



抽象的 時代型態

複合式的多媒材繪畫，直覺性的揮灑畫筆的抽象與清晰線條，將真實、神話與幻滅融入與畫作之中。Jesse Reno 更以現場作畫來與觀眾連繫藝術之間的溝通，結合了平面插畫於立體的空間塗鴉。



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出生於 1974 年，五歲就開始繪畫的 Jesse Reno，是一位自學的複合式多媒材畫家，從 2001 年就開始舉辦展覽。近期有 2009 年於美國 Lunar Boy 藝廊、Kansas 的 Pi Art 藝廊展出個展。作品也曾出版在許多的書籍、雜誌上。

SELECT SOLO EXHIBITIONS: 2009 Lunar Boy Gallery - Astoria, OR Pi Art Gallery - Kansas City, MO. 2008 Crude Things Gallery - Portland, OR, Collaboration Show with Lana Guerra Goodfoot - Portland, OR, Collaboration Show with Lana Guerra Destroy Store - Portland. 2007 BLK/MRKT Gallery - Culver City, CA, "Symbols & Beings". The Life - Portland, OR "Somewhere Between the Mist and the Clouds". Pi Art Gallery - Kansas City, MO "The Truth in Myth". Local35 - Portland, OR "Homesick", Rougelette Gallery - Rockland, ME. Tattoo Culture - Brooklyn, NY... **SELECT GROUP EXHIBITIONS:** 2008 Screen Arts Gallery - Saint Augustine, FL, "Secret Code". Foundation One Gallery - Atlanta, GA, "Other Worlds". Telus Ski & Snowboard Festival - BC, Canada, "Brave Art". Ayden Gallery - Vancouver, BC, Canada "Brave Art". Montanaro Gallery - Newport, RI Fifty24SF Gallery - San Francisco,

CA. 2007 BLK/MRKT Gallery - Culver City, CA, "BMG Artists Annual" Bumbershoot - Seattle, WA "Claiming Spaces Exhibition". Cinders Gallery - Brooklyn, NY, "These Bagels are Gnarly" Bell & Wissell - Seattle, WA, "Beast Show". Telus Ski & Snowboard Festival - BC, Canada, "Brave Art". Wind Up Gallery - Pheonix, AZ. UNIV - Encinitas, CA, "BRAVEART"... **SELECT PUBLICATIONS:** 2008 Forward - Like a Flower that Only Desires to Blossom - Self Published Catalog Front for You vol. #9 - Belgium - Featured Artist. We Must Remain Focused When Waiting for Thunder - Self Published Catalog. 2007 BLK/MRKT Two - Los Angeles, CA - Featured Artist. Invision - Portland. Artweek vol. # 38 - Palo Alto, CA. dpi Magazine vol. # 99 - Taiwan. Truth Will Measue - Portland. Juxtapoz Magazine # 76 - San Francisco, CA ... **EDUCATION:** Self taught - mixed media painter. Drawing since age 5, exhibiting since 2001.



繪畫與音樂之作

Jesse 提到“美”就是個人的自由、清楚的表達自己、共享著目的與成為最真實的自己。最新的作品是跟真實、神話、幻滅有關，他說：「符號和視覺可以表達出文字的意思，概念與意圖比作品的結果更為重要，而只有完成作品才可以知道你的能力，可以到達的方向。」真實總是宛如神話，人與意念、生活的幻滅。他最近專注在繪製超過4x6 英尺的大型創作，也即將搬往 2600 平方英尺的新工作室。他會混合舊的拼貼畫作，在創造與毀壞作品之間，更進一步地靠近價值與幻滅，如 broken painting 圖10。現在的 Jesse 最想做的是能夠在法國創作大型壁畫，他很喜歡法國人民的文化，以及對於藝術的熱誠。喜愛在不同的新場合繪畫的他，花了兩個星期在法國的秋季展覽現場作畫，Jesse 很享受這次的經驗，期許未來還可以有機會再次回到法國創作。除了新作之外，另外他還跟一家波特蘭當地的吉他專賣店合作，彩繪他們提供的吉他組件，由他們選配組裝成成品後進行販售。

Jesse 剛發行了兩本書，一本是沒有文字的出血全彩作；另一本是旅行完成的黑白繪本。超過 4 分之 3 的圖畫是和他最好的朋友 Lana Guerra 一起旅行、搭飛機、坐火車、住飯店與酒吧時所完成的作品。而他下一個計畫是發行音樂唱片，紀錄他20年來的創作音樂，玩吉他、合成、BASS、打鼓、小提琴、轉盤...。在他網站上有放一些他的 demo，他認為也是時候，將自己不同的音樂集成唱片。

dpi : For you, what is the definition of 'beauty'?

Jesse : Personal freedom, expressing yourself clearly, sharing your purpose, being and becoming your truest self...

dpi : What are you currently working on?

Jesse : My newest works deal a lot with the ideas of truth, myth, extinction... The way the truth can often seem like a myth. The way people, ideas, and ways of life become extinct. I've been focusing on large scale works that are very worked over and refined, giving the pieces room to breathe and tell their stories. I've been creating paintings 4x6ft and larger... I'm about to move into a new 2600sqft studio, so I'm imagining the works will only get bigger... I'm also incorporating collaged pieces of older paintings I've created and destroyed, as well as creating and then destroying paintings, to further the ideas of value and extinction. (See broken painting for example. No.10)

Aside from my new paintings, I've been working on painting guitars with a local builder here in Portland called BIRDMAN GUITARS. The shop prepares the bodies I paint them then

they seal the finished piece and hand select the hardware and assemble the guitars.

I also just released two books. One full color, all full bleeds, no text just painting end to end page after page. The other a black and white book of drawings done while traveling. Over 3 quarters of the book are collaborative drawings I've done with lana guerra my bff, since we always travel together it keeps us occupied on planes, trains, in hotels and bars...

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|----|-------|--|
| 01 | 02 03 | 01.bullboy becomes a lion/24" x 24"/on wood - acrylic/oil pastel/pencil and collage of other broken paintings./2009 |
| | 04 05 | 02.the puzzler/48" x 36"/on wood - acrylic/oil pastel/pencil/collage/2009 |
| | | 03.just before the end of time 48" x 36" on wood acrylic, pastel, pencil |
| | | 04.follow your vision changing shape not direction/49" x 48"/on wood - (dyptic) acrylic/oil pastel/pencil/collage - 2009 |
| | | 05.wolf spirit/24" x 24"/on wood - acrylic/oil pastel/pencil/2009 |





My next personal project is to finally release a CD of my music... I've done music for over 20 years, playing - guitar, bass, synths, drum machines, violin, turntables, recording and producing my own music. I have a bunch of tracks on my site and I've released various demos, but I think its time I put together a full length catalog of my various projects..

dpi : What is your philosophy in your art world?

Jesse : The story of my work is one that tells itself, lessons learned by aligning with purpose even when we can't understand where we are going. Truth, myth, extinction. The ways in which one becomes the other. The idea that symbols and images can explain things beyond words. The idea that intention and purpose are more important than outcomes. Finishing your work is the only way to know what you are capable of ambition over direction.

dpi : What is your dream commission?

Jesse : At this moment I'd really like to do a large scale mural on location in France. I really enjoy the culture of the French people. I appreciate there interest in art. There desire to understand the purpose and meaning artists wish to convey with there work. I really enjoy painting in new places. I spent 2 weeks in France this spring exhibiting, live painting, and creating commissioned work and I just really enjoyed it... So I'm looking for a good excuse to go back.

抽象敘述過程

這兩年來 Jesse 都在開課教授繪畫技法、技巧與呈現意識形態的過程。他說：「創作不是你畫了多少，而是你為何畫？以及如何畫？一件完成品來自於層層的編輯過程。」不管是塗上色彩或畫上線條，他總是很直覺性的畫下腦中所閃過的影像，跳躍式的在畫面之中、隨時改變方向、增加文字、外型、重組角色，概略性的畫出整個結構、顏色安排與情感，直到他覺得是最正確的畫面。然後再次重思每個步驟、理解畫作的意義，最後命名。這也是他找到最單純的思考與創作的抽象敘述過程。「The puzzler」是近來最喜歡的一幅畫。他提到這是一層一層的圖繪完成的創作，很喜歡畫作中有著抽象與清晰的平衡，每一個圖案的動作都有更深的意義存在。

dpi : Would you please talk about your creating process to our reader. What's material or tool do you usually use?

Jesse : For the past two years I've been teaching classes about my painting techniques, methods, and explaining The ideology that goes into the process and the work itself. What I've really found is its not so much what you paint but how and why you paint it... the finished painting comes from a process of layering and editing. I apply color and lines very freely putting down whatever comes to mind working on 5-10 paintings at a time. I jump from painting to painting changing directions, adding words, shapes, reshaping characters, blocking out compositions until I see some arrangement of color, composition, emotion, that just

feels correct.. I then refine the piece and think about all the steps I took to arrive here. It is at this time that I really start to understand and explain the painting giving it its final title and explanation.. it is through this abstract narrative process that I find my purest thoughts and creations..

dpi : Recently, which one of the illustration is your favorite? Or which one made you spent the most of time and effort? What message you would like to convey through this work??

Jesse : The puzzler - would probably be my favorite and most worked piece at the moment.. it was actually a finished painting that I then painted over. it has many layers, and I really like the balance of abstraction and clarity within the piece... The meaning of the painting - the puzzler -see the patterns of movements - always more - under estimating it will become clear to all - a strong spirit promises - when everything is right - grow into circles.

象徵著時代與演變

圖07，蛇盤繞在原始恐龍身上，當停止爬行並開始學習著如何飛翔，蛇常態地移動在飄忽不定的骨架上前往著遠祖。他所要表達的是了解過去跟行動的目的，更能時時刻刻知道我們當下在作什麼，因此他用恐龍象徵著時代與祖先的演變。恐龍隱含著絕種並順便帶出了為什麼會絕種的這個問題，這個主題會更清楚的了解自己跟當下的作為，這樣一來才可能會進化而不會跟不上這個社會。與其用爬的不如用飛的。用蛇代表著智慧，表示著不會被過去所束縛，從圍繞著障礙物而不直接對上，這表示著思考與行動上的圓融。

dpi : Could you talk about the image No.07? What inspired you to draw this work? What's the story of this work?

Jesse : A dinosaur with naive spirit wrapped in snakes - when you stop crawling and learn to fly - the ghost of a skeleton now overrun by snakes moving and winding in constant path towards - ancestor.

The idea that it takes an understanding of our past and the purpose of our movements to keep us on track with ourselves. I use dinosaurs as a symbol of age, and ancestral evolution. They bring to mind the idea of extinction and leave the question why. For me this makes me want to understand myself and my movements more clearly so i may evolve rather than find myself extinct. Learning to fly rather than crawl. when snakes overrun skeletons - means wisdom over your past identities - expanding - winding around obstacles rather then walking into them - a fluidity in your movement and understanding.

墨西哥的現場作畫

在人前繪畫的 Jesse 從不覺得緊張，他說：「有確切的決心，現場作畫反而是很自在的，甚至很喜歡邊創作邊和人們對話。」他已經畫超過 2500 幅的作品，而且自 2005 年就開始現場作畫，他對於畫出的結果已經非常有自信心，可以說每次的現場創作帶給他的興奮感更勝過於擔憂。他舉例第一次到墨西哥的現場作畫，很喜愛墨西哥人、阿茲提克人、哥倫比亞藝術，這是可以和當地的人連結藝術的好機會，直接的償還那些曾給予 Jesse 的靈感先驅者，從他的創作中更可以看出文化的共鳴聲。（可至 dpi 網站 www.mypdi.com.tw 觀賞 Jesse 於墨西哥現場創作影片）

dpi : Could you talk about the live painting in Mexico City? Do you feel nervous in front of people? Do you have any significant event happened in the live?

Jesse : I'm never nervous painting... Its the time I'm most comfortable in front of people. I'm sure of my ambition when I'm painting, so I actually feel really loose and like talking to people while I'm painting... at this point I've painted well over 2500 pieces so I'm confident it will work out and, I've been live painting at events since 2005, but i was actually more excited then worried from the first time i live painted...

The live paint in Mexico city was really exciting for me as it was my first time visiting Mexico, and I've loved Mexican, aztec, and pre columbian art as long as I can remember. So it was really nice to paint for the people who live there and connect with them. For me it was an opportunity to pay respect to the ancestors of those who inspire me directly. It was super rewarding because so many of the people could identify the influence of there culture in my work and I could tell they really liked it... for me it was a reassurance I was resonating and expressing myself very clearly. dpi

- 06. custom guitar
- 07. a dinosaur with naive spirit wrapped in snakes /24" x 48" on wood - acrylic/oil pastel/ pencil - 2009 in snakes
- 08. the map was crude but the path was clear/ 24" x 48"/on wood - acrylic/oil pastel/ pencil/2009
- 09. protector of hearts/24" x 24"/on wood - acrylic/oil pastel/ pencil/college/2009
- 10. holes are not unlike windows/24" x 24"/on wood - acrylic/oil pastel/pencil/2009

