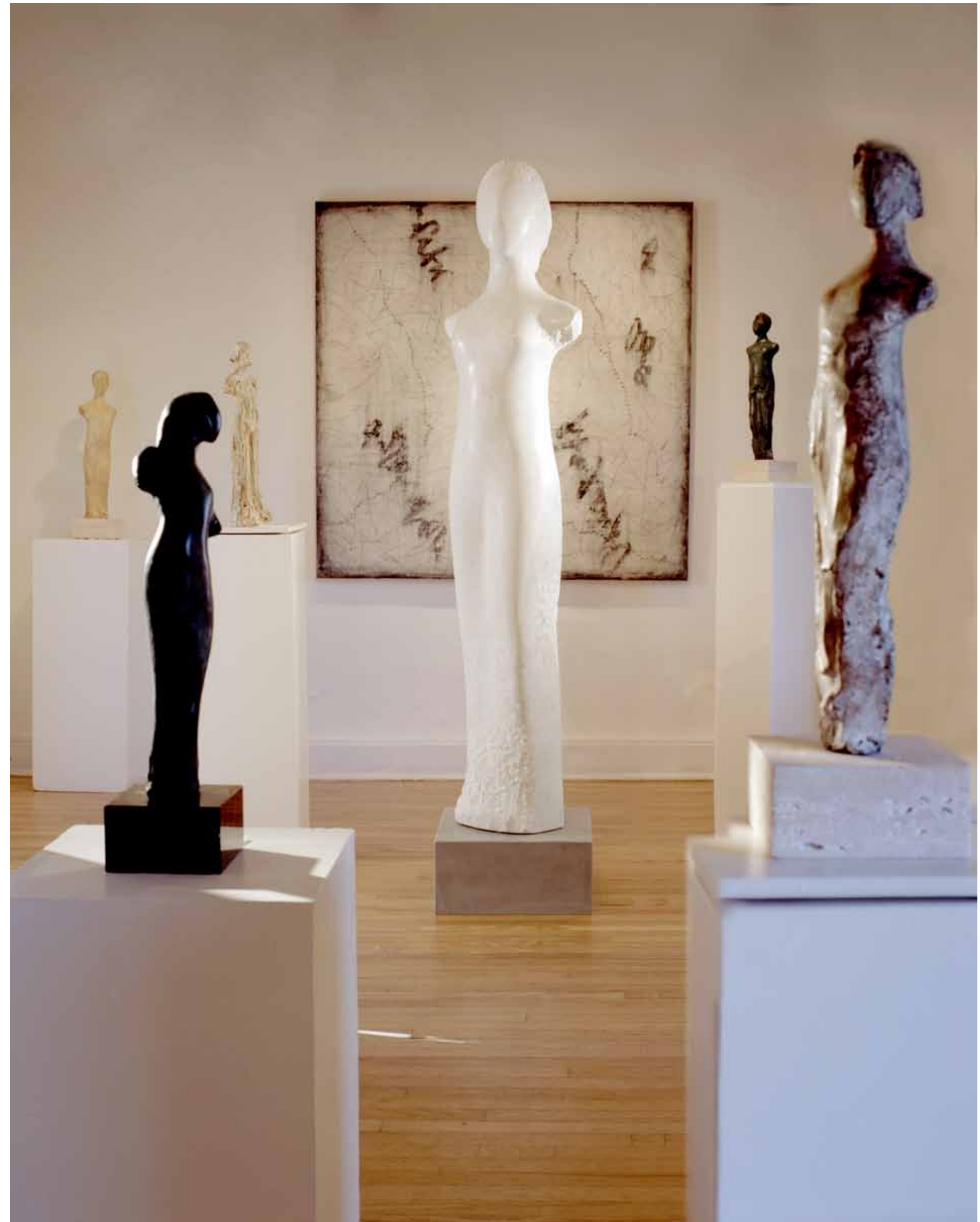


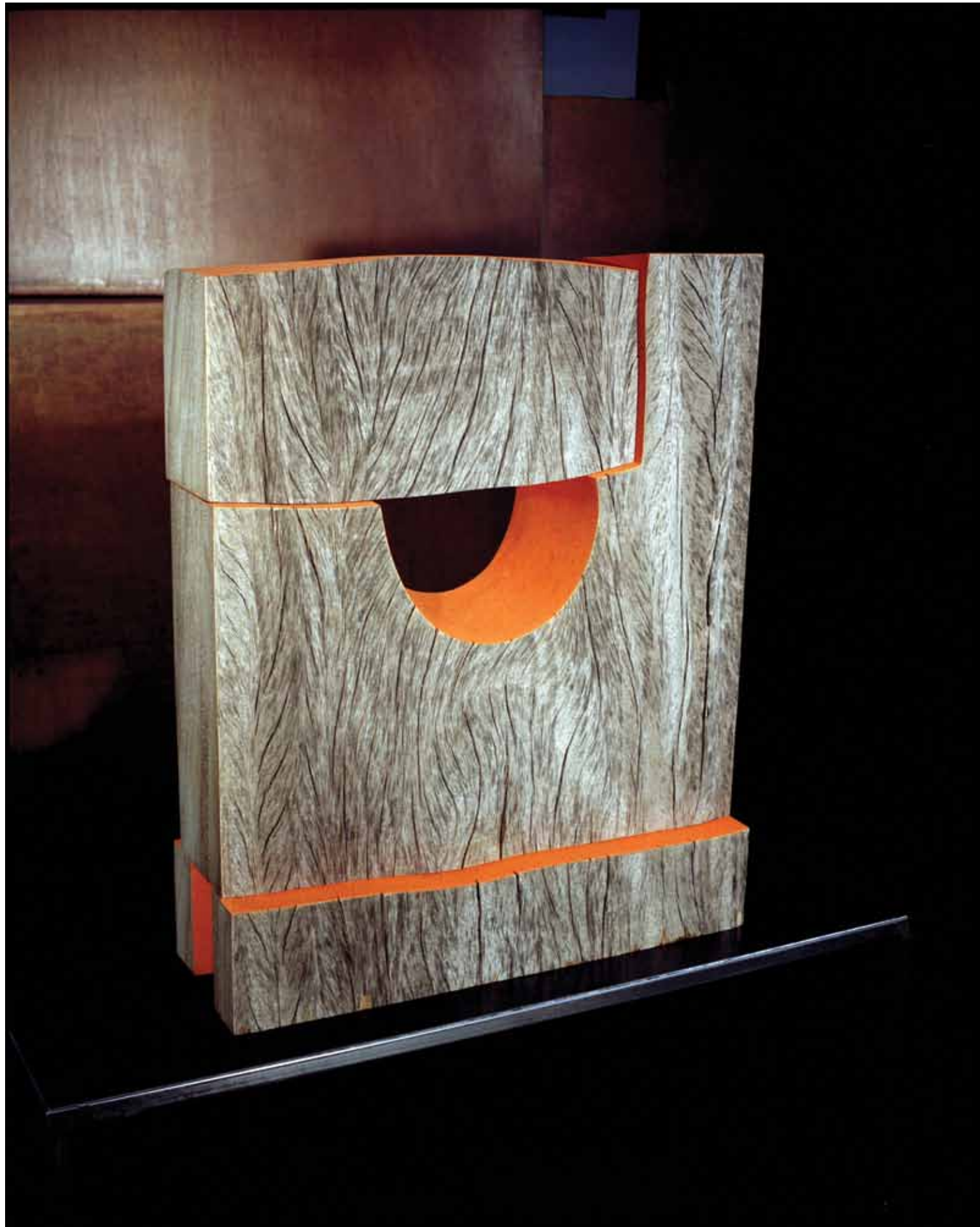
LOUIS LERAY
FILM AND DIGITAL IMAGE PRODUCTION
FOR PUBLISHING/ADVERTISING/MARKETING COLLATERAL
AND INVENTORY RECORDS

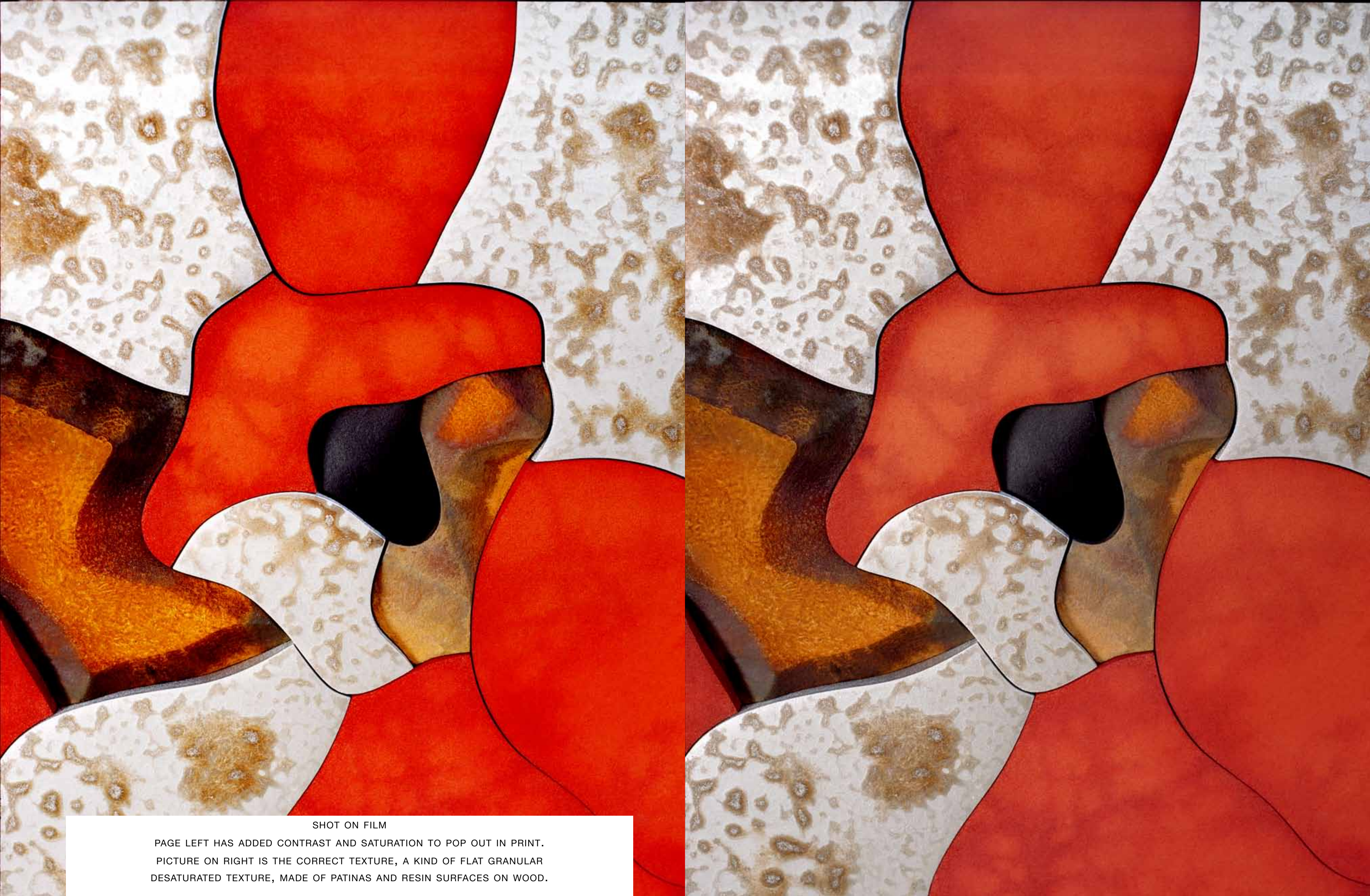
**Here I am showcasing a variety of
product shots and gallery spaces.
I create images that accurately depict
the color, texture, ambiance, and aura
of whatever I'm shooting.**





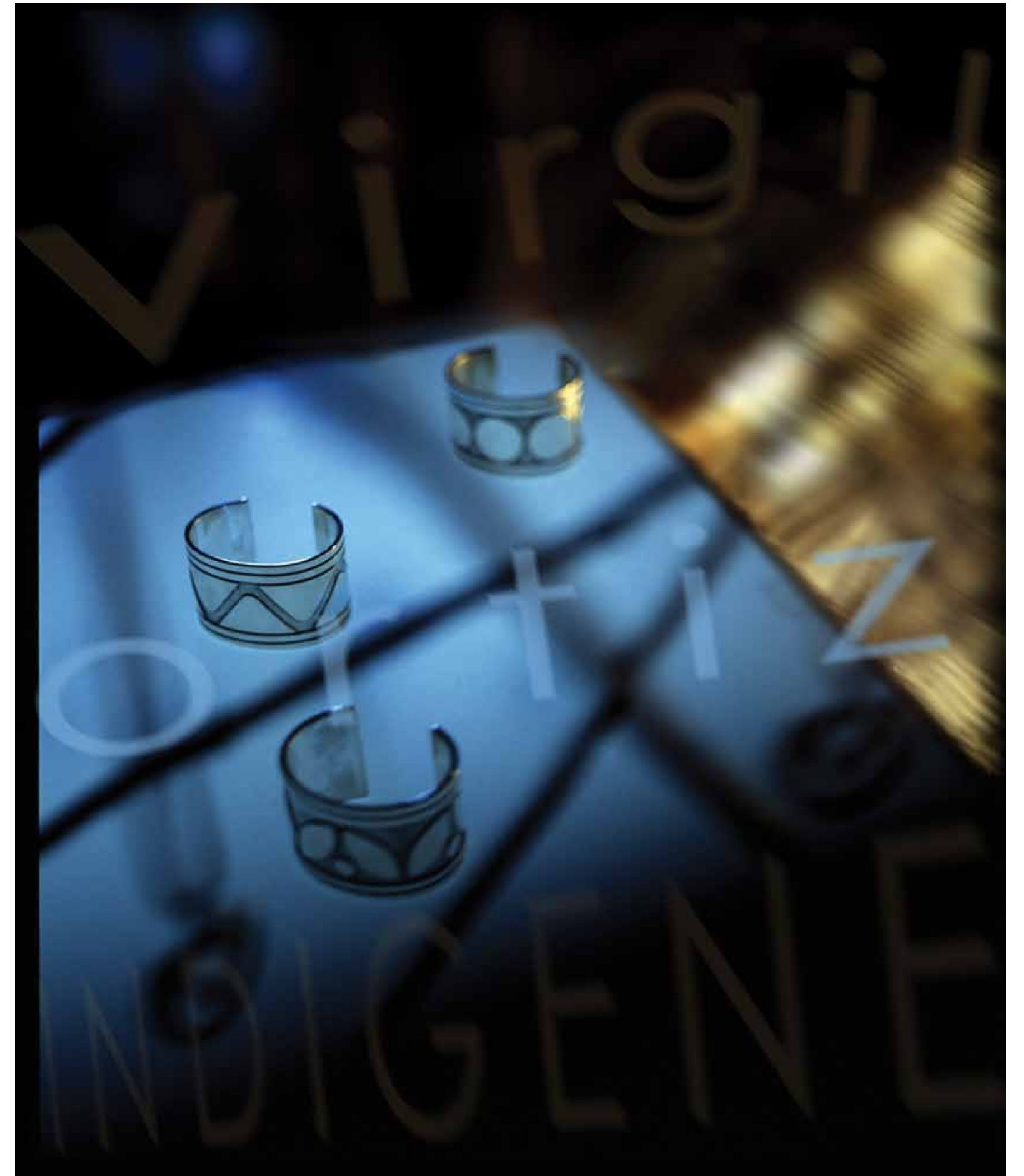




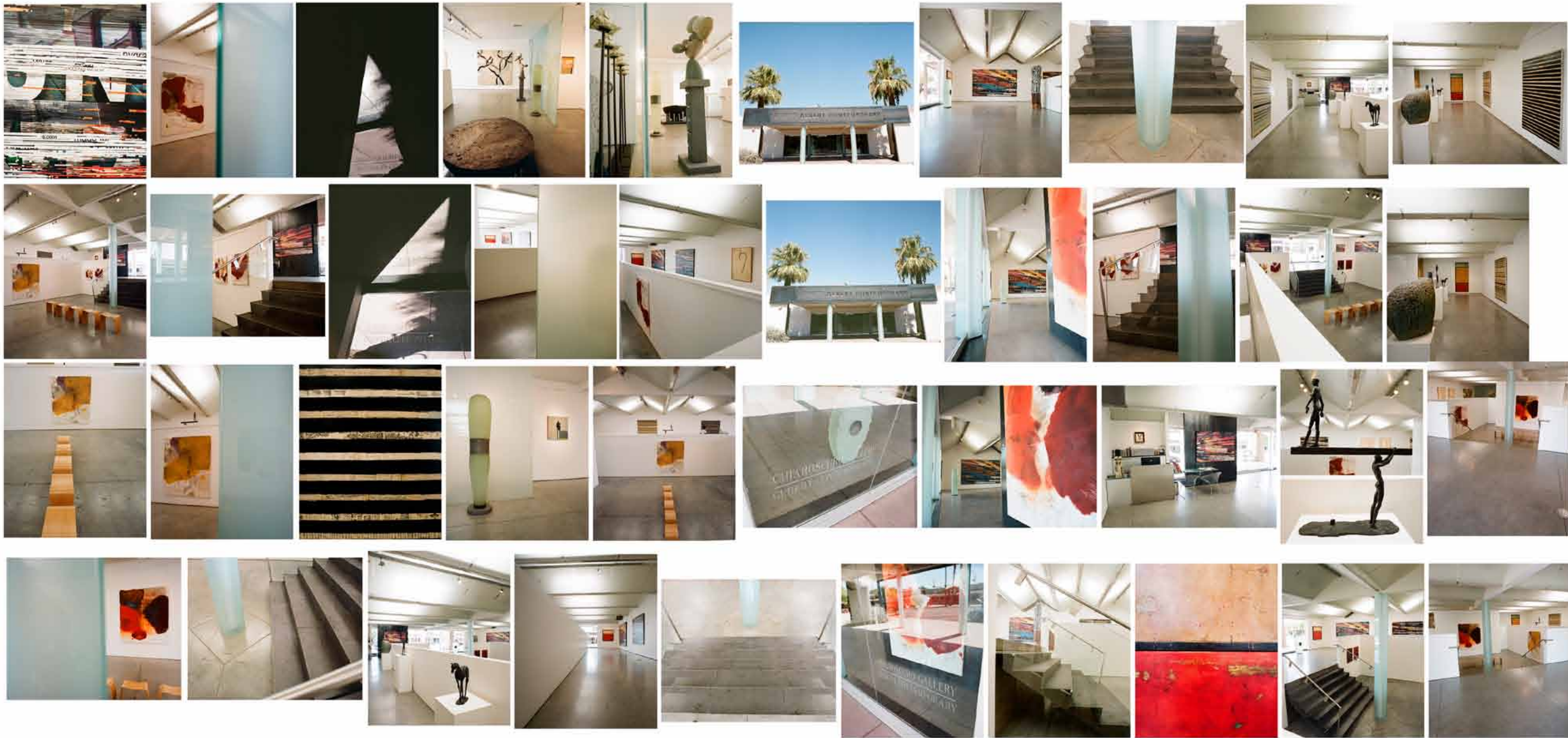


SHOT ON FILM

PAGE LEFT HAS ADDED CONTRAST AND SATURATION TO POP OUT IN PRINT.
PICTURE ON RIGHT IS THE CORRECT TEXTURE, A KIND OF FLAT GRANULAR
DESATURATED TEXTURE, MADE OF PATINAS AND RESIN SURFACES ON WOOD.



GEBERT GALLERY SCOTTSDALE







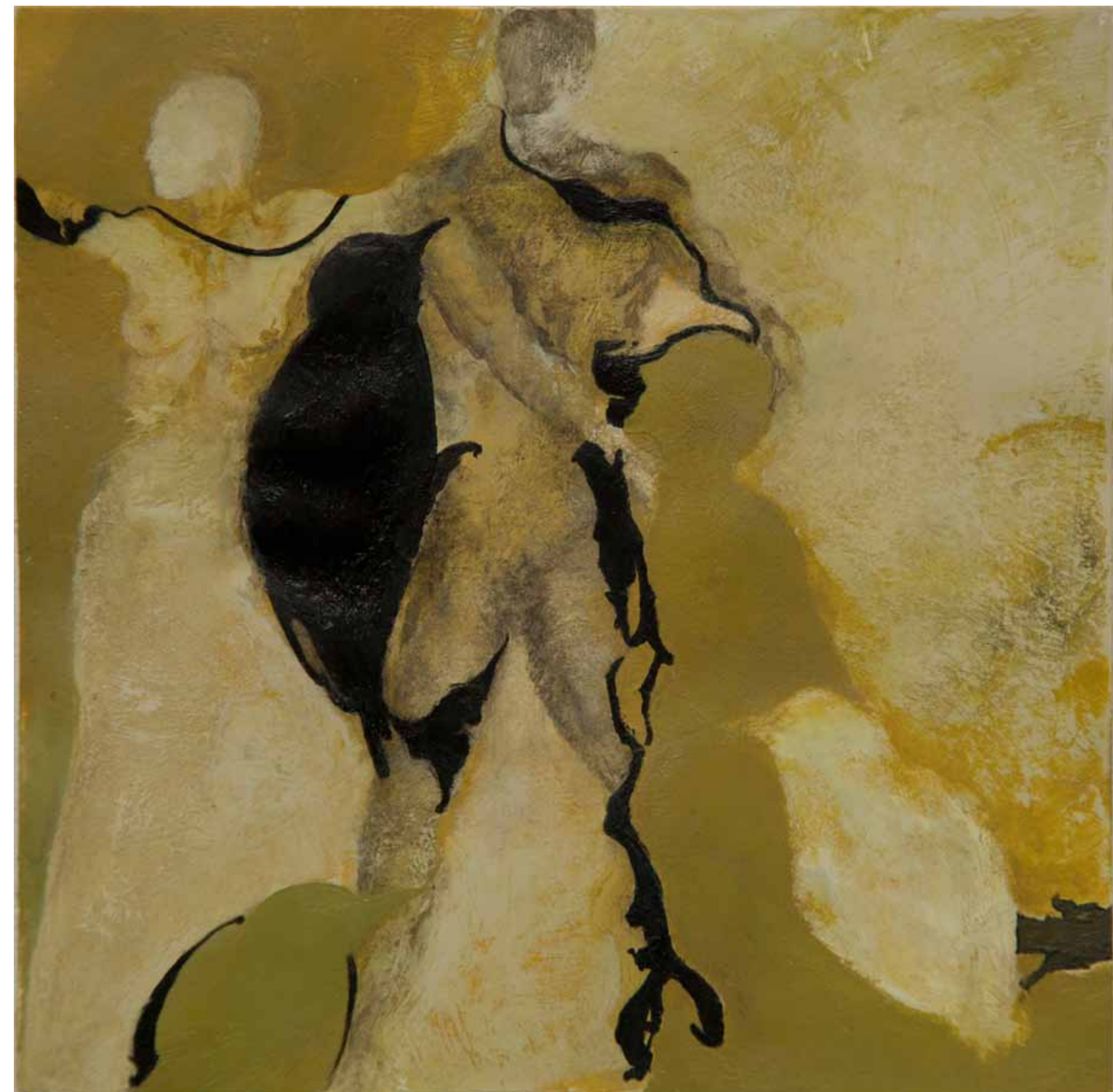
DARNELL FINE ART
classic contemporary

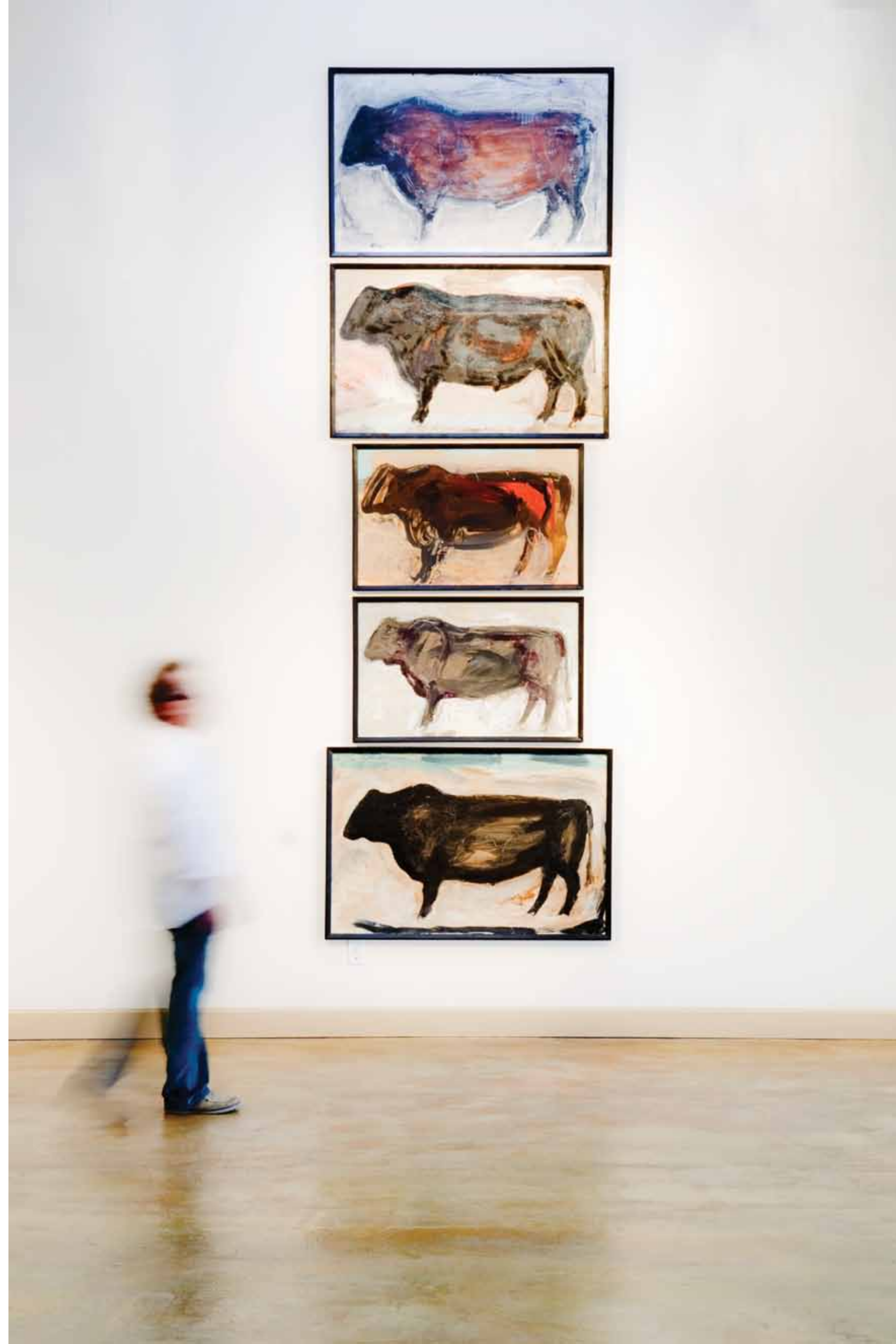


RACHEL DARNELL, "GUGGENHEIM TRANCE" DETAIL
72" X 66" OIL AND GOLDFLEAF ON WOVEN CANVAS



640 Canyon Road
Santa Fe, NM 87501
505 984 0840
800 984 0840
art@darnellfineart.com
darnellfineart.com







هرفاش ةفاح وه لام جلا beauty in America.

قلخ هلا

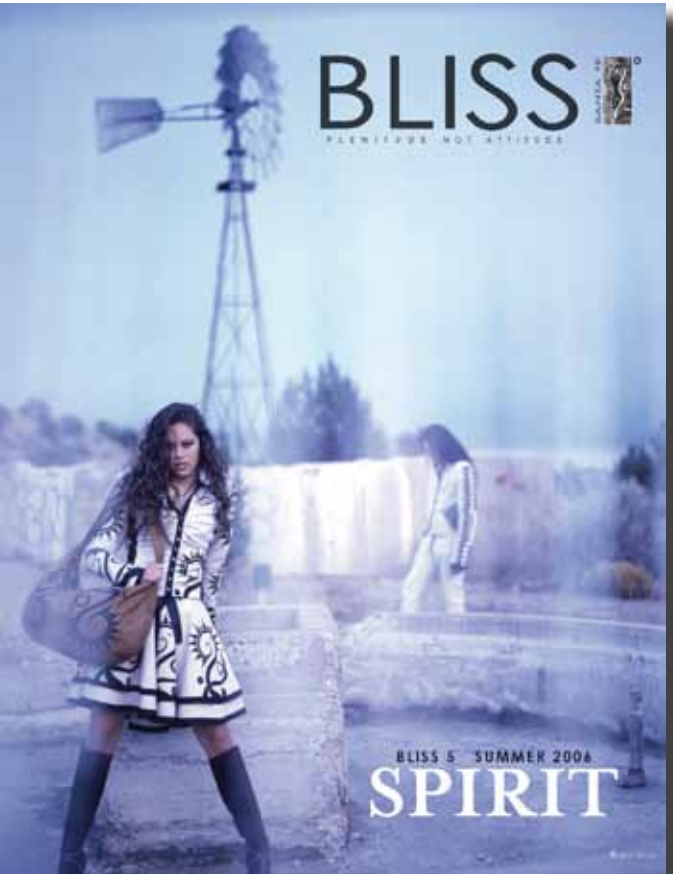
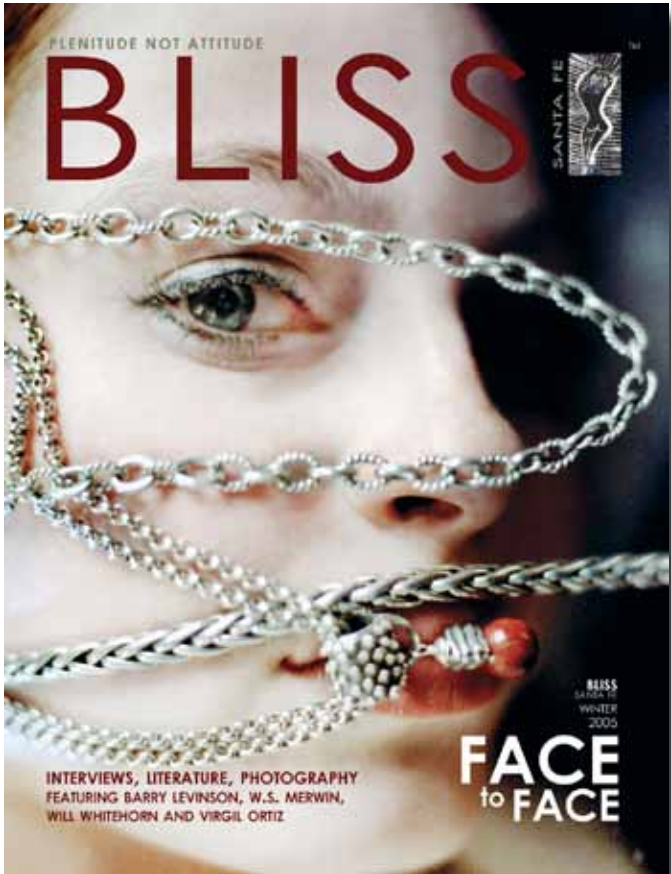
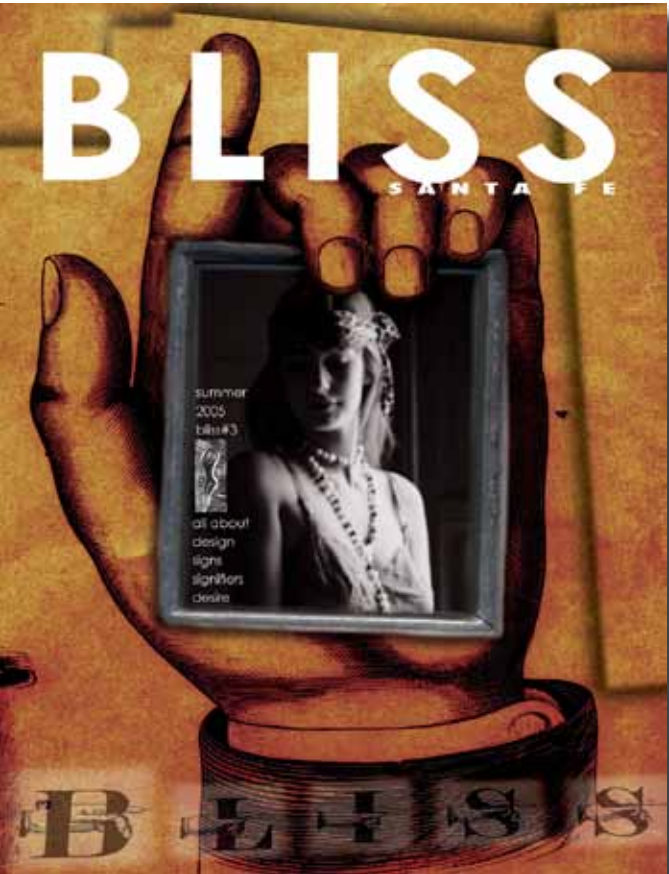
Above all, no thought. Nothing is more compromising than a thought. Rather the state preceding thought, the throng of yet unborn thoughts, the promise of future thoughts, the world as it was before god created it --a recrudescence of chaos. Chaos induces intimations.

هرفاش ةفاح وه لام جلا

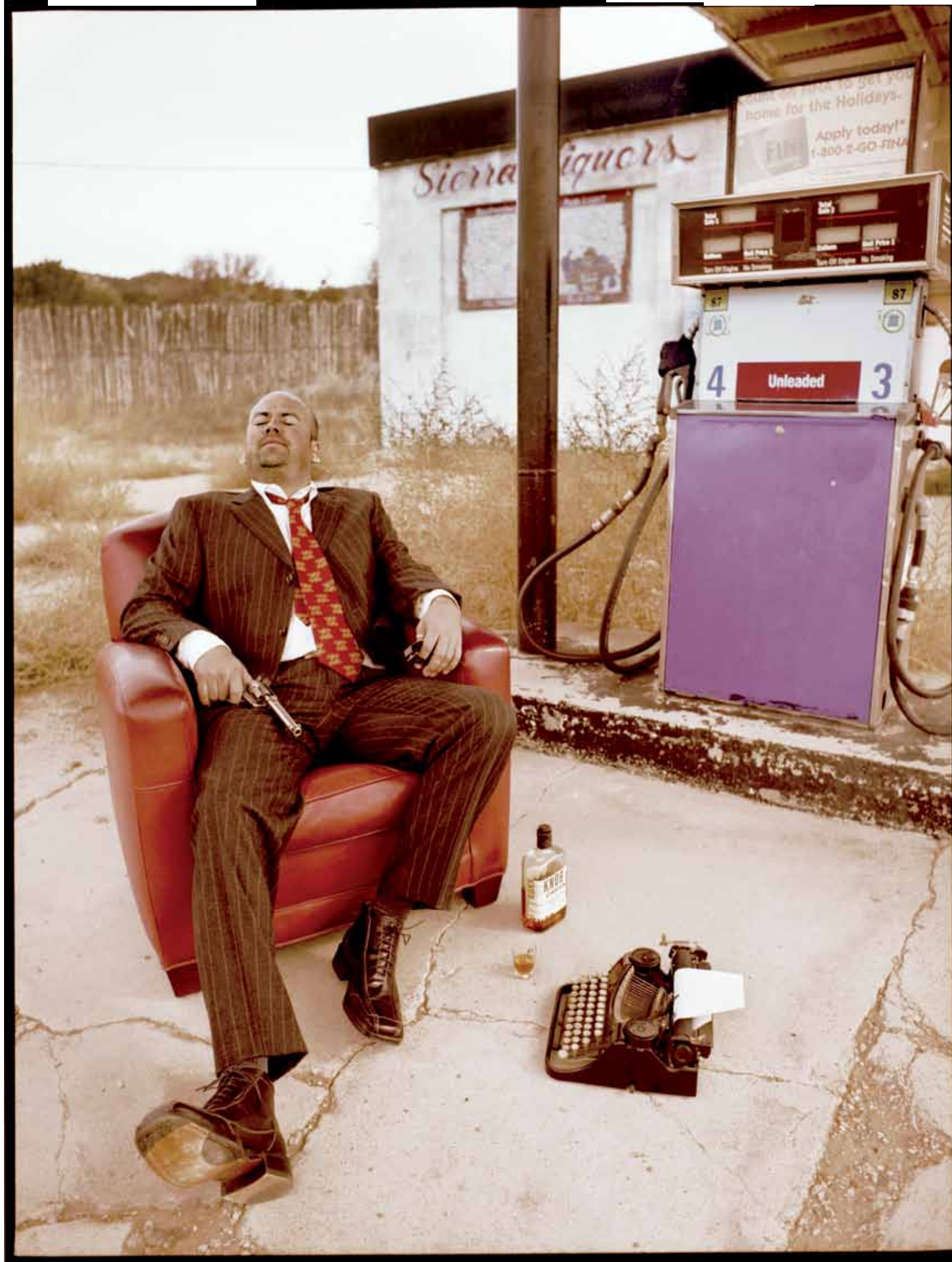
هرفاش ةفاح وه لام جلا



Philosophy is not suited for the masses.
What they need is holiness.



STAND YOUR



GROUND BABY

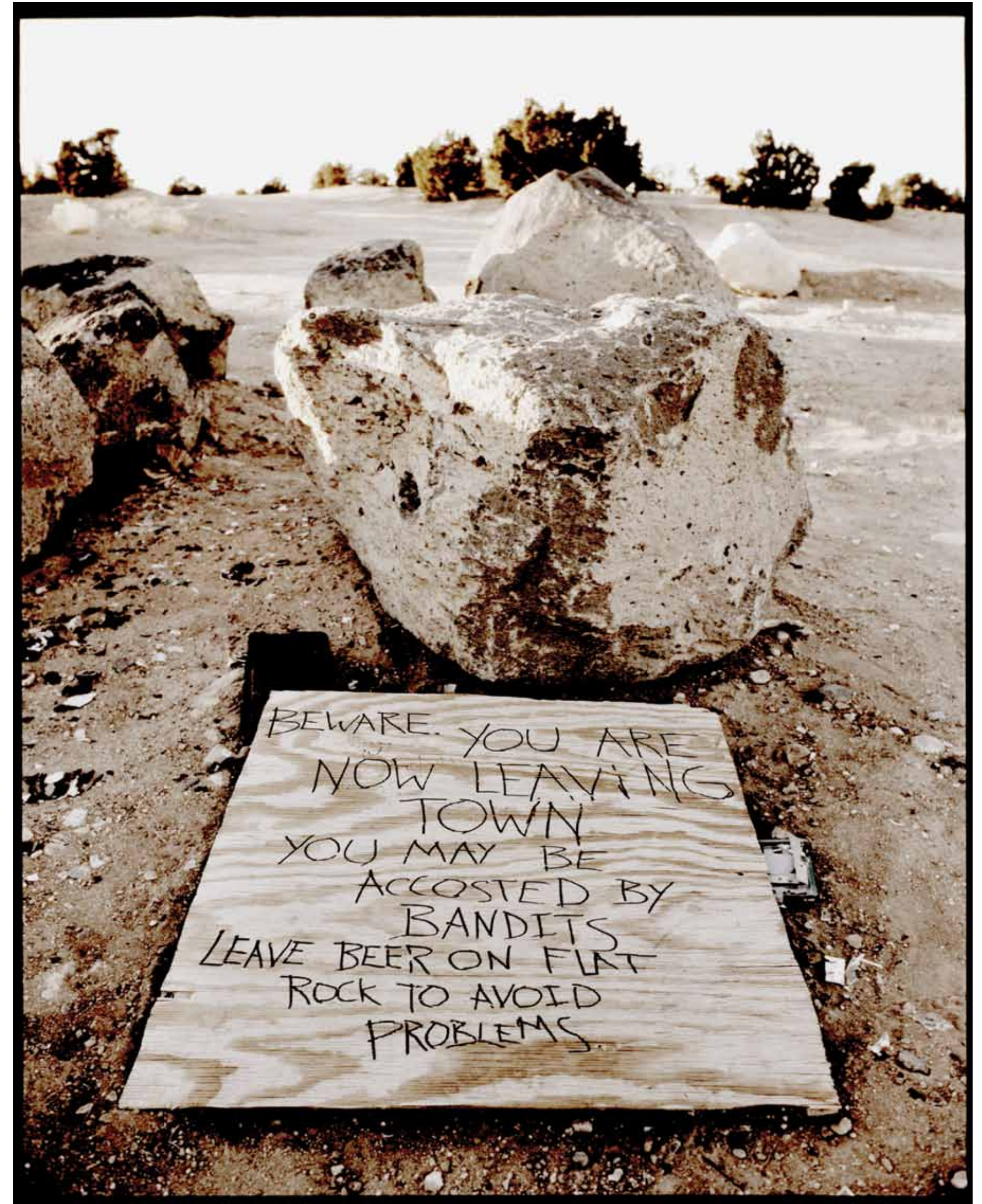


GODFREY REGGIO

One has to estrange oneself from society, in order not to become an imitation of it, and in order to give yourself an opportunity to be a creator, to create your own life.

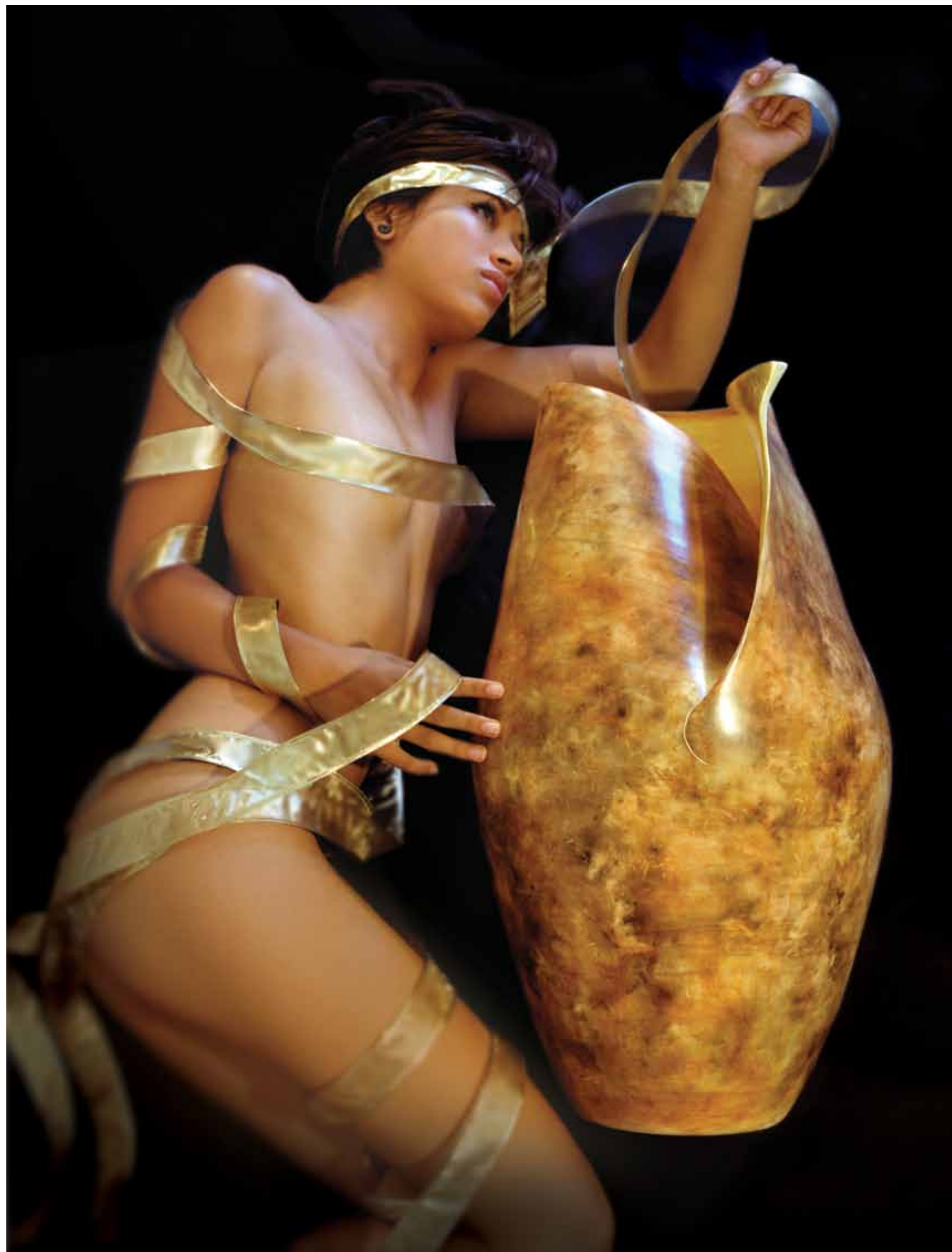


"INTENTIONAL GROUNDING"
SCULPTURE BY MARTIN SPIE
COURTESY OF MOLECULE
DESIGN GALLERY IN SANTA FE
WWW.MOLECULEDESIGN.NET





STAND YOUR GROUND BABY



GOLD LEAF FAUX FINISH CERAMIC SCULPTURE BY HEIDI LOEWEN



PAINTING BY MOROSKY









SANTA FE ARTISTS ON THE EDGE SERIES **DIEGO ROMERO**



SANTA FE ARTISTS ON THE EDGE SERIES **MATEO ROMERO**



SANTA FE ARTISTS ON THE EDGE SERIES **ARTHUR LOPEZ**



SANTA FE ARTISTS ON THE EDGE SERIES **ROSE SIMPSON**



SANTA FE ARTISTS ON THE EDGE SERIES **GEOFFREY GORMAN**



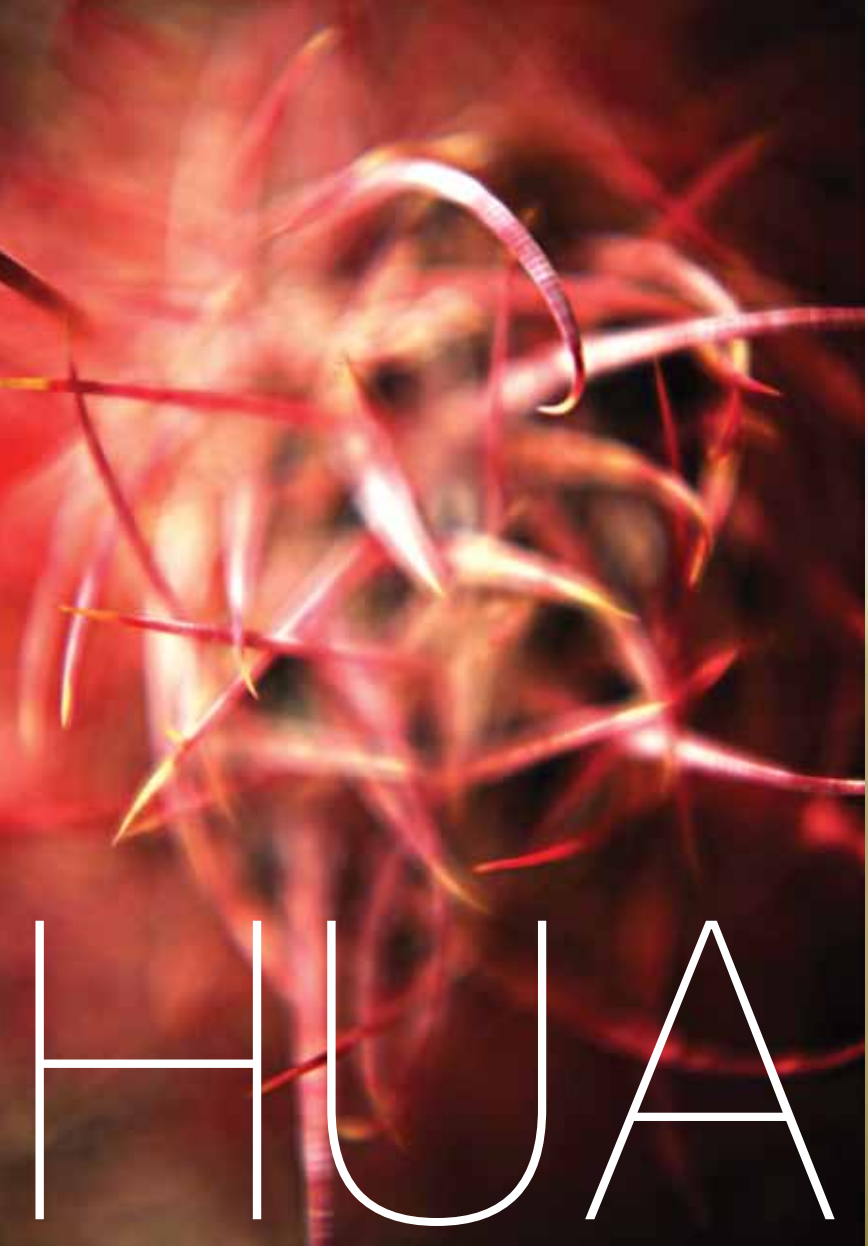
SANTA FE ARTISTS ON THE EDGE SERIES **STACEY NEFF**



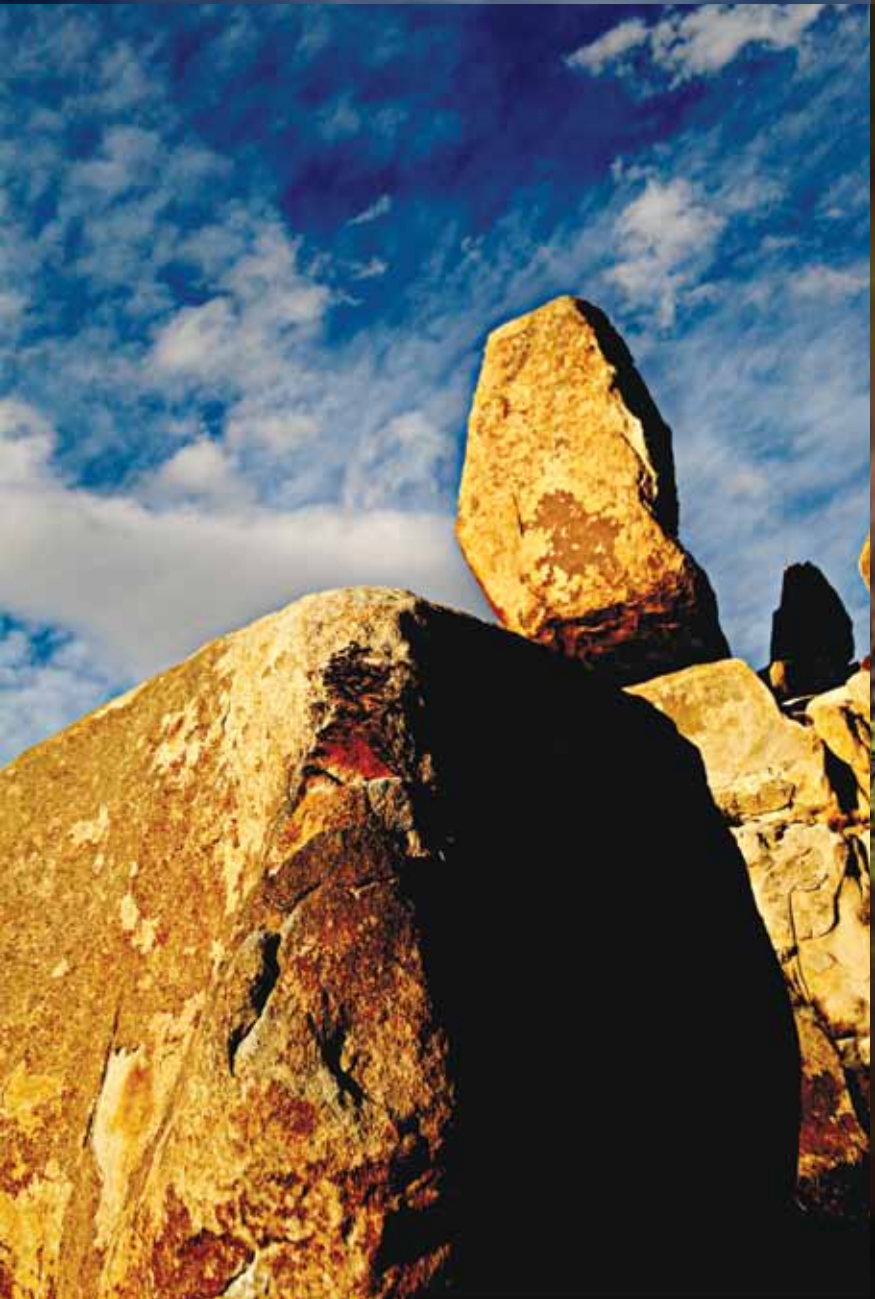
ELODIE HOLMES lives in Santa Fe, makes glass art and keeps bees on her home property. "As an artist, I have always had an interest in nature, plants, animals, and entomology. My decision to anthropomorphize bee colonies in my ongoing Hive Series was largely a response to the connection between humans and their effects on bee survival. By portraying them as faceless human forms people are able to identify with them and their role within the hive, but not to obsess over their individuality. I hope to inspire people to understand the inner workings of the communal hive and gain a reverence for why bees are so important in sustaining the environment." This piece, entitled "Queen Bee and Her Drones", is made of individually sculpted glass figures with hand blown, and flame-worked glass components. Please visit www.liquidlightglass.com or the studio at 926 Baca Street to see more of Elodie's artwork.



JOS



HUA

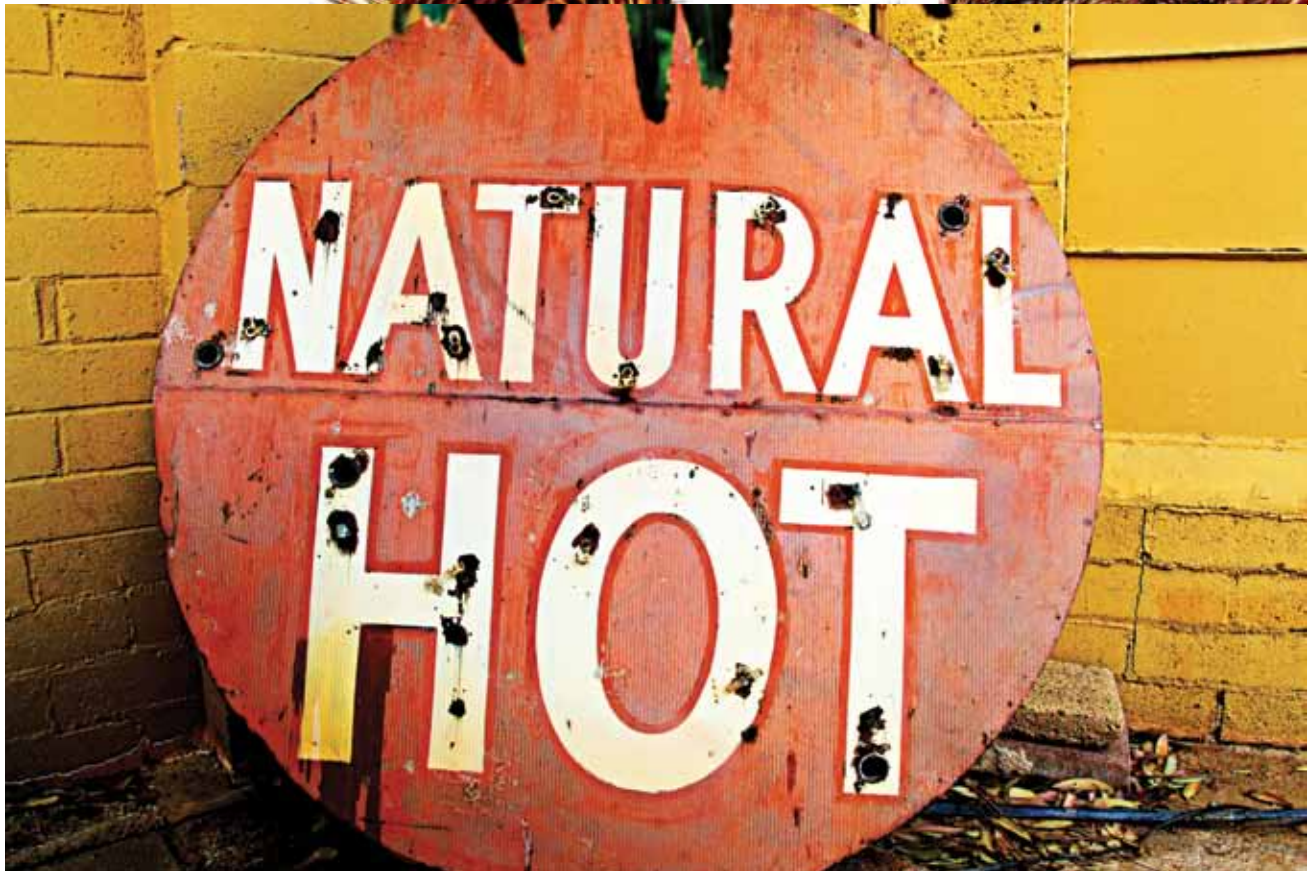


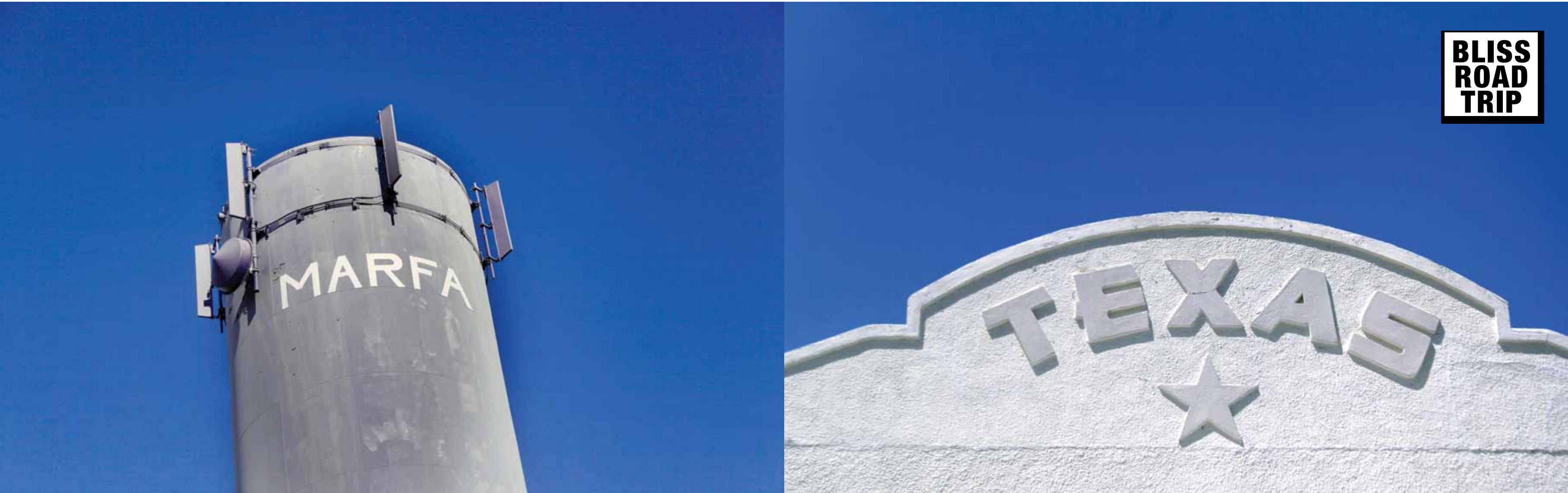
TREE



BLISS ROAD TRIP

WHEN YOU GET TO JOSHUA TREE YOU REALIZE THE GOD'S WEREN'T JUST CRAZY, THEY WERE HIGH ON SOME SWEET DR SEUSS BOULDER DUST. JOSHUA TREE IS A ROCK CLIMBING MECCA FOR A FRIENDLY GROUP OF HIGH CLASS SUBARU DRIVING EARTH WORSHIPERS WHO BRING KIDS AND TENTS AND FRISBEES OUT TO THE PARK FOR AN OVERNIGHT. THE BOULDER CONFIGURATIONS RANGE FROM ADVANCED CLIMBING TO TODDLER LEVEL. FOR A RELAXING NIGHTS SLEEP CLOSE BY IS HOT SPRINGS TOWN WHERE YOU CAN STAY AT THE HIGH CLASS MIN SPA RESORT. IT'S NICE.





**BLISS
ROAD
TRIP**

TEXAS WITHOUT THE TWANG

SEE YOU ALL DAY







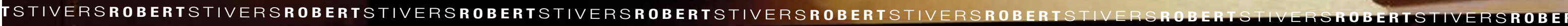
HAPPY HOUR WITH PRANZOS at Sanbusco Center. With an amazing collection of presents the feel of a lively European wine bar, La Boca also features an extensive selection of carefully chosen mediterranean and South American wines.



LOBSTER CAPPUCCINOS at LA BOCA on Marcy Street in Santa Fe. Chef James Campbel presents the feel of a lively European wine bar, La Boca also features an extensive selection of carefully chosen mediterranean and South American wines.







INTERVIEW WITH **ARTHUR SZE** BY MIRIAM SAGAN



Arthur Sze is the author of eight books of poetry, including *Quipu* (Copper Canyon Press, 2005), *The Redshifting Web: Poems 1970-1998* (Copper Canyon, 1998), and *The Silk Dragon: Translations from the Chinese* (Copper Canyon). He was the first poet laureate of Santa Fe and formally a professor emeritus at the Institute of American Indian Arts. Miriam Sagan is an assistant professor in creative writing at SFCC. Her book *MAP OF THE LOST* is forthcoming from UNM Press and *GOSSIP*, a book of essays, is just out from Tres Chicas Books.

SAGAN: CONTEMPORARY POETRY RUNS THE SPECTRUM IN TERMS OF THE OVERT SUBJECT MATTER FROM CONFESSIONAL TO SOMETHING LIKE LANGUAGE SCHOOL—ESSENTIALLY FROM WHERE SUBJECT DOMINATES TO WHERE STYLE DOMINATES. DO YOU CONSIDER YOUR WORK TO BE BASED PARTIALLY ON ABSTRACTION OR IS IT RATHER A VERY DENSE WAY OF APPROACHING EXPERIENCE IN LANGUAGE? WHAT IS YOUR OPINION ABOUT THE ISSUE OF OBSCURITY IN POETRY?

Size: I like poems that are rich in layering: if a poem has multiple meanings, then the experience of the poem grows and deepens with repeated readings. Wallace Stevens once said, “Poetry must resist the intelligence almost successfully.” I believe that a good poem communicates before it’s fully understood, that the intelligence cannot understand the poem right away, that it takes time; but the initial experience is more of a physical and mysterious one, rather than a cerebral one.

My poems, then, are not based on abstraction, though I am interested in harnessing ideas. The great Japanese potter, Rosanjin, once remarked, “Without extraordinary ideas, there can not be extraordinary results.” I am often interested in having an idea that works as a through-line: for instance, in *Quipu*, the recording system of knotted cords serves as a metaphor for how language can be spun, dyed, and knotted, but it also serves as a metaphor for lyric composition: “the mind ties knots, and I / follow a series of short strings to a loose end.” I can say this in hindsight, but I could not have articulated it during the process of creation.

I value clarity rather than obscurity—and I am certainly opposed to willful obscurity—but we need poems that can articulate complex visions and experiences of the world. In doing so, poetry may make demands on a reader, but they are worthy ones. I believe poetry is more crucial now than ever before, because we are more challenged than ever before.

SAGAN: I ASSUME MOST READERS ON APPROACHING YOUR WORK WOULDN’T IMMEDIATELY IDENTIFY IT AS AUTOBIOGRAPHICAL. YET IT IS FULL OF IMAGES—AND THEMES—THAT SEEM BASED ON DAILY DOMESTIC LIFE (ALBEIT MIXED IN WITH OTHER CONCERNS, SUCH AS SCIENCE, TIME, ETC.) CAN YOU EXPLAIN HOW NARRATIVE YOU WANT THE WORK TO BE?

Size: I’m interested in simultaneities, and my experience of the world is more like an ancient game of go than a traditional, linear narrative. I suppose I’m interested in a narrative of consciousness, where imaginative and emotional leaps can happen and happen in ways that are surprising and revelatory. In this way, I often use images and events out of daily domestic life (I like that grounding), but I like to think of these events as vehicles to reveal and revel in a larger, greater sense of the world.

Sagan: Although influence can be both direct or more ephemeral, I am curious about the influence of what you translate on what you write. I have always been intrigued by your use of the line in your poetry—the lines in your work seem unusually autonomous but connected somehow to the whole poem. Does this come in some way from Chinese poetry? Do other techniques?

Size: The influence of translating Chinese poetry on my own poetry is more oblique than direct. When I starting translating Li Po, Tu Fu, and Wang Wei in 1971, I was in search of my own voice. I think that Chinese poetry

made me recognize the power and even primacy of sharp visual images and that it had a precision and clarity that I wanted to emulate. In 1983, when I translated Wen I-to, I was searching for how to extend a poem beyond 20-30 lines. Wen I-to, as in “Dead Water,” takes many classic Tang dynasty images and subverts them, or juxtaposes the harsh realities of twentieth-century China against the pure lyric. He is also able to extend and extend a poem, as in “Miracle,” with great emotional and imaginative power. I didn’t copy him, but, by translating Wen I-to, I was able to discover how to greatly deepen and expand the range of a poem.

When you ask about my use of the line in poetry—that it’s unusually autonomous but connected somehow to the whole poem—I would say that this effect comes from Japanese as well as Chinese poetry. I visited Ryoanji Temple in Kyoto in 1990, and it was a pivotal experience. In that space of raked gravel, there are fifteen stones, set in clusters; and they are situated in such positions that a viewer can never see all fifteen at the same time. The stones are submerged at different depths; yet they are connected below surface. When I came back to New Mexico, I read some translations of Japanese haiku by Hiroaki Sato. He mentions that, unlike most translators of Japanese haiku, he prefers to render the entire haiku in one line. I know many translators of Japanese haiku may object to this practice, but I liked the sense of a clear and intense haiku happening in a one-line flash. I began to experiment with opening up the space of the page to incorporate more silence (as in the raked gravel) but wanted to keep sharp, intense images that had an emotional weight (as in the stones).

SAGAN: YOU DON’T WRITE PROSE OR CRITICISM, SEEM DEDICATED TO THE PURE PURSUIT OF POETRY, SO TRANSLATION IS YOUR ONLY OTHER FORM OF WRITING. WHAT IS THE GENESIS OF THE INTEREST, HOW DOES IT WORK FOR YOU—IS IT A DIFFERENT MUSCLE THAN WRITING POETRY?

Size: It’s true that I write very little prose or criticism. I’ve wanted to put all of my energy into writing poems, and the translation work is a kind of ground work. I like to write out the poems that I translate character by character, stroke by stroke. It enables me to physically experience the inner motion of a poem. And as the poem unfolds, I am given the opportunity to consider why this character, and not another, is located where it is. In many ways, translation exercises the same muscles that writing a poem does, but the muscle groups are easier to separate and focus on in a translation. Hopefully, when you turn to write a poem, you discover that your muscles are well-toned and much stronger.

SAGAN: I’VE HEARD YOU SAY THAT JUXTAPOSITION IS A CENTRAL TECHNIQUE IN YOUR WORK, PLACING THINGS SIDE BY SIDE. BUT IT SEEMS TO HAVE A SOMEWHAT DIFFERENT MEANING TO YOU THAN METAPHOR. CAN YOU ELABORATE?

Size: When people raise the issue of juxtaposition in my poetry, they often think of such western antecedents as surrealism, cubism, collage etc. That’s certainly a factor, but I would mention that the Chinese language is built around juxtaposition as a form of metaphor. The character “bright,” for instance is composed of “sun” juxtaposed to “moon.” The character “sorrow,” for instance, has “autumn” (which is composed of “tree tip” and “fire”) above, and “heart” below. One can thus read sorrow= autumn in the heart. Oftentimes the equal sign of the metaphor relation is removed, so that the two energies are brought into a field of interaction. The metaphor is indicated obliquely.

