

ISSUE

THE ARTS MAGAZINE OF THE ART STUDIO, INC.

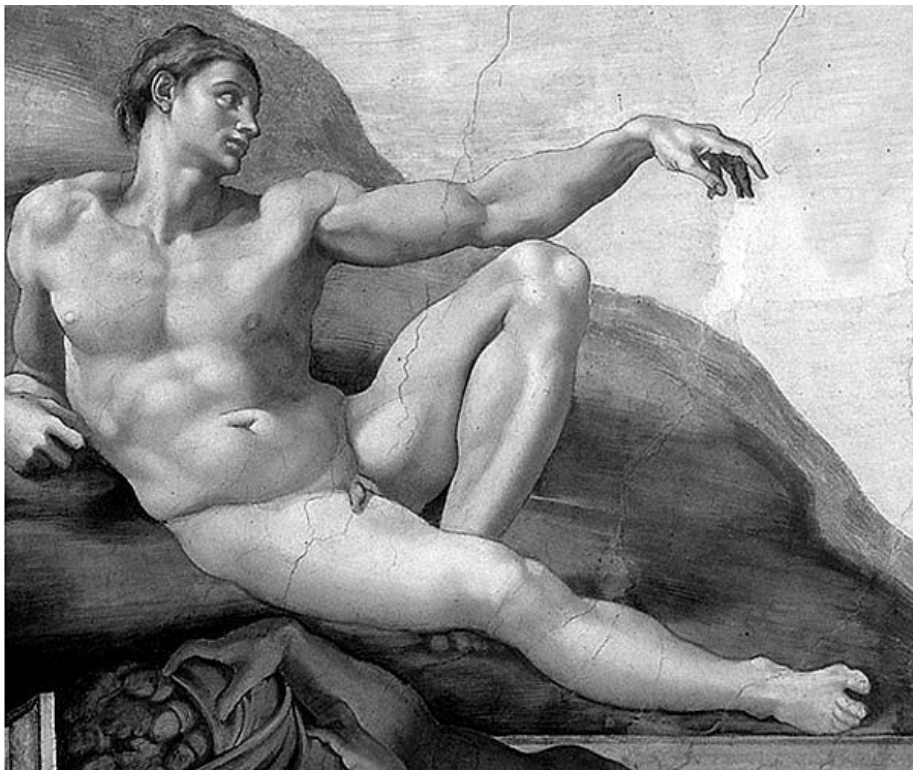
FEBRUARY 2010



PARTY TIME Page 8



INSIDE:
STARK REGISTRAR,
JACK AT DISHMAN,
AND MORE



From: mickangelo

taking break from painting ceiling
david coming over to watch playoffs
art studio membership due



SEE MEMBERSHIP FORM ON PAGE 3.



ISSUE Vol. 16, No. 5

Publisher The Art Studio, Inc.

Editor Andy Coughlan
Copy Editor Tracy Danna
Contributing Writer Julie Garcia
. D. Harris Johnson
Contributing Photographers Scott Parrish

Distribution Director Terri McKusker

The Art Studio, Inc. Board of Directors

President Ex-Officio Greg Busceme
Vice-President Angela Busceme
Members At Large Beth Gallaspy
. Maribeth Jones, Sandy Pate,
. Angie Phares, Les Warren

The Art Studio, Inc.
720 Franklin
Beaumont, TX 77701
409-838-5393
www.artstudio.org
artstudio@artstudio.org

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

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

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

Contents

Allison Evans, Stark Museum Registrar Page 4
AMSET Exhibitions Page 5
Classic Country at MOTGC Page 6
Meredith Jack at Dishman Page 7
pARTy-cipation. Page 8
Around & About. Page 12
Thoughtcrime. Page 13
Dishing the Dirt Page 14

Cover:
Stuff to play and make art with.
Photo by Andy Coughlan

A View From The Top

Greg Busceme, TASI Director



REX GOODE PASSED AWAY Jan. 1, 2009.

Architect, teacher, lover of art and admirer of beauty, he was a good friend of the arts and he was a good friend of mine. Rex and his wife Ruth, a piano teacher of high regard, came to The Art Studio soon after its inception and continued to be a staunch supporters from that time on.

They were a regular feature at art openings throughout Southeast Texas and I was very honored that they felt The Studio was an important part of the arts community — in the beginning we were not sure that would ever be the case.

Rex and Ruth's love and support would have been enough but we were to be honored once more.

We received a letter soon after Rex passed away that we, along with other arts organizations and civic groups, were beneficiaries of his estate. I assumed a small honorarium of a few hundred dollars would find its way to our organization and I was happy with that. Last week I received a letter from lawyers of the Goode estate and found a check written to The Studio to the tune of

...\$28,144.95!!

After I made a screaming fool of myself in the parking lot of the post office, I sat quietly and thanked Rex and Ruth for thinking of us and all the organizations who benefited from his demise.

This is the second will from which we had the honor of receiving gifts. Our old friend and studio resident Bob Willis, who already provided a tremendous donation to get us in our current location, passed away a month after the move and bequeathed his ceramic collection and his extensive art library to The Art Studio.

The thing about gifts from a will — you never can tell them how very much their gift has helped your organization although I think they already know.

In other news, The Art Studio Board of Directors are reorganizing and looking for people to help advance this significant organization. Gently coerced, Elizabeth French, long time studio supporter, former apprentice and all around mover and shaker, finally relented and

See VIEW on page 15

UPCOMING EXHIBITIONS AT THE ART STUDIO

FEBRUARY

"pARTy-cipation" workshop and art exhibition
Opening February 6

MARCH

Sherry Tiger-Landry
Opening March 6

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.



Name(s) _____

Address _____

City/St/Zip _____

Phone _____ e-mail _____

Credit Card Type: Visa MC Amex Disc

Number _____

Exp Date _____

Day Phone _____ e-mail _____

SUGGESTED MEMBERSHIP AMOUNT

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

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

The Art Studio, Inc. 720 Franklin, Beaumont 77701

MAKE CHECKS PAYABLE TO:
THE ART STUDIO, INC.

for office use

pd _____ \$ _____
in comp _____
issue _____
thanks _____

IT’S ALL IN THE DETAILS



Stark Museum of Art registrar Allison Evans inspects one of the porcelain birds in the collection.

Stark Museum collection in capable — gloved — hands of registrar

Story by
Julie Garcia

Photos by
Andy
Coughlan

THE USUAL LINEUP in a museum generally consists of volunteers who work at the door, in the gift shop and as tour guides or curators who keep track of the objects in the museum from their location on the walls to where they are properly stored.

But one position is reserved for the most organized and detail-oriented person, whose job is to make sure all of the other museum jobs go smoothly. And she is the registrar.

Allison Evans, registrar of artwork at the Stark Museum in Orange, is a Pennsylvania native who graduated with a degree in art history before working in museums. Being a naturally organized type of person, Evans said she just “kind of fell into this job.”

“My job is to know where the art is at all times, the history of the piece, where the piece has been on display, its exhibit history and then to catalog it into a large database,” she said. “I’m the tech-geek of the museum.”

Being in charge of database management is a large task for one person — especially in a museum that contains more than 7,000 objects, each of which is unique in how it should be handled.

Some museums can have as many as 10 to 15 registrars and assistant registrars.

Evans said she has enjoyed her two years at the museum working “behind-the-scenes.”

When she was hired, the museum needed a new computerized collection database. Evans had experience building databases from her previous jobs in Pennsylvania and Delaware.

“I had done a couple of internships in museums and worked in Allentown, Pa. under a grant. My job was to take their paper files and put them into a computer database,” she said. “It was intense — it was really fun and I realized that it was fun for me and that it probably wasn’t for a lot of other people.”

The database software is user-friendly and is used by many large museums in the country, she said. By typing in an object’s identification number, a person can see where the object is located in the museum and specific details about the piece.

“Each object has a number attached to it to locate it,” she said. “I’ve memorized most of the numbers from here and other galleries I’ve worked for.”

Like Evans, the database must be detailed so it’s easier for the curators to track the location of the object. Also, the constant updates of the database are necessary for scholars that come in to study certain

artists or artwork.

“I will go into the system and find what they are looking for and pull information for them,” she said.

When the museum borrows an object or loans one out to another museum, it’s Evans’ job to handle the paperwork and loan agreements and sometimes she has the opportunity to travel with the artwork.

“It’s the glamorous and unglamorous part of the job,” she said about traveling with the pieces.

While working in a museum in Delaware, she travelled to London a few times with artwork.

“It’s a pretty intense trip — you’re working a lot — it’s not vacation,” she said. “You do get a little bit of down time to see some of the area, but sometimes you’re just passing through cities where you only see airport.”

Evans has also worked in the non-technical side of the museum world — installing and preserving objects for exhibits and storage.

“We always wear gloves when we handle the objects,” she said, differentiating between the purple gloves with grips or white cotton gloves.

For an exhibit to come to life, it must first experi-

See REGISTRAR on page 15



AMSET TWO-STEP

MUSEUM HOSTS EXHIBITIONS OF AFRICAN-AMERICAN, MOLZBERGER ART

DANCING by Elizabeth Catlett, above, 1990, color embossed lithograph, collection of Dr. Hervy Hiner.

THE ART MUSEUM OF Southeast Texas is plunging into 2010 with two exciting new exhibitions that fill the galleries with visual lessons in history and culture and take viewers on an influential journey across the world, Melissa Tilley, AMSET spokesperson, said.

“African-American Art: Highlights from the Dr. Hervy Hiner Collection” and “Hans Molzberger: Return/Rückkehr” will be on view through April 11.

AFRICAN-AMERICAN ART: HIGHLIGHTS FROM THE DR. HERVY HINER COLLECTION

Visitors to AMSET will get the exclusive opportunity to view the

extraordinary and diverse African-American art from the private collection of local nephrologist and entrepreneur, Dr. Hervy Hiner, Tilley said. This exhibition continues Southeast Texas Collects, a series of exhibitions organized over the last 20 years that spotlight significant artwork from private collections in Southeast Texas.

“African-American Art: Highlights from the Dr. Hervy Hiner Collection” features 30 works in a variety of mediums by some of the most distinguished and influential African-American artists of the 19th through 21st centuries. Among the artists whose works were instrumental in shaping African-American art history and will be fea-

tured are: Charles Alston, Benny Andrews, Romare Bearden, John Biggers, Elizabeth Catlett, Robert Duncanson, Jacob Lawrence, Norman Lewis, Dean Mitchell, Hughie Lee-Smith, and Henry Ossawa Tanner.

Dr. Hiner, an East Texas native, relocated to Port Arthur from Houston in the late 1980s and during this time began amassing the exquisite works that grace the walls of his home and popular local restaurant, Suga’s Deep South Cuisine and Jazz Bar. His collection is vastly rich with highlights of the development of African-American art

See AMSET on page 11

MOTGC exhibit highlights classic country

THE PORT ARTHUR HISTORICAL Society hosts a new traveling exhibition at the Museum of the Gulf Coast highlighting classic country musicians. “Boot Scootin’ Legends: Images of Classic Country” runs through March 21.

On loan from the Honky Tonk Hall of Fame and Road Show, the exhibition includes more than 70 original concert posters and backstage photographs featuring country legends such as Willie Nelson, Loretta Lynn, Conway Twitty, Elvis Presley, Dolly Parton, and many more including a few artists featured in the Museum’s Gulf Coast Music Hall of Fame such as Tex Ritter and George Jones.

It is the mission of the Honky Tonk Hall of Fame and Road Show to showcase American recording artists and the legacies they have offered to modern day culture by sharing an extensive memorabilia collection with those who may not have the chance to travel to Nashville and Memphis to see the rich musical history of the two cities, Shannon Harris, MOTGC director, said.

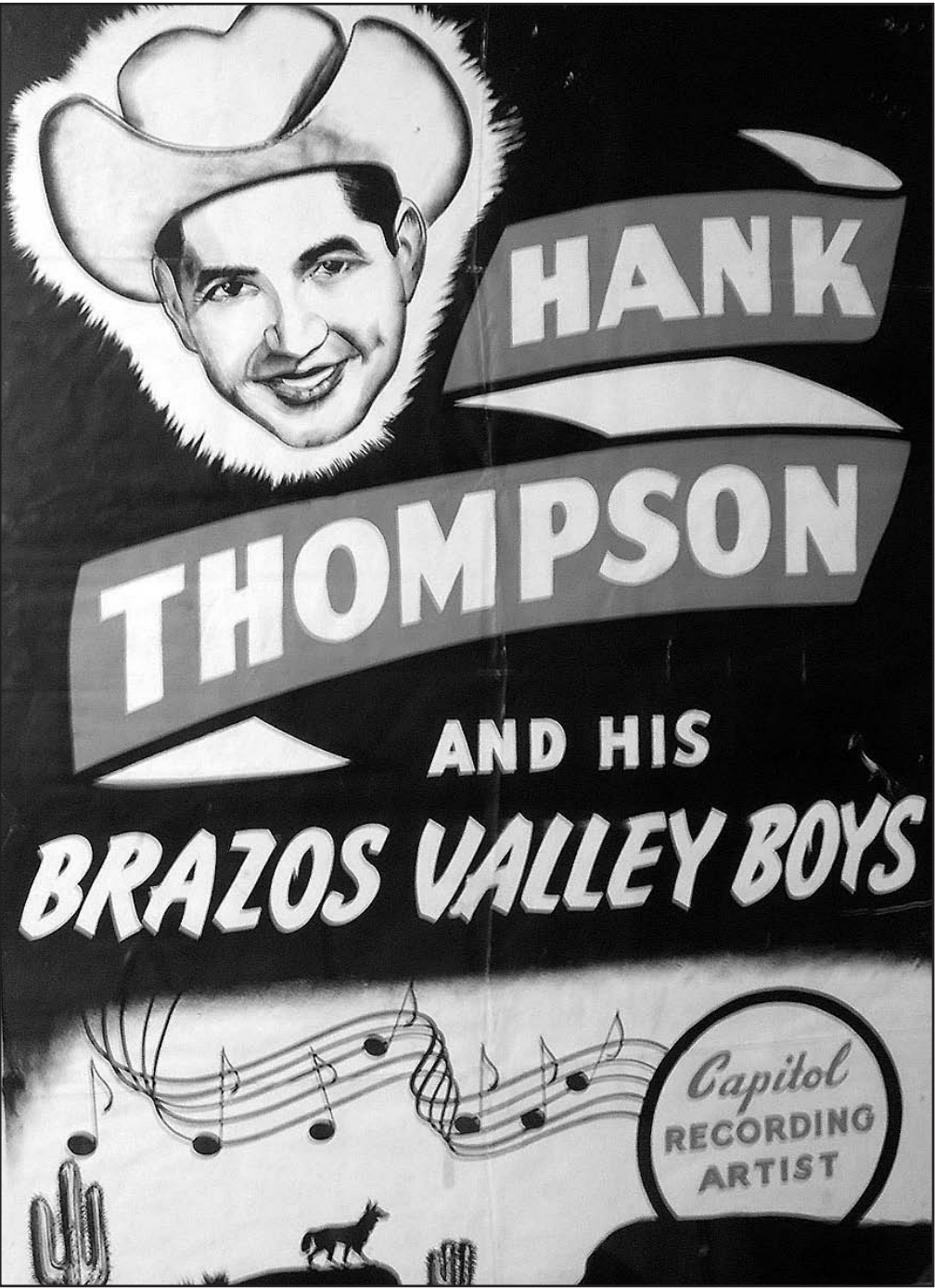
The exhibition is made possible in part by a grant from the Southeast Texas Arts Council. Additional support is provided by the Port Arthur Convention & Visitors Bureau and Country Legends 97.1 Houston.

The Museum of the Gulf Coast is owned and operated by the Port Arthur Historical Society in partnership with Lamar State College-Port Arthur and the City of Port Arthur. It is located at 700 Procter Street in downtown Port Arthur and is open daily from 9 a.m. to 5 p.m. Monday through Saturday and 1 to 5 p.m. on Sunday.

For more information, visit www.museumofthegulfcoast.org or call 409-982-7000.



Posters and photographs of music legends such as Ray Charles, right, are among the works on display at the Museum of the Gulf Coast through March 21.



CODEBREAKER

Lamar art professor surprises with message-driven exhibition

Review by
Andy
Coughlan

Photos by
Scott
Parrish

ANYONE VISITING THE DISHMAN Art Museum hoping to see Meredith “Butch” Jack’s cast metal sculptures will be disappointed.

However, those wishing to see a fine exhibition of playful and thought-provoking work will be delighted with what they find.

“Playing in the Sandbox,” on display through March 4, is a site-specific installation of brand-new work that has been 37 years in the making, the Lamar University art professor said.

“For Christ’s sakes, somebody that only has one set of ideas, I mean, that’s dull,” he said. “How in the hell can you have one set of ideas? You should have as

many ideas as possible.”

Several of the pieces contain hidden messages in Morse code. Jack has been kind enough to supply a translation key and you will find no spoilers here. The works stand on their own, but it is worth taking the time to work out the messages. Think of it as a class assignment.

There are two messages in “It’s Obvious/Game Day,” a block of Post-it notes pinned to the wall. One is spelled out in the notes and there is another formed from the push pins.

“There is a much shorter one in the middle,” he said. “I don’t know if people will get that or not, or if they’ll even want to.”

Jack created his first Post-it piece in 2003 when the U.S. went into Iraq.

“I used Dwight Eisenhower’s quote about how we must be skeptical of the military industrial complex,”

he said.

This time, Jack has written his own text.

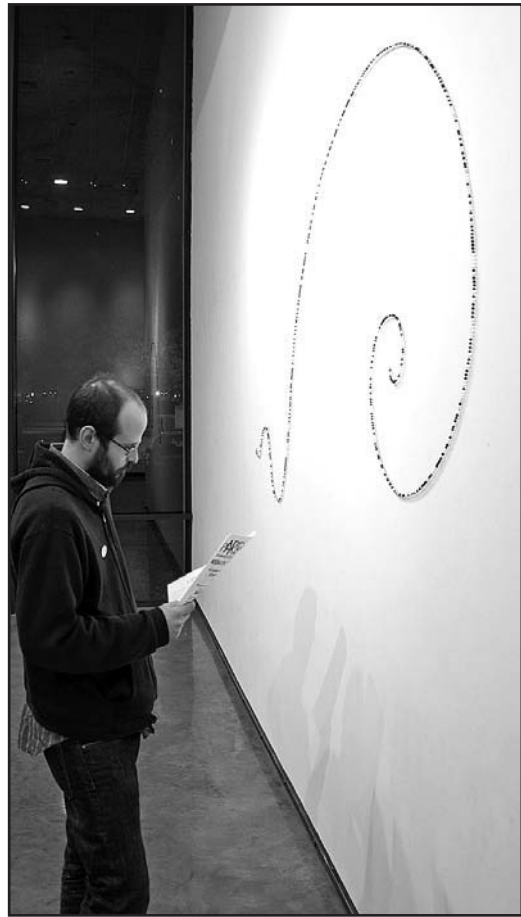
“Homeless” is a beautiful swirling design, made of black and white push pins, that vaguely resembles a snail. It is fluid and joyful, seemingly at odds with its title.

Visitors to the exhibit should keep in mind that Jack has a sense of humor and mischief that may or may not come into play.

At first glance, “Danger! Falling Rocks” is only half visible. Look up.

The piece is specifically from two ex-students, both of whom earned “goddamn” status — goddamn Craig and goddamn Wyatt, he said. They left the rocks behind when they graduated.

See JACK on page 10



Meredith “Butch” Jack, right, poses with “Education From My Side of the Desk,” part of his exhibition “Playing in the Sandbox” at the Dishman Art Museum through March 4.

Tim Robtoy, above, deciphers the Morse code message in Meredith Jack’s “Homeless.”



PARTY-cipation

Free February
workshop/show
offers creative
fun for everyone

Musings and
photos by
Andy C.

THE TEMPERATURE HAD just dipped below 30 degrees when the Monster Crew gathered together in January to finalize the plans for the workshop.

We are artists, so the conversation rapidly

shifted to what we did over the holidays, how cold Terri's house was, how much we had to do once classes started. In between, we laughed a lot. And we made pictures.

Terri and Andy were at the table splashing paint around. Xenia rolled the ink on the table while Tim set up for printmaking (we were at Xenia and Tim's as they had the printing press at their house). I spread out on the floor and just blobbed paint on top of some drawings I had done in wax crayon.

Amid the sound of laughter could be heard, "Ooh, that's cool," or, "How did you do that?"

Two weeks before, Xenia delivered eight large sheets of paper to Terri. She finger painted over the printed images and passed them on to me. I did some scribbles in crayon before rushing them off to Andy L. in mid-county. Now they were pinned up on the wall.

The general consensus was that they looked pretty cool. But more importantly, they were a lot of fun to make.

So that's the idea of "pARTy-cipation," a workshop at The Art Studio, Inc. on Feb. 6. Show up, have fun, make art, stick it on the wall and — boom — you have an art show. It's open to everyone and anyone. And it's FREE!

Everyone and anyone is invited to come to The Art Studio at any time between noon and 4 p.m. on Feb. 6 to make art. That's it. There are no rules and no fixed lesson. Show up, grab a piece of paper and wander around with it. It's a mix and match process. Want some printmaking on it? Done! Finger painting? Done! Wax crayons, ink, 3D? Done, done and done!

"The point is to bring the community of

Southeast Texas together to play, exchange ideas, express themselves and enjoy the creative moment without any preconceived idea about what art is," Terri says.

Andy L. says the show is a reminder that art is fun and in everyone's midst.

"All it takes is an idea and a will to create it," he says. "This workshop will demonstrate the hidden talent that is a part of us all. It is just waiting to be utilized."

Xenia says this is an event that will help build the local arts community, for everyone to stop being overly serious, self-conscious or analytical and simply return to the idea of art-making as a fun and educational experience.

"This will be a show open to any and all members of the community: from kids to professionals in the arts to student-artists and all those simply curious about art-making," Xenia says. "If you are looking for a great art adventure to be had in Beaumont, or are not averse to trying something different, getting messy and having fun, this will be the show to attend."

"The event will basically prove once and for all that everyone and anyone can make something visually exciting to hang on their wall, and, for that matter, to hang on a gallery wall.

"Everyone that comes through the door will have a chance to try their hand and imagination at several different art processes."

The idea began about a year ago with a conversation about people's perceptions about art. My friend Julie said that art openings intimidate her because she feels she doesn't know what to talk about.

As an artist, that bothers me. Art should be inclusive. Anyone can make art. If we get bogged down with questions of whether something is "good," then we exclude people and they miss out

on something that is important.

Several of us agreed that art should belong to everyone, that anyone can make art, and that, most importantly, making art is a lot of fun.

"You don't have to have an art degree to have fun and express yourself," Terri says. "You don't have to have 'special training' to feel the joy of that inspirational moment. You don't have to know the special hand shake or language to laugh out loud with your friends and neighbors and enjoy the creative process."

Let's put on a show that features art made by everyone, we said. And "pARTy-cipation" was born.

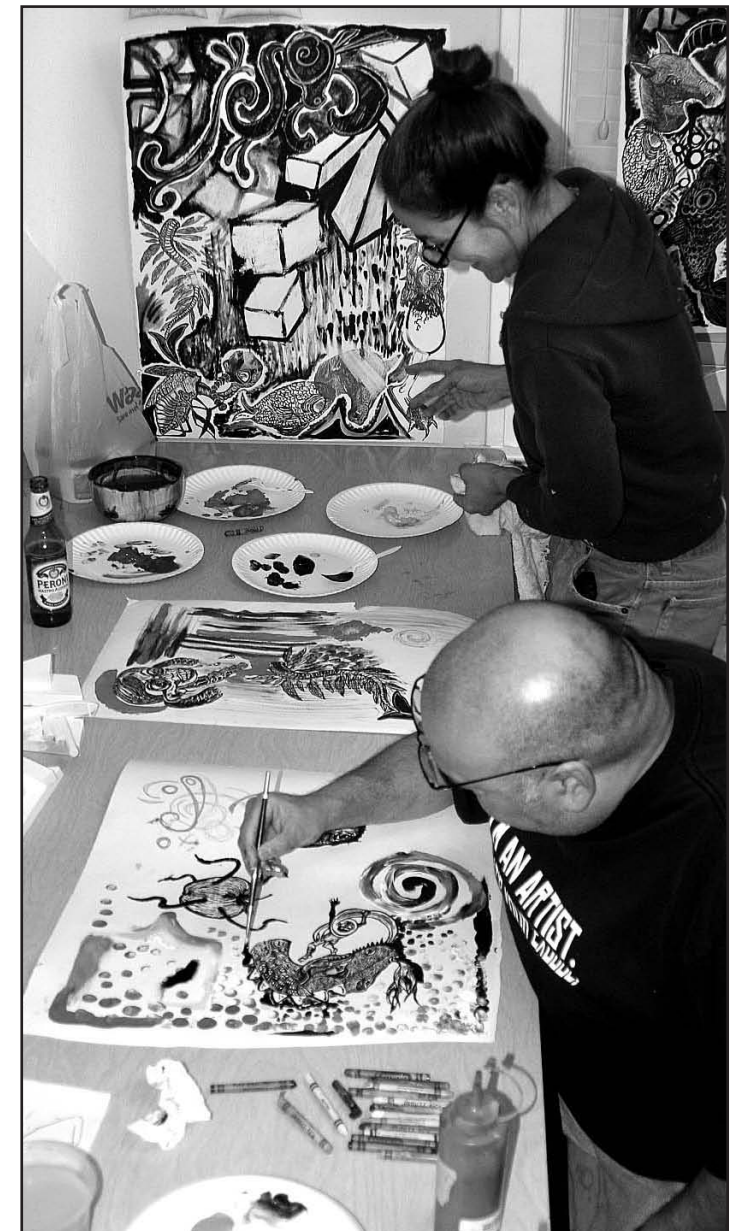
"It has continued to evolve rather organically through different people's input, and is getting better all the time," Xenia says. "This show is all about losing the T and collaborating with others."

Sure the Monster Crew will be there to help you out, but the creation will be entirely yours. And when you are done, it will hang on the gallery wall and you can return that evening for a reception.

"I would like to see parents of any age, with their children of any age, finger painting together and hanging their creations on the same wall," Terri said, "or to provide an opportunity for a youth with no true parental guidance or mentorship to play with art materials and walk away with some pride in their creation and a sense of belonging. From our area I wish to see a guy that generally prefers to be found hunting who lives in Nederland, a football player from Groves, a housewife from Orange, a broad range of our general public experimenting side by side. But I would also like to see local artists come out and participate, lend a helping hand, just get involved and share."

The goal is to let people know that creativity is

See PARTY on page 14



The Monster Crew, left, goof around while making art.

Monster Crew members, above, mess around stuff.

A product of play, far left. A Monster Crew collaborative piece featuring printmaking, wax crayons and ink, paint and a bunch of their stuff* (*technical term).



AMSET from page 5

beginning with Joshua Johnson, one of the earliest known African-American portrait painters in the late 18th century, and progressing to popular contemporary artists thriving in the art market today.

“Organizing an exhibition of Dr. Hiner’s collection has been a highly rewarding experience not only for the generosity of this patron in loaning artwork to the museum but in sharing his passion with the community,” said AMSET Curator of Exhibitions and Collections Sarah Hamilton.

“Southeast Texans don’t want to pass up the rare opportunity to view this incredible collection.”

AMSET’s Southeast Texas Collects series demonstrates the museum’s recognition of the many benefits associated with featuring exhibitions of artwork from local private collections. Not only do museum visitors get an opportunity to experience important artwork rarely exposed in a public venue, but, in addition, the museum is able to cultivate strong relationships with collectors and thus promote collecting and donating.

This exhibition is funded in part by the Beaumont Foundation of America, Helen Caldwell Locke and Curtis Blakey Locke Charitable Foundation, C. Homer and Edith Fuller Chambers Charitable Foundation, Dorothy Anne Conn, Texas Commission on the Arts, National Endowment for the Arts and the City of Beaumont.

HANS MOLZBERGER:
RETURN/RÜCKKEHR

AMSET is also pleased to present an exhibition of works by internationally-renowned and distinguished German artist Hans Molzberger. On view in the McFaddin-Ward gallery, Return, or Rückkehr as it is said in German, includes four large-scale sculpture installations, as well as a recent body of mixed media works that explore current political events. Collectively, the works in this exhibition address various historical, political, and social situations that shape our contemporary world, such as terrorism and the fall of communism in Europe.

The exhibition also features a local connection in Pleasure Island, a sculpture installation consisting of a large, hand-made wooden boat filled with fused-glass birds. Upon visiting the Port Arthur location following the devastation caused by Hurricane Ike in September 2008, Molzberger was inspired to create a work that explores not only the aftermath of this particular storm, but also the life and death associated with all major storms.

Molzberger, a self-taught artist, was born in 1953 in Höhr-Grenzhausen in Germany’s Rhineland region where his family has lived for many generations working in industrial ceramic factories. In 1982, as a result of mounting personal crises and a fervent need to reassess his life, Molzberger started a studio in Wendland, Germany and by 1991 mounted his first museum exhibition. Working mainly with assemblages and Raku ceramic objects, the artist recently turned to printmaking. He now creates woodcuts and large-scale silkscreens that contain political subject matter. Molzberger has worked in Israel, France, the Netherlands, Poland and Russia and lectured at several major universities. He currently divides his time between Germany and

Houston where he is an Artist Affiliate at Houston Baptist University. He is also director of an artist residency program in Hilmsen, Germany, that began in 1996.

Following the close of this AMSET exhibition, Molzberger’s documentary art project, “Never Let it Rest!,” will be exhibited at the Houston Holocaust Museum from April 16

through October 3. This art project contains several large-scale installations that document the Nazi controlled town of Salzwedel where a concentration camp for women was erected in 1944.

AMSET is located at 500 Main in downtown Beaumont.

For more information, call 409-832-1400 or visit www.amset.org.



JACK from page 7

Jack created the works in the gallery over a 10-day period.

“The pieces didn’t exist until I put them up,” he said.

Jack is scheduled to have a retrospective at the Art Museum of Southeast Texas in 2011.

“That’s an awful lot of me for the Triangle,” he said.

So when the opportunity for this show came up, he decided to develop some ideas that he had played with over the years, but hadn’t shown in this area before.

“I come by Morse code honestly in that some of my earliest memories are of flying with my father in his private plane,” he said. “My father was a very good pilot, but he — and I guess I’m a chip of the block — he didn’t really adhere to rules and regulations very well. If he needed to be somewhere and it wasn’t visual flight rules, he still went.

“I remember being asleep in the back seat of his Cessna and waking up in turbulence and hearing...a combination of voice and Morse code because oft times you couldn’t understand the voice but you could almost always catch (Morse code). Private pilots to this day will acknowledge instructions from towers by clicking the mic a couple of times.

“Pseudo Haiku For George” is a coded message comprising a strand of bicycle reflectors.

In the upstairs gallery, “My Late Friend Virgil” is a fascinating portrait made from ink stamps that read “Life” and “Death.” The piece has echoes of Chuck Close’s thumbprint portraits.

“Plumb Loco Bob” reflects Jack’s sense of humor, as a plumb line hangs over a target — except it is off-center.

“Monsieur Duchamp! Something Terrible Has happened” is a nod to Dada with its fusion of a stool and a bicycle wheel.

“Education From My Side of the Desk” features an old fan blowing air into the large end of a megaphone. One wonders if from his students’ perspective the megaphone might be the wrong way around. From which direction does the air blow?

“Cross Compression” is a free standing — or leaning — piece that has phallic undertones. The hanging plumb line and large V-shaped frame would be enough, but the bright yellow balls bring a smile to the lascivious mind.

Jack has taught at Lamar since the fall of ’77. “I never thought I’d be here this long,” he said. “I thought, ‘Ah, I’ll give it five years.’ And here I am.”

After more than 30 years, it is refreshing to find an artist who still has the ability to surprise. One senses Jack is still playing in the sandbox and having fun. Maybe that’s the hidden message.

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

For more information, call 409-880-8959.



“Cross Compression,” top, “My Late Friend Virgil,” above, and “Monsieur Duchamp! Something Terrible Has happened” are part of Meredith Jack’s exhibition on display at the Dishman Art Museum through March 4.



MUMMY by Hans Molzberger, 1990, Raku-ceramics, textiles, leather, wood and steel.

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 **BEAUMONT ART LEAGUE** is hosting a joint exhibition of works by two recent graduates of Lamar University. The dual exhibitions are **ROBYN VOIGHT: TWENTY-ONE** and **TRAVIS COATNEY: SMELLS LIKE HOME TO ME**.

Voight's sculpture and print installation honors war veterans. It features 21 white, oversized ceramic bullet cartridges which stand at attention like soldiers on three pedestals meant to represents tombs of the unknowns from World War II, the Korean War and the Vietnam War. Each bullet is imprinted with found images of soldiers. The pedestals are fronted by a long carpet and Voight has roped off the entire instal-lation to foster a sense of respect for the pieces and the soldiers.

The number 21 is important to Voight's artwork: the number represents the 21-gun salute, and the length of the carpet is 21 paces long, and according to Voight, this references, "the Honor Guard soldiers who walk 21 paces down the carpet (at a funeral), then wait 21 seconds before turning and walking back."

Coatney's sculptures combine Southeast Texas' industry and natural surroundings into works that showcase the hardness of metal (industry) and the softness of fabric (nature). The rusted metal contrasts with the curving softness of fleece stretched around armatures of different shapes.

"I have always been fascinated by the connection between industry and nature that is so prevalent in this region," said Coatney. "I chose materials that would parallel my interest in the combination of oppo-sites."

In addition to this exhibition, BAL will also show-case selections from its permanent collection in its Brown Gallery. The works represent a small portion of works BAL has collected in its decades of service to the arts community in Southeast Texas.

Both exhibitions will be on display until Feb. 20. For more information, call 409-833-4179 or log onto www.beaumontartleague.org. BAL is located at 2675 Gulf St. in Beaumont.

The **TEXAS ARTISTS MUSEUM** will host the Lamar University Dance Department's presentation of **GAMES**, choreographed by African-American chore-ographer Donald McKayle as part of their Second Sunday series Feb. 10 at 2:30 p.m.

The program, "explores the serious business of growing up" by having dancers portray children as an a cappella group sings familiar children's songs.

A reception for an exhibition of work by the Port Arthur Art Association will follow the performance at 3:15 p.m.

The featured foyer artist for February is Sherri Tiger-Landry of Beaumont.

All events are free. TAM is located off Hwy. 73 and Ninth Ave in Port Arthur. For more information, call 409-983-4881.

The **BEAUMONT ART LEAGUE** is accepting reservations for a five-day watercolor workshop

scheduled for Feb. 22-26.

Award-winning painter Fealing Lin of San Marino, Calif. will conduct the workshop, which will cover por-traits, landscapes, how to handle watercolor paints, color theory and more.

"We are so pleased that Fealing Lin has agreed to conduct this workshop, said BAL Executive Director Dana Dorman. "We truly believe that our artists will benefit from Lin's vast experience in handling this medium."

Lin was born in Taiwan, where she started her painting career as a protégée of professor Ching-Jun Chen. After moving to the U.S., she continued her studies with watercolorist and art historian Verna Wells. She is an annual guest instructor at Yosemite National Park and has taught watercolor workshops throughout the country. Most recently, her work appeared on the cover of the new book "Watercolor Secrets" (North Light Books, 2009).

Cost of the workshop is \$350. For more information on this workshop or any of the other programs offered by BAL, call 409-833-4179 or log onto www.beaumontartleague.org.

For more information about Lin, logo onto www.fealingwatercolor.com.

BAL is located at 2675 Gulf St., on the site of the old fairgrounds, in Beaumont.

This spring, the **MUSEUM OF THE GULF COAST** will host a **YOUTH ART COMPETITION** in association with the temporary traveling exhibition "Anne Frank: A History for Today."

On view at the Museum April 3 through May 31, the exhibition will travel from the Anne Frank Center in New York to tell the story of Anne Frank and her family juxtaposed against world events before, during and after the rise to power of Adolf Hitler and the Nazi party. Through the family's story, themes of scape-goating, bullying, anti-Semitism, racism, and genocide are explored.

Open to students in grades 6-12, the art competi-tion calls for butterfly creations of all shapes and styles inspired by the Holocaust Museum Houston's Butterfly Project. The HMH is remembering the 1.5 million children who perished in the Holocaust by col-lecting 1.5 million handmade butterflies (an estimated 400,000 butterflies have been collected by the HMH so far — they will eventually comprise a breath-taking exhibition scheduled for spring 2013.)

Entries for the competition must be submitted to the Museum of the Gulf Coast, 700 Procter Street, Port Arthur on or before March 19.

- Rules are as follows:
1. All entries must represent a butterfly.
 2. Butterflies should be no larger than 8" x 10".
 3. All entries must have a registration form from the Museum of the Gulf Coast taped to the back of 2D or the bottom of 3D pieces.
 4. Entries may be of any medium the artist chooses, but two-dimensional submissions are preferred for the HMH collection.
 5. Artwork not ready to hang may be pinned or taped for display.
 6. Glitter or food products should not be used.

7. All entries will be presented for consideration to the Houston Holocaust Museum collection after May 31.

Competition entries will go on view at the Museum of the Gulf Coast and winners will be announced on Holocaust Remembrance Day in con-junction with the opening reception for "Anne Frank: A History for Today" on April 11.

Winners of the contest will be named in four cate-gories: Best in Show, Best Original Design, Best Use of Media, and Best Interpretation of Theme.

To obtain registration forms please contact educa-tion coordinator Hollis Mutch at 409-984-6453 or Hollis.Mutch@lamarpa.edu.

Teachers can learn more about the Butterfly Project at the Holocaust Museum Houston as well as lesson plans for the classroom at www.hmh.org/ed_butterfly1.shtml.

The Museum of the Gulf Coast is owned and operated by the Port Arthur Historical Society in partnership with Lamar State College-Port Arthur and the City of Port Arthur. It is located at 700 Procter Street in downtown Port Arthur and is open daily from 9 a.m. to 5 p.m. Monday through Saturday and 1 to 5 p.m. on Sunday.

For more information, visit www.museumofthegulfcoast.org or call 409-982-7000.

The **McFADDIN-WARD HOUSE** will host its **ANNUAL ROSE PRUNING** event, 10-11 a.m., Feb. 6.

Watch the Golden Triangle Rose Society prune our award-winning roses. Ask questions and learn. Clippings are available for visitors to take home and graft, museum spokesperson Donda Thomasson said in a release.

Participants should meet at the back gate on North Street between Third and Fourth Streets and bring gloves and newspapers to collect their take-home rose cuttings.

The event is free. The museum will present "Texas in World War II," the first of three Lecture Series at the McFaddin-Ward House on the topic of the 1940s, Feb 25 at 6:30 p.m.

Ralph Wooster, historian and university professor, will discuss the vital role Texans performed in the war. The hour discussion will be followed by light refreshments.

The free lecture will be held in the visitor center lecture hall, 1906 Calder Avenue at Third Street in Beaumont.

For more information, call 409-832-1906 or visit www.mcfaddin-ward.org.

The **SPINDLETOP ROLLERGIRLS** will hold a **FRIENDS AND FAMILY EXHIBITION BOUT** Feb. 10, at Mannings Texas on Wheels, 5735 College Street in Beaumont

Doors open at 7 p.m. and first whistle blows at 7:30 p.m.

Tickets are \$5. For more information, visit www.spindletoprollergirls.com/index.htm

Café Solo

I stirred honey into my black coffee and the brittle office light at noon.

Could a cup of coffee help? I thought.

My (God!) young, Spanish secretary with tongue-wet mouth, mal-occluded into some continuous sensual tense, said:

«Sr. Olarte, para ti. (and a lasciviously mispronounced version of my Christian name). »

«Da me linea dos. » I mumbled to the oily surface of my coffee.

« Hola, Manolo. Hombre! Que va? »

Could a cup of coffee (broken-light-lit and black and honey-sweet with a momentary – very real – memory) really help?

« Si, si, si. Lo tengo aqui, Encima de mi mesa. Claro !»

A coffee (black) and a crippling lightning crack of caffeinated you, encima de mi mesa –

in a cracked coffee cup.

Honey,

(in my cup)

can a black coffee help?

Jesse Doiron

In this place Share

Being here
In this place and having
no sense of direction

The sun shines down
on my face
As dark clouds split
to reveal heaven

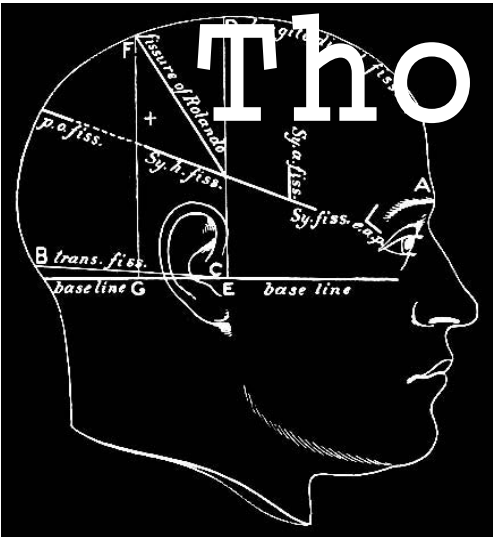
On an old tree stump
I lean my bones and pause
for a brief breath

To drink this from a cup
would be too much-
there would be nothing left.

Inhale it, taste it, grab the ring
as it makes it's way round

To miss it would be maddening
But oh, just to hear its
whispering sound.

Angela McKusker



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 sub-ject 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:

ISSUE

720 Franklin, Beaumont, TX 77701

or e-mail:

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.

Eternal Part...

The world suddenly erupted in war number three
Rich, poor, young and old swept away in a bloody sea.
Screams echo through the eerie night cutting like a knife
Radiation, fire and brimstone destroy nearly all life.
Men, women and children gasping for one last breath
Just a push of a button caused this gruesome death.
The few that survived wept in inconsolable sorrow
For the day before they knew not of tomorrow.
One man searched near and far for his love
Only to find her disfigured body dangle in a tree above.
A simple I love you flowed easy for him each day
Now tears fill his eyes for all the things he wanted to say.
He held her precious body close to his heart
Wishing he could have given her what she wanted before this eternal part.
He felt there was no need to express deeper feelings as much
Just silence with a kiss and a tender touch.
Pain enslaved him straight to the core
As to why he chose not to tell her so much more.
Surrounded by destruction, death and all alone
Reality sinks in that his true love is really gone.
He never took a stand and made her only dream come true
Now he looks at her with remorse at what he could not do.
She tried to never let a day pass without expressing her love so deep
To him that's a treasure in his heart to forever keep.

Marie LeBlanc

I Despise hearing 'I am Bored'

Often Boredom is the main stream to self indulgence
Shopping too much for things we don't really need
The desire to Eat out instead of at home
However IF we can resort to our true centers
Boredom is only lack of imagination

If we can shift from left of center thinking
with a Little quiet and a slash of meditation
once clarity seeps in
we can see that new adventure
that class we want to take
That one thing we always wanted to teach or learn

What ever inspires each of us
Points us in our own direction
And once we are Consumed by the new WE to be

The freedom of Boredom
is only a thought of the past...
Never BE BORED

Terri McKusker

Dishing the Dirt



Commentary by
D. Harris Johnson

WANT TO REALLY HAVE some fun and get down and dirty? Try the Art Studio, Inc. where dirty hands are a good thing. Painting, woodworking, ceramics, foundry and even glass blowing are guaranteed to fulfill the inner artist in you.

Located in the old “Plowden Supply” warehouse at 720 Franklin, director and co-founder Greg Busceme introduced this unique concept in 1983.

Boasting more than 14,000 sq. ft., The Studio is the meet and greet place for local musicians playing original music, art exhibitions

and is the venue for film and playwriting festivals.

The Art Studio has available space to rent for your own private artist thing (who could resist that pottery scene from “Ghost” with Demi Moore and Patrick Swayze) or join in with adult and children classes catering to the beginner as well as the advanced.

Membership has its privileges and individual memberships start at \$35. Members receive invitations to all exhibitions, and may enter the annual membership art exhibition at no charge. In addition to that, members enjoy a one year subscription to the award winning ISSUE, the monthly arts magazine of The Art Studio.

The Studio is a solid force for the continuation of our community’s creative endeavors. Show how really grateful you are by volunteering a couple of hours a month. Call Greg at 409-838-5393 and get involved.

Visit www.artstudio.org for class schedules, opening reception dates and various Studio functions.

Art, it’s a dirty job but somebody has to do it. What about you?

Thursdays at the Mildred and Bizarre Bazaar on April 17th at the old Southeast Texas fairgrounds, I am asking everyone to work together, to participate, to interact and build something that they can be proud of, have fun with and develop a deeper understanding of community spirit and the creation of something more.”

The word of the day is PARTICIPATE! And FUN. And PLAY. And LAUGH. OK, that’s four words, but you get the idea.

There is no age limit, high or low. In an ideal world, we will see granny, mom and dad, and kids standing side by side with established local artists, all having a blast playing and creating art.

“It’s good to not have pre-established expectations going into art-making once in a while,” Xenia said. “This kind of event really opens the door to discovery.”

All of us think that the arts are an important part of life. “The highest and most beautiful ideas are expressed and the arts reflect all of us in a more promising light,” Andy says.

So art can be serious. It has meaning and depth. Maybe we have something profound and interesting that we are trying to say. But in the end, the reason we make art is because it is the most fun we have. There is nothing like making that first mark on the paper and following it with another as it builds into something. Then, when we are done, we make another one.

“Think of this as a fun game where you create the type of imagery you long to see in a formal art environment,” Tim says. “For those with an art background, come out and enjoy being creative as well. This is a project that does not discriminate between experienced and inexperienced art makers. People from every walk of life can participate in this show.

“I also encourage the attendees to enjoy themselves, having fun while incorporating the various media available and hopefully attaching some meaning, be it personal, social, philosophical, political, or relating to any number of other abstract notions. I really do not think that having fun while making art has to be divorced from thinking.”

So come on out and get your hands dirty. Make a piece of art and hang it on the wall. It’ll be fun — that’s a promise.

“pARTy-cipation” is noon to 4 p.m. on Feb. 6 at The Art Studio, Inc., 720 Franklin in downtown Beaumont. A reception for the gallery show is 7-10 p.m. that evening. The workshop and reception are free.

For more information, call 409-838-5393.



Mission Statement

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

PURPOSE

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

GOALS

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

OBJECTIVES

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

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

REGISTRAR from page 4

ence a shelf-life of five years before it ever goes on display, she said.

“It usually takes five years to put an exhibition together with the research involved and then putting the catalog together,” she said. “Most museums schedule five years out and have brainstorming sessions to decide on future exhibits.”

After all the planning, an exhibit will generally stay on the wall for three months, but it varies depending on objects. “Some art can be easily damaged by light,” Evans said.

The latest exhibit at the Stark Museum, “Entwined Across the Ages: Illuminated Manuscripts and Tapestries,” was made up of tapestries and other items owned by the museum.

In many cases, the museum will borrow exhibits from other museums or



Stark Museum registrar Allison Evans adjusts a display case.

single objects. And these objects must be inspected.

“I regularly do condition reports,” she said. “The object must be looked at and the condition must be checked against the report from the previous museum to see that nothing has changed in the course of its travel.”

This part of her job involves inspecting every spot on a painting and every crack in a piece of pottery and her attention to detail comes in handy.

“I literally have to take a magnifying glass through each object and it takes a long time,” she said. “But I enjoy working behind-the-scenes.”

According to the museum’s Web site, it is privately funded and the core collection consists of what Nelda and H.J. Stark originally purchased. The museum specializes in American West art, American Indian Art, decorative art, such as glass and porcelain including the only complete set of the United States in Crystal by Steuben Glass and rare books and manuscripts including John James Audubon’s “The Birds of America.”

The Stark Museum is located at 712 Green Avenue in Orange

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

VIEW from page 3

accepted the nomination of Board Chair of The Art Studio, Inc.

She is also diva leader of the Beaux Arts Ball Committee along with Stephan Malick, Beth Gallaspy, Sheila Molandes and others.

Want to have a great time and advance the arts? Work with us for our annual benefit blowout. The Studio needs diversity in its leadership and new ideas from different parts of the community.

Just want to party? Come to the ball April 10 at American Legion hall #33. The event will include musical entertainment by John Evans, rockabilly/blues musician extraordinaire. The theme is “technicolor masquerade.”

Lastly, we are in need of replacing the termite-eaten front door and broken roll up door, and especially rebuilding the square footage we lost during the storm. Think: Quonset building!

its own reward.

“I feel that it is important for people to not alienate themselves from art by shortchanging themselves and their abilities to comprehend metaphorical meaning,” Tim says. “A part of me thinks that calling art ‘elitist’ is a simple cop out when one doesn’t want to think and draw meaning from the creative imagery that one is faced with.

“Art is fun to make. So make it. And, hopefully, attach some meaning to it.”

Terri is president of the Beaumont Art League and feels strongly that getting together to make art strengthens the community as a whole.

“I am a firm believer in creating the environment that you wish to live in and be a part of,” Terri says. “We are all responsible for that. You can’t sit around and whine that there is never anything to do in this area, if you are not willing to put forth a little effort. Grass roots involvement in the arts provides access and alternatives, entertainment and ‘aha!’ moments for everyone. Involvement, active participation by local artists gives back to the community creating something more. Through events such as this, First

2D or 3D — it makes no difference to the Monster Crew.



WE WANT YOU FOR BAND NITE

Hear original music by local musicians at



For upcoming gigs, visit www.myspace.com/artstudio

\$5 admission

All ages welcome • 21 and up BYOB and have your ID.



720 Franklin, Beaumont, Texas 77701

Non-Profit Org
U.S. Postage
PAID
Permit #135
Beaumont, TX

RETURN SERVICE REQUESTED

INSIDE

- 'pARTy-cipation'
- THOUGHTCRIME: MUSINGS FROM AREA POETS
- WHAT DOES A REGISTRAR DO?
- MEREDITH JACK AT THE DISHMAN

ISSUE

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

Volunteers

These people are
the life blood
of our organization.
WE COULDN'T DO IT
WITHOUT YOU!
To volunteer, drop by
The Art Studio, Inc.,
or call 409-838-5393.

Bryan Castino
Katy Hearne
Heather Eager
Benec Bernard
Clint Dearborn
Rhonda Rodman
Sue Wright
Cyndi Grimes
Rhonda McNally
Andy Coughlan
Renee Coughlan
Olivia Busceme
Jannell Rigaldo
Uriah Keneson
Les Warren
Torchy
Colleen Bonnin
Beth Gallaspy
Lige
Joanna Clark
Chris Dombrowsky
Terri McKusker
Willie McKusker
Sheila Molandes
Deborah Ragsdale
Colby Duhe
Beau Dumesnil
Karen Dumesnil
Tosha McKusker

JOIN US
FOR ART OPENINGS ON
THE FIRST SATURDAY
OF EACH MONTH
THIS MONTH:
pARTy-cipation
FREE WORKSHOP AND GALLERY SHOW
FEBRUARY 6
WORKSHOP IS NOON-4 P.M.
GALLERY OPENING IS 7-10 P.M.

SOUTHEAST
T E X A S



COUNCIL

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

THE ART STUDIO INC. ISSUE
DISTRIBUTION POINTS

DOWNTOWN

THE ART STUDIO, INC.	720 FRANKLIN
ART MUSEUM OF SOUTHEAST TEXAS	500 MAIN
THE BARKING DOG	493 PEARL STREET
BABE DIDRIKSON ZAHARIAS MUSEUM	1750 IH-10E
BEAUMONT CONVENTION & VISITORS BUREAU	801 MAIN
	(IN CITY HALL)
BEAUMONT ART LEAGUE (FAIRGROUNDS)	2675 GULF ST
NEW YORK PIZZA & PASTA	790 NECHES
SETAC (IN JULIE ROGERS THEATER)	PEARL STREET
	@ FORSYTHE
TATTOOMANIA	601 PARK

SOUTH END/LAMAR UNIVERSITY

BOBCAT	1535 E. CARDINAL DR.
CARLITO'S RESTAURANT	890 AMARILLO @ COLLEGE
DOS AMIGAS	1590 FRANKLIN
KAMPUS KORNER RESTAURANT	4637 CALLAGHAN
KOCH'S FLOWERS & GIFTS	2270 AVENUE C
LU ART DEPARTMENT	DISHMAN ART MUSEUM

OLD TOWN

HAIRY BUSINESS SALON	2121 MCFADDIN
JASON'S DELI	112 GATEWAY SHOP CNTR
JEFFERSON CO. DEMOCRATIC PARTY OFFICE	CALDER
KATHARINE & CO.	1495 CALDER
RAO'S BAKERY	2596 CALDER
SIGN INTERNATIONAL EXPRESS	2835 LAUREL
SUNRISE	2425 S 11TH
SWICEGOOD MUSIC CO.	3685 COLLEGE
THE TATTERED SUITCASE	2590 CALDER

CENTRAL/WEST END

BASIC FOODS	229 DOWLEN
BEAUMONT VISITORS BUREAU	IH-10
CHRISTIAN MYERS-RMT	6755 PHELAN BLVD 24E
COLORADO CANYON	6119 FOLSOM
EARLY BIRD CAFE	5955 PHELAN
FOREVER YOURS FLORIST	HWY 105
GUITAR & BANJO STUDIO	4381 CALDER
LOGON CAFE	3805 CALDER
THE MASSAGE INSTITUTE	2855 EASTEX FRWY, SUITE 1
	(@ DELAWARE)
NORTH END CYCLE	HWY 105
PACESETTER	COLONNADE CENTER
QUIZNOS	3939 SUITE 9 DOWLEN
RED B4 BOOKS	4495 CALDER
REED'S LAUNDRY	6025A PHELAN @ PEYTON
STUDIO 77	6372 COLONNADE CENTER
TIP-TOP	7271 EASTEX FRWY
TRENDY'S	5905 PHELAN, STE. E
WEST END MEDICAL PLAZA	2010 DOWLEN
WILSON CHIROPRACTIC	7060 PHELAN BLVD.

PARKDALE

RAO'S BAKERY	4440 DOWLEN
--------------	-------------

ORANGE

STARK MUSEUM OF ART	712 GREEN AVE.
---------------------	----------------