apparently U really R what U eat

SEE MEMBERSHIP FORM ON PAGE 3.

From: @arcimboldo_1

glad I cut out haggis

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The ISSUE is a monthly publication of The Art Studio, Inc. It is also given free eligibility for members to enter the annual membership. We are learning to do more with less and that's starting with very little. Nonetheless, The Art Studio has never missed a show or canceled an event and that is mainly through determination, perseverance and your contributions. Take the time to help The Art Studio preserve the legacy of creativity in our community and to provide that gift to subsequent generations.

The Art Studio, Inc. Board of Directors

Membership in The Art Studio, Inc. provides artists with exclusive 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 at TASI. Contribution levels are listed below.

NOVEMBER
Cynthia Perkins — “Immersed in Illusions” Opening — November 5

UPCOMING EXHIBITIONS AT THE ART STUDIO
NOVEMBER
Opening — November 5

DECEMBER
Holiday Shop-O-Rama Extravaganza
Opening — December 3

We are looking for contractors who would be interested in helping us rebuild.

Thanks to all the new and renewed members who took the time to continue (or start) investing in the arts. You will find a new and more efficient organization that will make the maximum use of your donations, grants and contributions.

If you haven't received an exhibition notice or ISSUE, you might need to send a membership. We are learning to do more with less and that's starting with very little. Nonetheless, The Art Studio has never missed a show or canceled an event and that is mainly through determination, perseverance and your contributions. Take the time to help The Art Studio preserve the legacy of creativity in our community and to provide that gift to subsequent generations.

We are looking for contractors who would be interested in helping us rebuild.
CALL TO ARTISTS

HOLIDAY SHOP-O-RAMA EXTRAVAGANZA

soon will be upon us! Open to all artists!

This is your opportunity to present your work for sale during this Holiday season event. All work must be hand

made and original by the presenting artists; no kits allowed and work must be constructed with quality and integri-

ty. Some people aren’t used to an environment where excellence is expected.

Paintings, illustrations and photographs must be the work of the presenting artist and must be appropriately matted and placed in cradles or other retaining stands as there is not enough room to hang all flat work. Limited editions of prints will be accepted but photography reproduced work will not be allowed.

Tables and displays are the presenting artists’ responsibility. All work must be listed on an inven-

tory form provided by TASI. The artist will assign each work a unique number and description with a corresponding number and initials on the price tag on the item being sold.

The Art Studio, Inc. will handle all sales and tax collection and requests a 25 percent donation from the artist on all sales of their work; in this regard, price accordingly.

All artists must be members in good standing with The Art Studio, Inc. All unsold work must remain on display for the duration of the show. New work will be accepted throughout the month.

This year’s sale will coincide with the MERCHANT SOIREE which will be set up only for the opening date, Dec. 3.

DATES TO REMEMBER:

Nov. 28-Dec. 2: Bring work and set up displays.

Dec. 3: Sale open noon to 5 p.m. Reception from 7 p.m. to 10 p.m. (Feel free to bring a tasty treat for the table.)

Dec. 19-21: Unsold work to be picked up by artist.

For more information, call THE ART STUDIO, INC. 409-838-5393

SEE YOU IN DECEMBER!

SAVE THE DATE

THE ABOMINABLE SNOW BALL

THE ART STUDIO, INC.
BEAUX ARTS BALL
JANUARY 28, 2012

See full details in next month’s ISSUE.

Commentary by Andy Caughon

Wants Steve Jobs die Oct. 5, the Apple co-founder was nighty-laid-

ed as a visionary who affected the way technology was integrated into popular culture. But to personify Jobs as merely a digital entrepreneur is to seriously undervalue his contribu-

tion to the way we literally “see” the world. He successfully married technology and aesthetics in a manner that proved good design can be cost efficient.

And just as importantly, the product was good. Jobs, said, “Design is not just what it looks like and feels like. Design is how it works.” The complaint about Apple was that they were more expensive than other comput-

ers. Apple disciples, of whom I am one, would argue that they do so much more than a cheap PC, and you get what you pay for. Jobs said, “Be a yardstick of qual-

ity. People aren’t used to an environment where expectation isn’t set.”

So much of the focus of consumerism is price. Who cares whether things look good? They won’t last any-

way. But Apple makes products that look cool — and people want them because they look cool. The blue plastic Mac was dated and “we Win” now when it arrived on the scene, it shook the computer world. Before long, other companies were producing the transparent boxes. But they were transparent knock offs — accept no substitutes.

Jobs said, “I think we’re having fun. I think our cus-

tomers really like our products. And we’ve always try-

ing to do better.” Apple products are cool, hip, fun — all the things that computers were not expected to be. They make being a techno jock a cool thing to be. Even the commercialized print in that idea. PC users feel left out of the hip world of Apple. Apple is the company that think of computers as hard and cold, angular and frightening.

Jobs had vision. Design Jonathan Ives was lan-

quishing unappreciated at Apple before Jobs returned to the company in 1997. Once he saw what Jobs was doing, Jobs hired him to be the design guru. Jobs once said, “The people who are doing the work are the moving force behind the Macintosh. My job is to create a space for them, to clear out the rust of the organization and keep it at bay.” He was the ideas man. He saw the possi-

bilities and created an environment where creativ-

type could be free to create.

Jobs argued that if a company gives people what they want, in a short time, they will just want something else. The key is to give people what they didn’t know they wanted. I love music, but I didn’t know I wanted an MP3 player! I was just carrying around with me a thousand songs on it. Before the iPod, my passenger seat was filled with CDs. But Apple makes products that look cool — and the device looked like an artist should own it.

Jobs insisted that all of the individual components were integrated, both in function and design. Jonathan Jones, the arts writer for the Guardian newspaper, wrote, “The exquisite luxury of the iPad grows out of a tradition of Apple design that has repeatedly reshaped modern culture. This is one reason why Apple products are cherished by those who work in the arts and human-

ities — they look great. The other reason, of course, is that they are damn easy to use. But it is the aesthetic originality of Apple that has reshaped the way we live in the modern world.”

Don’t underestimate the easy-to-use aspect. An artist, my priority is to make things. I don’t need to know how the “things” I use to make things” work. I use a paintbrush all the time but I don’t need to know how the paintbrush is made. I just want it to pick up and paint. Apple products are easy to use. I don’t really know what RAM is — I just know I should have a lot of it. But my blue doesn’t require me to know anything; I just need to be intuitive and it does what I want.

The easy curves and warmth of Apple’s designs can be contrasted with the cold, clinical vision of the future as hard and cold, angular and frightening. Jones writes that, “In the 19th century, radical critics of industry such as John Ruskin and William Morris denounced the grim, turgid, pretentious objects that cluttered Victorian homes. Good design, they argued, was a moral duty and a social function which ugliness ruled must be profoundly wrong in its social order.” Apple products are good design. Apple is artistic, beautiful — even sexy. They make us feel that they belong with us.

We need a world where the unimaginable is a reality. Jobs’s life and legacy is a classic example of how technology can be used to create a world where the unimaginable is a reality. Jobs’s life and legacy is a classic example of how technology can be used to create a world where the unimaginable is a reality. Jobs’s life and legacy is a classic example of how technology can be used to create a world where the unimaginable is a reality. Jobs’s life and legacy is a classic example of how technology can be used to create a world where the unimaginable is a reality.
pass the hare's ears, please
The theater of 18th-century dining

“You look happy as a man who thought a cat had done its business on his pie but then it turned out to be an extra big blackberry.”

—“Blackadder III,” Dixie and Dokeshy

If you were invited to a dinner party at a manor in 18th-century England, what would you see on the table? This is, of course, a rhetorical question, unless you have a time machine hidden in your garage. However, it touches upon a serious subject. When we look at history, we find far more facts about political, ideological, economic and social life of the past generations than information about our everyday life.

Charles Dickens described the decade preceding the French Revolution in the following unforgettable words in the opening paragraph of “A Tale of Two Cities”: “It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity; it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair.” The same description that takes us on a linguistic rollercoaster ride may be used as a fitting metaphor for the dining experience of the time.

The exhibition “English Taste: The Art of Dining in the Eighteenth Century” at Rienzi introduces us to the history of the dinner table around the year 1775. Curated by Christine Gervais, associate curator of Rienzi and Decorative Arts at MFAH, and British food historian Jem Day, it showcases dishes typically served as the second course at a dinner party in an upper class English home.

All food items are trompe-l’oeil masterpieces and may be mistaken for the real food, which, of course, is neither edible nor in the museum setting nor would last long even if it were. The cherries, blackberries and apricot sparkle as if lightly touched by frost, the sweet peas and samphire (later described by historian Ivan Day, it showcases dishes typically served as the second course at a dinner party in an upper class English home. The wide assortment of molds used by confectioners testified to the popularity of flummeries in the theater of the 18th-century dining. The Rienzi exhibition features one flummery shaped like the Stomoror’s Temple and decorated with five ravens; another one looks like gilded fish in the pond; yet another one amusingly imitates playing cards. Such trompe-l’oeil flummeries looked so convincing that a naive guest could mistake them for the objects they imitated. Some of them were shaped as a familiar dish, thus acting as a culinary “double entendre,” for example, a flummery disguised as bacon and eggs. The “extra big blackberry” on the pie in the quote from “Blackadder III,” which is used as the epigraph to this story, may be interpreted as an allusion to a particularly rambunctious ingenuity.

Thankfully, one of the voices of the thousands of nameless chefs of the past comes to us crisp and clear through her book, “The Experienced English Housekeeper,” the bestseller published in 1769. It was written by Mrs. Elizabeth Raffald (1733-1781), who is sometimes called the “Martha Stewart of the 18th century” before starting her own business, she was employed as a housekeeper in several stately homes, the most notable of which was Arley Hall in Cheshire, the estate of Lady Warburton.

It was at Arley Hall that Elizabeth met her future husband, with whom she wrote “The English Housewife,” an immensely popular cookbook that is still in print today. The wide assortment of molds used by confectioners testified to the popularity of flummeries in the theater of the 18th-century dining. The Rienzi exhibition features one flummery shaped like the Stomoror’s Temple and decorated with five ravens; another one looks like gilded fish in the pond; yet another one amusingly imitates playing cards. Such trompe-l’oeil flummeries looked so convincing that a naive guest could mistake them for the objects they imitated. Some of them were shaped as a familiar dish, thus acting as a culinary “double entendre,” for example, a flummery disguised as bacon and eggs. The “extra big blackberry” on the pie in the quote from “Blackadder III,” which is used as the epigraph to this story, may be interpreted as an allusion to a particularly rambunctious ingenuity.

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It was at Arley Hall that Elizabeth met her future

Elizabeth Raffald (née Whitaker) after P. McMorland line engraving, published 1782. MPS 0256 © National Portrait Gallery, London

Rienzi exhibition photos © MFAH; Photo: Thomas R. DuBrock.

Elizabeth Raffald died Whitaker, after P. McMorland line engraving, published 1782. MPS 0256 © National Portrait Gallery, London

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Cynthia B. Perkins doesn’t like to overthink her work. It seems like a simple statement, but it is tinged with irony. Cynthia is a member of MENSA, but not only that, her work has a depth that begs to be examined and analyzed. She also goes with the flow, yet she also talks about recognizing the direction of the piece and assuming control.

Her work is on display in the exhibition “Immersed in Illusions” at The Art Studio in November. The show opens with a free reception, 7-10 p.m., Nov. 5, and runs through Nov. 22. Like many artists, Cynthia’s day job is not in the arts. She is an executive associate in the finance office at Lamar University.

“I graduated, I had to do something in the creative field,” she said. “You know you are one in a million if you can land something in the art field, but I thought, you know, at least something in the creative field. So I started doing studio photography, which meant chasing down two years olds every single day. Although I got some really good artistic photographs and had fun with that, you can only take so much of that.”

She said she came home exhausted every day and was not in the mood to create the art she wanted. So when she moved to Beaumont with her husband, Chris, and a half years ago, she looked for a job that didn’t drain her creative energies.

“It lets me be free and stay in my head all day long, and then I can come home and be as weird and crazy and creative as I want to be,” she said. “It works.”

Cynthia’s initial goal was to be a fashion designer. But after two years of college she realized the only classes she really liked were the actual art design classes. So she transferred from Western Kentucky to the University of Kentucky.

“I wanted something that I felt challenged me more,” she said.

She said college presented her with some challenges and the art classes acted as a sort of therapy. So she transferred from Western Kentucky to the University of Kentucky.

“My paintings have layer upon layer upon layer,” she says. “I couldn’t imagine living in Germany at that time, and you really are that in the paintings,” she says.

“There’s something about that specific timeframe that just gets you.”

Surrealism is also an obvious influence on her work. She said that stylistically the surrealists are an influence, but she is not as drawn to them automatically. She pauses for a moment.

“Honestly try not to over think it,” she says. “I feel that if I were to focus and say I am painting in this style, then I am painting 10 years, 50 years in the past. I want to stay painting whatever feels current and speaks to me instead of trying to name it and define it.”

Cynthia tries to allow her work to develop around a vague idea.

“It’s very random, typically,” she says. “I honestly try not to over think it,” she says. “I feel that if I were to focus and say I am painting in this style, then I am painting 10 years, 50 years in the past. I want to stay painting whatever feels current and speaks to me instead of trying to name it and define it.”

Cynthia refuses to limit herself by working in one particular genre.

“I jump around from realistic to some level of abstraction, and surrealism — a little bit of everything,” she says, “it’s changed.”

German Expressionism was the first art style that really bonded with her, she says.

“I couldn’t imagine living in Germany at that time, and you really are that in the paintings,” she says. “There’s something about that specific timeframe that just gets you.”

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Cynthia tries to allow her work to develop around a vague idea.

“It’s very random, typically,” she says. She points to some pictures on the wall of her apartment depicting birds.

“Sometimes I will have a general idea in mind,” she says. “Like those three in the corner. I wanted to do something studios that could go in a library-type setting. That was my starting inspiration and it just sort of organically grew from there.”

“I was looking for influences from day to day so it just grew. Sometimes, a picture I photographed keeps coming back. It can be any influence at all. I combine them all. I have a bulletin board where I keep stickering random stuff up and they kind of find paintings.”

The show’s title alludes to the fact that each individual piece is its own illusion of a world that Cynthia sees or a part of the world she is trying to come to terms with, she says.

“They are all different — all their own little separate illusions — but they come together throughout the cohesion of my warped mind,” she says, breaking into laughter.

One part of the show will feature self-portraits.

“I’m constantly doing self portraits,” she says. “You see a progression of my art stylistically and as I’m technically improving as well. The one common element is that it’s a picture of me, but it’s a constantly changing format.”

She had an idea that at the end of her career she could have an entire show consisting of 50 self-portraits.

“If that thought would be a fantastic idea and that’s what really got it going,” she says. “After that, it’s more...”

She said her method is to paint and see if it translates or connects to her vision, or to her feelings, and then what it comes back and says about me and what I’m trying to say in the piece.

While her paintings are “old-school” oils on canvas for the most part, she is not averse to technology. She will often make a digital collage of images she has taken in order to “sketch” a composition. She is quick to point out that her photography is only for her own use — “No one else is going to see it,” she says.

The process is an important part of Cynthia’s work.

“My paintings have layer upon layer upon layer,” she says. “I have multiple under painting layers, and then, oh goodness, glass upon glass upon glass. I want you to be able to see the depth and see that there was a history before that you can’t quite make out what it was, but you know it was there.”

See PERKINS on page 12
Obsessive Aesthetic

AMSET show shines spotlight on details


definitions, and impulses. They pull the eye across the canvas even though they are purely abstract images.

“They’re almost kind of a vibrating type of piece,” Hamilton says. “It’s referencing sound waves. It definitely has an electric feel.”

In a 2009 interview with T. Saravanan in “The Hindu,” Raffic said, “I use art as a tool to nurture identity. I want people who can delve deep into it can understand. I wanted to introduce Raffic to the American public and to help him find the recognition he thinks his work deserves.”

In 2008, with Allocco’s assistance, Raffic received a grant from the Meminger-Kraemer Foundation. The grant was the first recognition of his work from an American perspective, Dandona said, and enabled him to open a studio for the first time.

Dandona hopes local groups will have tables with information about related subjects during the lecture.

Visitors to the Dishman Art Museum through Nov. 23 will find themselves immersed in a world of blissful magical realism, thanks to an exhibition of multimedia work by M.G. Raffic, Ahmed, opens with a free reception Oct. 28.

Amy Allocco, assistant professor of art at Elon University, will discuss the works at a lecture titled, “Visual Language, Architecture, and Memory in the Collages of a Contemporary Tamil Muslim Artist,” 6-8 p.m., Nov. 4 in the Routhwell Recital Hall on the Lamar campus.

Allocco will explore Raffic’s themes, particularly religion, and also the tensions between tradition and modernity in contemporary India.

Jack Dandona, Dishman director, said her goal is for the exhibition and lecture to serve as a community event that brings together all different elements of the Beaumont community.

“We are very honored to have work by an Indian artist,” she said. “He is a Tamil-speaking artist being in a very religiously diverse country who happens to be a Muslim. It is not something we would have seen when they think of the Indian subcontinent, but, in fact, India has the second-largest Muslim population in the world.

It is a very diverse, very rich nation and he represents that diversity in his art.”

The word “anandam,” or bliss, refers to the creative process, Dandona said. “He creates collages that based on photographs, many of which he takes himself, and he assembles these collages and intersperses them with painting,” she said. “He uses layer upon layer of paint until the work becomes incredibly rich with an almost jeweled, encrusted surface.”

Raffic explores contemporary gender in modern India and he explores the relationship of religion to identity.

In a 2009 interview with T. Saravanan in “The Hindu,” Raffic said, “In a very diverse, very rich nation and he represents that diversity in his art.”

The process for Raffic begins with his intense search for appropriate images in the print media or from his collection of photographs that connect to his theme and concept. After sorting out the images, he places them on the canvas as a design formatted to convey a surrealist ambience, constructing, in the process, a story that will live to tell its tale. Unfortunately, it is a time-consuming effort requiring the right detailing and placement on the canvas. Once the images are collapsed to his narrative requirement, he initiates a play of connectivity by threading them through colors that bind the images tightly.

Saravanan writes Raffic frames his painting style as “Magical Realism.”

“It is all in the stream of consciousness,” he quotes Raffic as saying. “I have read a lot of Latin American stories. It will be realism basically and deviates into the world of fantasy at one point of time. It is mostly figurative and symbolic. Only those who can delve deep into it can understand. I wanted to introduce Raffic to the American public and to help him find the recognition he thinks his work deserves.”

Although Raffic is a respected artist in India, he is not familiar to American audiences. Dandona said that Allocco, who has been doing field work in India for the past 15 years, has made it one of her goals to introduce Raffic to the American public and to help him find the recognition he thinks his work deserves.

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Dandona hopes local groups will have tables with information about related subjects during the lecture.

The Dishman Art Museum is open from 8 a.m. to 5 p.m., Monday through Friday, and is located at 1035 E. Lamar in Beaumont.

Free museum-patrolled parking is available during museum hours.

For more, call 409-880-8519 or visit lamar.edu/dishman.

AMSET is located at 500 Main in downtown Beaumont. For more information, call 409-882-3452 or visit www.amset.org.

The paintings represent movement and impulses. They pull the eye across the canvas even though they are purely abstract images.

“They’re almost kind of a vibrating type of piece,” Hamilton says. “It’s referencing sound waves. It definitely has an electric feel.”

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The ART MUSEUM OF SOUTHEAST TEXAS presents a selection of paintings by local artist and designer Jerry Blazek on view in the museum’s Café Arts through Jan. 22.

FOLLOWING LIFE’S CIRCLE, CHASING MY COASTAL TIDE highlights the artist’s intimate connection to the Texas and Louisiana Gulf Coast region and presents imagery reflecting the flora and fauna of those locations.

Blazek was born in Beaumont in 1954 and has remained in the area most of his life. In 1976, he received a Bachelor of Fine Arts degree from Lamar University in graphic design, spending many extra hours of life drawing, painting and watercolor under the tutelage of Jerry Newman.

Blazek comments, “In recent years I have come full-circle, back to my first love of painting. After a career in designing, directing and extra hours of life drawing, painting and watercolor under the tutelage of Jerry Newman.

“Jerry Blazek: Following Life’s Circle, Chasing My Coastal Tide” is part of AMSTF’s continued mission to feature local artists in Café Arts. The exhibition will be open for viewing during regular museum hours. Two Magnolia’s serves lunch in Café Arts from 11 a.m. to 2 p.m., Monday through Friday. For more information, contact AMSTF at 409-832-3402 or visit www.amset.org.

RECENT ART STUDIO NEW OR RENEWING MEMBERS

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Sylvia Chubb
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Regina Rogers
Sam “Boo” Serio
Gail Shouwalter
Ann Smith
Bruce & Veronica Varley
Lef Annon Wallace
Joy G. Wooley

PERKINS from page 9

“...It’s just for me, too. I like the idea of having stranger colors embedded underneath where only tiny slivers can peek through. Being able to paint over and over again on the same image is just meditative for me.”

Cynthia says that her fashion interest helped her with an overly literal piece. If that’s the case, I would

“...That's someone else's baby now,” she says. She’s moving on to the next one — wherever that takes her.

“I might struggle with some things, but I can real-

“...I over reacted.”

For a while they sat in silence, but he had already experienced the horror inside her...

“But, I do want a level of analysis available. If people will get from the exhibit, I will be satisfied. "That's just nothing to me. I should paint more than the thing itself, "I'm sorry," she quietly said.

Instead of freaking out, I was banished to my room.

“I was swinging a croquet mallet when my brother walked behind me — he was so troublesome. I hit him in the forehead square. He fell to the ground; his nose bloodied, face white — always, when he was around in the way. I ran into the house crying, “Mother”!

After telling what had happened to my brother, and after she and Dad had made him well (though he was a pest and shouldn’t have played with me), we returned to the house.

“I was swinging a croquet mallet when my brother walked behind me — he was so troublesome. I hit him in the forehead square. He fell to the ground; his nose bloodied, face white — always, when he was around in the way. I ran into the house crying, “Mother”!

And my brother, whose fault it really was, swore to Father that it didn’t matter, but he had already experienced the horror inside her...

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HARE from page 7

husband, John Raffald, a gardener and a botanist. After the couple got married, they left their employment, as was customary in those days, and settled down in Manchester. In the 1760s, Manchester was a small place which still fit the description of “the greatest mere village in England” to some. It was also a place where the Raffald family, among others, could find employment. Mrs. Raffald, who had the money and desire to model herself after the upper class in every style and fashion, including dining, learned how to stay within the budget and “to join the fine dining experience for their newly rich employers." Experienced cooks acquired culinary skills necessary to provide good food, and Mrs. Raffald’s reputation as an experienced caterer was “hard to be met with.” At her school, inexperienced cooks were “generally ignorant in dressing meats” and a “keeper in great and worthy families,” she found that servants and a cookery school.

In the introduction to “The Experienced English Housekeeper,” which was written as a summary of her catering and teaching experience, Mrs. Raffald explained the reasons that compelled her to study the art of cookery “more than perhaps I otherwise should have done.” She observed that during her fifteen years of serving as a housekeeper to “good and worthy families,” she found that her servants were “generally ignorant in dressing meats” and a “keeper in great and worthy families,” she found that servants and a cookery school.

The “The Experienced English Housekeeper” endures as one of the most influential cookbooks of the 18th century. It is a testament to the times when women could not be regarded as business owners “de jure” even if they were “de facto.” In the case of Mrs. Raffald, there were additional circumstances which made the routine listing of her business under her husband’s name look like a cruel parody. Far from being a business partner and a supporter, John Raffald was prone to drunken bouts and to gambling. Despite her hard work and her support, Raffald could not save her vast empire from ruin. She died destitute at the age of forty-seven.

It seems appropriate to conclude our vicarious experience of the 18th-century dining with a quote from “The Experienced English Housekeeper”:

“The whole work being now Vista to my studies, I think it my duty to render my most sincere and grateful thanks to my most noble and worthy friends, who have already shown their good opinion of my endeavors…I have at last arrived to the happiness of completing [this laborious undertaking], though at the expense of my health, by being too studious, and giving too close application…I am not afraid of being called extravagant, if my reader does not think that I have erred on the frugal hand. I have made it my study to please both the eye and the palate, without using pernicious things for the sake of beauty."

English Taste: The Art of Dining in the Eighteenth Century is on view at Heneghan, the MFAH house museum for European decorative arts and paintings, through Jan. 29. For more information, visit www.mfah.org.

To receive a display retail outlet for artists and crafts people, to provide educational opportunities between the public and the community of artists and crafts people in Southeast Texas; and providing art educational opportunities to everyone, of every age, regardless of income level, race, national origin, sex or religion.

HAEK from page 7

OBJECTIVES

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

GOALS

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 organize programming and activities with increased facility space

HAEK from page 7

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When you support The Art Studio with your membership, you receive ISSUE, Southeast Texas’ and Southwest Louisiana’s alternative press as well as class schedules, invitations to opening receptions and various Studio functions.

*Volunteers*

These people are the life blood of our organization. We couldn’t do it without you!

To volunteer, drop by The Art Studio, Inc., or call 409-838-5393.

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**ISSUE**

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

THIS MONTH: IMMERSED IN ILLUSIONS

PAINTINGS BY CYNTHIA B. PERKINS

NOVEMBER 5

GALLERY RECEPTION IS 7-10 P.M.