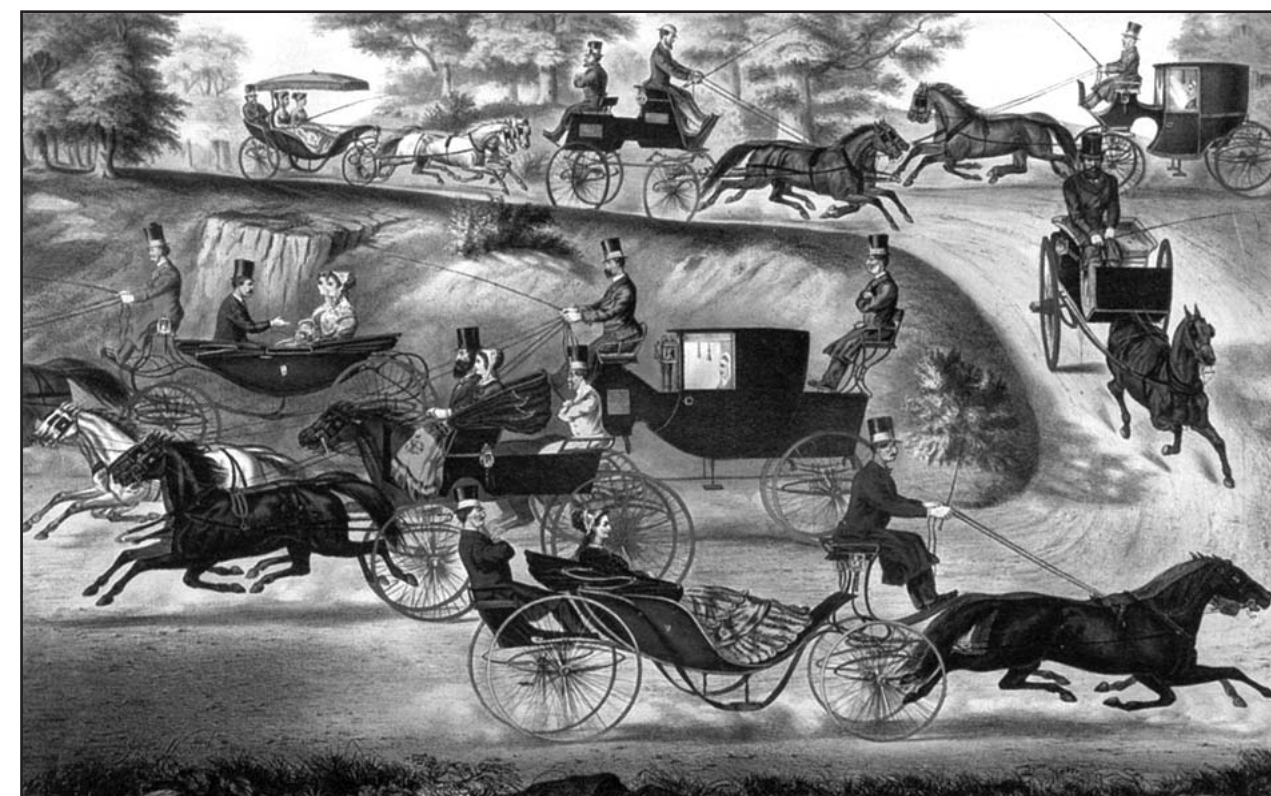
MOTGC exhibit to explore age of horse-drawn travel

CARRIAGES — NOT CARS — ONCE ruled the road. These forerunners of automobiles and trucks were absolutely essential to American life in the 1800s. Carriages came in an amazing assortment of sizes, shapes, and finishes, from the buckboard phaeton to the sidebar buggy to the booby hut.

The Port Arthur Historical Society will present a new traveling exhibition at the Museum of the Gulf Coast exploring the culture, evolution, and eventual demise of horse-drawn transportation, from the nineteenth century to the dawn of the automobile age.

"Going Places" will open Nov. 8, and will remain on view through Jan. 10. The exhibition features 41 original objects including a full-sized pony surrey, children's carriages, and assorted harnesses and tack that speak volumes about our insatiable desire for travel, speed, and new technology, Shannon Harris, MOTGC director said in a release. The exhibition also covers a broad range of questions: How were carriages made and repaired? Where were they sold and who could afford them? The answers are surprising, and parallels to today's car culture make "Going Places" a fascinating journey.

The museum will host a free opening event celebrating the transition from horse drawn travel to automobiles with the debut of the museum's newly acquired 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.



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 select Saturday afternoons at 2 p.m. during the exhibition:

- Nov. 14 — Stagecoach
- Nov. 28 — Black Beauty

- Dec. 12 — Gone With the Wind
- Dec. 26 — Little Women

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.museumofthegulfcoast.org or call 409-982-7000.

RAUSCHENBERG TRIBUTE EXHIBITION WINNERS ANNOUNCED

WINNERS OF THE RAUSCHENBERG Tribute Exhibition were announced at a reception at the Museum of the Gulf Coast on Sept. 27.

Juror Susan Davidson, Senior Curator for the Guggenheim Museum in New York, selected 40 works for the show from an entry of 180. The event marked the culmination of a special project to remember one of America's great artists, Robert Rauschenberg, who died in 2008, Shannon Harris, MOTGC director, said in a press release.

Chosen winners included two east Texas artists.

First Place was awarded to "Orange Embracing Blue," a mixed media painting by Pat Tatum of Jasper.

Second Place went to "Two Worlds," an abstract photograph by Laura Lee Scott of Beaumont. Jacqueline Dee Parker of Baton Rouge, La. was awarded third place for "Elevation," a mixed media collage.

Honorable Mention went to "Break Point," a sculpture by Joelle Ford of Lawrence, Kansas.

"This exhibition was an opportunity to both celebrate Rauschenberg's global impact and to pay tribute to him in his hometown," Harris said. "It was the ultimate tribute to someone who so appreciated the role of artists in the world."

Several of the exhibited artists traveled long distances to attend the juror reception including

Marion Grant, from New York, Chris Rudasill from Kentucky and Kim Cypert from Lubbock, a cousin of Rauschenberg's. The Museum was also honored to have Janet Begnaud, Rauschenberg's sister from Lafayette, La. in attendance, Harris said.

Born Milton Ernst Rauschenberg in Port Arthur in 1925, "Rauschenberg became one of the most innovative and prolific modern artists of our time," Harris said. "The first living artist to be featured on the cover of TIME, he bridged the gap between abstract expressionism and pop art through his unique methods of painting, printmaking, sculpture and performance art and was a lifelong advocate for the arts and artists around the world."

"The Museum of the Gulf Coast was blessed to be a part of that legacy. For years, Rauschenberg supported the Museum through permanent and temporary exhibitions, guest appearances, fundraising events and commemorative artwork.

"In 1998, he created a special exhibition that coincided with Port Arthur's centennial celebrations and generously allowed the Museum to create posters of one of the works from that exhibition titled "Tribute 21.

"Examples of Rauschenberg's art are still on view in the Museum's permanent Rauschenberg

Gallery and his work is widely utilized for a variety of art education programs at the Museum."

For more information about the Museum of the Gulf Coast, visit www.museumofthegulfcoast.org or call 409-982-7000.

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



Pat Tatum stands with "Orange Embracing Blue," the winning entry in the 2009 Rauschenberg Tribute Exhibition.

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.

Winners of the **BEAUMONT ART LEAGUE 2009 MEMBERSHIP SHOW** were announced at a reception, Oct. 10.

The grand prize was awarded to Andy Ledesma for his 3D piece, “The Calvera Kid.” Ledesma earns a one-man show at the League next September.

First place was awarded to Robyn Voight for “TSTR-M45A2.”

Scott Hamric earned second oplace for “A Fluke,” and third place went to Tri M. Le for “Shape of a Woman.”

Honorable mentions were awarded to Ria Lihs, Amy Tolbert, Lief Anson Wallace, Terri Fox, Cynthia Courville Fontenot and Jessica Jones.

Fu Lien, director of the Dishman Art Museum at Lamar University, judged the show.

For more information, call 409-833-4179.

BAL is located on Gulf Street. in Beaumont.

SHANGRI LA BOTANICAL GARDENS AND NATURE CENTER is hosting a **SCARECROW FESTIVAL** through Nov. 14th.

As a finale to the festival, the center will host a family-friendly Autumn Fair on Nov. 14, with activities rom 10 a.m. to 5 p.m.

The event is suitable for all ages and is family friendly and is free with general admission.

Shangri La is located at 2111 W. Park Ave. in Orange.

For more information, call 409-670-9799, or visit www.shangrilagardens.org.

The **LAMAR UNIVERSITY DEPARTMENT OF THEATRE AND DANCE** will present **ALL IN THE TIMING**, Nov. 12-14 and Nov. 16-17 at 8 p.m., and Nov. 15 at 2 p.m. in the Studio Theatre.

The play, written by David Ives, is directed by Rebecca Stone Thornberry.

The **FALL DANCE CONCERT: FUN & GAMES**, featuring the work of legendary modern dance choreographer Donald McKayle will be staged Nov. 19-20 at 7:30 p.m. in the University Theatre.

For more information or to reserve tickets, call the box office at 409-880-2250.

To celebrate the holiday season, the **STARK MUSEUM OF ART** will present **ENTWINED ACROSS THE AGES: ILLUMINATED MANUSCRIPTS AND TAPESTRIES**.

The Museum will host a preview, open to the public, on Nov. 20 from 5 to 7 p.m. The exhibition will be on view Nov. 21 through Jan. 30.

“This holiday season exhibition features the Stark Museum’s collection of medieval illuminated manuscripts exhibited within a setting of twentieth-century wall tapestries that were inspired by arts from the medieval period,” director Sarah Boehme said in a release. “‘Entwined Across the Ages’ highlights the variety and richness of manuscript illustrations in Books of Hours and includes images of the Christmas story.

“The exhibition will include the museum’s seven beautifully hand-painted Books of Hours. These prayer

SPECIAL THANKS

*To Bill Geysler and
Coburn Supply Company
for donating the air conditioning unit
to The Art Studio.*

books were illustrated by French, Flemish and Dutch artists and date from the fifteenth and early sixteenth centuries. The books will be open to pages showing a range of illustrational scenes, such as calendars, devotional images and border decoration.”

Surrounding the manuscripts will be nine twentieth-century tapestries, also from the Stark Museum’s collections. These tapestries were produced by Edgewater Tapestry Looms, directed by artist Lorentz Kleiser, whose weavings drew inspiration from medieval arts.

“In the medieval period when the Book of Hours was the most prevalent type of book, the woven tapestry became a primary artistic medium for decoration of churches, castles, and public buildings. The prayer books would have been read in settings with wall textiles. In the twentieth century, the art of tapestry weaving was revived in America by artists such as Kleiser who looked to the past for inspiration and to create a warm, enriched environment,” Boehme said.

The exhibition includes a hands-on educational area with art activities especially relevant for children and families. The Nov. 20 preview will feature light refreshments and gallery spotlights. In association with the exhibition and special events, the Museum Store will feature new items with the exhibition’s signature image, including Christmas ornaments and holiday cards.

The museum is located at 712 Green Avenue in Orange. Admission is free, Tuesday through Saturday. Hours are from 10 a.m.-5 p.m.

For more information call 409-886-ARTS (2787) or visit www.starkmuseum.org.

The **TEXAS ARTISTS MUSEUM** will host an exhibition by **AMY TOLBERT** in November. A reception will be held Nov. 15 at 3 p.m.

November’s foyer art is by Nel Morrison. Dot Chauvin will hold art classes Thursdays, beginning Nov. 5, 5:30 to 6:30 p.m. Classes are suitable for ages 8-12. Cost is \$60 for the 8-week course.

Chauvin will also teach classes for ages 13-17, Thursdays, starting Nov. 5, 6:45 to 7:45 p.m. Cost is \$60 for 8 weeks.

On Nov. 27, 10 a.m.-2 p.m., TAM will host the Mini-ArtSmart Pastels & Pizza. The event is for ages 6-12 and cost is \$8.

TAM is located at 3501 Cultural Center Dr. in Port Arthur.

The **DISHMAN ART MUSEUM** will host **JOURNEY THROUGH TIME**, an exhibition of work by **HONG-WEN LIN**, through Nov. 20. The show is curated by Robert C. Morgan.

A reception will be held 6-8 p.m., Nov. 10, following a lecture from 5-6 p.m.

“Using multiple media such as paintings, sculptures and installation work, Lin’s works reveal the inspiration of Zen Buddhism,” according to a release. “Of all the materials he uses, there is a persistent connection that pulls the forms together. The connections are more hidden than obvious — the ‘qi’ — is a vital energy that inhabits natural and constructed forms. His forms reveal a hidden structure, an underlying current that flows between the various constituent parts. Whether they exist in two or three dimensions, or represent figures or abstract ideas, is less important than their ability to reveal internal energies, the ‘qi’.

According to Morgan, “‘Qi’ is a traditional concept and practice from ancient Chinese, especially among shamans and sages who observed and felt the omnipresent spiritual animism. It is regarded as the energies within nature, the cosmos, and within the bodies of living creatures. He is an artist who practices through his art a way of non-being within being — whereby art becomes the signifier of energy, the ‘qi’, and the source of all knowledge.

In April, Morgan visited Hong-Wen Lin’s studio in southern Taiwan, where he selected the work for this exhibition. In the catalog essay on the artist’s work, he describes the following: “Some of these forms were positioned vertically in space while others extended horizontally in relation to the ground. Upon occasion, a steel shaft is inserted into a stone as if to suggest that the forged steel is an extension of nature, the source from which the form arose. The shape of the stone plays an important role in the visual ascent of the steel shaft. The steel becomes a subtle organic variation of the stone.”

After seeing Lin’s works in his studio, Morgan said, “I was drawn to a comparison between the work of Hong-wen with work by the abstract expressionist painter and sculptor, Barnett Newman...in which vertical shafts — forged either in bronze or steel — rise up from bases. In each case, the vertical ascent becomes an indication of the surrounding space as if to suggest a marker, a spiritual presence in time, or an existential moment.”

The persistent “qi” in Hong-wen’s work is not only a signifier of something else, but an actual presence of his own journey through time; his ability to inhale and exert force when necessary, and to exhale and relax when necessary. As with all journeys on Earth made by human beings, the rhythm of the energy is knowing when and how to exert and how and when to relax, otherwise little of consequence will happen. This is the important message in the work of Hong-wen Lin.

The Dishman Art Museum is located on the corner of MLK Pkwy and Lavaca on the Lamar University campus.

For more information, call 409-880-8959.

Local artist **GRACE MEGNET** will present her art work in **HELLO AGAIN**, an exhibition featuring work by Megnet, Joyce Harlow and Cheryl Finrock at M2 Gallery through Nov. 8.

M2 is located at 339 West 19th Street in Houston.

For more information, call 409-835-1222 or visit www.gracemegnet.com.

moonbeams fall

through ashen forest

beckoning

to observe a

reaper of lovers

twisting in a

black widow’s

uncanny embrace.

Nan Lewin

Sport Improvements

I like sports but most need some improvement to make them more acceptable in our faster paced world.

Baseball of course is the slowest of our major games. Efforts to speed it up have only made modest gains. The worst flaw is in the home plate umpire theatrics caused by umpire judgement on calling balls and strikes. Some umpires have a larger strike box than others. If the call is consistent, few teams have trouble adapting to the day’s box. Even a novice spectator can clearly see on the replays that “nicked the outside corner” is commentator speak for a bad call. Theatrics involve a manager’s efforts to either calm the batter or pitcher. The fans may love the instant replay only to complain when the afternoon game pitches them into rush hour traffic an hour later than expected or the wife comes home at the top of the ninth.

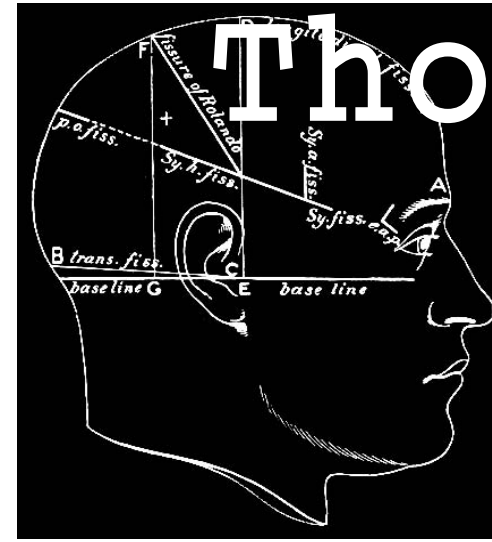
Proven technology can improve the umpire’s ability to accurately call strikes. A simple laser array on the home plate corners would allow the umpire to focus simply on the height of pitch in relationship to the batter. “If the laser don’t blink, there ain’t no nick.”

The pace of play is baseball’s biggest problem. One cure could be a simple rule change: If the batter is alive after seven minutes he automatically walks, no timeouts for delay and must see at least four pitches.

In basketball the clock solves the pace of play but literally the players have outgrown the playing field. The game was invented when the average American height was about five foot six and big men were barely over six feet. Dunking was a post WWII phenomenon due to better nutrition. Now our big men push seven feet and dunking is so common as to cause a yawn. It’s too hard to change floor size so the only thing to do is raise the basket hoop at least four feet.

Raising the goal would also help stop the lax “Traveling” foul calling that permits the big men starting at the free throw line to “hop, skip and dunk” without traveling. It would make it a shooters game again.

Much of the attraction of basketball is the closeness of the sideline fans. Taunting fans have caused several incidents over the



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Patients’ Progress

The nurse left work at five o’clock. After hearing the doctor’s verdict, she wasn’t about to hang around. At a coward’s distance, he had told her she had to be quarantined. When he turned to lead her to the room, she bolted, fled into the cold silent morning, across macadam and concrete and into the crevices of the city. There was a lot to do before she finally got caught.

Dr. Morten 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 crashes, bullet wounds or drug overdoses, so she was stuck snatching 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 cut to only a few doctors, nurses, and staff, and the rumor was that still more reductions were to follow. She loved her job; caring for the sick and injured was all she ever wanted to do. Now that there were only the injured, and few of them at that, she had been sick with fear. Dr. Morten couldn’t know it, but he had changed all that, injected new life into this Florence Nightingale.

She would slip down the back alley while it was still dark and get a few things from the apartment, essentials. She’ll have to be quick...first place they’ll look.

He had always seemed so sure of himself, did Stoneface Morten. He’d stroll about the ER giving orders, sewing up lacerations, setting broken bones. But with her diagnosis, he had looked almost drugged, like he couldn’t believe his own words: primary pathogen, extremely virulent, potentially epidemic. And now “unknown origin,” since she had no idea how she could’ve contracted it. Like it mattered. She wouldn’t have told him if she had known. Served them right, all the doctors and scientists and medical researchers...served them right for being so arrogant.

If they thought they could sterilize the planet, take away the meaning in her life, well...she thought, strutting toward the subway...looks like they miscalculated. All they’ve done was make life a lot harder for a whole lot of people, especially for all those in the medical professions who had lost their job. What’s left when the only medicine left to practice was the damage people did to themselves or another? Okay, that’s a lot of damage...but without our age-old enemies, the bacteria, the viruses, the fungi and parasites, the hospitals were almost empty...and then where is the pain and suffering she used to be so good at relieving?...where is the slow death and crippling that so many depended on for their livelihood? It wasn’t fair.

And it wasn’t fair to the patients, either, who used to drag out their death, giving their loved ones time to adjust to their demise. No more. Here one day, happy, feeling fine...gone the next, dying from old age, quietly, painlessly, just wearing out...it made a mockery of the grieving process...not to mention what the accumulation of seniors was doing to the social fabric.

No. There was hope again. She would bring the joy of misery back into the world. She pattered down the steps of the ninth street subway. “Hi,” she said, smiling and shaking a little boy’s hand, “My name is Florence.”

Doug Mattingly

D.J. Kava

KAVA from page 9

Kava was born in Oregon, but grew up in Barnesville, western Minnesota and still has a Midwestern lilt to his speech.

"I joined the military to see the world," he said. He didn't see the world, but he did see Lubbock, Texas where he was stationed at a now-closed air force base. But he has no regrets.

"My friends always used to tell me that Vietnam was a wonderful place — if it wasn't so hot and people shot at you," he said. "And I didn't really have any great desire for either."

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 failed farmer's boy," he said, with a laugh, adding that in his teenage years, his family had turned to agricultural building construction and Kava 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 personnel people at the National Weather Center headquarters in Fort Worth. They found him a job in Miami as a teletypist which involved paper tape.

"It was the dawn 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. It 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 Boothville, Louisiana, "at the bottom of the Mississippi River," blowing up weather balloons and taking weather observations. 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.

From there he worked radar in Georgia. Less than a year later, he found himself on the move again.

"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 morning I told Margo, 'We gotta go.' She was out puttering in the yard. She said, 'Are you serious?' I said, 'Yeah. We gotta go now!'" he said. "It took about an hour, but as were heading out, the water was already splashing over the road at High Island.

"Six or seven hours later, people were wading out of there. Twelve hours later, they were dying."

The storm hit early Saturday morning. "I ended up sitting in Lubbock watching the storm going on and watching the stock market fall at the same time — I've had better weeks," he said, followed by a long, loud laugh.

An accomplished car historian, he has been a member of the Society of Automotive Historians since 1973, Kava said family finances forced him to become well acquainted with the inner workings of automobiles.

"I liked the whole concept of the old cars being unique by the time they got down to our level," he said. "As soon as I had the chance, when I got out of the military, I started buying Hudson motor cars. At one time I had six, but I'm down to one now — the first one I had."

He bought the 1954 Hudson Hornet in 1972.



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 slid 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 furthered that interest," he said.

Kava was around at the inception of The Art Studio, but was not a tenant.

"I would probably be considered 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, but 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.

"Sometimes, with the hurricane stuff, that is very personal. Other times, I am fairly abstract with any ideas I may be trying to express," he says.

Walking around his house, one could not in all honesty say Kava is neat and tidy. But he is almost obsessively organized. The walls are filled with charts that record the work done on his Hudson Hornet. Chapters of the history book are pinned in sequence on the hall walls. Found objects litter the rooms, waiting to be transformed into art. But he knows just where everything is.

About 30-percent of the show will be hurricane-related, either Ike or Rita, and the rest will represent the art he has made over the past 30 years, 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 409-838-5393.



Mission Statement

Founded in 1983, The Art Studio, Inc. is devoted to: providing opportunities for interaction between the public and the Southeast Texas community of artists; furnishing affordable studio space to originating artists of every medium; promoting cultural growth and diversity of all art forms in Southeast Texas; and providing art educational opportunities to everyone, of every age, regardless of income level, race, national origin, sex or religion.

PURPOSE

The purpose of The Art Studio, Inc. is to (1) provide educational opportunities between the general public and the community of artists and (2) to offer sustained support for the artist by operating a non-profit cooperative to provide studio space and exhibition space to working artists and crafts people, and to provide an area for group work sessions for those artists and crafts people to jointly offer their labor, ideas, and enthusiasm to each other.

GOALS

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

OBJECTIVES

1. To present 10 art exhibitions per year
2. To maintain equipment for artists in a safe working environment
3. To provide better access to artists for the public
4. To offer regularly scheduled adult and children's classes
5. To develop and maintain public activities with all sectors of the community
6. To develop and maintain equipment to aid artists in their work
7. To provide a display retail outlet for artists
8. To expand programming and activities with increased facility space

SOUTHEAST TEXAS Arts COUNCIL This project is funded in part by the Texas Commission on the Arts, Dishman Trust, Entergy, HEB, and the Vic Rogers Foundation through the Southeast Texas Arts Council

SCARECROWS ON PARADE



Photos by Betsy Kaufman

Botanical Bob, far left, created by J. Scotts Aflorist and the pair, left, created by the Orange Fire Department are among the scarecrows representing Orange businesses and organizations on display at Shangri La Botanical Gardens and Nature Center through Nov. 14. Shangri La is located on 2111 W. Park Ave. in Orange.

VIEW from page 3

For information on TAN, call 409-832-8338.

The Shop-O-Rama Extravaganza is coming up and we are looking for well made, original art and crafts for the annual sale. Set up will be five days before the first Saturday in December. Call me for details.

This is a great time to make a little cash off of your personal skills. All work must be hand made by the selling artist. No flea market stuff.

A special thanks to Sue Bard and the Southeast Texas Arts Council. Even under heavy budget constraints, they continue to support the arts in our region and serve as the main funding source for non-profit arts organizations.

Making donations to SETAC is a donation to all your favorite arts groups.

Remember, the arts are low man on the totem pole and have rarely even been mentioned throughout the political year. Don't expect much to change on the national level.

Our resource is close to hand — SETAC, patron to the arts.



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INSIDE

- D.J. KAVA: 'THIRTY DAYS IN THE HOLE'
- THOUGHTCRIME: MUSINGS FROM AREA POETS
- 'THE LEGEND OF DON JUAN' STAGED READING
- BIZARRE BAZAAR IN PICTURES

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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**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

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*

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