

ISSUE

THE ARTS MAGAZINE
OF THE ART STUDIO, INC

DECEMBER 2008/
JANUARY 2009

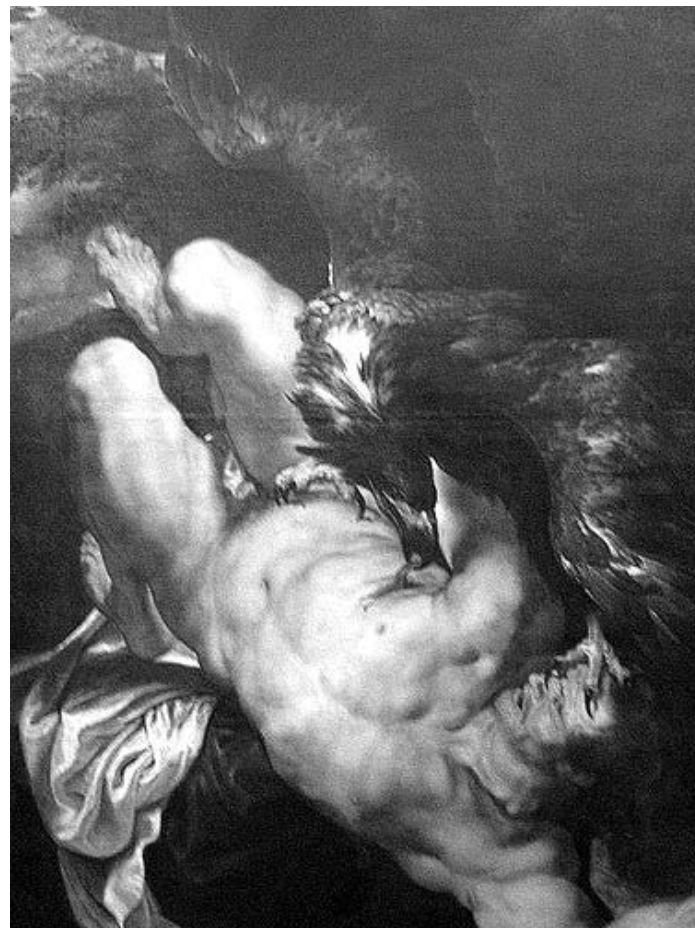


[CLICK HERE FOR
EXPRESSIONISM](#)

Page 6

INSIDE:
GEEK'S GIFT GUIDE,
ERNST AT THE MENIL,
KILN REBUILDING,
AND MORE





**PROMETHEUS' GIFT
WAS NOT AS WELL RECEIVED
AS HE HAD HOPED.
NEXT YEAR, HE THOUGHT,
IT'S ART STUDIO MEMBERSHIPS
FOR EVERYONE.**



SEE MEMBERSHIP FORM ON PAGE 3.



ISSUE Vol. 15, No. 3

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The ISSUE is a monthly publication of The Art Studio, Inc. Its mission is to publicize The Art Studio and its tenants, and to promote the growth of the arts in Southeast Texas. ISSUE is also charged with informing TASI members of projects, progress, achievements and setbacks in TASI's well-being. Further, ISSUE strives to promote and distribute the writings of local authors in its "Thoughtcrime" feature.

ISSUE is provided free of charge to members of TASI and is also available, free of charge, at more than 30 locations in Southeast Texas.

Regular features include local artists of note and reputation who are not currently exhibiting at TASI; artists currently or soon to be exhibiting at TASI; instructional articles for artists; news stories regarding the state of TASI's organization; and arts news features dealing with general philosophical issues of interest to artists.

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Cover: Karen Click
by Andy Coughlan.

A View From The Top

Greg Busceme, TASI Director



I will not say 'another year has come and gone' — oops! too late.

Through the toughest economic downturn since the Great Depression, two hurricanes and consequent collateral damage to an already beleaguered facility, we carry on with shows and concerts still bringing down the house.

Our ceramics program has been seriously limited by damage, but the diligent, dedicated "Ladies in back" continue to alter, rearrange and adjust to the changing availability of firing techniques and supplies.

We continue to present great art exhibitions and have had wonderful participation.

The Hallowe'en Band Nite drew 180-plus celebrants, all with smiles. They missed us.

It has been our worst year for outreach programs, workshops and most educational programming. Our apologies for the thin programs, but over the last few years it has been very hard to schedule classes that will fill up.

I think it has something to do with the second or third job we all had to take, me included, that limits any opportunity to exercise our creative needs and aspirations. For many of us, quality

of life is suddenly exchanged for making a living.

The Studio has been trying to address the problem with smaller, shorter, more intense workshop formats to fit in to a sporadic and over-taxed work schedule. Andy Coughlan and Cyndi Grimes are offering classes in January that are designed to be short and intensive to fit around people's tight schedules. See the back page for details.

Any suggestions concerning classes would be greatly appreciated.

That being said, we are still doing the occasional educational program, tour, demo, etc., but it is with nowhere near the intensity of years past.

I should be grateful. If we stop getting slammed by storms and economic disasters, these mainstays of The Studio will come back in force.

One thing is for sure — do not write us off!

Whatever the problems we might have right now, it is just an opportunity for growth and diversity. We don't need lemons to make lemonade — we can make lemonade out of anything.

See VIEW on page 15

UPCOMING EXHIBITIONS AT THE ART STUDIO

DECEMBER

Holiday Shop-O-Rama Extravaganza

Opening December 6

JANUARY

"Reflections Of My Life" by Karen Click

Opening January 10

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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STUDENTS TO RECONSTRUCT

Artist Common to rebuild hurricane-damaged kilns

Story and
photo by
Andrew
Strange

AS HURRICANE SEASON COMES to a close, Lamar Artist Common is helping The Art Studio, Inc., pick up the pieces left by the destructive Hurricane Ike.

Among the damages endured by The Studio sit the remains of the kilns used for

metal pours and firing ceramics.

Beaumont senior and Artist Common president Jamie Havard said Ike finished off damages done to the firing kilns caused by Rita several years ago.

"There is a lot of damage here — roof damage, gallery damage, barn damage," she said. "The door that covers the gallery area was picked up by a tornado and totaled the barn. I don't think any repairs were done to the kilns after Rita and then Ike totally toppled them."

Members of Artist Common describe the organization as a club dedicated to arts in the community.

Havard said the organization is helping with the clean up at The Studio as part of a community out-

reach effort.

"We felt like it was time to do something outside of the organization," she said. "We have been taking a lot of time to grow as a group and getting everyone tight and active. Now it's time to start reaching out to do some community projects and let people know we are here and interested in being a part of the community."

Havard said the Artist Common students have chosen to head this endeavor but encourage others to participate.

"It will be a full day's work, but luckily we have a lot of hands helping out," she said. "Whereas something like this would normally take a few days, it should only take us about a full day's work."

"December 12, the officers will be there getting the site ready and December 13 will be the actual clean-up."

"It's strictly Artist Common doing this. Some people from The Studio may come by to help. They are, of course, invited to come by and pitch in if they would like to."

Nederland senior and Artist Common member Jodi Hebert said TASI directly affects not only their

students, but other artists in the area as well. She said her emphasis is in ceramics, and she has a particular interest in seeing the kiln repairs completed.

Havard said all funding and labor for TASI comes from grants and volunteers. She said the clean-up is a way for the students to pitch in and give back to a facility that has opened doors for local artists.

"This is a place that has given a lot of artists their first show," she said. "It has been very prominent in our community as far as helping young artists."

Havard said the clean-up is also an opportunity to create something new from the rubble.

"A lot of us are going to take pieces of things — scraps, pieces of brick or metal and recycle them for a show," she said. "Using those parts to make something new I think is really interesting."

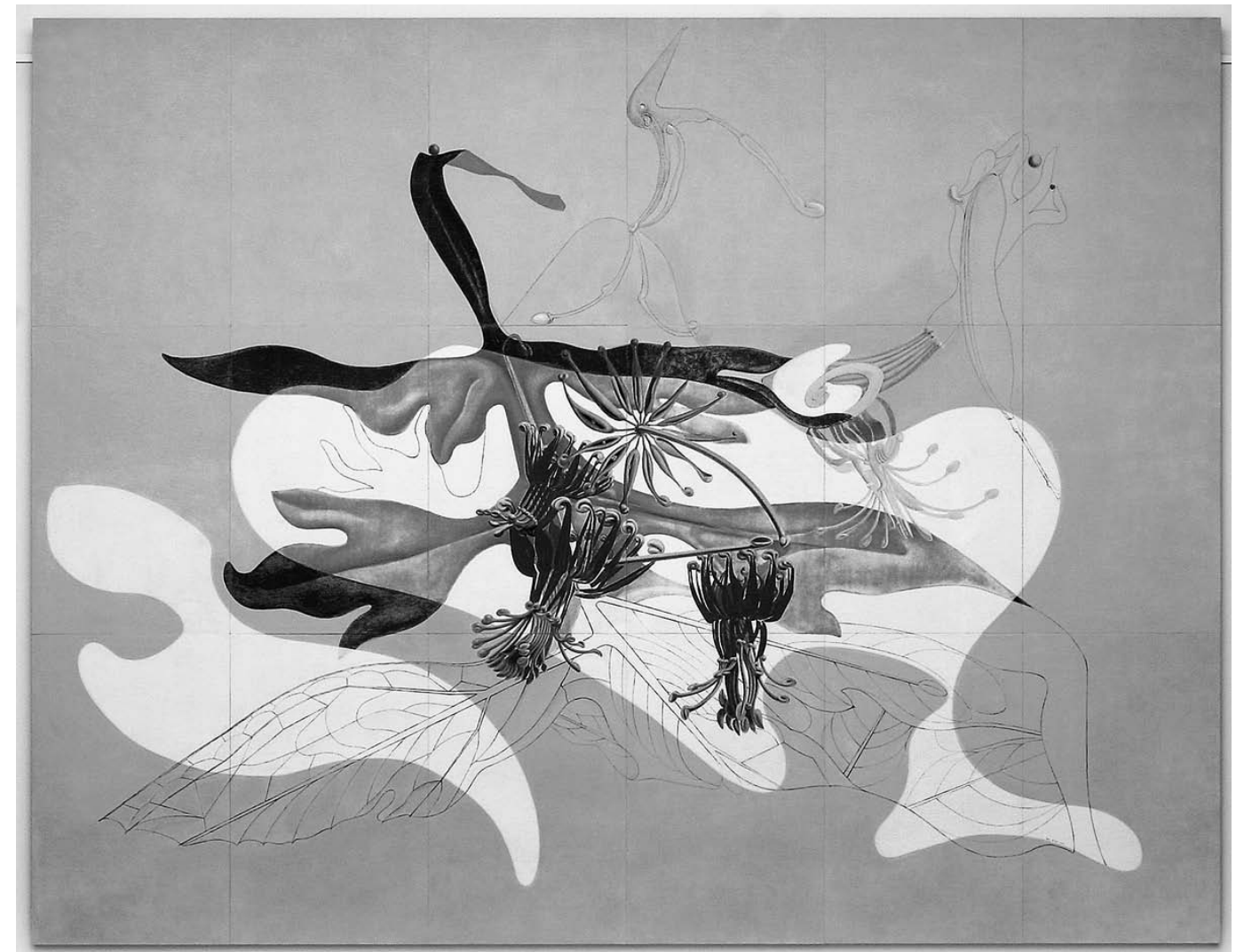
"I hope Artist Common will have more involvement with The Studio. We have already had an increase in interest. I hope this will be a continuing relationship."

For more information, contact Havard at www.myspace.com/artistcommonlu

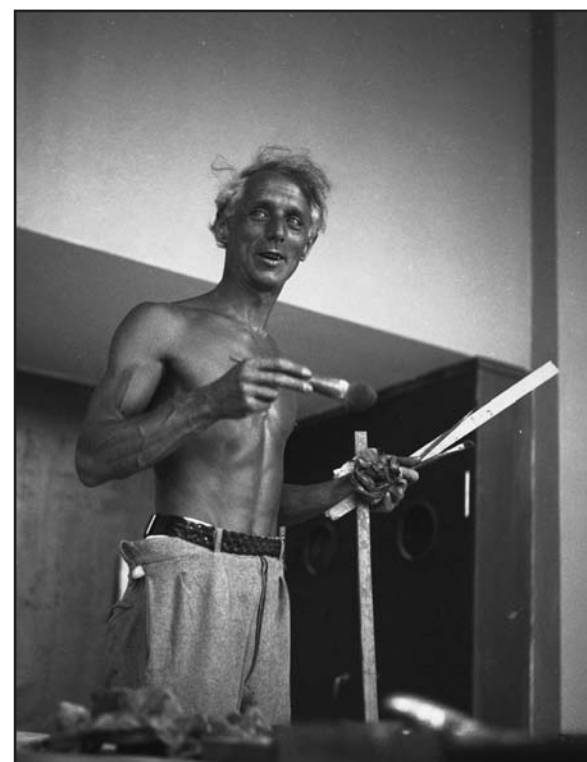


Artist Common members Jamie Havard, from right, Chelsy Broussard and Jodi Hebert check out the salt reduction kilns at The Art Studio. As part of its community service mission, the group will rebuild the hurricane damaged kilns on Dec. 12 and 13.

ERNST'S FLIGHTS OF FANCY



Menil exhibition shines spotlight on 20th century master



Max Ernst, above, in 1934 at work on the mural "Petales et jardin de la nymphe Ancolie," main photo.

Pictures courtesy of the Menil Collection

Review by
Andy
Coughlan

MAX ERNST'S WORK IS for the birds.

OK, not for the birds, but of the birds.

His work consistently features bird-like figures that occupy a space between human and avian, between real and surreal.

The German artist's extensive aviary is on display in the exhibition, "Max Ernst in the garden of Nymph Ancolie," at the Menil Collection in Houston through Feb. 15. The exhibition features nearly 120 paintings, drawings and sculptures.

The exhibition's title refers to "Petales et jardin de la nymphe Ancolie," a large mural painted in 1934 for the bar in Zurich's Corso Theatre. It has recently been restored. Out of the brightly colored flowers, a bird dances hypnotically.

But the birds in Ernst's pieces are not always so playful. Six or seven decades after their first appearance, they still have power and resonance.

In 1927's "Foret" (Forest), Ernst uses the frottage technique he devised to present a dark, brooding forest. Frottage is a process of rubbing over a textured surface to capture that texture in the paint. It allows for spontaneity while still allowing an ele-

ment of control. The first examples of this technique are on display in "Histoire Naturelle," 34 prints that reproduce a series of drawings that use the technique to form animals and birds.

"Forest" is Ernst at his best. With a sun barely illuminating the tall timbers, the forest is foreboding and stifling.

But hidden among the deep red and black trees is a barely visible small bird, its blue eye the only solid color in its dotted outline. But it is the solid blue eye that seems to indicate that the bird has life, that it refuses to yield to the darkness. When the dots that define its shape are connected it will be whole and free.

A companion piece is "Eloge de la liberte" (In Praise of Freedom), painted in 1926. Ernst once again gives us dark forest with a small bird. Only this time there is no sun to illuminate the darkness. The bird is much more clearly rendered, its white form standing out stark against the trees. But its eye is black and the bird is imprisoned in a cage. This time, there is no escape from the oppressive forces that encircle it.

In both images, Ernst creates the trees using the frottage technique, which means the bark on the

See ERNST on page 14

Artist explores duality of life

Story and photos by
Andy Coughlan

THE ARTIST SEEKS TO REFLECT the inner self on to the canvas and reveal it to the world. Karen Click's art reflects the thoughts and emotions of Beaumont Lynn Sanchez. Click has a unique ability to interpret Sanchez's hopes and fears, pains and sorrows. It helps that they are the same person.

"Karen is my real name and Click is my mother's name," Sanchez said. "Click is my 'Paint' name."

It is Click who speaks with vigor about painting. Sanchez is quieter. She lets Click speak for her through her painting.

Click's expressions will be on display in the show,

"Reflections of My Life," at The Art Studio in January.

Sanchez said she was drawn to paintings when she was about eight years old on visits to art museums and thought it was something she would like to do. Over the years, she studied art history books and was drawn to the work of Van Gogh and the French impressionists. She was also strongly influenced by German Expressionism, "because of the raw emotions and the honesty. The straightforwardness and boldness."

"It's something I've looked for all my life — expressing," she said.

Sanchez took private classes with Beaumont art teacher Al Gaytan for several years.

Clicks work consistently returns to themes of

boldness and challenge. She is constantly seeing how far an artist can go in her work and asks if there should be a limit — a sort of self-censorship.

Click's paintings explore questions of sexuality, as well as grief and pain. But she doesn't want her work to be about a particular viewpoint.

"I want it more about getting to the public and allowing them to see the strong lines and the personal feelings behind this," she said. "And when they see the personal feelings behind the paintings, they see me."

Click works in Sanchez's efficiency apartment which is sparsely furnished to allow for her wheelchair. It is part of Sanchez's life but she is wary of being defined as someone in a wheelchair. She said she wants people to see her for who she is, not just as someone in a wheelchair.

Sanchez said that people who were born with an illness that requires a wheelchair know no other way. But for someone like her, who was healthy and had two jobs, it is a hard adjustment.

"Your friends treat you a little bit different," she said. "It's like you are made of glass and they are afraid you will break."

Four years ago, Sanchez said her nervous system shut down. After initially being misdiagnosed, she went to Baylor and was told she suffered from exinol neuropathy, a disease that affects the nervous system. She cannot walk and she said she is in constant pain.

The experiences of the past four years are reflected in Click's work, in the way that the German Expressionists were influenced by World War I and the loss of a way of life. Prior to her illness, Click was a housekeeper and laborer, both of which require physical activity. Click's expressionism reflects the end of that way of life. She said the paintings she did when she was healthy are as different as night and day from the ones she is doing now.

"The work is stronger now," she said. "Before (the illness), I lived in that particular world and that was taken away. Now I look at the world different."

Rather than looking at the world as a healthy person, she looks at it as someone — she pauses to find the right words — who is disabled, she said. She is no longer allowed to drive — she laughs as she says, "They frown upon it, something about not being able to feel your feet."

Where people can just pick up and go somewhere, Sanchez has to make arrangements a day ahead to just be picked up to go to the store.

"My whole routine had changed, how I do things in life had changed — and the way I look at my art has changed," she said.

Click acknowledges that there is an element of grief in her work, an anger at the hand she has been dealt. The art allows her to come to terms with her situation.

"I have one piece titled 'Raped,'" she said. "It's



Karen Click and her artwork at her apartment in Beaumont.

powerful and strangely still. The violence and loss is implied without being graphic in its depiction. The influence of expressionism is evident in both the color and the linear quality of the figures.

Click's figures are often slightly gaunt and drawn. In much of her work, one gets a sense of melancholy. But the work is not depressive. There is a sense of understanding and acceptance that draws the viewer in.

The duality of colorful, visual harmony and serious themes mirrors the duality in the Click/Sanchez symbiosis. The work is confrontational, but also welcoming.

Click has also been exploring paintings in the style of the American Abstract Expressionists. A

not about physical rape but emotional rape. When a woman is raped, the world she knew is no longer there. It has been violated. And there is emotional grief in her work, an anger at the hand she has been dealt. The art allows her to come to terms with her situation.

The piece features two white figures interlocked on a stark red and black background. It is

See **CLICK** on page 15



'TIS THE SEASON FOR THE

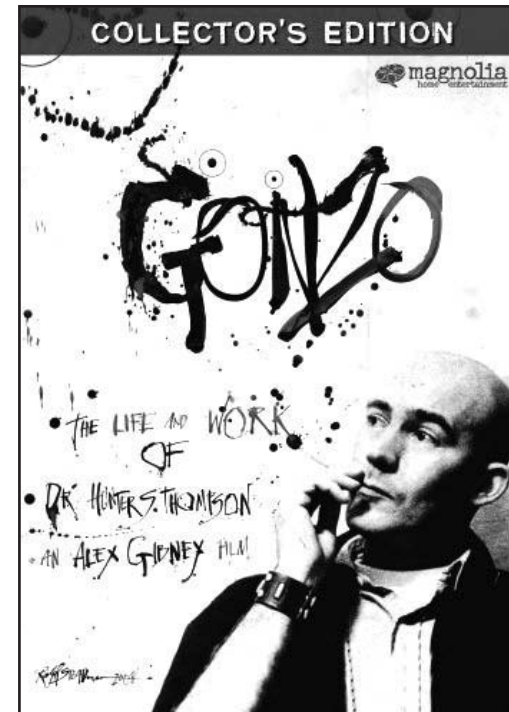
LET'S FACE IT, THEY'RE GOING TO RUIN THE PARTY,



Commentary by Jeff Dixon
Writer, critic and self-proclaimed geek

The cold winds have blown through the Lone Star State and you know what that means. Soon we'll all be fighting and clawing at each other to get our hands on the newest/coolest/cheapest electronics so we can show our loved ones how much they truly mean to us. Well let's not waste any time and get right to it. This economy needs a shot of vitamin C that's for damn sure.
And away we go!

Gonzo: The Life and Work of Dr. Hunter S. Thompson — Arguably one of the most influential journalists to ever write in the political arena, this documentary tells the life story of Thompson. Narrated by Johnny Depp, and also by Hunter himself via tape recordings of his work, this may be the most complete study of the man ever to see the light in any medium. A brilliant film about a life lived well and strange.

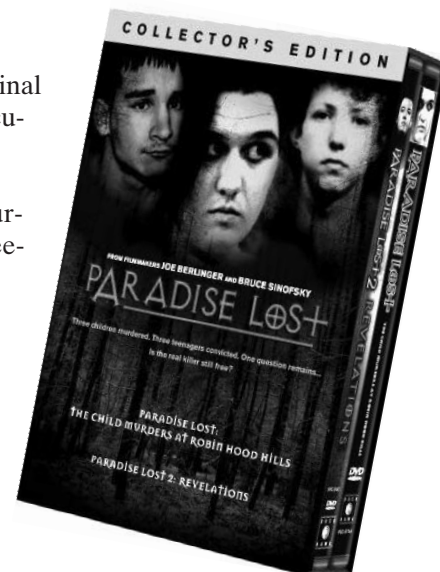


Southland Tales — I honestly don't know where to start. I'm going to throw a few words and phrases at you and see how it goes; messiah, apocalyptic, allegory, ice cream truck, Marxism, dystopic future, porn star, satire and Sarah Michelle Gellar. If any of these piqued your interest you have to get the new Blue Ray edition or the regular edition of this film. You will either love it or hate it but guaranteed it will produce a strong reaction. It's in my top 5 films of 2007 and if that



doesn't sway you then I don't know why you're reading this in the first place.

Paradise Lost: Collectors Edition — Containing the original Paradise Lost as well as the sequel. These two crime documentaries tell a tale of children murdering children in frightening detail. Chronicling the tale of the West Memphis 3, this award-winning film will take you by surprise. This is not for the faint of heart but it is worth seeing and owning. A must for true crime aficionados.



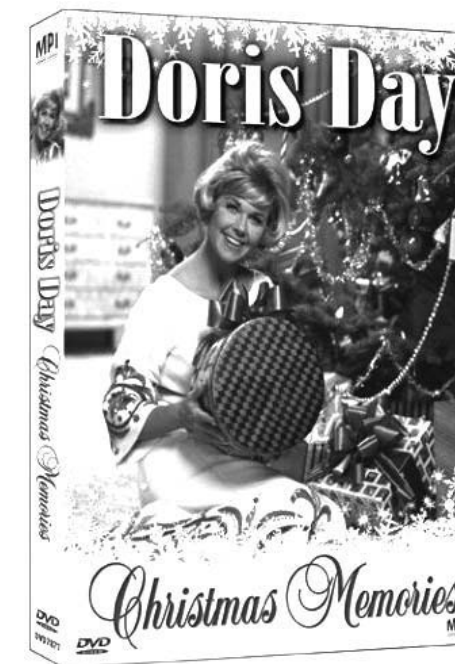
The X-Files: I Want to Believe — Many were disappointed in this cult show's second venture into cinema but not me. This was a perfect little crime story to help the audience catch up with Scully and Mulder. The main problem for most was the lack of aliens, which if you're a big fan of the show, doesn't make any sense. In the show's continuity

the invasion won't be until 2012, so this movie had to be a character study in order to gear up for the big event. And as a character study it works in spades.



ANNUAL GEEK'S GIFT GUIDE

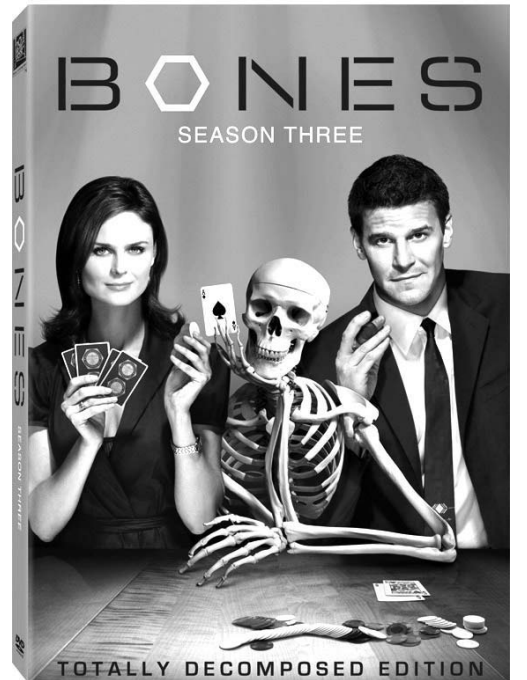
SO HERE'S SOMETHING TO KEEP THEM BUSY



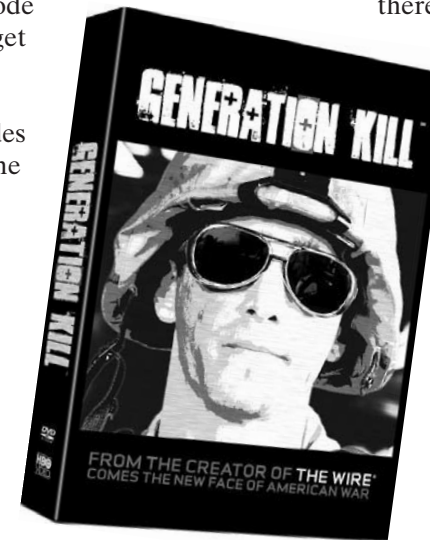
DORIS DAY: CHRISTMAS MEMORIES — I'm always up for making an entire room full of people truly uncomfortable. Nothing compares to the fear and terror in the eyes of a dear friend when they sit down and try to get through these episodes of the Doris Day Show. The show itself, as you may well know, was plagued with format and cast changes from season to season. Watching every episode in a row you hardly get a sense of the weirdness, but seeing only the Christmas episodes you can fully grasp the kind of lunacy that was running prime-time TV in the late '60s.

was and still remains the best comedian to every grace the stage and he will be missed dearly.

BONES SEASON 3 — Normally, I hate shows like this. All these crime investigation shows are the same or at least that's what I thought until I saw Bones. The things that set Bones apart are the kinds of cases the team investigates and the likeability of the cast. In order to make crime dramas work you have to make the audience care about the characters, otherwise there is no suspense or dread. The people on this show are just damn likeable and Emily Deschanel is almost as adorable as her sister Zoey which is something I didn't even think was possible.

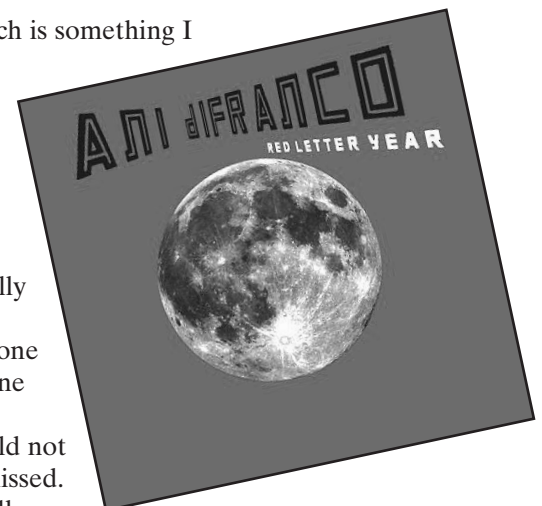


GENERATION KILL — From the producers of "The Wire," comes a uniquely epic and intimate portrait of the first 40 days of the Iraq war from the perspective of the Marines of the First Recon Battalion. This is one of the most gripping miniseries to come out in quite some time and for anyone who eats up war stories, this deserves a spot on their shelf.



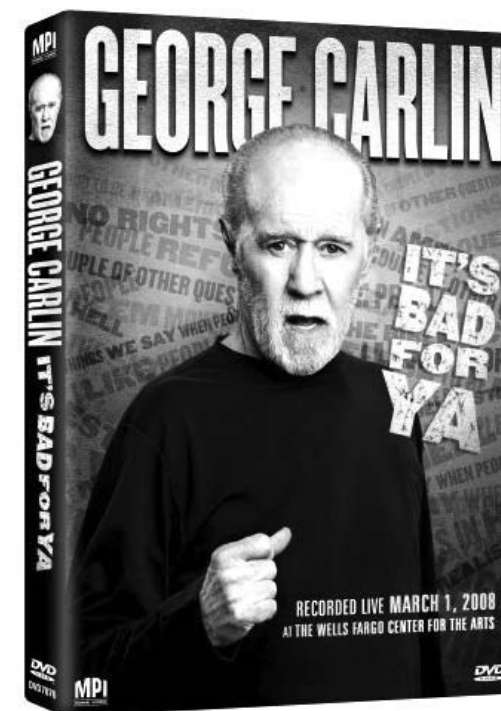
RED LETTER YEAR BY ANI DIFRANCO — I

know I don't normally throw albums into the Christmas guide but seriously this record is spectacular. For anyone who loves good, honest folk music, this is one



that should not be missed. I really can't say enough good things about this album.

GEORGE CARLIN: IT'S BAD FOR YA — This wins the prize for saddest entry in the gift guide. The last HBO special recorded before Carlin passed away it was also the meanest, which is exactly why I loved it. Carlin, more than any other comedian, grew as an artist over the years. His early bits were flighty and autobiographical. From there he moved to more situational humor and then finally a big, bad ball of angry. He



JINX OMNIBUS — Written and drawn by Brian Michael Bendis, this graphic novel was recently collected in one huge omnibus. Two small time criminals and one bounty hunter are on the trail of millions of dollars. But who will get there first and what will be left of their dignity when they do? I

See GEEK on page 11

Cold Climes, Hot Iron

ARTISTS POUR CREATIVITY NORTH OF ARCTIC CIRCLE

Story by
Andy
Coughlan

“IT’S THE FIRE!”

Rhonda McNally laughed as she explained what it is about an iron pour that is so appealing.

“When that melted iron comes out of the cupola — it’s that red-hot glow and the sparks that shoot across the room — it’s very exciting,” she said.

This summer, McNally spent two weeks with a group of artists pouring iron in Wiseman, Alaska, about 150 miles north of the arctic circle.

“It’s just a little village of people who live off the land,” she said. “They trap during the summer and in the winter, because it’s so cold, they home school their kids. They are very friendly people.

It may seem like a random place to hold an iron pour, but McNally said it came out of a collaboration of foundry owner Donnie Keen from Houston, and Alaskan artist Pat Garley.

“They met at an iron pour in New Mexico and they just started talking about how cool it would be to have a pour up there because they couldn’t find anywhere that there had ever been a pour north of the arctic circle,” she said. “That was one of the reasons. The other was that Donnie’s dad had always wanted to go to Alaska and never was able to go.”

McNally said that there were 15-20 people involved in the pour, but everyone in the community was invited to participate.

The group left an iron obelisk they had poured in the village as a gift, she said.

“It was made in sections and anyone from the village could come and carve into the face of the obelisk,” she said. “Once that was completed, the obelisk was finished at Pat’s studio in Palmer and put it together. Then Donnie and Pat took the finished piece back to Weisman and left it there with a plaque that says, ‘Iron Pour to the Arctic,’ which was the theme of the trip.”

McNally said she found out about the trip through Donnie Keen who has a commercial foundry in Houston. She met Keen through Kurt Dyrhaug and Meredith “Butch” Jack when she was a student at Lamar University.

“I went to Alabama with the group from Lamar and Donnie was there,” she said. “He brought up about the event and I’m always invited to go do stuff with the iron pour group, so I made plans.”

McNally was in Alaska for two weeks, but Keen and Jack were there for more than two months in the summer. McNally said the group consisted of professors, students and artists like herself who just wanted to experience the companionship and adventure that such a trip provides.

McNally said that she participated in two pours, the second being in Wassilla, near Garley’s home. She said that there were discussions about the town’s former mayor Sarah Palin, and that was before her sudden rise to national attention.



Rhonda McNally, above left, works on her trivet after it is poured. Donnie Keen, top left, and Pat Garley organized the “Iron Trail to the Arctic” over the summer. McNally, above right, pours iron from a home-made cupola.

Garley and his wife Sandra hosted the group for a week in the basement of their house.

“They were wonderful, wonderful people,” McNally said.

McNally said she prepared five trivets to be poured during the trip. A trivet is a traditional three-legged metal tray designed to avoid hot pots from setting on a table, or to keep hot clothes irons from touching a sur-

face. She said technical difficulties meant that she only got to pour three.

“The cupola wouldn’t cooperate,” she said. A cupola is the container in which the iron is heated and has a

IRON from page 10

tap or spout for the iron to come out when it is poured.

“We had a small one made from a garbage can so it could be portable and easily carried up there,” she said.

McNally bought some caribou horns while she was in Alaska and combined them with deer horns from this area to make a base for the trivet.

McNally said she would have no reservations about encouraging anyone to make a similar trip.

“It was just being able to do something I had never done before, to make this long trip,” she said. “Then, on top of that, being with these other artists and these people I had never met before in these communities and places — incredible friendly and knowledgeable. I learned about the places as well as learning from the artists about pouring iron.

“And the scenery was just incredible. That’s worth the trip right there.”

McNally said there was only one drawback.

“The mosquitoes are as bad as they tell you they are,” she said. “We used a lot of mosquito spray.”

McNally said there were a lot of women involved in the pour, both professors and students. One artist, Wendy Crockrey, works with multi-media sculptures and iron. Her pieces look like giant fishing lures, McNally said.

The best way to get involved in the iron pour community is to take a class at Lamar, McNally said. The technical aspects of pouring iron mean that there are limited places that are equipped for it. Since she started working with metal, she has poured bronze, aluminum and iron.

“I like any of them,” she said, “but I really like the bronze. I just think it looks so nice when you get finished with it. And I like starting with wax and doing wax relief.”

McNally said she is looking forward to a return trip, although it is not cheap.

“Oh yeah, I’m going back,” she said. “But it’s going to have to be a couple of years.”

Iron pour artists are a unique breed. But they share a bond that comes from a love of the material and the process.

McNally said anyone is welcome — “If they’re not afraid of the heat.”

GEEK from page 9

just realized that this is the third crime based piece of entertainment on this list. Sorry about that folks. I promise next year will have more kittens or whatever it is you people like.



WAR IS HELL: THE FIRST FLIGHT OF THE PHANTOM EAGLE — Written by Garth Ennis with art by Howard Chaykin, this was one of the few surprises I found at the comic shop this year. Set against the backdrop of World War I, Ennis takes a character long forgotten to Marvel readers and tells the story of how Karl Kaufmann became the legendary Phantom Eagle. Warning hippies, this is not for kids.

That’s it for me you heartless fools. Remember, only you can help the economy. Well you and that fancy piece of plastic in your wallet. Go out there and shop. Those Doris Day DVD’s aren’t going to walk out of the store by themselves.

Mahalo!

See IRON on page 11

Ice House to host ceramics exhibit

Fire and Ice, an annual exhibit featuring art works by students and ceramic artists from Southeast Texas will be presented Dec. 20-Jan. 9 at the Ice House Museum in Silsbee.

The title of the show reflects the fire as the process and inspiration while the ice represents history and location to view the works. Lamar University instructor and League supporter Linnis Blanton began the show in cooperation with The Silsbee Ice House Museum five years ago.

Blanton, a veteran educator and potter said he expects this show to shine above all the others.

“This year will be better than ever,” he said. “The show will include some beautifully thrown functional pieces by Clint Jones, Forrest Goodhue and Henry Flanagan. Also included are some wonderful hand built pieces by Joyce Philen, Chelsy Broussard Jodi Hebert and others.

“We will also have some guest artists in the exhibition as well as some excited beginners.”

The show has both figurative works as well as some abstract pieces that are sculptural in nature, he said.

“We have planned to do alternative firings including pit firing, salt firing along with raku, later this month, of pieces which will be included in the exhibition.”

Artist Dana Dorman, said the classroom has a special feeling about it this year.

“Because of Hurricane Ike, the students, Mr. Blanton and myself share a creative energy that is quite rare, not to mention making up for



Contemplation of my Muse
by Dana Dorman

lost time working long, late hours to create the pieces,” she said. “I really think this class and its atmosphere has contributed to the creation of some exceptional work.

“I haven’t been this excited about a show in a long while.”

The exhibition begins with a free opening reception 2-4 p.m., Dec. 20.

The Ice House Museum is located at 818 Ernest Avenue in Silsbee.

For more information contact Blanton at 409-960-1620, Dana Dorman at 409-833-4179 or the Museum at 409-385-2444.

THINKING ABOUT WRITING

Commentary
by
George
Wentz

IT IS IN EARLY morning as I awake that an infinite realm of words is more open to my writing than at any other time of the day. It is then I gaze upon a cinnabar sun rising through the beauty of a stellar dome. This is

common among writers of seasoned craft.

When a writer begins a piece, words, simple words may come. Or whole phrases may appear from selected vocabulary. Then these words and phrases could begin to form sentences. This is the cause of writing as a creative process I use to obtain successful work. It is a process whose steps allow me to arrive where the poem or story is characteristically mine. Each seasoned writer develops his or her particular style.

As for me, my style has evolved over the years from a vital or lively one, through a rather exotic vocabulary usage, into a more serene one in which I emphasize direct intent as good sound writing.

I celebrate the English language. English, even when simple words are the choice, conveys intensities from frail or faint to definitely dynamic targets. As an American, I find in conversation or in informal writings such as notes or letters, I use quite limited vocabulary. This is true with most of us Americans. For two hundred years we have reshaped our speech to suit social and climatic changes from Northern Europe. All languages vacillate if given a long enough time.

English as a writers’ language, contains a more than ample number of simple words. These shortened or adjusted words provide the everyday writer with copious expression for almost any given communication purpose. Given that, it is up to the writer to produce the good, clear writing which I explore here on a didactic level.

When in doubt, always remember that choices of simple words increase the result of good, clear writing.

Clarity always is desirable in any art form. Make your words clear in reading and the simple form will resound as its own beauty.

Around & About

If you come across any interesting exhibitions, museums or other places on your travels, share them with us. Call 409-838-5393, or contact us through our web site at www.artstudio.org. Be sure to include the location and dates of the subject, as well as any costs.

The **BARKING DOG** coffee lounge on Pearl Street in downtown Beaumont will host an exhibition of photographs by **KEITH CARTER** and some of his Lamar University students in December. An opening reception will be held 7:30-9:30 p.m. on Dec. 5. The show will be on display through Jan. 2. The Barking Dog is located at 493 Pearl Street. For more information, call 409-835-BARK.

The **BEAUMONT ART LEAGUE** will present **DRAWN & QUARTERED IN ONE SEMESTER**, an exhibition of work by drawing students from Butch Jack's advanced drawing class at Lamar University in December.

The exhibition opens with a free reception, 7-9 p.m. Dec. 13. "This class allows the students to follow their own muse and investigate their own personal expression as individual students," Jack said.

The class format is "individual study" which further reinforces that students search their own sources of creativity and imagination, he said.

"The show will reflect diversity both in medium and in subject matter," artist Robyn Voight said.

The subject matter ranges from self portraits by Jillian Day and Travis Coatney's industrial type pieces, to Laura Kerr's interior worlds with text, plus many other styles and subject matter. The exhibiting students use a variety of media ranging from reliable charcoal to work incorporating watercolor and pastel.

The show will encourage and teach students how to execute and exhibit their work in a gallery setting. This show becomes part of the learning process and, according to BAL director Dana Dorman, is "sure to be quite stimulating knowing the students and their work."

BAL is located at 2675 Gulf Street in Beaumont. For more information, call 409-833-4179 or visit www.myspace.com/beaumontartleague

The **STARK MUSEUM OF ART** is hosting **PICTURED PRAYERS: MEDIEVAL BOOKS OF HOURS** through Jan. 6.

Medieval books were "manuscripts," each written out and decorated — or "illumintaed" — by hand. In honor of the Christmas season, the exhibition will feature illuminated manuscripts with pages open to devotional images.

The museum is also presenting **THIRTIETH ANNIVERSARY TREASURES**, an overview of the museum's collection, including some never-before-seen pieces. Through Jan. 6.

The museum will host a presentation titled, **STARK MUSEUM OF ART: A REMEMBRANCE** by **JULIE SCHIMMEL**, Dec. 6 at 6:30 p.m. at the Lutchter Theater in Orange. Schimmel curated the museum's inaugural collection and will speak about her experiences at the fledgeling institution. Admission is free.

The Stark Museum of Art is located on 712 Green Avenue in Orange.



This firecracker artist demonstrates her skills during the Hallowe'en Band Nite at The Art Studio Oct. 25.

Photo by Olivia Busceme

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

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

"Just two years after earning his master's degree, Houston-native Howard Sherman has found his recipe for success as a painter by combining a careful study of art history with his background as a cartoonist and a deep desire to leave a lasting impression," Melissa Tilley, AMSET spokesperson, said.

"As an artist, I am shooting for the history books," Sherman said. "I am so far beyond being driven and know that I am doing something really unique. I have never been more excited about what I've made, and I feel like I am in a special place."

Describing Sherman's paintings as "unique" is quite an understatement, Tilley said. His artwork is filled with anxious energy. He is known for his abstract handling of paint while incorporating bits and pieces of referential material such as bumble bees, gnashing teeth and other identifiable graffiti-style objects. His work is charged with vivid colors, powerful forms and fascinating texture. He draws upon abstract expressionism, cartooning and color field painting and assimilates these styles to create his signature artwork.

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

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

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

With his self-proclaimed "can-do attitude" and independent quality that he said all Texans share, Sherman is reaching beyond regional and even national borders. His artwork speaks to a global audience, and the tremendous amount of support he has received from galleries and art collectors statewide has set the stage for a promising future.

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

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

AMSET is located at 500 Main in downtown Beaumont.

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

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

The **MENIL COLLECTION** hosts **ART AND POWER IN THE CENTRAL AFRICAN SAVANNA** through Jan. 4.

Commonly in the shape of humans and animals, these carved wooden objects were used by a large number of people in Central Africa's southern savanna as containers for medicinal substances. They were symbols of status that also acted as mediators between the human and spirit worlds. While scholars of African art have often suggested that religious and political sculpture are two distinct classes of objects, this exhibition demonstrates that such classifications do not hold for power figures. They are at once political and religious.

The exhibition features art from four different African cultures: the Chokwe, the Luluwa, the Songye, and the Luba. In all four cultures, social, political, and economic changes during the nineteenth century brought about stylistic changes in power figures. As these chiefdoms' political structures became more centralized, sculptures acquired new meanings associated with status, authority, and leadership, all while retaining their spiritual or magical values. Comparisons will be made between earlier styles, which were often more abstract and aggressive in their aesthetic, and later ones, which are more refined and show an attention to detail.

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

The **CONCERT ASSOCIATION OF SOUTHEAST TEXAS** will present the **HARRY JAMES ORCHESTRA** Dec. 16 at the Nederland Performing Arts Center of Nederland High School.

Tickets are \$20 adults, \$10 students and are available at the door. Free to members. For information, call 409-962-7684.

On The Quiet Eve

On the quiet eve of this election I do not want to equalize nor adopt nor control. I wish and pray for us, as a country, as a broken family, as healthy or limping, as a need for tolerance, a desire not to give in to every personal whim, but do this I ask you: give thanks for your food, for parents and children or for none at all. Thank each other for doing each other. Reserve precious time for ourselves, to know we must treasure our own lives even down or up to discover and to own the dignity of love.

George Wentz

Color Theory #3: Blue

Blue is the sky, limitless and clear.

Blue is the music of the delta, born from the Mississippi mud and travelling on Chicago winds.

Blue is cold, shivering in the darkness, breath making patterns in the floodlit air.

Blue is the mood of lost love, loneliness and lost hope staring into the future which closes around the forlorn and foresaken.

Blue balls: Please, baby, please, baby, please.

Blue Oyster Cult, whose cowbell is forever co-opted.

Blue is the color of ice reflecting the end of time.

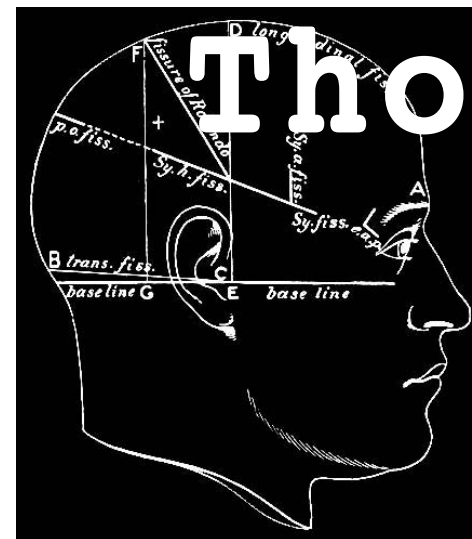
Blue is the moon which, meteorologically, appears full twice in the month, and metaphorically, rarely comes at all. Once in a blue moon I see her, walking through my dreams, a shadow of a life so long lost I wonder if it ever existed.

Blue Moon, I saw her standing alone.

Blue is the color of the sea (not here, of course, where it is brown) but in some places. And there in the cobalt is the memory of father and son, memory lost to one, but forever existing in song, at peace on the waves we all knew.

Blue is lost on the horizon where darkness becomes the end.

Andy Coughlan



Submission Guidelines and Disclaimer

ISSUE solicits and publishes the work of local authors. Poetry, short fiction, scholarly works and opinion pieces may be submitted for review. All works must be typed or submitted on a disk (using approved word processing software), or may be sent to TASI by e-mail. All works are subject for review by our editor, and may be rejected or edited on the basis of grammar, spelling or content.

The opinions expressed in "Thoughtcrime" do not necessarily reflect the opinions of TASI, its Board of Directors, ISSUE's editorial staff, or donors to TASI. Send typed works to:

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artstudio@artstudio.org

Authors must submit a daytime telephone number along with all submissions. Pen names are acceptable, but authors must supply real names for verification. All submitted works become property of TASI, and whether rejected or accepted, are not returned to the author. ISSUE does not notify of rejection by mail or telephone.

Remember Me

I wish to leave you with these parting words
Simply, that everything will be all right
Soon you will sleep straight through the night
Just close your mind around me tight
I still hold you and I'm still near
I'll help you sleep through saddened tears and dreams
and the end will always justify the means
So think of me
Just think of me

Never feel that I have passed in vain
I am with you when you speak my name
I am still there in every giggled story
To remind you I love you in the same
real sense of life's living glory
I'm still all I was and did and said
I'm buttermilk and raisin bread
You miss me? Well I miss you too!
Theres nothing I would not do
to spend one more day with all of you
So speak of me.
So speak of me

I'll always be that cold chill that's in the air
The wind that sometimes whispers in your ear
So listen for me from time to time
soon things will get close to back to fine

If You knew the comfort of my silent rest
You'd hear me when you least expect
and though now you cannot come to me
keep me near you where I long to be
Then you'll still have my very best
when a single thought invokes a treasure chest
For as long as you remember me
I'm never gone so far away
I'm here tomorrow, tonight and yesterday
So keep me alive in sweet memory
I ask you all,
My family
Remember me
Remember me —

Terri C. McKusker

The Battles of Glutton

She promised herself it was the last time.
That reckless lie became routine to her.
But archives of lust turned into a crime.
The price of this indulgence was too high.

She never could stop the hunger within.
Instead of slumber, she began her binge.
Seeing the mirror, she couldn't pretend,
Groping every ounce on her body made her cringe.

She vowed to divorce herself from this beast.
Being no longer consumed by her desire.
She scorned by temptation to have a feast,
Her craving burned inside like a fanned fire.

Chris Villafano

Beautiful Beautiful Beautiful Pollution

Rainbow.....touched my yard
Biggest Beautiful rainbow, sat on my yard
Smoke stacks on the skies
Smoke stacks on the skies
Buildings billowing..... Clouds
Buildings billowing..... Clouds
The vibrant neon skies
The vibrant neon skies

Beautiful Beautiful Beautiful Pollution

Multiple ecozones, making up an ecotones
Multiple ecozones, making up an ecotones
The pipelines cut by
They explode in the skies
Exploding in P.A.
Exploding in P.A.

Beautiful Beautiful Beautiful Pollution

Algo Rithm

Invitation to the Day

Welcome bright orb of
lovelight shining down on me
Dream a little dream for me
Worlds collide; they move!
Movers & shakers move on
Under the glow of the sky
'til work is finally done
'til the setting of the sun
meaning something to adore,
an orb beyond decadence.

Nan Lewin

Angel

What seems like hours of waiting
for the perfect song.
A little pep talk goes a long way.
Several conversations at the reception,
"Just ask her. She's right there."
Then a glance that lasts longer than it should,
and a wave followed by a walk across the room.
Every step a certainty
that you were not waving at me.
Then hands clasped and feet moving to the beat.
The music did not last long enough.
Not nearly.

Jeff Dixon



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THAN OURSELVES AT THIS TIME
OF THE YEAR.

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ERNST from page 5

trees is disproportionate with their size. This adds to the sense of oppression of forces that seem too large to ever overcome. But the little bird sings regardless. We can only wonder if its voice will find a way out.

But Ernst suggests that the act of singing is the important thing. It is not enough to sit quietly in the face of darkness. It is important to let our voices be heard. Surely there are parallels to be found in these times. In the face of danger and attack, it is important that we do not suppress our voices.

In 1943's "Painting for Young People," Ernst again gives us a bird. This time it is yellow against a yellow wall. Outside one sees Ernst's customary forest, although this time greener and more lush than before. But it is still a forest fraught with danger. In the left panel, birds seem to be imprisoned by plants and are struggling to break free. In the right panel, monstrous insects wait for passing prey.

So are we to believe that the yellow bird, passive against its yellow background, is safe from danger? Possibly. But the bird is caged in by its passivity. Ernst seems to suggest that young people — indeed all of us — should not commit themselves to a life of blandness in the name of security.

We face danger every time we leave the house, be it threats of terrorism or just day-to-day existence. And if we choose to shut ourselves in, we may very well experience a long, secure existence. But it will be just that — existence. The young people must be prepared to face the dangers of the world — to sing out — or else life has no real meaning. Outside the home, the womb, the nest, there is fear and pain. But there is also passion and excitement and adventure.

Several of Ernst's marvelous sculptures are in the exhibition. "Oiseau tete" (Bird Head), combines the bird theme with the surrealist exploration of dreams and thoughts. Drawing heavily on the influences of African art, the square head of man is simplistic and he is seemingly simple minded. But protruding from the forehead is a skeletal bird, as menacing as its host is

innocent. It is as if the bird is the guardian of the man, protecting and keeping evil thoughts away.

Another wonderful sculpture is "La Belle Allemande" (The Beautiful German Woman). At first glance, the sculpture is breathtaking in its visual economy. But closer inspection reveals a bird-like tale. She is quite an attractive "chick."

When viewing surrealist work, and Ernst is a brilliant exponent of the genre, it is handy to bring a sense of humor with you. One often gets the sense that Ernst, through satire and with no small sense of mischief, is poking fun at all of us. If we cannot get the joke, maybe we are the joke.

Visitors to the Menil should check out "Max Ernst Hanging," a documentary showing Dominique de Menil installing an exhibition titled, "Inside the Sight," at Rice University in 1973. She talks about the art and her initial reactions to Ernst's work as she carefully designs the layout of the exhibition, many of the pieces of which are represented in the current show. There is interesting footage of Ernst and de Menil in conversation as they put the finishing touches to the exhibition.

At one point in the film, a young woman asks if Ernst still considers himself a surrealist. To say I am a surrealist, what does that mean? he answers.

Surrealism is sometimes overshadowed by the flashy persona of Salvador Dali and Ernst may be overlooked. But he is truly one of the giants of the 20th century. He is a master technician and a true visionary.

And if anyone says he isn't — well, that's for the birds.

"Max Ernst in the Garden of Nymph Ancolie" is on display Wednesday-Sunday through Feb. 15. A public lecture featuring Menil director Josef Helfenstein and art historian William A. Camfield will be held at 7 p.m., Jan. 13.

The film, "Max Ernst Hanging," shows at 4 p.m., Wednesday-Friday, and at 1 p.m. and 4 p.m. Saturday and Sunday for the duration of the show.

The Menil Collection is located at 1515 Sul Ross in Houston.

For more information, call 713-525-9400, or visit www.menil.org.

THE ART STUDIO I N C.

Mission Statement

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

PURPOSE

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

GOALS

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

OBJECTIVES

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

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



CLICK from page 7

large painting over her bed resembles the work of Arshile Gorky, and several canvases have the feel of early Jackson Pollock. These works are vibrant and energetic. They are opposite to the German-influenced pieces.

"I don't do many of these. Mostly, I do figure drawings but I'm trying change over, back and forth. Change," she said simply.

Most of the works in the show have been produced over the past eight or nine months, she said.

As she sought to sum up her viewpoint, Sanchez recalled a quote from Pearl Jam's Eddie Vedder at an awards ceremony some years ago.

"As he received the award, he said, 'If it wasn't for my art I'd be dead,'" she said. "And that pretty much sums it up for me...."

She paused for a moment and decided to adjust the quote to make it more personal.

"If it wasn't for my art I'd go mad," she said, with a laugh.

Click/Sanchez or Sanchez/Click? It really doesn't matter. One reflects the other to create a whole. Sanchez may have physical limitations, but Click is the epitome of health. And is strong enough for both of them.

"Refelctions of My Life," is on display at The Art Studio, Inc. in January. A free opening reception will be held Jan. 10, 7-10 p.m.

For more information, call 409-838-5393, or visit myspace.com/artstudio or www.artstudio.org.

VIEW from page 3

If you see something that you feel we need to do, or have helpful ideas don't be afraid to speak up. I'm not as crazy as they say I am.

Volunteer note: Thanks to Jaime Havard for enrolling in an internship with The Studio through Lamar University's field study program.

There are lots of opportunities through various schools, engineering, accounting, and business, as well as the obvious fine arts students.

Remember, you can work through the night.

We are seeing more volunteers helping out around The Studio. I truly appreciate your help.

Don't get left out of the fun. Let's rebuild this sucker!



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

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These people are the life blood of our organization. WE COULDN'T DO IT WITHOUT YOU!

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

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SOUTHEAST TEXAS

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