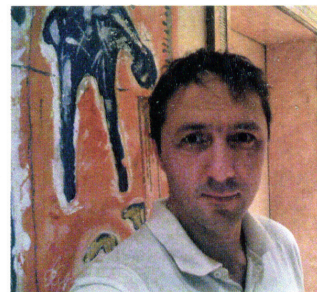


Frédéric Lux

frelu@free.fr

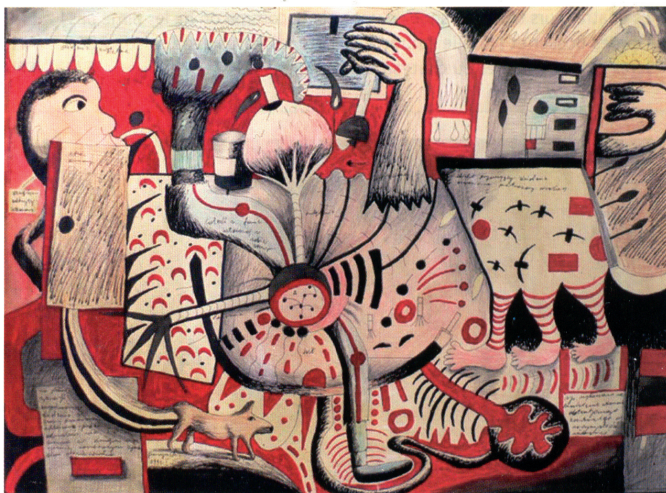
Collectionneur de l'extrême



Oui, il possède 650 œuvres. Non, il n'est pas milliardaire. Un salaire plutôt freluquet, mais « il a mangé beaucoup de pâtes » pour satisfaire sa passion.

D'abord collectionneur d'antiquités des 16^e et 17^e siècles, et puis, un jour, il tombe sur une œuvre de Jessome, peintre canadien. Il en achète 170. Ensuite il découvre Jesse Reno de Portland et il acquiert une quarantaine d'œuvres de cet artiste dont la cote a aujourd'hui explosé.

Dernier coup de foudre sur internet : le peintre Jerzy Ruszczyński au nom parfaitement imprononçable, perdu dans la campagne polonaise proche du village d'Olsztyn, peignant



Jerzy Ruszczyński

depuis 30 ans dans une situation de dénuement total. Il va le voir et lui achète 300 œuvres pour un prix dérisoire, mais 5 fois plus que celui pratiqué localement par le peintre.

Il lui construit un site (<http://jerzy-ruszczyński.hautefort.com>).

Stratégie spéculative ? Non, il ne veut rien revendre, mais seulement faire partager son exaltation, propager sa « maladie ». D'ailleurs, il anime un réseau de collectionneurs aussi « malades » que lui, des « outsiders » vraiment allumés, toujours à la recherche de l'extrême sans

nom, sans valeur mesurable avec les instruments habituels.

Un projet en cours de réalisation : intitulé « *beautiful people in the city* », œuvre sur grande toile à 10 mains, qui circulera donc chez 10 artistes à travers le monde. A.P.

Jessome



Jesse Reno



創作, 讓我遇見未來的自己

不斷自學的藝術家 Jesse Reno

Jesse Reno

出生於1974年, Jesse Reno是一位自學的藝術家, 擅長以複合媒材創作, 本來是樂團裡的創作人, 後來將才華貢獻在繪畫創作上。他目前居住在奧瑞岡的波特蘭市, 從2000年開始, 陸續在美國境內的藝廊公開發表作品。他的作品, 以不規則的線條, 豐富的人物表情, 迷幻中帶有點童趣的色彩, 引起眾人的矚目, 有人說他帶有點表現主義的味道, 或許你也可以在欣賞之餘, 發現他深厚情感的體現。

Born in 1974, Jesse Reno is a self-taught mixed-media painter. He lives and works in his home studio in Portland, Oregon. He's been drawing since he was five years old, painting and showing his works publicly since 2000.

Website: www.jessereno.com
E-mail: jesse@jessereno.com

Statement

Man's sentience separates him from all other species in the animal kingdom. He cages, exploits, and consumes all species of animal (including his own) for pleasure and power. He avoids his conscience by deceiving himself, distancing himself from responsibility and guilt.

He creates a god to take ultimate responsibility for his actions. He creates angels and devils to both guide him and to blame for the actions he himself can not excuse. He creates 'right' and 'wrong' to justify the rest. And finally, he then uses these concepts to define and control the actions of others who might threaten him.

He seeks to control and secure his life at every turn believing he deserves more with each new day. He works and saves to achieve control over his life, letting the opinions of the masses secure his sense of righteousness.

All along he is caging himself, deepening his own isolation - afraid and confused with the world around him. Personal truth always comes second in a world where all is paid in bills. He's left to fight wars he does not understand and pay taxes to a system he knows only as empire. All the while, everything around him is viewed in terms of money, class, race, control, ownership, laws, gods, morals, and personal success (all that is specific to human kind.)

If he stops to think for himself he will realize he is responsible for his own entrapment. The animals he thinks he is above are truly free, making all their decisions based on personal instinct, the only true right or wrong. Decisions made for basic survival.

Ongoing Exhibitions

BLK/MRKT GALLERY - Culver city, CA
CRUDE THINGS - Portland, Oregon
Beverly S. Kaye - Woodbridge, CT
Brassington Point Gallery - Concord, OH
Chiaroscuro Art - B'kara, Malta
Hoodoo Mo - Hannibal, MI
Outsider Gallery - Rockland, ME
Pi Art Gallery - Kansas City, MO
Shooting Gallery - San Francisco, CA

Selected Exhibitions 2006

January Blk/Mrkt Gallery - Culver City, CA
Pi Art Gallery - Kansas City, MO
Unk Gallery - Salt Lake City, UT
February The Goodfoot - Portland, OR
April Brave Art - Whistler, BC
May Diesel - New York City, NY
June Zeitgeist Gallery - Portland, OR
November Backspace - Portland, OR
Urban Artworks - Atlanta, GA

從音樂到繪畫創作之路

七年前，我的樂團解散後，大概是1999年左右，原本一心要在音樂世界裡闖蕩的我，一夕之間，不知道自己要做什麼，沒有任何目標…後來我開始畫畫，第一年的時間，我畫了大約100幅作品，屋子到處都是作品，藉著我開始尋找展出的空間。先是在一家咖啡館，後來是刺青店、髮廊，然後是社區的畫廊，第二年，我就被藝廊邀請參加聯合展覽，創作更多作品。我一直都保有創作的欲望，無論做什麼，繪畫是最好表現方式。

As we know, you are a self-taught and outsider artist, and you have created many works. How did you start the career? What memory you never forget in earlier days?

I began my making art shortly after my band of 7 years broke up.. this was around 1999.. prior to this i'd been completely focused on music playing shows and recording.. once this fell apart i didn't know what to do with myself..i started painting in the first year i did about 100 pieces.. once my house was full of art i started trying to get shows anywhere i could.. My first show was in a coffee house, then a tattoo shop, then a hair salon, and next a community gallery.. by my second year of painting i was organizing shows and curating as well as painting all the time.. i've always been on the path of any means necessary what ever i have to do to make things happen i did and do..

文化衝突展現本質探索

我在創作的時候，是一群朋友給我靈感，他們是Chris Giordani, Doug Boehm, Eric Wixon, Ashley Montague以及藝術界的創意人。談到文化刺激，作品想要表現的就是文化的衝突，以及文化中各種意義。我在社會打滾多年，了解到很多人是為了錢在付出自己，而我相信這不是最自然的本質，從創作中，我要找回的就是最真誠的感動，自然地去看一切事物，唯有如此，才可以找到生存的價值。

Who ever inspired you very much? How does the culture affect your creating concept?

My biggest inspirations have been my friends, chris giordani, doug boehm, eric wixon, ashley montague, as well as the art of indigenous people, and primitive cultures..

My work is a reflection of our culture and its conflict with the natural order of things.. the struggle to maintain a sense of personal truth and growth in a society where almost everything is reduced to money.. its a struggle.. its hard to even see things in a natural sense.. I reach for the past when we could look inside ourselves for answers, strength and the true meaning of life.. living..

01 Jesse Reno and his works
02 When I lived in the old country



02



謊言・閉上雙眼

這件作品，在說明我們常常做的事情—不敢面對現實，而緊閉雙眼。沒有勇氣面對真相，或者選擇欺騙自己，以為這樣可以安然度過，這往往是一般人認為比較簡單的反應，但如果要讓人生繼續邁進，最好還是睜開雙眼，好好面對一切。

Could you introduce recent art works like "Sometimes We Close Our Eyes When We Are Running"?

Sometimes we close our eyes- deals with how we can often forget our paths or even choose to close our eyes and ignore the problems in our lives.. Sometimes it just seems easier to pretend then face reality.. its easy to be afraid of the future. However intense things can be its best to keep your eyes open..

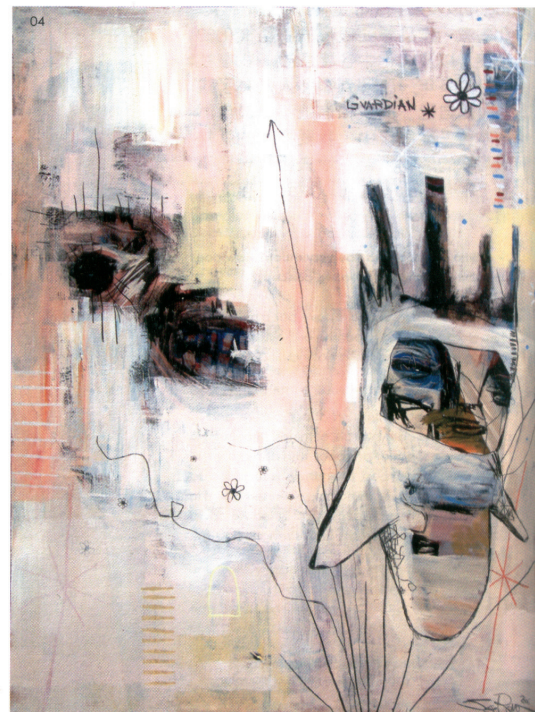
BLK/MRKT現場創作

我在BLK/MRKT藝廊所做的展演，是現場繪畫大約從5x5英尺的畫板，到5x10英尺的畫板上，這和我平常的創作過程差不多，先是畫出輪廓，再來是

用色彩將圖像展開...我的創作是很隨性的，常常在腦海裡浮現很多點子，以及個人的疑惑，在視覺訊息上，我希望有更多觀點融入在作品中，呈現我對社會的觀感。

About BLK/MRKT Gallery installation, we can see your creating process on website and it is interesting. Please tell us something about this project.

For my installation at BLK/MRKT i live painted to 5x5ft panels set together to create a 5x10ft wooden canvas.. i painted the panels live at my artist reception. The process was the same as always, i just started painting laying down random colors and lines till i began to see images.. i then follow out what i see. I had originally thought i would paint a combination of whales and snake armed beings, as you can see that did not happen.. this is at the essence of my process, creativity, and personal quest, following out those things unintended that show themselves during life.. assessing why one image or opportunity pulls you more then the next. i always seek to move through instinct to find out what i really think outside of the grips of society and system..



勾勒出真實的面貌

在創作的時候，「臉」是我在繪畫的先決條件，可以說每一張臉都反映了我的情感與思維，特別是畫中的主角，是我所熟識的人。我不去在意審美的標準，我要問的是一種情緒與回應。創作好比是視覺的日記本，記錄著每天我所遇到的事情、人物，尤其在那些恣意呈現的線條中，沒有限制的去作畫，你無法預料自己會畫出什麼…這樣的驚喜是美好的，只有在這樣的狀態下，你才可以說這是「真實」，依循內心的聲音，就像很多人看到我的作品後，受到感動，這就是我希望看到的回應，一個正向的反饋。

Why do you paint so many "faces" in your works? Do they present your daily observation of people on streets?

I always start with face they just reflect my own emotions or feelings or the emotions and ideas of people close to me.. I always think most about a feeling in my work then any other aesthetic.. I just look for a mood.. My work is more less my visual diary of thoughts and ideas I encounter. I rarely render observations of other people or instances.. My work comes from within and forms itself organically out of random lines and colors.. The more unexpected the better for me.. I'm always looking for happy accidents.. I feel there is more truth in an unknown line than a calculated decision.. Most decisions are contaminated by the outside and its intention..

Many people say that your works look so expressive; how do you think about the comment?

That's exactly what i go for, expression.. above all else i hope to convey an emotion that pulls one in to ask the questions why.. i try to keep my work open but suggestive so people can apply the work to themselves..

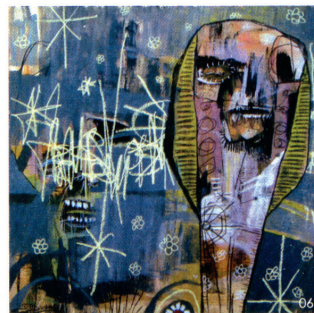
等待明日

這個時候，我最喜愛的作品是waiting for tomorrow/meeting your potential 這件作品它要表達的是人群中，你在面對面之後，發生了什麼？內心的感觸是什麼？就像我自己，時常在詢問內心深處要的是什麼？特別是遇見不同的人事物，知道有些想法被激盪出來之後。這件作品真實的表現出我的想法，也激發出自我潛能和創造力，這是我一直以來想要表達的意念。

Since you create many works, which one could be your recent favorite and represent your style the best?

At the moment I would have to say my favorite paintings is-

Waiting for tomorrow / meeting your potential - this painting deals with just what it says, the feeling of waiting for what will come next then meeting face to face.. My art has put my life on a course of constant quest and growth. I always feel like I'm waiting for what will come next and reveal it self to me. Recently I feel I've really met my potential creatively and personally.. this painting reflects those ideas and feelings.. connecting with my destiny both in person and quest..



藝術作品集

我最近的一本書，忠實呈現最近這兩年來的創作歷程，總共有132頁，超過100件作品發表在書中，這就像一本珍貴的記錄，不僅僅是繪畫作品，還有裝置藝術與壁畫等等，我計畫每年都可以出版一本作品集，收錄100件最好的作品，作為一個成果發表。

Beside personal creations, you have some products like toys, books and silkscreen; could you introduce some special with us?

My most recent product creation is my new full color book, it has 132 pages over 100 works are featured in the book.. it is a collection of paintings from the last 2 years featuring paintings, murals, and installations.. im planning on releasing a new book each year from here on out with the best 100 paintings or so of the year.. other than that ive just been focusing on painting and doing murals..



- 03 Waiting For Tomorrow-meeting Your Potential
- 04 Guardian of the pharaoh
- 05 Conquest-the journey of lies
- 06 The wisdom of snakes can be seen in their movement
- 07 Truth will measure spread
- 08 Totem on the shore
- 09 Comprehending magic + when will I meet dinosaurs-genuine sheeps clothing-there are many connections we are unable to see - a sheep in sheeps clothing 3 days later
- 10 Munny 3



向藝術致敬

長久以來，我抱持這個夢想，希望可以聯合其他的藝術家，開設展覽，發表創作，找到一個更大的藝廊，呈現藝術的想法…我還有個願望，是對那些曾經啟發我、影響我的藝術家致敬，或許在我的作品裡曾經有他們身影，如果喜歡我的朋友在看到作品的同時，也知道構想的源頭，或者相關的背景，那麼一切都會非常有意思…更重要的是，我也想藉此啟發那些觀眾，審視自己的內心。

What is your dream now?

My long term dream now is to connect and exhibit with indigenous people from around the world in a large gallery exhibit connecting with these people and there art.. my hope is to pay respect to the people that have inspired my art, life, and personal quest.. i want people who enjoy my work to know where it comes from and see the connections.. i feel the past is often overlooked, there is so much truth in purity in this work, and it gets brushed aside for pop culture and man made goods.. i just want people to reconnect to themselves and there instincts. **dpi**

- 11 From a whale back to a horse
- 12 Use Your Feathers To See
- 13 So we may live like kings+
- 14 Bee keeper



圖片影像資料來源由 Jesse Reno 提供 責任編輯：曾瑋 美術編輯：楊千千

dpi | 2007 83

DPI Magazine

Volume 99, page 83 - Taiwan

SHOWSTOPPERS

Jesse Reno



BLK/MRKT ONE: BMG ARTISTS' ANNUAL

January 14–February 25
BLK/MRKT Gallery, Culver City, CA

Five years after BLK/MRKT first graced the urban art market with its presence, the gallery showcased its first annual pick o' the litter in *BLK/MRKT One*. The show made no distinctions between artists' geographical or professional backgrounds, leveling the playing field in a salon-style presentation that gave viewers the power to decide for themselves what images were most personally and aesthetically resonant. With its own roots in the always-shifting arena of street art and propaganda, BLK/MRKT recognizes the potential of each artist, whether established or entirely unknown, to cause the pendulum of public opinion to swing in a new direction. And swing it did, between paintings, drawings, and sculptures by artists like Doze Green, Jeff Soto, Rich Jacobs, Dave Kinsey, David Choe, Tiffany Bozic, Evan Hecox, and many others. If BLK/MRKT can sustain its savvy momentum, the gallery's Artists' Annual has the potential to become a reliable, even prescient, thermometer that registers a pinpoint-accurate reading of the artistic climate during any given year.

For more information, contact 310 837 1989 or blkmrktgallery.com.

PROFILE JESSE RENO

My work is a personal quest to understand what has come before me and where I will go. The process and its meaning take place simultaneously. I find images through random colors, shapes, and lines that end in a story. I find I can learn a lot more following a deliberate but unknown line than by trying to execute a well-developed concept. —Jesse Reno

There is Truth in Weakness
Acrylic, oil pastel, and
colored pencil on wood
2' x 4'
2006



REVIEWS MOVIES BOOKS



DIED YOUNG STAYED PRETTY

Eileen Yaghoobian's *Died Young Stayed Pretty* is a film collage as varied and contradictory as the artists who are its subjects. Rock 'n' roll poster art has gone through high and low periods, but perhaps two of the most influential are 1960s psychedelia and 1970s punk, antithetical ideologically but both with underground roots that grew to mainstream acceptance. The early 1990s music scene (when punk "broke"—or when bands who listened to punk played music for the radio) was accompanied by another rock-poster-as-art wave that seems to have legs (Derek Hess, Frank Kozik, Art Chantry). This film shows the influences, ideas, and methods behind contemporary poster making, from collage art and painting in a basement studio to warehouse-sized production facilities. Some revel in resurrecting old ad copy or porn for fliers, while others decry it as uncreative. Some make posters for bands they know will draw 30 people; others make fliers for shows that are already sold out, knowing there's money to be made. Some engage in the music scenes they represent graphically, others seem disillusioned and cynical. —WL

Norotomo Productions, Inc.
Diedyoungstayedpretty.com

THE PERFECT MERGE

BY HERAKUT

Can Herakut do anything wrong? This German duo is hotter than hell, and only seems to be getting hotter. Their new book, *The Perfect Merge*, sums it up: this is a dynamic artistic duo literally transforming the world's streets and gallery spaces. Simply put, *The Perfect Merge* is a compilation of Herakut's best work, from mural to canvas, since their inception in 2004. That's only skimming the surface of their deep pool brimming with talent. The unique strength and pinpointed tension of a Herakut piece is rooted in their contrasting artistic styles. Hera's scratchy free-form painting intermingles with Akut's photorealistic detailing, yielding an aesthetically and emotionally charged outcome. Perhaps the best feature of the book is its conversational nature. True to the artist's free-form style, the collection looks almost like a scrapbook with handwritten notes and explanations gilding over the book's 200 pages. Not only does this make the reader feel like they're getting an intimate look at Herakut's unique process, but it allows for a mix of both art images and personal photos of the pair working and hanging out. This is a must-have for any Herakut fan. —KZ

Publikat, Publikat.de



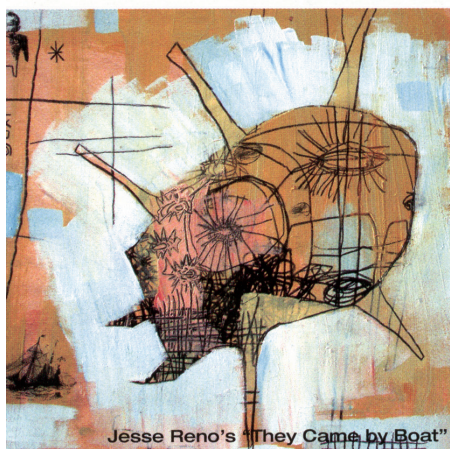
LESSONS AND SKELETONS

BY JESSE RENO

There are lessons to be learned from Jesse Reno's skeletons as evidenced by the things going on among these 40 pages: A LOT. For Reno, purpose is revealed through process, choosing to pursue "deliberate but unknown lines rather than trying to execute a well-developed concept," a quest that discloses what has come before him and to where he is headed. His colorful works utilize various tools to create well juxtaposed shamanic characters positioned before polychromatic backgrounds, their refined scribble aesthetic drawing you in to further examine skilled composition and linework. *Lessons and Skeletons* features a collection of over 35 new works from this fast-rising Portland-based artist, in full-color and without any words to get in the way. Major lesson learned? Let the art speak for itself. —ED

Billy Starship Publishing, Jessereno.com

Upcoming Art Shows | by Liz Hummer & Heather Wisner



Jesse Reno's "They Came by Boat"

"Manifestation" BlackMarketCulture.com Group Show

The Goodfoot
Thru June 24

What began in December 2004 as an online resource and virtual gallery representing both local and international artists, BlackMarketCulture.com will finally enter the "real world" this month as 100 works from 20 artists take over the walls at The Goodfoot. "Manifestation" is, indeed, a fitting title, as paintings, drawings, collages, screenprints and photos only previously seen on the screen can finally be viewed up close and personal, bringing the subjects, colors and textures to life. Michael Fields started the website a year and a half ago to bring attention to the under-the-radar artists and viewing spaces—places like Optic Nerve Arts, Local 35 and The Goodfoot—that spice up Portland's art scene. Take this opportunity to introduce yourself to the multi-layered stencils and graffiti work of Klutch (whose mural work also graces the walls at Local 35); paintings by Jesse Reno that echo nature with their muted colors while honing in on the dissonance of the modern world; and Lyla Emery Reno's photographs, which gaze on social interactions and highlight the mystery behind every conversation. Sixteen of the artists are local talents (with others hailing from Philadelphia, Vancouver, BC, and Charlotte, NC), so you'll be able to follow your new favorites as they continue to make names for themselves in Portland and beyond. —LH

Cristina Acosta - "Flora Fauna Madonna"

Onda Arte Latina & Cross Currents Gallery
Thru June 27

If art pieces could talk, what might they say? "There is strength and dignity in the human struggle," from a Diego Rivera; "The beauty of nature lies in its complexity," from a Georgia O'Keeffe; "I am a painting of a seascape," from a Thomas Kinkade. "I won't offend the neighbors and I match your couch." Art, of course, serves different purposes, and thus

speaks to viewers in different ways. Cristina Acosta, from that frame of reference, is multilingual. She's no stranger to decorative art—she serves as a color consultant and has her own line of ceramic art tiles that sells through Home Depot Expo stores. Nor, as creative force behind adult and children's books and a slew of magazine articles, does she seem to fret about the taint of the mainstream. Acosta's paintings and drawings, however, move beyond the merely decorative or accessible (and in the process, support the argument that decoration and accessibility aren't inherently bad). In this exhibit, she re-envisions Hispanic cultural icons; with "La Malinche as La Guadalupe," a painting of a pious-looking figure that combines images of two women central to Mexican history, she renders a kind of artistic commentary on Spanish imperialism and Roman Catholicism in rich colors and gleaming metal leaf. Still other pieces, like "Pronghorn on the High Desert Plain," reflect what Acosta, a University of Oregon grad and Central Oregon resident, finds compelling in her immediate surroundings. And her landscapes and still lifes, done in swirling, animated strokes, warmly embrace nature. —HW



Cristina Acosta's "Bluebird Rosas"

Ming Fay & Juri Morioka

Butters Gallery
June 1-July 1

After showing Jock Sturges' photos of women au naturel last month, the gallery extends the theme with Ming Fay's multimedia sculptures and Juri Morioka's oil paintings, both of which draw conspicuously from the natural world and have been dubbed, in art world jargon, biomorphic. Fay, a Shanghai-born, American-schooled artist, cultivates—and regularly harvests from—a studio "garden" of seashells and spirals, skulls and bones, nutshells, fruit, seedpods, weeds, herbs, religious icons and what he calls "mysterious objects." He ponders these from various cultural contexts, considering, for example, how seeds might be symbolic of regeneration, or how certain exotic fruits suggest raw human sexuality. Thus considered, he crafts his sculpture from these organic elements, connected

with man-made structural materials—wire, plastic, etc.—to conjure surreal botanical landscapes brimming with strange beauty and abundance. These secret gardens have sprung up in such urban plots as New York's Whitney Museum and Philadelphia's Painted Bride Art Center; the Butters Gallery show is a return visit for Fay, who has shown here both solo and as part of group exhibits. Morioka, meanwhile, takes a more abstracted view of the physical world. She brings what she calls a Zen rhythm to her paintings, the lyrical motion of which hint at the music and dance she studied in her native Japan. Her work is not composed from nature; rather, it evokes wide-open spaces filtered through the window of a moving car on a hazy summer day—horizontal washes of vibrant colors, dotted with smaller, more delicate shapes, gives the viewer a sense, if not a literal view, of the scenery. —HW

"The Art of Aging"

Oregon Jewish Museum
Thru September 3

Rather than accepting the commercial wisdom that growing older must be fought at every turn through cosmetic and medicinal means, the contributors to "The Art of Aging" clearly believe that aging, though inevitable, can be interesting, too. The faith that drives this traveling show is twofold: "The Art of Aging," produced by New York's Hebrew Union College-Jewish Institute, is a collection of works by contemporary Jewish artists, and it references Hebrew texts that command the respect of one's elders and point to certain ages as developmental milestones in maturity, strength and wisdom. And there is the hard-won faith in human resiliency that the artists have gained just by living: Media ranging from photography and painting to sculpture, installation, mixed media and video refract the pleasures and pains of aging in their many facets. How does it feel to look back on a life, to adjust to infirmities, to finally understand, to laugh it off, to know profound love, to approach loss? Eighty-two artists from Israel, Europe and North America mine their particular talents and their personal lives to answer these questions. Among them are Art Spiegelman, illustrator of the Pulitzer Prize-winning graphic novel *Maus* and Ben Katchor, familiar to alternative weekly readers nationwide for his finely-wrought, text-heavy strip "Julius Knipl, Real Estate Photographer." Painter Archie Rand has a reputation for looking back on Jewish history, and painter Joan Snyder, for looking back on her own. Two local artists have also been added to the Portland stop; Rhoda London displays a haunting triptych, and Becca Bernstein contributes two of her paintings on patchwork fabric (from the series "In Piece: The Women at Pinewood Gardens"), striking portraits of the elderly women she has worked with for the past five years as a senior care activity director. The pieces of fabric not only emphasize the history on these women's faces, but reflect the stories that have come together to form their individual lives. Fortified by the past, these artists have braced themselves, and by extension their viewers, for an uncertain future. —HW

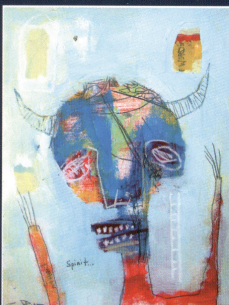
RAW NEWS

USA

July 1 - August 31

Feral or Tame, sculpture and paintings by Jesse Reno, Gale Hart, and Paul Pitt at the **Beverly Kaye Gallery**, 15 Lorraine Drive, Woodbridge, CT 06525.
tel: +1 203 387 500.
www.artbrut.com

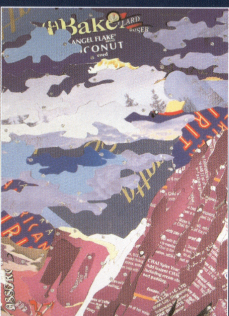
Jesse Reno



Until Aug 27

Purple Mountains Majesty - Recycled tin paintings by Chris Ake at **San Angel Folk Art**, 110 Blue Star, San Antonio, TX 78204.
tel: +1 210 226 6688.
www.sanangelfolkart.com

Chris Ake



July 15 - Sept 3

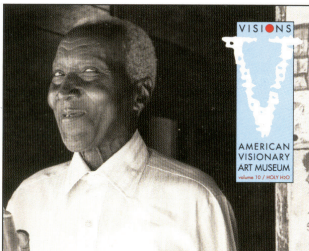
Nancy Josephson and Christine Sefolosha exhibit at **Judy A. Saslow Gallery**, 300 West Superior, Chicago, IL 60610.
tel: +1 312 943 0530.
www.jsaslowgallery.com

Christine Sefolosha



RV/51 • 18

USA AVAM WINS MAGAZINE AWARD



The **American Visionary Art Museum's** magazine, **Visions** has been selected as the First Prize winner of the 2005 **American Association of Museums** publications design competition and was displayed at the 2005 AAM annual meeting and museum exposition in Indianapolis. Volume 10 of the magazine is dedicated to its 10th annual mega exhibition, **Holy H2O: Fluid Universe** and the museum's massive new expansion. AVAM, 800 Key Highway, Baltimore, Maryland 21230. tel: +1 410 244 1900. www.avam.org

INTERACTIVE VISIONARY ART WEB SITE

Interactive Knowledge and the **American Visionary Art Museum** are proud to announce that their web site on visionary artists, **Off the Map** was selected as the **Design Interact** site of the week on May 16. **Off the Map** is designed to introduce the concept of visionary art by presenting ten artists who have changed their communities forever by creating some of the most unique environmental art in the world. Because this type of art is scattered across the globe and cannot be removed from its environment, it is the perfect subject for an online exhibition. See www.pbs.org/independentlens/offthemap

SLOTIN 12TH ANNUAL FOLK FEST

Aug 19 - 21

Folk Fest is pleased to announce the 12th Annual Self-Taught Art Show to be held at the **North Atlanta Trade Center**, Georgia where a hundred prestigious folk art galleries present some of the finest in self-taught art, folk art, Outsider Art, Southern folk pottery and antiques. Contact: Steve Slotin. tel: +1 770 932 1000. email: folkfest@bellsouth.net.
www.slotinfoolkart.com

Clementine Hunter



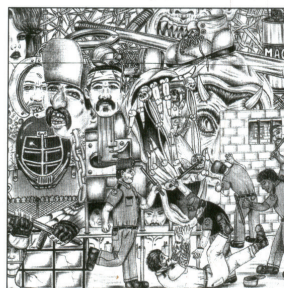
INTUIT

Until Sept 3

Art From the Inside: Drawings by Chicano Prisoners features 121 'panos' drawings produced on handkerchiefs by incarcerated Chicanos carrying visual messages from inmates to family and loved ones on the outside, and to friends and associates within the prison system.

Sept 30 - Oct 2

Intuit: The Center for Intuitive and Outsider Art presents the **INTUIT Show Of Folk And Outsider Art**, the second annual show featuring over 35 top national exhibitors at Intuit, 756 N. Milwaukee Avenue, Chicago, IL 60622.
tel: +1 312 243 9088. www.art.org



anonymous Panos

WATTS TOWERS

Raw Vision would like to apologise to Jeanne S. Morgan, Chairman of the Committee for Simon Rodia's Towers for mis-representing her original news item in **Raw Vision** #47, p. 18. We have been informed of the following corrections: Los Angeles artists, Bill Cartwright & Nick King discovered and bought the unknown Towers in Watts in 1958 and founded a guardian group, called **The Committee for Simon Rodia's Towers in Watts** (CSRTW). They saved Rodia's masterwork by cancelling a City demolition order, but the City kept the Towers closed for 3 decades (1975-2002) until the guardian group CSRTW, in 2001, succeeded in advising the City to begin public exhibition by training and employing multicultural tour guides from the community. For guided tours tel: +1 213 847 4646.
To contact CSRTW email: wattstowers_guardians@mailstation.com.

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MARC GALLANT / WINNIPEG FREE PRESS

Jesse Reno enjoys working outside the gallery setting.

Festival aims to turn heads with public art

Building walls on Main Street become canvas for mural painters

By Cheryl Binning

THIS is the most action this corner has seen in 30 years," exclaimed Mural Fest director Erin Nuttal as she welcomed a crowd of 50 people at Main Street and Logan Avenue, where a massive blank canvas stood several storeys high on the side of a brick building.

Over the next few weeks this wall — as well as four others along Main Street — will come alive with colour as mural artists turn downtown into an outdoor art studio.

The second annual Winnipeg International Mural Festival and Symposium (or Mural Fest 2K7, as it's been dubbed) kicked off yesterday and runs until Aug. 5. Presented by Graffiti Art Programming, this unique month-long public art initiative features local and international artists painting murals on the sides of buildings in and around Main Street.

Free events

There are also numerous free public events, such as artists' talks, a graffiti battle, walking tours of the murals and discussions and presentations on urban art.

"This festival recognizes the power of public art and what it can do for community," explains Nuttal. "It's about pushing boundaries. We want to turn heads and start conversations with this artwork."

The event also aims to engage audiences that do not normally get access to art and encourage dialogue about the role of public art in urban settings.

More than 80 international applicants applied to be part of Mural Fest 2K7, although only five were chosen by the panel of judges (made up of local business and art-community representatives) to develop a mural and paint it on a downtown building.

The artists include two Winnipeggers, Cyrus Smith and Ian August, as well as Jesse Reno from Oregon, Marco Scarpato of Belgium and Bert Monterona, a native of the Philippines who is currently artist-in-residence at the Vancouver Film School.

"It is nice to be working outside a gallery setting," says Reno, a mixed-media artist whose work can be found in fine art galleries, books, magazines and private collections.

The 33-year-old, who is visiting Winnipeg for the first time, is painting his mural — which includes aboriginal symbols and elements from nature — on the side of the McLaren Hotel.

"It's cool to have your message out on the street and to engage a full spectrum of people, not just the gallery crowd."

Graffiti Art Programming is a non-profit community youth art centre located in the city's core. Its programs use art as a tool to help high-risk youth find alternative ways of expressing themselves beyond tagging, and help develop their skills and self-image. Students of their programs will work on the murals, mentoring under the professional artists.

Paula Mitchell, a member of the Mural Fest advisory committee and owner of Mitchell Fabrics, pointed out at the kickoff event that the festival is all about creating an animated and vibrant street life downtown.

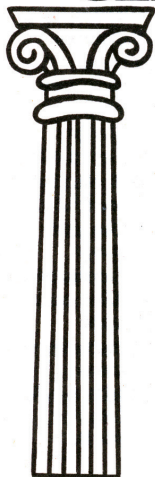
And it isn't just for artists or those interested in urban art. It's for everyone.

"This is a magnificent opportunity for Winnipeggers to see their downtown in a new light... to see the strength and diversity of its culture, to share in this public creation of art."

A full schedule of events is available at www.whatsonwinnipeg.com.

Go to www.muralfest.com for additional information.

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