From: @wenceslaus1

feast of st. stephen. looked out.
poor man came into sight.

on his way to ‘occupy’ demonstration.

cool!

need to renew studio membership

A View From The Top
Greg Busceme, TASI Director

I hope your holiday is an exceptional time of friends, family and the hope of a new year and all the amazing things that will transpire through time.

At The Studio we are prepping for the upcoming Shop-O-Rama Extravaganza with a new twist. On opening day, from noon until 10 p.m., we will be joined by the creative minds of the Merchant Soiree. We are excited about this collaboration and feel it will benefit both organizations and the pub-

Lorena Head who organizes the Merchant Soiree will also work with us in putting together a fashion show as a part of The Beaux Arts Ball. The Abominable Snow Ball, Jan. 28. While with a hint of blue are the themes colors this year but we look forward to seeing how you interpret this year’s Beaux event.

For the first time since Hurricane Rita, we have responses to our call for students. With some rethinking and adapting to the new world of multiple jobs and tight budgets, we have responded by moving some of our class-

Arts are the building blocks for complex problem solving and creative thinking. Without the arts, all other subjects diminish, and it is becoming more apparent as political issues override aca-

Membership in The Art Studio, Inc., provides members 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 exhibitions (TANIMAE) and partici-

See MEMBERSHIP FORM ON PAGE 3.

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Cover design by Andy Coughlan

UPCOMING EXHIBITIONS AT THE ART STUDIO

DECEMBER
Thanksgiving: "Abominable Snow Ball" Beaux Arts Ball fundraiser
Opening ........................... December 3

BECOME A MEMBER OF THE ART STUDIO

Membership in The Art Studio, Inc., provides members 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 exhibitions (TANIMAE) and partici-

Name(s) ........................................ Name(s) ........................................
Address ........................................ Address ........................................
City/State/Zip ..................................... City/State/Zip ..............................
Phone ........................................ Phone ........................................
e-mail ........................................ e-mail ........................................

Day Phone ..................................... Day Phone .....................................

SUGGESTED MEMBERSHIP AMOUNT

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

if yes, list medium, if no, leave blank

Greg Busceme, TASI Director

A View From The Top

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in putting together a fashion show as a part of The Beaux Arts Ball. The Abominable Snow Ball, Jan. 28. While with a hint of blue are the themes colors this year but we look forward to seeing how you interpret this year’s Beaux event.

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See VIEW on page 18
It is winter in Southeast Texas. A silence has descended over the frozen landscape, the sounds muted in the freshly packed snow. The occasional gust of wind causes powder to dance brightly in the chilled breeze.

Ah, who is kidding whom? This is Beaumont, where every other year or two we might get a sprinkling that will last a few hours until the next warm front comes in.

But that doesn’t mean that a winter wonderland isn’t just around the corner.

“The Abominable Snow Ball,” will be held Jan. 28, and promises all the fun of a snowscape, with a twist…

“It’s going to be something a lot different — it’s really going to be a surprise,” Malick said. “We have given her full rein to do whatever she wants. We are going to do a runway show and that group — and we don’t know how many there will be — will put their own imprint on it. There may be items that are not just for show but for sale as well.

Roberts said that the idea for the fashion show was that it would be a good contrast.

“The whole theme is white and blue and real soft colors, and we wanted the fashion show to be bright and bold and colorful,” he said.

The event will feature “hearty hors d’oeuvres.” Malick said, as well as DJ Electrasaurus, a well-known local DJ who will play a little bit of everything.

The committee is actively seeking out sponsors and donors for the event. Anyone interested should contact The Art Studio at 409-838-5393.

“The event will feature "heavy hors d’oeuvres," Malick said, as well as DJ Electrasaurus, a well-known local DJ who will play a little bit of everything.

“We are really working hard to get some really good pieces for the auction,” Roberts said. “So it’s a really good chance to get some great art and some good deals on things around town.”

Roberts said that he believes that The Studio is essential to the area.

“There are a bunch of artists in Southeast Texas and they need a place to create,” he said. “The Art Studio is the heart of the arts community here.

“It is also a way to make the community aware of The Studio, Roberts said.

“There are always people moving in,” he said. “And they should know that there is a place to create art in an environment that is healthy, community-oriented, and educational.”

Malick said that The Art Studio is looking to rebound from the aftereffects of two hurricanes and the downturn in the economy over the past few years. Even though exhibitions and performances have continued, the organization is looking to rebuild one of its main programs.

“One of the things that The Studio has got away from — through no fault of its own — it’s taken us some time to get to where we can start offering classes again,” Malick said. “(The ball) is a means to lay out a foundation to not only be able to bring folk in to teach, but also be able to pay them for their time. It’s really to get back to a lot of what The Studio is about — doing very much grass roots art expression, art appreciation and art instruction. Almost all the money The Studio raises from the ball will go into programming.

“No doubt this is a very tough financial time for a lot of people — it’s definitely hard for us because we absolutely rely on people for their generosity — yet at the same time we have had an increase of traffic at TASI with people wanting to do things. They stay local and we see this as an opportunity. We want to provide whatever we can. We certainly make every dollar stretch as far as it can. If people want to see fiscal management they should visit The Studio and see what we do with what we have.”

The ball offers everyone a chance to see how much the arts can be.

“People can basically expect the unexpected,” Malick said. “Prepare to be surprised.”

So start thinking about your outfit now. Think ice. Think wonder. Think art. Then come on down to the hall and chill out.
Young thespians bring ‘Stage Left’ theater company to TASI in January

Story by
Livia Rueda
Photo by
Andy Coughlan

IT IS A LEAF of faith. But actors Ronnie Dupuis, Joe Whitaker and Steven R. Hoffman Jr. are taking a chance on the “Brilliant Traces” of their talent to introduce experimental theater to the patrons of the Art Studio.

“We are scared, yes. But very excited about this opportunity,” Whitaker said.

The three Lamar University students are branching beyond the campus grounds to produce, direct and act in “Brilliant Traces,” by Cindy Lou Johnson, which will take place at the Art Studio Jan. 20-22.

“It’s not a grand venue. Perfect for this project,” Dupuis said.

The Art Studio provides a hothouse environment of growth for the area’s local talent. And it is this reputation—as well as the promise of a diverse audience—that has helped facilitate the production process for the three Lamar University students.

“I first read this play my freshman year in college—and I fell in love with it. Ronnie read it, too, and she felt the same way. So we tried to find a good fit and—we were in. “Brilliant Traces,” revolves around the interactions of two strangers, who are thrown together through a series of calamities. It is composed of abstract dialogue and experimental method acting, which works to draw intense emotions from the audience.

Their first play together helped them plan the structure that they wanted to implement in the production.

“We had the audience be the walls in the ‘room’ where we were acting. It’s a highly personal approach—it makes us more vulnerable. The audience responds to that,” Whitaker said.

The three collaborators are determined to hone their skills in all aspects of the theater, so they pooled their resources and talents to build the “Stage Left” company in March 2010. The troupe is composed of several members who can choose to work in any of the plays selected for performances.

“We got along really well and both had the same ideas about acting, so we decided to pursue a partnership,” Whitaker said.

The three collaborators are determined to hone their skills in all aspects of the theater, so they pooled their resources and talents to build the “Stage Left” company in March 2010. The troupe is composed of several members who can choose to work in any of the plays selected for performances.

“Brilliant” will be their second production; “Ash,” their first effort, took place June 2010.
ARTIST COMMON TO SHOWCASE LAMAR ART STUDENTS’ TALENTS

MEMBERS OF LAMAR UNIVERSITY’S Artist Common will bring their work to the community in a series of shows over the next couple of months.

First up is “Apathy’s Collapse” at The Art Studio. The show opens Nov. 26 with a reception, 7 to 10 p.m.

“The show is open to any art student,” Kailee Viator, Artist Common president, said. “Not everything will be for sale, but the prices will be reflective of the fact that we are students.”

Monk said it’s really hard to break into the art world and it can be a little intimidating if someone is expected to go out and find a gallery on their own.

“This is a way for art students to pad their resumes and get their stuff out into the community.”

Viator, Artist Common president, said, “We’re jumping on the ‘green’ shopping bag,” adding that the bags have the Artist Common logo of a green alligator mounted on a plaque with a paintbrush in its mouth.

The artists will extend out to the Beaumont Art League on Dec. 3, as the Artist Common members join with other students and faculty for an exhibition, featuring artists from each discipline in the art department, Viator said. The group will then exhibit at TAM in Port Arthur in January.

The group’s numbers have dwindled over the past few years and these shows are a way to draw people to the group, Snowden, Artist Common treasurer, said.

“The show will feature refreshments and the group will be selling Artist Common tote bags.”

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ANNUAL GIFT GUIDE

BEARING GIFTS

RETURNS TO PUT A SMILE ON THEIR PALE LITTLE FACES

THE ROCKEETEER (Blu-ray) — Nothing quite captures my childhood the way “The Rockeetee” does. When I was a kid all movies looked this way. Bigger than life and ready to punch evil right in the kisser. Provided, of course, that evil was in fact a Nazi or a really mean looking guy in a black hat. Black hats were the worst, as any kid could tell you. This film captured that pulp innocence of days gone by in a way that made me complete unaware that those days had, in fact, gone. I cannot wait to see how this thing holds up.

CAMP BY CHILDISH GAMBINO — You might know Donald Glover from a little show called “Community.” What you might not know is that he spits rhyme hot fire. No joke, this kid has it, whatever it is. Set down firmly in the culture show called “Community.” What you might not know is that he spits rhyme hot fire. No joke, this kid has it, whatever it is.

HALO: COMBAT EVOLVED ANNIVERSARY — Taking a game and turning it into a series and their new take on Marc Spector and his world. Even if you’re just vaguely aware that the Marvel Universe has never really been that known, this is perfect for someone who loves a crime story.

SECRET WAR BY JIM SHOOTER, MICKE ZECK AND BOB LAYTON — Moon Knight has never been the easiest hero to capture. He’s sort of like if Batman were fully aware of just how nuts he is, and also if he had multiple personalities as a result. Bendis and Maler have captured lightening in a bottle with this series and their new take on Marc Spector and his world. Even if you’re just vaguely aware that the Marvel Universe exists, this is perfect for someone who loves a crime story.

BETTER GIFTS BEARING GIFTS

Just know that there are plenty of zombies and interesting turns to be had and you will not doubt be sleeping with the lights on after you put this mother down.

MOON KNIGHT BY BRIAN MICHAEL BENDIS AND ALEX MALEVY — Moon Knight has never been the easiest hero to capture. He’s sort of like if Batman were fully aware of just how nuts he is, and also if he had multiple personalities as a result. Bendis and Maler have captured lightening in a bottle with this series and their new take on Marc Spector and his world. Even if you’re just vaguely aware that the Marvel Universe exists, this is perfect for someone who loves a crime story.

SECRET WAR BY JIM SHOOTER, MICKE ZECK AND BOB LAYTON — This is the big one folks. While there had been crossovers before, none of them packed the fun and excitement of “Secret Wars.” It had all the moments we wanted to see and none of the universe-shattering implications of other crossovers that shall not be mentioned. Things changed after this, but they were character specific like Spider-Man’s new costume that turned out to be all. Yeah, that’s it. Get on this crazy train.

And so that ends our yearly ritual. Don’t look for me out wandering the aisles. I’ll be safely tucked away, shopping on Amazon and looking for me out wandering the aisles. I’ll be safely tucked away, shopping on Amazon and looking out the window, dreaming of baseball. Get yourselves some warm drink in your cup and sit back and watch the ones you love that they matter. The season of good cheer is upon us once again and the skies above are cold and unforgiving.

Makalo!
Iconic Impress

Menil exhibit displays divine artistry

Review by Andy Coughlan

In modern art, all things are possible — but rarely is there any attempt at direct representation. Picasso and Matisse face off in national collections, but history is also copied — over time becomes a less precise representation.

The Byzantine Empire was the Eastern Roman Empire during the periods of Late Antiquity and the Middle Ages, centered on the capital of Constantinople. The designation of the Empire as Byzantine began in the 5th century until the fall of Constantinople in 1453. The name of the city of Constantinople before it became the capital of the Byzantine Empire is Dennaea, which was commonly used to describe the artistic products of the empire from about the 5th century until the fall of Constantinople in 1453.

Byzantine art is the art of Eastern Orthodox states which were contemporary with the Byzantine Empire and were culturally influenced by it, without actually being part of it, such as Bulgaria, Serbia, and Russia, and also for the art of the Republic of Venice and Kingdom of Sicily, which had close ties to the Byzantine Empire despite being in other respects part of western European culture. Byzantine art is the art of the Byzantine Empire and the art of the Republic of Venice and Kingdom of Sicily, which had close ties to the Byzantine Empire despite being in other respects part of western European culture.

Most of the pieces in the show are focused on the period between 1300 and 1500. The sumptuous catalog that accompanies the exhibition is an invaluable resource, something that the works meant to the artists and to the viewers.

The Koimesis of the Mother of God, or “falling asleep in death,” is a theme found in Byzantine art in the 900s. The icon of the Theotokos (Virgin Mother) shows the Virgin resting on a bier for the dead. Christ stands behind her holding up her soul, as if it were a baby, offering it to attendant angels who symbolize the world being at peace. In the 15th century, “Koimesis of the Mother of God,” the Virgin rests on a bier for the dead. Christ stands behind her holding up her soul, as if it were a baby, offering it to attendant angels who symbolize the world being at peace. In the foreground are two women with water, ready to bathe the infant. Even though these women do not appear in the Bible, “everyone knows” that there should be midwives at a birth, and these artists added them to the scene to give it a realistic connection for the viewer.

In the 15th century, Russian “Baptism of Christ,” the figures are highly detailed with defined muscles. However, like modern comic books, the muscles are not always anatomically correct. In many cases, the art is very high on elongated icons. Russian artists followed a canon which was established by early Byzantine icon painters who tried to replicate Roman sculpture. The sculptures were anatomically correct, but the original icon painters made mistakes in copying and so the details moved on to be decoration rather than an effort to realistically depict the body. Christ, in this image, has a certain eschatological quality, a certain representation of disembodied beings which would one expect to see a spirit.

The meanings of “St. Nicholas” are from different times and locations, yet they are clearly recognizable as being the saint. The image from the Russian Nogord school, ca. 1500, is clearly a direct descendant of the image from Byzantium, ca. 1300. The rounded head with the high forehead and beard striated with white are clearly recognizable in each image. Both images feature a white shawl with large black crosses on each shoulder.

One would expect later artists to be more detailed, but this is not the case here. The Byzantine image is much more finely rendered. This makes sense when one considers that repetition — essentially copying — over time becomes a less precise process. The faces are nicely displayed, although Bertrand Davezac, former Menil curator, in his catalog essay, points out that once the icons are in a museum they are then viewed as sacred objects and become elements of a collection, and the iconographers are seen as artists. The pieces no longer have their original intention.

In a gallery setting the figures may appear static, but the gold that surrounds many of the figures is intended to suggest the flickering light of the originals, giving the images movement and a vitality that the gallery setting, with its static light, does not bring holiness to mind. Psychologically, each time an image is seen, the original is imprinted in the mind and therefore reinforced.

In the show, only the icon of St. Onouphrios is by a named artist. Although they may have been well known at the time, the iconographers did not sign their work, believing that they didn’t “own” the image. They tried to keep to the recognizable format, the repetition being a service to the holy original.

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**ICONS from page 13**

In the 15th-century Byzantine piece “Entry into Jerusalem,” it is interesting to view figures of various sizes. But these are not present to a sense of perspective. Some of the smaller figures are in the foreground. The size of the figures symbolizes their status within the community. In many cases, the scale of the version, the gate of the city walls are huge, but the city itself is shown in a hole in the walls in miniature. It looks almost like a patchwork quilt. It stands out against the muted background so that the city is given importance by its color rather than its scale. The first piece Dominique and John Menil acquired as part of a planned collection. Portable iconostases began to appear in the late 16th century. Many iconostases were destroyed and separated the sanctuary from the congregational area of the church. The closed space represents the holy doors and when opened it symbolizes the holy church. It is in four levels with the bottom being the first tier, featuring Mary, Jesus, John the Baptist and other saints surrounding the seated Christ. The second tier is the last level. The third tier is devoted to the prophets and is centered on the Mother of God. The top tier has the patriarchs. “Thought of as a barrier that conceals the mysteries of the clergy from the laity, the iconostase can be more truly understood as a vast window upon Heaven that concentrates the gaze upon the cosmic order of salvation,” Wary Cry writes. The Menil iconostase has lost four panels to the left, but the central piece is none the less impressive for it. “Imprinting the Divine” is as well worth a visit to the Menil. Even if the gallery setting may diminish the divine connection — or even for the secular among us — the detailed descriptions of these devotional iconostases are beautiful on their own terms. Maybe their art is divine in itself.

The Menil Collection is located at 1535 Sul Ross in Houston.

**The exhibition catalog is $30. For information, visit**

![Image](https://via.placeholder.com/150)

**Must art be seen to be believed?**

"Of course, one doesn't need to 'see' my work as long as one understands the integrity of the artistic process."
The MicahFain-Ward House Museum will host a GINGERBREAD HOUSE COMPETITION, open house and live auction to benefit Buckner Children and Family Services of Southeast Texas. Anyone can enter a gingerbread house in the contest or come to the MicahFain-Ward House visitor center on Dec. 10 at the museum’s Open House event to bid on one of the completed houses. Prizes will be awarded to the top-placing gingerbread house winners.

Houses are due to Buckner Children and Family Services on Monday, Dec. 5 for judging. The MicahFain-Ward House Museum will exhibit the houses from Dec. 7 through Dec. 9. On Dec. 10, at the museum’s Open House event, the houses will be sold at an exciting live auction, where all proceeds benefit Buckner Children and Family Services of Southeast Texas.

Entry rules and forms are available at www.micahfainward.org or may be picked up at the visitor center.

Contact the museum at 409-832-2354 for more information.

The ART MUSEUM OF SOUTHEAST TEXAS will host a HOLIDAY TREE LIGHTING WORKSHOP at 5 p.m., Dec. 1 on the grounds of AMST and Texas Energy Museum. Children and their families are invited to create ornaments for the Downtown Museums’ Holiday Tree and to take home. Santa will reserve that date to meet children. The United States Postal Service will be on hand to help children mail their letters to Santa at the North Pole.

There will be cookies to decorate and glitter to be applied all before the tree is lit at 5:45 p.m. in the evening.

For more information, call 409-822-4332.

The STARK MUSEUM OF ART is hosting its holiday-themed exhibition MEDIEVAL MANUSCRIPTS: FROM THE STARK COLLECTION’s exhibition is on view through Feb. 25.

This exhibition features four Books of Hours from the fifteenth and early sixteenth centuries. Each is open to a page of glorious hand-painted images on view for the first time. The Books of Hours in this exhibition provide a view into a world of the past. These prayer books especially highlight two aspects of medieval life: the significant role of the Church and religion in European life and the cultural interest in objects of beauty. The books are filled with devotional imagery and scenes from the Christmas story, including the Adoration of the Magi. French, Dutch and Flemish artists painted the illustrations in the books with precise materials creating works of art in rich decorative detail.

The exhibition explores the process of making a manuscript with a display of the types of materials used and descriptions of the methods. Visitors can view samples of parchment material used for the books, the expensive mineral lapis lazuli that was used for blue paint, and the gold leaf used to create the luminous effects. The exhibition displays the tools used for writing in the Middle Ages and shows how medieval books were constructed. Each Manuscript includes an educational area with hands-on activities especially for children and an interactive viewing station with digital images of additional manuscripts.

In conjunction with the exhibition, the Museum has designed a collection of colonial-era ornaments that reproduces the exhibition’s signature image, the Adoration of the Magi from a French Book of Hours. The ornament is available for purchase at the Museum.

“We invite the public to experience these wonderful treasures from a past age. The exhibition is also enhanced by modern technology with a tablet computer station that the visitor can use to simulate turning the pages in the Books of Hours to see other illuminations,” said Sarah Bobb, museum director.

The Museum will have additional programming in relation to the exhibition on Dec. 13 and 15, from 5 to 8 p.m. The Museum will also be open on Sunday, Dec. 11, and on Tuesday through Saturday from 10 a.m. - 5 p.m. Admission is free for all ages. Group tours are available by appointment.

For more information, call 409-886-2787 or visit www.starkmuseum.org.

Four students will present their work at the Lamar University Senior Thesis Exhibition, opening Dec. 2-7 from 6 to 9 p.m. in the Dishman Art Museum.

This year’s exhibit comprises four graphic designers — Chelsea Willis of Batson, Will Schueller of Bridge City, Tracey Rabideau of Silsbee, and Jeremy Hobbs of Vidor. The exhibit provides the students with a chance to show off their work and explain the ideas behind their pieces. Students are required to produce a minimum of eight posters to be displayed at the show.

“I’m illustrating a book and I’m going to be using my multiple illustrations to show one of my eight frames from,” said Tracey Rabideau.

Will Schueller will showcase a food safety poster on both a social and cultural level.

Chelsea Willis’ project focuses on the negative effects of allergic sustenance on the human body. Her poster work tends to focus on still life and drawings she has made from his own observations.

Hobble thesis, titled “Wander World,” is a broad-陆军 project involving 12 years of working released between 1987-2011. By dubbing packages, advertising and other related materials, Hobble created four package designs for different games, as well as print ads for the games.

The Dishman is located on the campus of Lamar University.

I am a free soul.
I trail the heights with my wings.
I perch on the highest mountain top.
I fly.

The people beneath my shadow laugh,
They ridicule my flight.
Their, with their stunted limbs of drudgery and class.

Ostriches, in their ignorance and contempt,
Purchasing for cramps of me,
In a world of strait-jacketed conformity.

But I—
I—
I feast on Liberty.

Joel Rueda.

Leslie Redd

I have a little problem with calendars and clocks.
They’re always changing places like my underwear and socks,
which, by the way, you see, I say what’s easy done is best.
So that is why I try them on before I’m fully dressed.

But getting back to tics and tics and dates long overdue,
where I am I ready to do whatever I need do,
such as write a silly little poem like this for a little, silly you, I find I haven’t got the time, and now is rather late, too.

Jesse De Leon

Restraint on Freedom
Gled into a not quite home
My growing skin and rotting mind
Freeze to the stale heat of chatting entities
Vultures circle under overcast sky
Uneasy inside my box
But not unheard
A sigh is my only defense
A word - wading off an invisible enemy
Lost laying still in backward thought and forward flow
Lost laying still, clutching and forward flow
Lost laying still, clutched by flow

Cynthia Perkins

Corrupted
It will all be over soon.
Open the mouth and let the hate slide in
Devour the contents like the strongest acid
Open the mouth and let the hate slide in
Swallow it down; shudder and laugh
Turn the pure soul into a cantankerous soul
Swallow it down; shudder and laugh
Turn the pure soul into a cantankerous soul
The corrupted shall inherit the earth
Swallow it down; shudder and laugh
Turn the inside black
The corrupted shall inherit the earth
Turn everything black
Turn the inside black
Turn everything black
The city begins to burn as the corrupted turn their fingers
It will be over soon...

Bethany Eldred

Theater (from page 7)

“We’re trying to get some firsthand experience — what better way to do that than like this? Part of what we want ‘Stage Left!’ to be is an actors’ activist group, where they are willing to do every role, not just act. That’s what we’re hoping to expand it to, at least,” Whitaker said.

Other crew members for “Brilliant” include set designer Sarah Green, stage manager Marc McFarland and Bethany Eldred, the company’s dramaturge (play researcher).

The team hopes that their audience comes away with a new appreciation for communication and people’s stamina on secrecy.

“I want them to be able to reflect on their past and look beyond it,” Hoffman said. “To put it simply, it will be about how we think about and handle experiences in our lives. I want them to question why they do the things they do, and maybe come up with a new approach (to life) as a result.”

With their graduations looming in the near future, the three thespians are unsure about any long-term plans, but they are certain of one thing.

“We love our art. We love being able to showcase our skill and talent. And we will take this experience away with us — it’s an evolution,” Dupuis said.

The hour-long play will run from Jan. 20 to 22. Friday and Saturday show times are 7:30 p.m. and the Sunday show starts at 5 p.m.

Tickets are $10 at the door. Cash only. Limited seating is available, so please arrive early to reserve your spot.

For more information, contact Whitaker or Dupuis at 474-9187 or 626-1013.

Mission Statement

Founded in 1983, The Art Studio, Inc. is dedicated 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, providing cultural growth and development of 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.

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
JOIN US
FOR ART OPENINGS ON
THE FIRST SATURDAY
OF THE MONTH
THIS MONTH:
HOLIDAY
SHOP-O-RAMA
EXTRAVAGANZA
DECEMBER 3
GALLERY RECEPTION IS 7-10 P.M.

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.
Bryan Castino
April England
Heather & Adam Butler
Andy LeBlanc
Rhonda Redman
Sue Wright
Cindy Grimes
Rhonda McNally
Andy Coughlin
Olissa Busceme
Greg Busceme, Jr.
Briana Grace
Ben Jennings
Jordan Johnston
Beth Gallappy
Kimberly Brown
Kim McClellan
Elizabeth Pearson
John Roberts
Philip Grace
Bryan Dumondi
Karen Dumas
Sheila Busceme
Kairos Vizier
Haley Breyen
Bryan LaVergne

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