

ISSUE

THE ARTS MAGAZINE OF THE ART STUDIO, INC

MARCH 2009



**THE
CHARMING
DEVIL
RETURNS**

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INSIDE:
TASIMJAE DEADLINE
COMIC BOOKS,
AND MORE

Comic books a grown-up read

Movie adaptations, Ultimate line

Story and
photos by
Jeff
Dixon

I'VE BEEN READING COMIC books since I was old enough to read anything. I remember buying them from the spinner racks at the grocery store, old issues of Amazing Spider-Man and Detective Comics. It wasn't long before it dawned on me that there were more

comics than just the ones offered on the racks, that there were entire stores that, for the most part, sold nothing but comics.

Scott Smithhart opened Comics Kingdom on Phelan in Beaumont 23 years ago. He got into the comic business with a friend after years of being an avid reader.

"A friend of mine and I used to drive up to Houston every few weekends and go to Nan's because there wasn't any place local to buy comics except for the newsstands," he said. "We decided after a few years to open up our own shop. We hit it just perfect. It

was just during the time when comics and sports cards were all coming into their own."

It was the early '80s and comic books like Frank Miller's "The Dark Knight" and Alan Moore and Dave Gibbon's "Watchmen" were showing the world that the industry could grow up if it wanted to. "The Dark Knight" dealt with an aging Batman taking Gotham back from the gangs and "Watchmen" gave us a fresh look at a murder mystery through the eyes of the superhero community.

In the '90s, comic sales skyrocketed due to events like "The Death of Superman" and "X-Men: Age of Apocalypse." Then the bottom dropped out. Thanks to variant covers and special issues, fans became a lot more selective and the big two companies, Marvel and DC, took a major hit.

"People started realizing that they didn't need to buy everything that came out," Smithhart said. "You started seeing a lot less people collecting and a lot more folks buying the books so they could read them. This entire generation of mad collectors kinda left the industry. People don't buy 14 issues of the latest number one issues anymore. They buy the book because they want to read it, not for what it might be worth someday."

The new millennium brought with it the shot in the arm that comics needed — the Ultimate line and comic book movies.

make now a 'super' time to return to genre

The Ultimate line began with "Ultimate Spider-Man." It was a re-imagining of Peter Parker set against the backdrop of the present. It was everything new readers were clamoring for, an entire universe they could jump right into without fear of missing a history or continuity. It soon led to Ultimate X-Men and The Ultimates, a modern look at the Avengers.

The comic books movie craze began with "Blade," and showed that even a character who was nothing more than a glorified guest star could hold his own on the big screen. "X-Men" and "Spider-Man" soon followed.

Last year, "The Dark Knight" and "Iron Man" raised the bar and showed moviegoers what comic fans have known for years — that even superheroes can be believable, deeply flawed characters.

"What the movies have really done is bring back a lot of people who had stopped reading for one reason or another," Smithhart said. "People go see 'Iron Man' and it reminds them of how much they enjoyed the books growing up. That's the age of the customers

nowadays — college age people who read comics back in middle school and either kept it up or came back "

Lamar University student Brandon Brooks came back to comics a few years ago after years of not reading.

"I used to read mainly comics based on cartoons when I was really little, but 'The Ultimates' really got me started reading again," he said. "I wasn't around for the forming of The Avengers, but with this I got to see a whole team form and follow these characters from the beginning. It was way retro. It was a lot more mature and it showed me what you could really do with comics and what they were capable of."

Meredith Moore, also a Lamar Student, recently started picking up comics and reading the modern classics like "Watchmen."

"'Watchmen' really changed how I looked at comics because it wasn't what I thought they were before," she said. "It wasn't just cartoons of people fighting. It was an in-depth story with complex characters. I'm really looking forward to reading 'V for

Vendetta' because now I'm just hooked on anything Alan Moore writes."

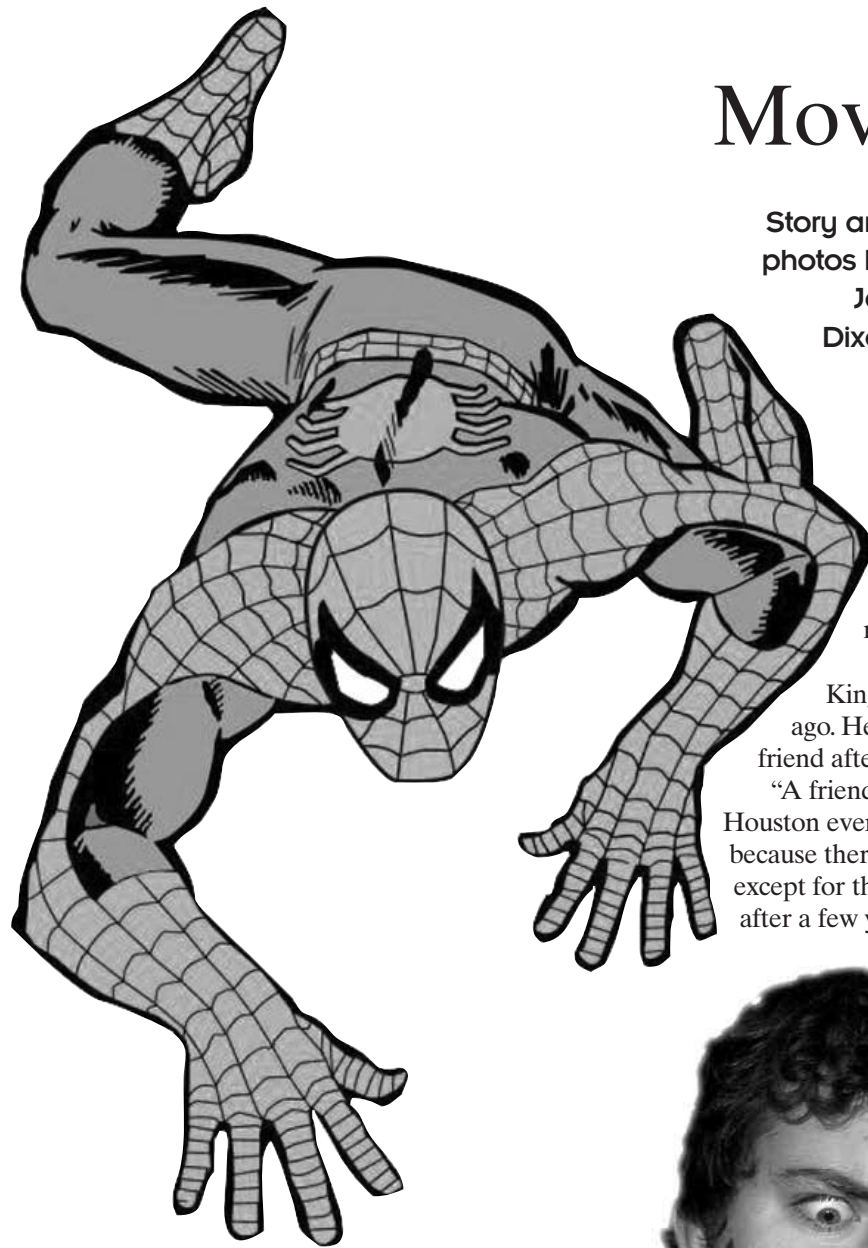
Comics have found a new identity in the mainstream as a valid part of pop culture over the last few years. Major newspapers and television stations covered the death of Captain America and the unmasking of Spider-Man.

"These days you see people reading comics all the time," Brooks said. "Right now I have about three comics in my backpack everyday. You tell people that you read comics and they can keep up with you in a conversation because its just everywhere right now. It's all over the news and in the papers.

"It's just a great time to be a fan right now."

With the upcoming release of "Watchmen" and the sales of Amazing Spider-Man guest starring President Obama, it looks like comics are once again finding a new lease on life and new readers are finding whole universes ready to be explored.

To find a comic book shop near you visit www.comicshoplocator.com.



Brandon Brooks and Meredith Moore follow the exciting action in a recent Amazing Spider-Man edition.



Scott Smithhart, left, is the Owner of Comics Kingdom on Phelan in Beaumont. He opened the shop 23 years ago and says that the success of movies such as "The Dark Knight" and "Iron Man" has renewed interest in comics.



League show slated for March opening



The eyes of the national art community turn to Beaumont in March as the Beaumont Art League showcases national and local talents in their largest art competition of the year.

The 47th Annual BAL National exhibition features artists from across the United States and gives local artists an opportunity to compete on a national level for cash prizes.

Polly Hammett is juror for the show. Hammett is both a painter and computer image artist. She is a member of the American and National Watercolor Societies and has won numerous awards and honors in exhibitions across the United States. Hammett's work can be seen in numerous private, public and corporate collections. She is listed in the Who's Who in American Art.

The chosen entries range from the traditional to the unusual and include a variety of media and styles in painting, photography, printmaking, ceramics, and sculpture, BAL director Dana Dorman said.

"It is our goal to make this exhibition the spotlight of the year," she said. "We have several returning artists whose work quality guarantees entry into our exhibit year after year, as well as some talented artists who have not shown in the Southeast Texas area.

"It is always exciting to see what is really new and fresh in the art world.

"This year, we have a delightful sculptural piece by Judy Sterling and three thought-provoking charcoal pieces by artist Anastasia Alexandrin."

Local artists included in this year's show include Clinton Jones for his ceramic work, photographer Debbie Stanford and painters Melody Montero-Ortiz and George Wentz.

"The show features many media and surprises," Dorman said.

A free reception is scheduled for March 14, 7-9 p.m., including hors d'oeuvres, drinks and a brief award presentation. The exhibition will be on view March 1-31

The Beaumont Art League is located at 2675 Gulf Street in



The invitation artwork, top, is "Red Peace" by Anatasia Alexandrin from Philadelphia. "Primavera," above, by Janet Badger from Bangor, Maine. Macomb, Illinois' Vince Palacios made "Alchemy Series: Wisdom Instructs Malice," shown left.

Beaumont.

Gallery Hours are Tuesday-Friday, 10 a.m.-4 p.m. and Saturdays 10 a.m.-2 p.m.

TASIMJAE

THE ART STUDIO, INC. MEMBERS JURORED ART EXHIBITION

CALENDAR

Entry datesMarch 24-28
Jury selectionMarch 30
Notification by mail.....March 31
Pick-up works not accepted..April 3 by 4 p.m.
Opening/awards reception....April 4, 7-10 p.m.
Pick up exhibited workApril 28-30.

ELIGIBILITY

Open to all members in good standing of The Art Studio, Inc. (TASI). Membership fee of \$35 may be paid at time of entry. Works completed within the last two years that have not previously been shown at TASI may be submitted. All two dimensional work must be ready to hang (**wires, not sawtooths**). All three dimensional work must have firm base. Work may not exceed two hundred pounds in weight or 10 feet in height. Completed entry label must be firmly attached to the back upper left corner of 2-D work or base of 3-D work.

SUBMISSIONS

Entries must be delivered to TASI, 720 Franklin, Beaumont, TX, M-F between the hours of 11 a.m. and 4 p.m. No works will be accepted after 4 p.m. on March 28. Deliveries by bus not accepted. Works must be shipped prepaid and/or hand delivered. Limit two (2) entries per person.

RETURN OF ALL ENTRIES

Work not accepted must be picked up by 4 p.m. on April 3. Works selected for exhibition must remain on display until April 25 and be picked up by April 30.

AGREEMENT

Although the greatest possible care will be exercised in handling work, TASI accepts no responsibility for loss or damage to work submitted, while in transit or on premises. TASI reserves the right to photograph submitted works for publicity purposes. Submission of entries implies the artist's understanding and agreement to the rules and conditions of the exhibition.

AWARDS

1st. place...\$100 and a solo exhibition at TASI, May 2010
2nd. place \$75, 3rd. place \$50



Fedorchenko to judge 2009 competition

Xenia Fedorchenko, Lamar University assistant professor of art, has been named juror of The Art Studio, Inc. Members Jurored Art Exhibition (TASIMJAE) in April.

Deadline for entries is March 28. Entry is open to all members in good standing of The Art Studio and memberships may be obtained with submissions.

The show will open with a free reception 7-10 p.m. April 4.

The Russian-born artist joined the Lamar faculty in the fall of 2006. She has taught beginning drawing, all levels of figure drawing and printmaking, as well as color theory and a graduate-level course in Aesthetics and Criticism.

Fedorchenko holds an MFA in Printmaking from Southern Illinois University, Edwardsville and a BFA in Painting from Lyme Academy College of Fine Arts, Old Lyme, Conn.

Previously, Xenia has taught printmaking workshops, drawing and printmaking courses at SIUE as a graduate assistant. At Lyme Academy, she taught Summer Portfolio Development over the

course of several years. Fedorchenko also worked as a printer of etchings and lithographs for Milestone Graphics, a small private contract print shop in Connecticut.

Fedorchenko exhibits drawings and prints locally and nationally. She was TASI exhibiting artist in February 2008.

"I am honored for the opportunity to jury this year's TASIMJAE," she said. "Having judged multiple exhibitions of work by student-artists geared to successfully fulfilling an assignment, I look forward to being presented with a wider range of personal expression for this show.

"Although my production revolves primarily around the drawing and printmaking processes, it is important that the works chosen represent not merely personal preferences in process or technique, but reflect what it might be to make art.

Fedorchenko said that craftsmanship appropriate to content is a starting point for evaluating a piece.

"I further look for a certain element of authenticity," she said. "Residing somewhere between an artist's intent — that which the artist

knows, feels and sees — and a work's ability to communicate said intent to the viewer, authenticity will not allow for a piece to be easily dismissed."

Fedorchenko said that she looks forward to a wide variety of artists' work and encourages artists to enter.

"I sincerely hope that many take a chance to be heard and enter this annual show," she said.

Membership in The Art Studio begins at \$35 for adults. Student memberships begin at \$20 with valid ID.

The Art Studio's membership show features work by artists from all over the country working in all media. It regularly draws jurors of the highest caliber, a testament to the quality of the work on display.

The opening reception will feature most of the exhibiting artists and offers visitors an opportunity to talk with them about their work — and to get involved with The Studio's community arts efforts.

For more information, call 409-838-5393.

The prospectus is also available online as a downloadable PDF file at www.artstudio.org.

Artist Andy Ledesma and his alter ego "The Charming Devil" will present their work at The Art Studio, Inc. in March



Ledesma invites viewers to take a trip to La-La Land at TASI in March

Story and photos by Andy Coughlan

ANDY LEDESMA IS A MEANDERER. He has meandered from Southeast Texas to Los Angeles, from New York to the Caribbean. Along the way he has worked on movies and produced underground comic books. He has educated inner-city graffiti artists and performed rituals with Navajos. But throughout his journey, his one constant was his art.

And now he has meandered home to Southeast Texas and the product of his experiences will be on display at The Art Studio, Inc. in March.

An exhibition of his work, titled "The Charming Devil," opens with a reception March 7, 7-10 p.m. The show will be on display through March 28.

"Twenty-something years after I left the prodigal son has returned," he said. "I've had to consider and contemplate, 'Where do I fit in here in Southeast Texas?' So I've been wringing my hands and it took me a while to decide where I was going to go with my art."

In order to find a way to fit in to his new — old — surroundings, Ledesma returned to a concept from his past — he returned to La-La Land.

"It's kind of ironic because I'm visiting an old idea," he said. "I realized that it was the one concept where I was truly original and wasn't dependent on any other kind of influence other than the initial inspiration. Once I had claimed that as my own, I was able to have plastic ideas — ideas that were flexible, malleable and creative within different mediums."

La-La Land was created in 1992 with the first appearance of The Charming Devil," Ledesma's alter ego. This alternate world is populated by a colorful cast of characters, many of whom are "Calaveras" or skeletons, which are iconic images drawn from his Hispanic heritage.

One year for Dia de los Muertos (Day of the Dead),



The return of the Charming Devil



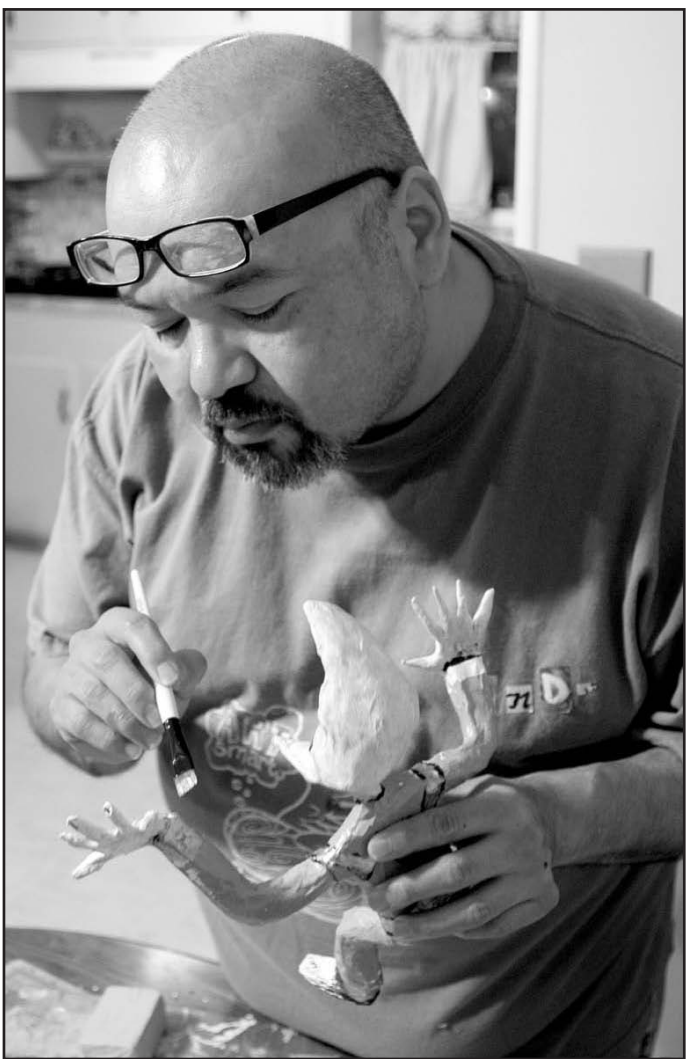
Ledesma parodied Van Gogh's self portraits, substituting a Calaveras for Van Gogh, allowing him to comment on the universality of the human experience.

"In Los Angeles, there were a bunch of racial issues,"

he said. "We had Chicano artists, we had Korean-Americans — all these different labels. Being a satirist I said, 'You know what? The best schtick is to strip all that away...strip it down to the bones.'"

When he paints a group of men whistling at a "beautiful skeleton babe" it

See DEVIL on page 10



DEVIL from page 9

is an image to which everyone can relate, regardless of ethnicity. Adding a Renaissance ethic to the broad La-La Land concept allows Ledesma to experiment with sculpture, drawing, painting, cartoons and any other format he desires. Ledesma said that anything he creates in La-La Land, shares a unifying concept and intention. In the past, he said, he has used La-La Land to cast a satirical eye at life in the big city and in the world. Instead of getting caught up in the banal, he would spoof it to show the absurd part of reality.



Andy Ledesma at work, above, in his Nederland studio. The painting of “Deadman Beer,” above right, hangs on the wall behind him.

“Just because I’m not in an urban environment doesn’t mean I can’t still see with those inter-dimensional eyes,” he said. Ledesma’s satire has a sharp edge, but he said he hopes to get “a couple of chuckles” with the imagery he uses. “I have one piece that shows two knuckles, one says ‘love’ and the other says ‘hate.’ And the title is, ‘Two Ways to get a Fat Lip,’” he said. In La-La Land, Ledesma is free to experiment with other art forms he appreciates. “I could never be a great expressionist or futurist, but I can spoof it in my La-La land style,” he said. In Los Angeles, he worked with inner city kids to make graffiti art as

part of the grass roots art movement. He then worked on movies until Hurricane Rita and his mother’s illness brought him back to Southeast Texas. “Right now I’m in the second phase of my life,” he said. “I am a much more responsible person. I used to be well known for my party habits and for being completely unhinged, but now I’m pretty sober and in a transition. “I used to be totally about art and doing it professionally. Now I’m doing something that I haven’t done for 15-20 years. I’m doing art for art’s sake. “Right now it’s not paying the bills and I feel like I’m a 20 year-old again, but now I have a wealth of experience. When I was 20, I didn’t know how to do anything. Now I pretty much know how to do a lot of things and it’s a question of fitting the ideas.”

Apart from preparing for the show, Ledesma has been working on floats for Mardi Gras in Port Arthur. It is an extension of his days working on movie sets such as the “Pirates of the Caribbean” trilogy. “I’ve bounced between so many jobs and had a lot of curiosity,” he said. “As a result I have a lot of skills. So what was once a meandering, aimless journey has all of a sudden taken on purpose. That applies to my art career and also my personal life.”

He used to be driven past the point of distraction, he said, where nothing mattered except his art. But Hurricane Rita and his mother’s illness forced him to alter that plan. “Like the Charming Devil, I am returning from limbo,” Ledesma said. “And I am returning to the most original idea I ever had.”

Ledesma said he was getting burned out on the movie industry and moving around so he was ready for a change. He just didn’t expect a hurricane to change his course so swiftly. “It has been like synchronicity,” he said. “Things have happened to lead me to where I had to be.”

His time working in community activism in Los Angeles taught him that he could be a leader, that he could help other people and teach them. He applied this experience to his three years as director of Texas Artists Museum in Port Arthur. He sees part of his role is to be a mentor and facilitator for young artists.

“What we are doing — the barbed wire guys — we lay our bodies on the barbed wire so the others can come through,” he said. The show is geared toward younger people in an effort to encourage them to think, to question and, most of all, to create, he said.

“I want to show them there’s a way to get anywhere,” he said. “To other artists, I want them to take a second look and see that underneath the cartoony black lines, underneath the sur-



face banality, there’s something going on. There’s a craftsman at work. “That’s how I look at what I do. I am constantly refining my craft.” Ledesma has suffered from a detached retina but has put off surgery until he has finished working on his exhibition. Everything in the show he will have completed within the past year and a half.

His Mexican heritage is very important to his work. He doesn’t incorporate a lot of traditional iconography in his work, but the stylistic imagery is obvious to the viewer. “While I was traveling in Mezo-America, I connected with the shamans...kind of got a little pyschedelic,” he said. “I guess the Australians call it ‘walkabout.’ I have re-connected with my indigenous roots.”

When he was in California he was part of a peyote circle that held a ritual in Arizona. “My last ritual was kind of a hard one and might have predicted some of the stuff that’s been happening,” he said. “It is kind of freaky.” Ledesma sits back in his chair and smiles. He has meandered back to his roots, both literally and artistically. Where he goes next is for the future to decide. For now, the devil in him is content to charm the arts community.



‘ARTHOUSE’ OPENS DOORS TO AREA ARTS COMMUNITY

Story and photos by Steve Junious

ARTISTS NOW HAVE A unique outlet for showcasing their art thanks to a new feature created on a local news station’s Web site.

Fox 4 is introducing “Arthouse,” an online feature on their Web site — found at www.setxhome-page.com — that acts as an

online gallery for artists. Pick your poison: poetry, sculptures, short stories, pottery, digital art, paintings, drawings — virtually anything you can send in a text or picture file can be posted on the site for all to see.

“I saw how big of an art community we have around here and how well networked it was, and I thought it would be a good opportunity to have one online source for all of it to come together,” said Jared Hinson, Web administrator for Fox 4 and creator of

“Arthouse.” “Once you’ve created art, this is an instant gallery for it. “There are so many artists locally but not that much space for them all to show off their stuff. You know when you go here that you’re seeing our local artists from all over, including the guys in the art museums, in The Art Studio, and those who aren’t.”

In addition to the gallery of work by local artists, “Arthouse” also provides the schedules of art museums in the area. It links to all the Web sites of these organizations, providing a variety of information for artists. “It’s a much more casual part of the (Fox 4) site than what we’ve had before,” Hinson said. “It’s design to be driven more by the users.

“You are creating content for whatever purpose you want.” You can be an anonymouse sender, or if you specify, contact information can be added for artists to receive feedback. Arthouse was officially launched

Thursday Feb. 19. Hinson is looking forward to this feature as being a place for people interested art to open up. “There are people who like to sketch and mess around in Photoshop and write poems, and maybe they will post them on their MySpace,” he said. “Now, you got this one big community all online linking you to every art outlet in the area. “This will give people a place to show and talk about art.” Hinson said he thinks this site is worth the effort he has put into its launch. “I think this idea is good, otherwise I would not have put as much as I have into it,” he said. “But, it’s not up to me. As soon as it launches, it’s up to everybody else. Don’t think about it, just submit your work. Get the satisfaction of having your work up there.” For more information, contact Hinson, at 409-840-4444, ext. 229.

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.

NOTICE

To our artist friends and former exhibitors: First, and foremost, thank you for showing your work at TASI. Since Hurricane Ike, we have been busy working to clean up and re-organize. Incredible as it sounds, we have amassed a large amount of art-work, left mostly by former exhibitors.

So, if you are reading this, by now, you know who you are. It's time to pick up your work! Please do so before March 31. After that, left over artwork will be re-cycled.

Here is a partial list of artists who have items at TASI: Doug Asher, Thomas Baitton, Phil Fitzpatrick, Sonia Galewsky, Steve Herron, Jenna Hodgkinson, Dannon Hulin, Charlie Huangs, Ben Jennings, DJ Kava, Greg Landry, Julie Lee, John Moyer, Lisette Theriot, Peggy's Mosaics, Weir Sew Fine.

Thanks.



GREAT EGRET by Albert Faggard

The ART MUSEUM OF SOUTHEAST TEXAS presents **IKE: PASSAGES AND MEMORIES**, a collection of paintings by **ALBERT FAGGARD JR.**, in Cafe Arts through May 3.

“Hurricane Ike affected all of us,” Faggard writes in his artist’s statement. “The pieces in this show are derived from the memories of what once was and tributes to the destruction left behind.”

Faggard, a resident of Gilchrist, rode out the storm in High Island with several family members. He said he was one of the first to see the destruction of what he calls the “worst hurricane of our life-time.” The colorful oil paintings represent his fond recollections of time spent in the Bolivar Peninsula area and sadness from the devastation found there today.

In “Beacon of Hope,” Faggard painted the Bolivar Lighthouse, which is still standing having miraculously survived Hurricane Ike.

“If any one building needed to remain from Ike’s fury, this is it,” he said. “I believe it was left as a ray of hope that not all was lost and thus becomes the messenger for all of us to rebuild and go on with our lives.”

Several pieces in “Ike: Passages and Memories” are of the wildlife that Faggard discovered after the storm. He said he was unable to paint them in the tragically deceased state he found them, but chose to portray them in the glorious memories he recalls. “Great Egret” is one of those memorial pieces Faggard had previously painted. After the hurricane, 100 prints of the original painting were made and are currently being sold with proceeds benefiting the rebuilding of the area through the Bolivar Peninsula Cultural Foundation.

“Ike: Passages and Memories” is part of AMSET’s continued mission to feature local artists in Cafe Arts, Melissa Tilley, AMSET spokeswoman, said. The exhibition is open for viewing during regular museum hours.

For more information, contact AMSET at 409-832-3432 or visit www.amset.org.

AMSET is located at 500 Main in downtown Beaumont.

The **STARK MUSEUM OF ART** hosts **BLUEBONNETS AND BEYOND: JULIAN ONDERDONK, AMERICAN IMPRESSIONIST**, through May 24.

The show, organized by the Dallas Museum of Art, celebrates the work of a landscape artist and native Texas son, Julian Onderdonk (1882-1922).

More than 90 paintings, loaned from public and private collections, reveal how the artist created indelible images of the Lone Star State.

Onderdonk traveled to New York to study art with the American artist and teacher William Merritt Chase and applied Chase’s principles to a new landscape, his home state of Texas.

The Stark Museum of Art is located at 712 Green Ave. in Orange.

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

FACE OFF: A SELECTION OF OLD MASTERS AND OTHERS FROM THE MENIL COLLECTION examines one of the primary elements of human interaction: to look upon the face of another.

On display through April 26, the exhibition includes prints from the fifteenth through the nineteenth centuries, a few pre-Renaissance sculptures, and a small group of modern and contemporary paintings. “Face Off” mines seldom-seen areas of the museum’s permanent collection to provide fresh insight into fundamental issues of likeness, memory, and identity. This selection of work illustrates that the fundamental tenets and strategies utilized in the creation of visual art today have been around for

thousands of years, while simultaneously bearing witness to the multifaceted vision of art through time.

Masters of the printed medium, Francisco Goya (1746-1828) and Honore Daumier (1808-1879) reveal their distinctive views of nineteenth-century society. With no pretensions to objectivity, Goya reveals brutality on both sides of Spain’s Peninsular War in “Disasters of War” (1810-1820), while Daumier takes satirical aim at bourgeois values in Caricatures (1829-1872). In “Study of the Human Body” (1983) Francis Bacon reveals a postmodern rendering of a seemingly faceless body.

Seventeenth-century artists, such as Aelbert Cuyp (1620-1691) and Rembrandt (1606-1669) worked from positions solidly grounded in the visualization of religious imagery and biblical narratives. Because he lived in Italy for many years, Flemish master Denys Calvaert (1540-1619) stands out for his synchronization of Italian Renaissance and Flemish Mannerist styles. Calvaert’s painting, “The Vision of St. Dominic,” features the virgin and child. A very different version of this traditional motif appears in “The Virgin and Child” from Peru. Dating from the first half of the eighteenth century, this painting demonstrates how Spain’s colonies in the New World interpreted Christianity.

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

The **MUSEUM OF FINE ARTS-HOUSTON** presents **WRAPPED IN COLOR: LITHOGRAPHIC BOOK COVERS AND JACKETS, 1890-1970** through May 25.

At the turn of the 20th century, jackets for hard-bound books — called “wrappers” — and softbound book and periodical covers became a major focus of design as publishers began to exploit their marketing potential. This exhibition presents a selection of rare lithographic book covers and jackets created by artists in France, including Henri Matisse, Georges Braque, Pablo Picasso, and Marc Chagall.

Lithography is a printing method in which the design is drawn on a slab of fine-grained stone with a greasy crayon, rather than cut or etched into a metal plate or wood block. The process is based upon the principle that the greasy areas will accept ink while the non-greasy areas will not.

The ease of drawing with a lithographic crayon and the medium’s potential for large print runs encouraged artists and publishers to use lithography for popular and “practical” purposes, including sheet music, theater programs, and book covers.

In the 21st century, the idea of using original works of art to “protect” books seems paradoxical. But more than 100 years ago, lithography offered a new arena for artistic experimentation as demonstrated by the examples from the museum’s collection on view here.

MFAH is located at 1001 Bissonnet Street in Houston.

Fore information, call 713-639-7300, or visit www.mfah.org.

The Voyeur

he sits
motionless
atop
a rock
warm winds
blowing
across
his back

he sees
every
movement
on
the horizon

he dreams
of births
and deaths
and waits
for night’s
shadow
to sweep
across
him
and
open
the door
to the
gallery
of gods
where stars
of infinite
brightness
dazzle

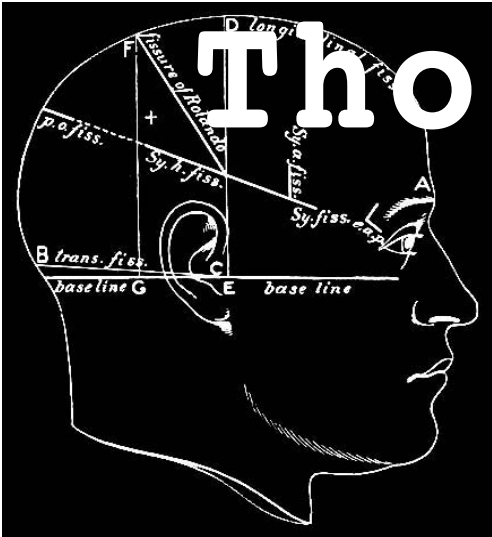
in the cool
night air
he sits
cold-blooded
reptilian
drinking in
the
solitude
and
swallowing
the
sleeping
children’s
dreams

Andy Coughlan

Untitled

The wind has died down
Sun is set as an arch
of afternoon. Arches
play off each other;
light on dark,
rosemary and bark.
Suddenly silver flash
on my retina.
Evening
brags on her
flesh; roast bird
sheared lamb.

George Wentz



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:

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.

The Lighter Side of Red

Saint Valentine on his Holy day
Would have little more than this to say
There are many different shades of Love
What’s important’s what we take away
Just look up and see the heavens torn
Then listen for the thunderstorm
On any sort of bet or on any given day or dare
There’s no more fragrant flower that grows on earth
than the smell of my granddaughter’s fresh-washed hair
A friend who patriotically had joined the Military Corp
This man now is safe and Stateside tucked
Home with family from the war
When his Kitty, ‘Gurdy’ bites his nose
And then sleeps on top his pillowed head
That IS true love, at least...

It’s what my brother Robby said
From sweet silence to your favorite song
All things that make the heart so strong
Nothing makes my heart skip and patter
More than the big brown eyes
of someone who’s opinion truly matters
In the end what makes me smile the most
Other than the Father, Son and Holy Ghost?
Are some old lyrics from a song so old
That always takes me striaght from blue to gold
Because Stones still play inside my head
And when I sleep they make my bed
I still dream of Love and get... ‘Stones’
Granny used to say, metaphorically,
Too much candy makes the belly ache
All in all The Beatles said it best
Simply put
“The Love you make
Is The Love you take”

Terri McKusker

YOU CAN BE A PUBLISHED POET
Submit your poem to the ISSUE
artstudio@artstudio.org

I’m just a collection of different memories
Uselessmight be
Can, I even see
That building in the distance
Square I do perceive
Tireless vendor knows it to be
Cylindrical to some degree

Yet not one day to me
Planes change of memory
Both mindsets
Excepts its reality
Pulling explicit plot
or endless cognitivity
all still drains from:
What is me?
What is me?
I don’t know
I don’t intend to find
Just arrived at a fork in the rant
Poem comes thought
difficult forms will come student

Algo, Rithm

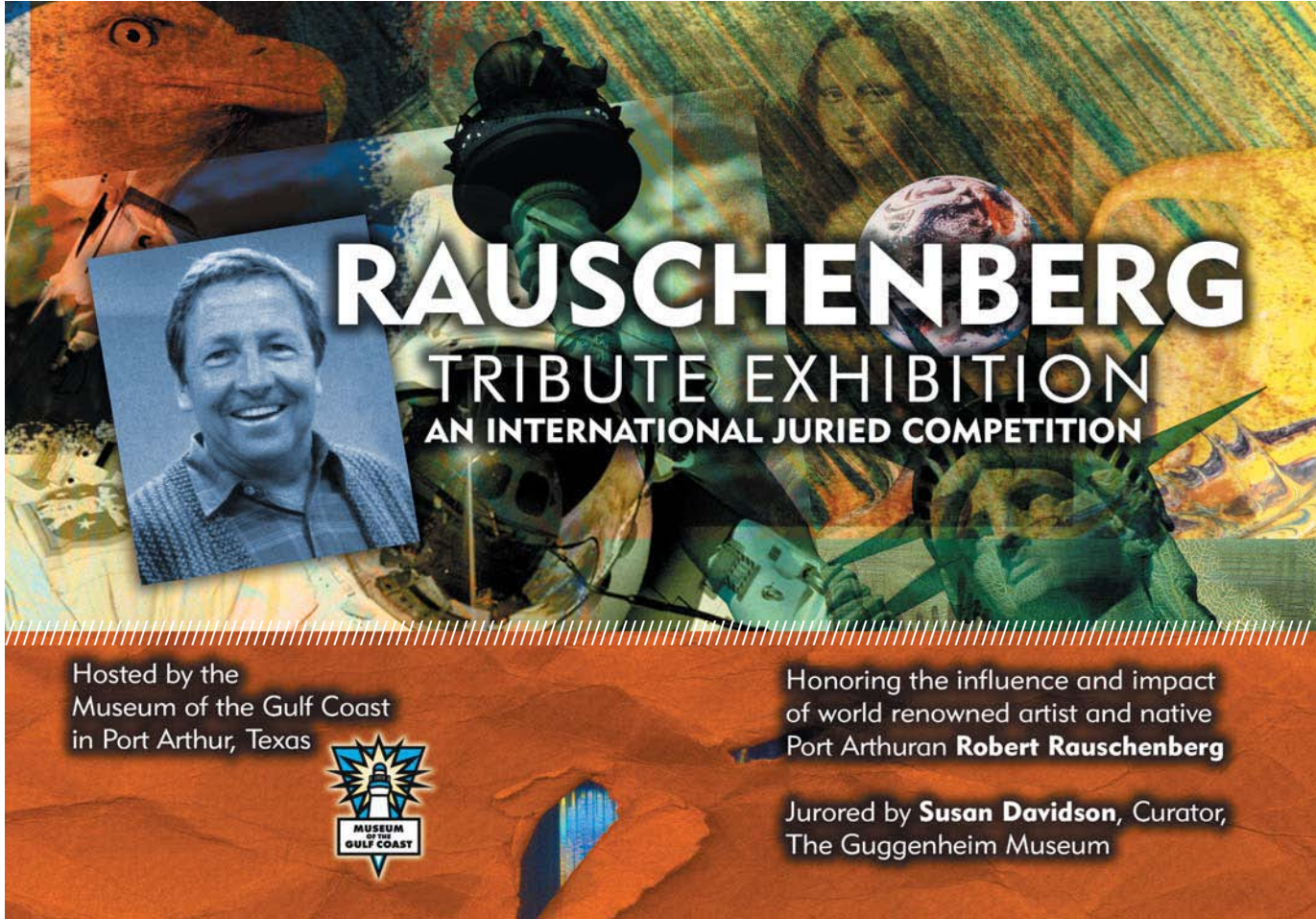
Weevil Real Estate

If you were a weevil, where would you live?
Perhaps in the Quaker Quick Oats, you could give
it a go just to see
if your larvae
like molting without any additive.

Or maybe a box of lasagna,
at the bottom of which you’d sleep on a
blond sheet of wheat.
What a wonderful treat
for your sweet weevil babies to hang on ta!

Then, there’s always a rice bag forgotten,
that rarely does really go rotten.
Because it’s a grain,
it’s a grandiose gain
for a weevil who’s goodly begotten.

Jesse Doiron



RAUSCHENBERG

TRIBUTE EXHIBITION

AN INTERNATIONAL JURIED COMPETITION

Hosted by the
Museum of the Gulf Coast
in Port Arthur, Texas

Honoring the influence and impact
of world renowned artist and native
Port Arthuran **Robert Rauschenberg**

Jurored by **Susan Davidson**, Curator,
The Guggenheim Museum

BORN IN PORT ARTHUR IN 1925, RAUSCHENBERG became one of the most innovative and prolific modern artists of our time. He bridged the gap between abstract expressionism and pop art through his unique methods of painting, printmaking, sculpture and performance art and was a lifelong advocate for the arts and artists around the world.

The Museum of the Gulf Coast was blessed to be a part of that legacy. For years, Rauschenberg supported the Museum through permanent and temporary exhibitions, guest appearances, fundraising events and commemorative artwork. Examples of Rauschenberg's art are still on view in the Museum's permanent Rauschenberg Gallery and his work is widely utilized for a variety of art education programs at the Museum.

ELIGIBILITY | The competition is open to artists from around the world who are 18 years or older and whose work is inspired by and/or reflective of Robert Rauschenberg.

Artwork submitted for consideration must measure no more than 48" on any one side and weigh no more than 50 lbs.

Works with multiple parts must be pre-assembled upon arrival. Works with complex assembly will require artist installation at the artist's expense.

SUBMISSION | Artists must register using the electronic entry form at www.museumofthegulfcoast.org and upload no more than 3 digital files representing their submitted work.

Digital files must be in JPEG format and no less than 1MB and no more than 3MB. Each file must be labeled in the following manner: last name of artist, first initial, title of work, perspective of image (i.e. front, side, top), i.e. brown.t.horizon.front

ENTRY FEE | \$35 payable by credit card (includes up to 3 digital files)

TIMELINE | All entries must be submitted no later than midnight (CST) Wednesday, April 1, 2009. Artists will be notified by July 1, 2009 if selected for exhibition. Selected artwork will be exhibited August 30 – October 22, 2009.

Winners will be announced at a special juror's reception on September 27, 2009 at which time cash prizes will be awarded for 1st, 2nd and 3rd placements: \$1,000, \$500, and \$250

SHIPPING OF ARTWORK | Artists are responsible for roundtrip shipping of their work. To ensure easy return of artwork, artists are encouraged to include a pre-paid return label in their shipment.

Artwork must be retrieved no later than 30 days after the completion of the exhibition – November 22, 2009. Any work that is not collected by that time will be deemed abandoned property and dispensed of as seen fit by the Museum of the Gulf Coast.

INSURANCE | The Museum of the Gulf Coast will insure works while they are on exhibit. However, the artist is responsible for insurance of artwork while in transit.

QUESTIONS | Any questions may be emailed to the Museum of the Gulf Coast using the Contact Us form on the website.



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



Photo by Andy Coughlan

PICKING UP & KNOCKING DOWN

The last vestiges of the barn, damaged by hurricanes Rita and Ike, were torn down during the second cleanup day on Feb. 14. The plan is to purchase a Quonset hut that will cover the yard and serve as a performance space and work facility.

VIEW from page 3

and a complete copy of ISSUE, past and present, are accessible on the site. Ideas to improve the site are welcome. We hope to be able to receive contributions and memberships online for your convenience. We would save paper and postage through this approach.

Speaking of being Green, we need someone in the environmental sciences to look at our building and research how we could reduce our carbon footprint and start to move off the grid. We could use somebody interested and knowledgeable about these things to look at windmills and solar panels, sod roofing and passive air. Sound like you? A student in research might make this their pet project for credit! Think about it and get back to me.

For a little change of pace, I want to have a few guest writers contribute to my column, to get another perspective on where we are going. People involved in one facet or another of The Studio's operation.

I will, of course, introduce them to you in the column and tell you what's so cool about them. Stay tuned!



WE WANT YOU FOR BAND NITE

Hear original music by local musicians LIVE every month at



TECHNO NITE
MARCH 21 • 7 P.M.

Live original electronic music by five artists including: Japanese Car Crash, I Killed Techno, Extra Man and more.

\$5 admission

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

To book your band or for more information, visit www.myspace.com/artstudio



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RETURN SERVICE REQUESTED

INSIDE

- COMIC BOOKS GROW UP
- THOUGHTCRIME: MUSINGS FROM AREA POETS
- LEDESMA'S CHARMING DEVIL
- FOX 4 ARTS WEB SITE

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

GET YOUR ENTRIES READY FOR

TASIMJAE

THE ART STUDIO, INC. MEMBERS JURORED ART EXHIBITION

ENTRY DEADLINE IS MARCH 28

Look for your prospectus in the mail,
or pick one up at The Art Studio,
720 Franklin in downtown Beaumont

SOUTHEAST
T E X A S

Arts
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



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

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EARLY BIRD CAFE	5955 PHELAN
FOREVER YOURS FLORIST	HWY 105
GUITAR & BANJO STUDIO	4381 CALDER
KRISTY'S KORNER	4285 CALDER
LOGON CAFE	3805 CALDER
THE MASSAGE INSTITUTE	2855 EASTEX FRWY, SUITE 1
	(@ DELAWARE)
	HWY 105

NORTH END CYCLE	
NOVROZSKY'S	4230 CALDER
THE OPEN BOOK	4245 CALDER
PACESETTER	COLONNADE CENTER
RED B4 BOOKS	4495 CALDER
REED'S LAUNDRY	6025A PHELAN @ PEYTON
THE ROYAL STOP	MAJOR DRIVE @ GLADYS
STUDIO 77	6372 COLONNADE CENTER
TIP-TOP NAILS	7271 EASTEX FRWY
THE VORTEX	11TH STREET
WILSON CHIROPRACTIC	7060 PHELAN BLVD.

PARKDALE

BARNES & NOBLE	4153 DOWLEN
RAO'S BAKERY	4440 DOWLEN

ORANGE

STARK MUSEUM OF ART	712 GREEN AVE.
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