



# REVOLUTION+ART



# UNDERWATER LIFE



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· Mario Sánchez  
· Matt Dobson  
· Paola Vázquez  
· Joseph Leroux  
· and our beloved contributors

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## UNDERWATER EDITORIAL

Some 3500 million years ago the first stromatolites were formed. These were the first living beings on Earth, half plant and half rock. It is believed that the planet's oxygen was created thanks to their appearance.

The oceans were the origin of all that we now know as life. In spite of the mass extinctions which the planet has undergone, the ocean depths always possessed sufficient energy to enable everything to begin again.

Teeth, eyes, feet, shells and many other experiments of nature originated during the Cambrian period and defined the new dominant life forms. During this stage, under the sea, there existed more kinds of animals than in the rest of the history of life on Earth.

In light of all these marvels, this edition pays tribute to that inexhaustible source of life. Waves of inspiration have brought with them to our shores examples of art from



all over the world. Alongside the immeasurable creativity of nature, we will see fascinating attempts to capture the essence of this subject: Underwater Life.

We will be accompanied by blue whales and beautiful models underwater. Among sunken ships and coral reefs will emerge interviews with talented people like Matt Dobson, Mario Sánchez and Joseph Leroux, who you will learn more about in these pages. In addition, we present design, publicity from around the world, video art, international music and interesting links.

Take a deep breath and submerge yourself in Revolutionart.

Nelson Medina  
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# HOW TO READ REVOLUTIONART



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PRINT

**... AND DON'T FORGET TO CLICK THE LINKS !**

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Issue 27 - Underwater Life



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YOU CAN PARTICIPATE IN THE NEXT ISSUE !

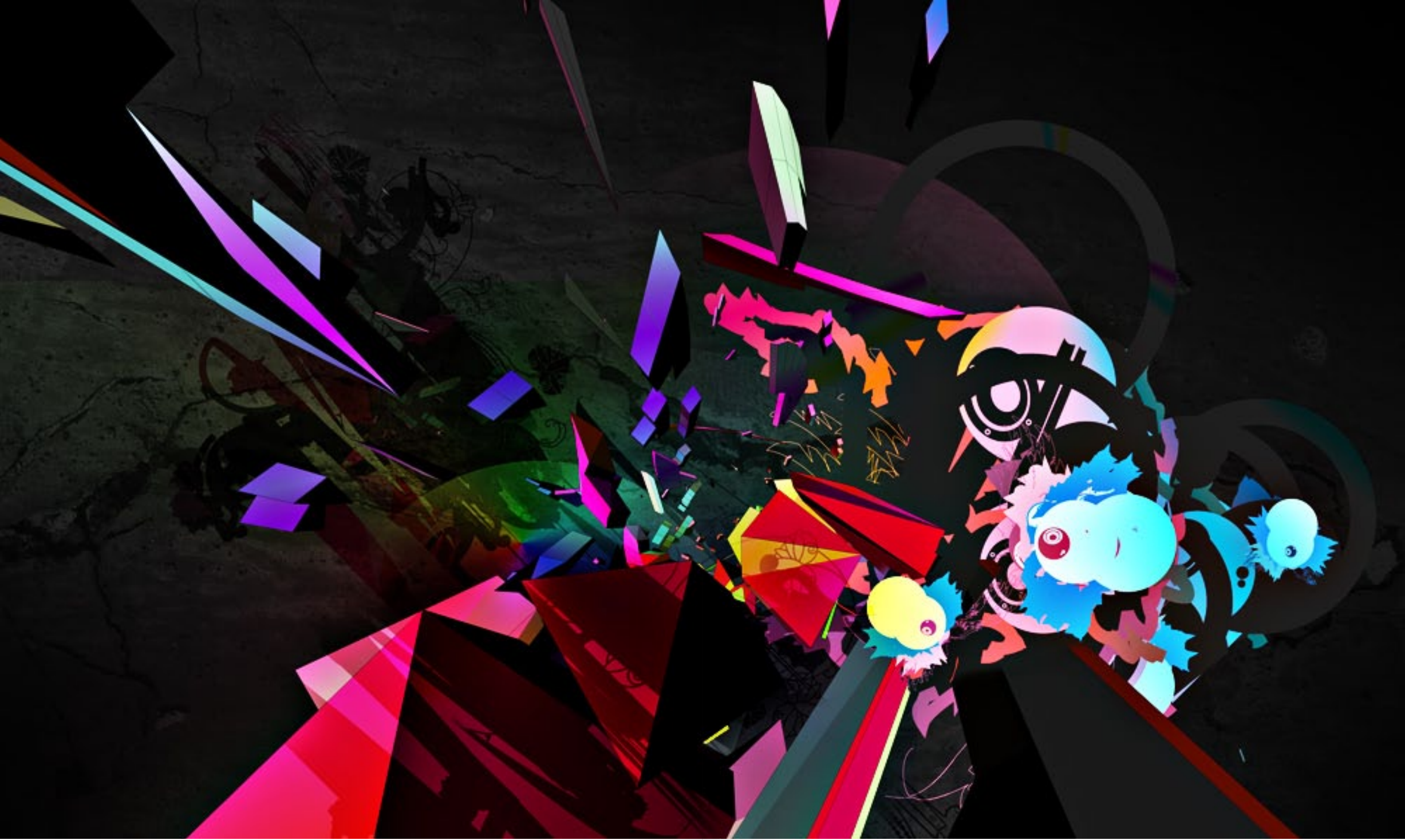
# INTERVIEW WITH MATT DOBSON

COMPOSITION & COLOR



**REVOLUTIONART**

INTERVIEW WITH MATTHEW DOBSON  
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[www.sugarstack.deviantart.com](http://www.sugarstack.deviantart.com)  
October 2010  
By Nelson Medina  
[nelson@publicistas.org](mailto:nelson@publicistas.org)  
© Artworks by Matthew Dobson







**Did you go to art school? what formal art training have you had?**

I have never been to art school, and have had no formal art training. I am primarily self-taught, discovering new techniques by myself. This is supplemented by the overwhelming amount of inspiration and resources on the internet, as well as the valuable constructive criticism I get from my buds at EvokeOne.

**Who from the world of illustration do you admire and why?**

There are far too many people to mention here; so

many great illustrators, from so many different periods and places. In truth, I admire anyone who takes the time to pick up a pencil, paintbrush, mouse, whatever and start creating, because this is what brings vibrancy to all our lives.

**What is a typical day in your life like?**

I don't think I have a typical day anymore, I've been working on a great variety of farms recently, and each one I've been to has seemed to succeed in giving me near-disasters and more to deal with. I get up early, get changed, quickly flick through my e-mails and rss feed, chomp down some breakfast and head off. I somehow get

through the usual farm day, stopping for a hearty lunch halfway through, then drive back home late, tired. I have a shower straight away to eradicate the various substances and smells I've picked up during the day, and revitalise. I get back to reading through my messages, talk to friends, play some games if I have time, eat, watch a bit of TV, then go to bed to prepare for another busy day.

### **What do you do for a day job?**

Like I said, I'm currently working on various different farms. I'm an aspiring veterinary student, and this is what I'm filling the



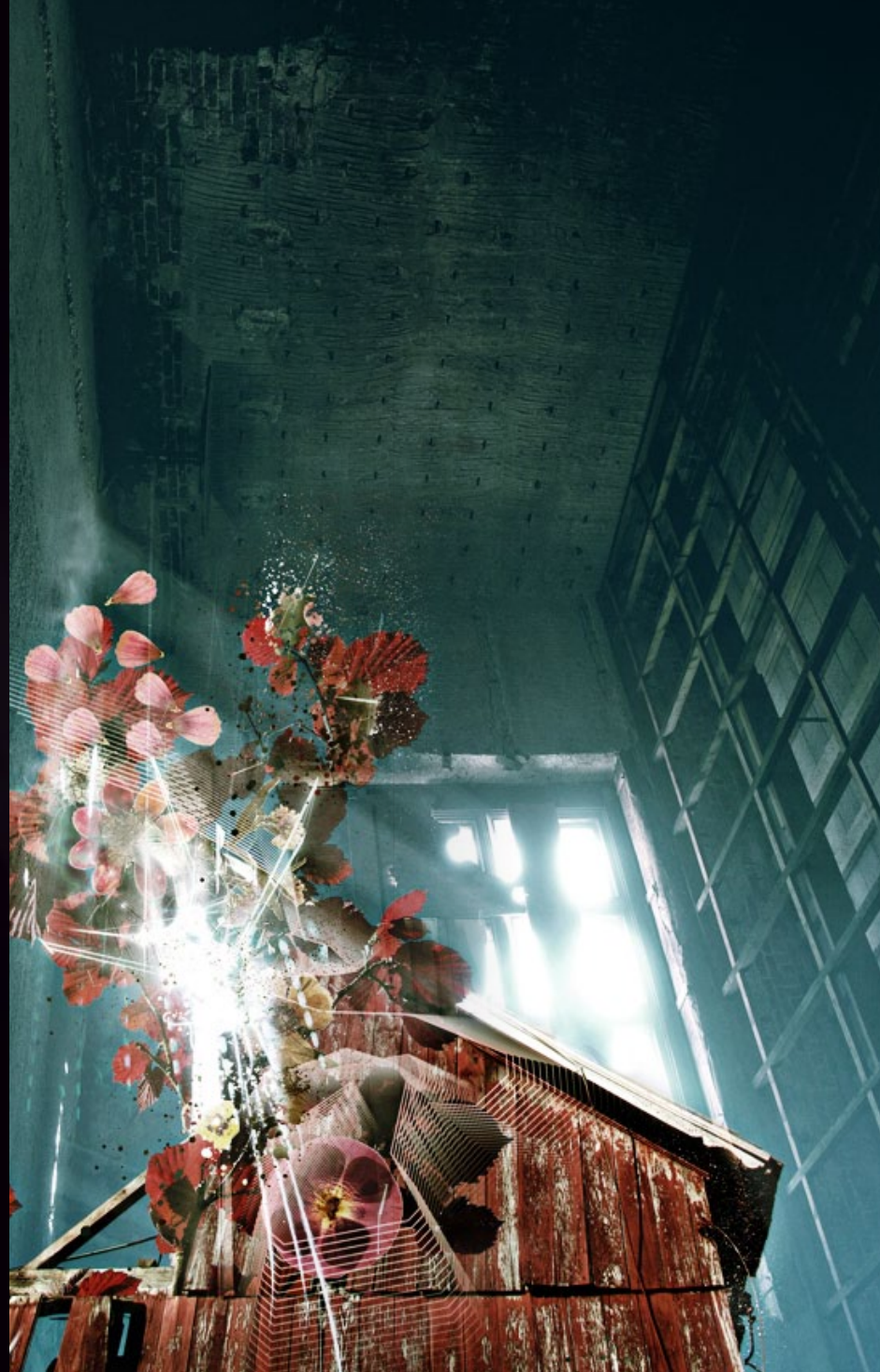
time between school and university with. I really enjoy my time working with animals, and it's really important in helping me understand the various nuances that I will need to know for what I hope is my future career.

**What do you think about design in your country?**

The UK is a great place to be a designer, there's a lot of cultural and social diversity that all fits together to often produce very eclectic and inspiring styles. Not to mention all the brilliant designers who ply their trade here. Great stuff.







**What are your weapons of choice, so to speak, in designing?**

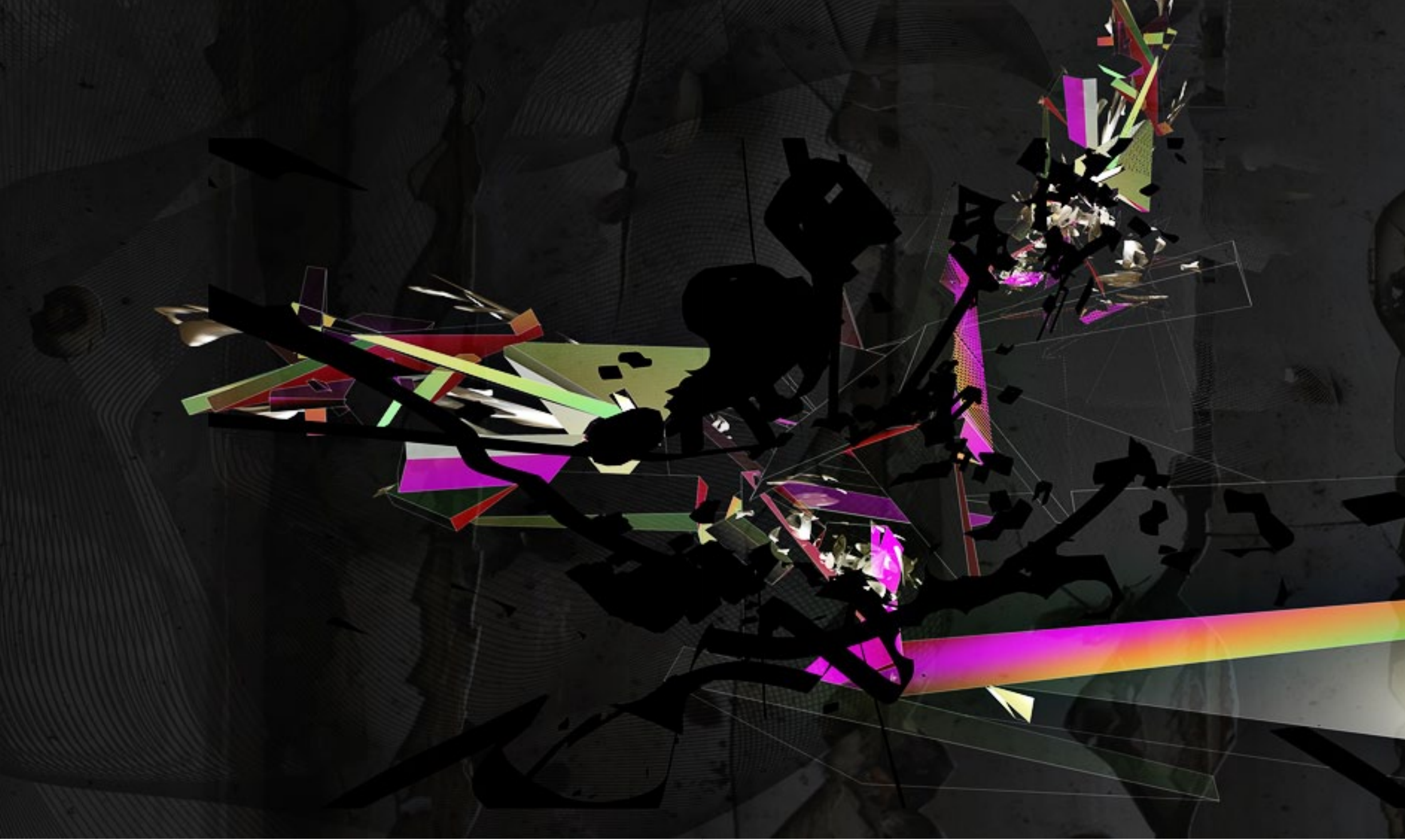
I try not to constrain myself with the tools I use, but I have found that I tend to make the majority of my elements with Cinema 4D, Illustrator or good old pen & paper, then composite them together in Photoshop. I also use a wealth of stock photography, from various great sites. This is one thing that I think I could start working on, as I find myself looking for that perfect photo to fit in my piece, which I would easily be able to get if I had a decent camera to hand and decent photographic know-how.





**What's the most important  
for you in life?**

Keep busy, help others and most  
importantly, keep happy!







**If you had to do the last masterpiece in your life ... What would it be?**

I would do something big, really really big. Something large enough for me to incorporate and tie together all the brilliant artistic styles I've encountered into one massive composition. I'd definitely use huge amounts of colour, maybe even play with texture, something I've never done before. Most importantly, it would have to look fucking cool.

**The past issue of Revolutionart was “Internet”. What do you think about global impact of this tool in our civilization?**

As the internet becomes increasingly more widespread and ingrained in our society, I think we're seeing a change towards instant-gratification. Anything we could ever think to have wanted, or needed is now just a few button presses away; everything is readily accessible. This swift access to information takes away the emphasis on fact-learning, and more towards having a deep understanding and evaluation of what we can readily access.

**Thank you Matt !**



# REVOLUTIONART MAGAZINE



FIGHTING AGAINST  
THE ARTISTIC FASCISM





# REVOLUTION+ART



CURRENT THEME:

**UNDERWATER LIFE**



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**"... human life is  
pollution !!!."**





Alejandra Coirini - Argentina



REVOLUTIONART - issue 27

Alejandra Coirini - Argentina



**REVOLUTIONART**



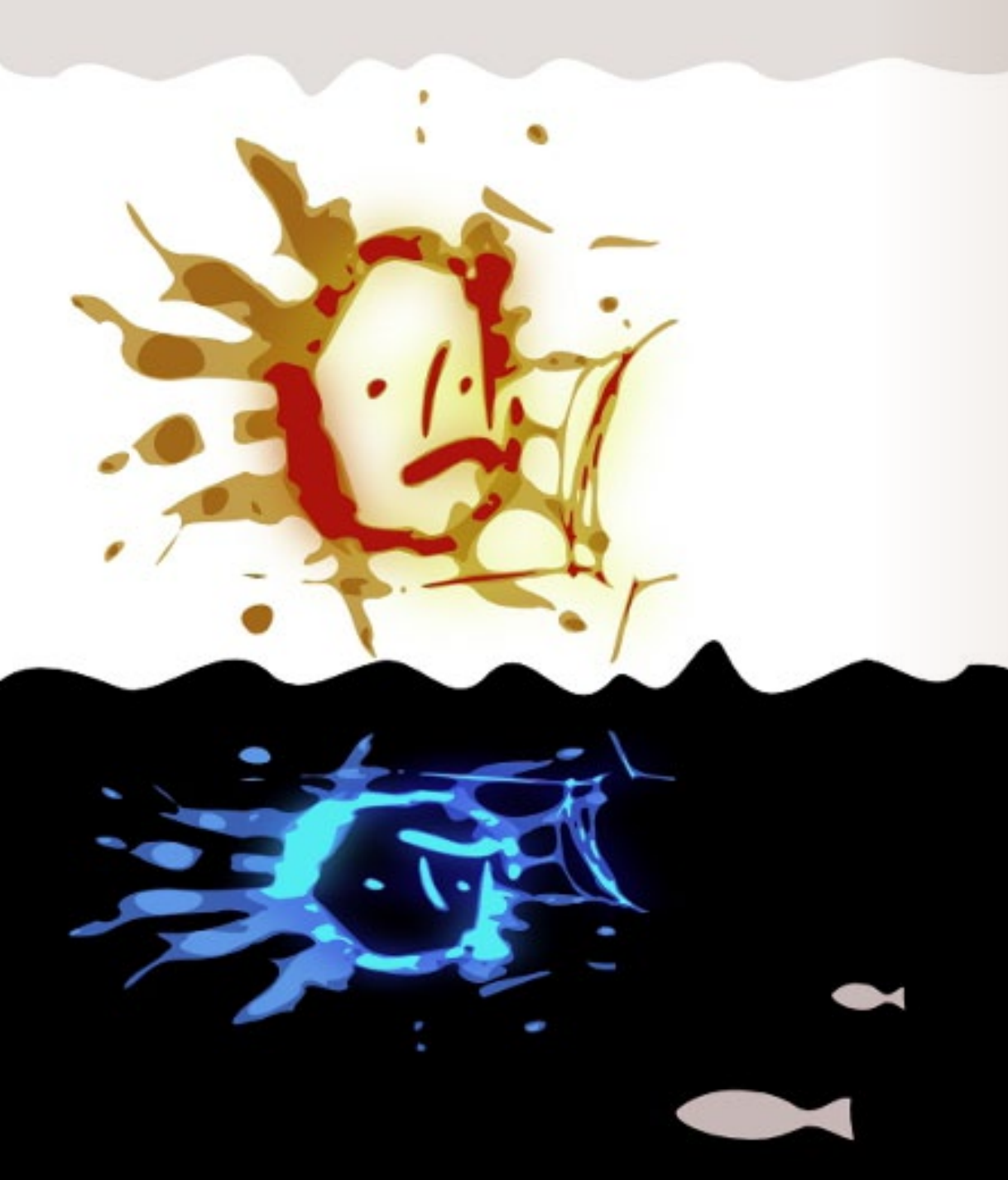


# REVOLUTIONART







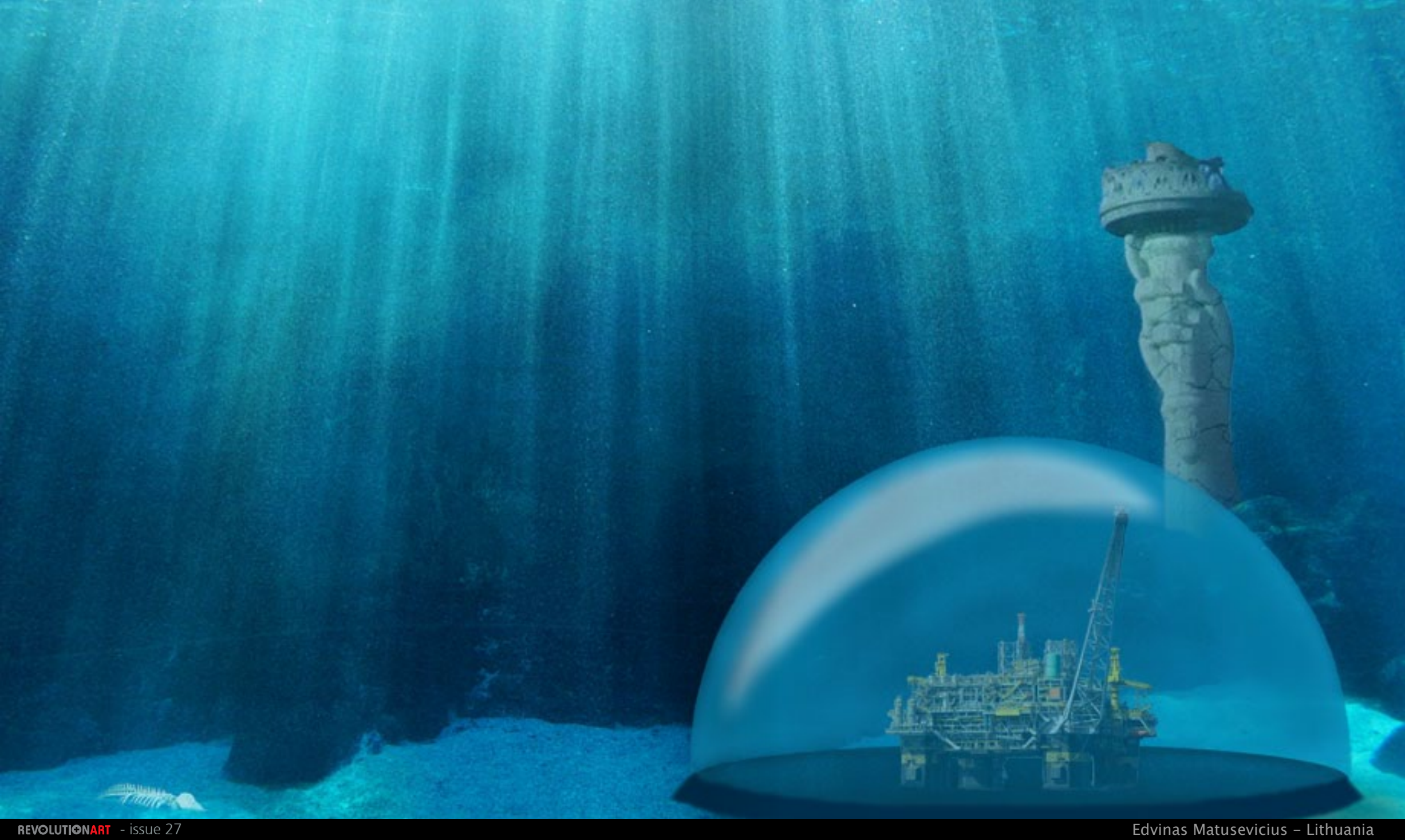






UNDERWATER  
LIFE











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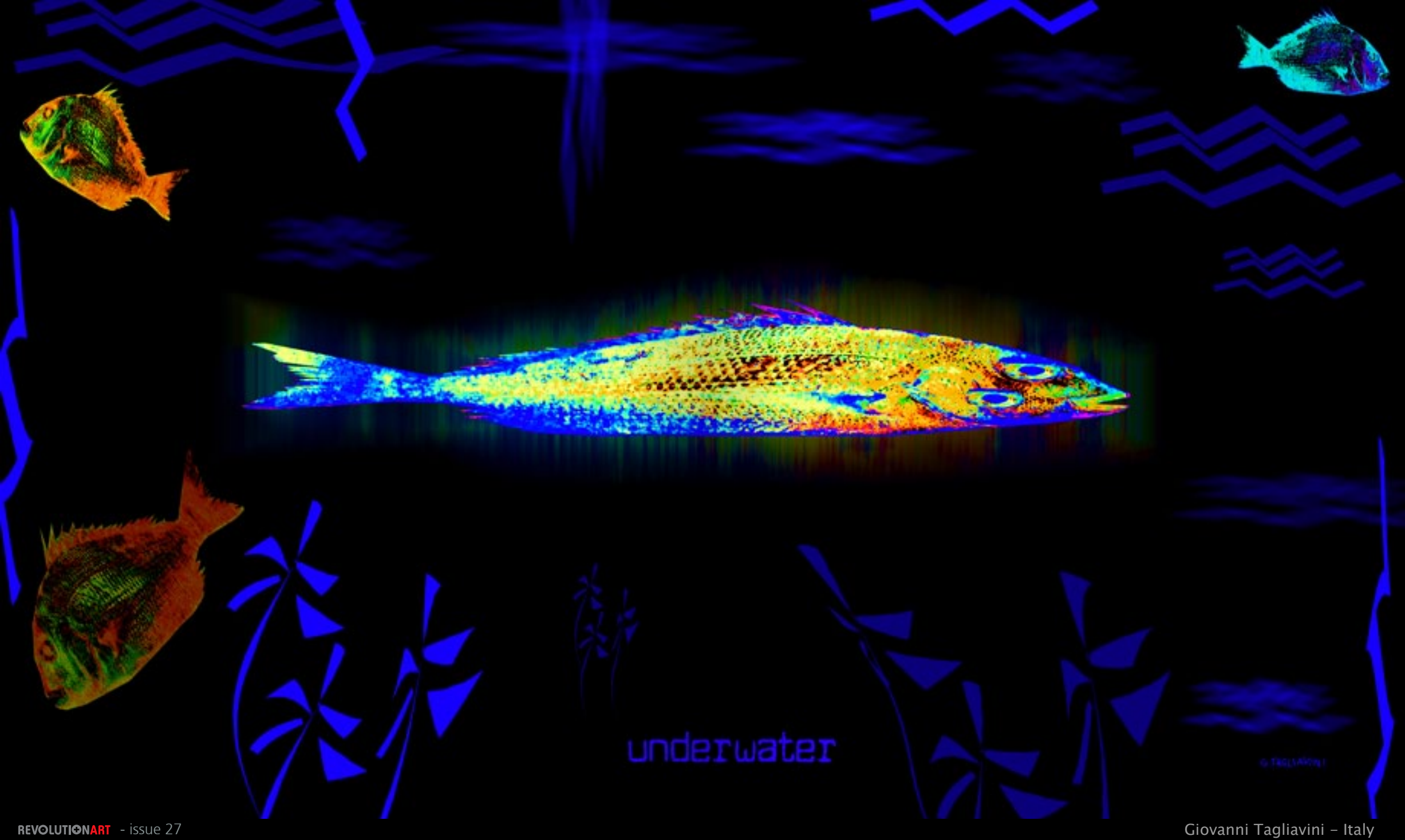
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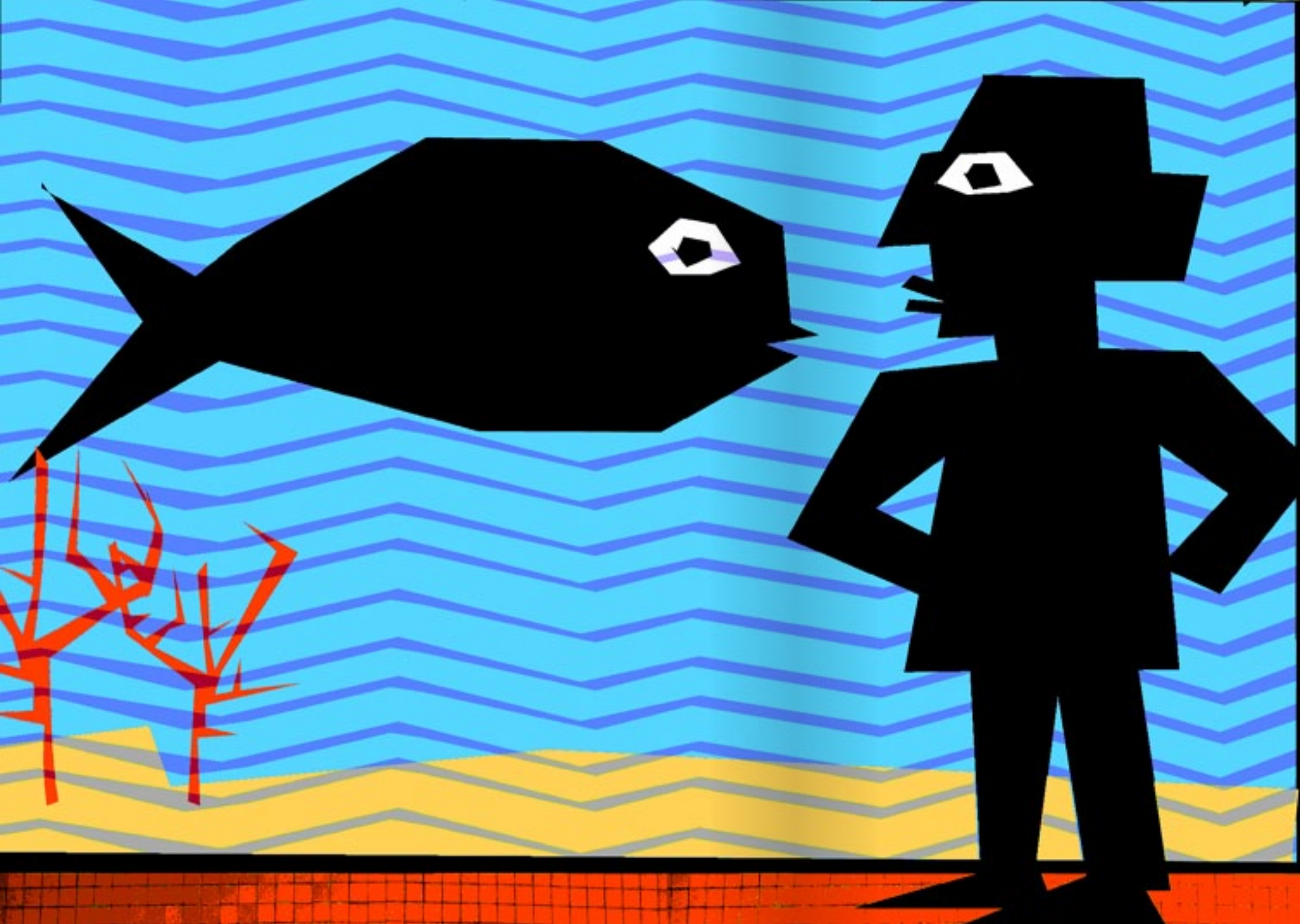


URBAN SWIM



underwater

© TAGLIAVINI



aquarium  
underwater

G. TAGLIAVINI

Giovanni Tagliavini - Italy



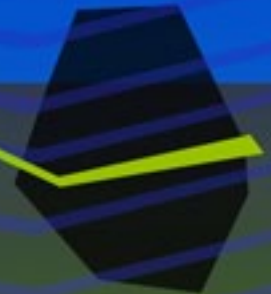
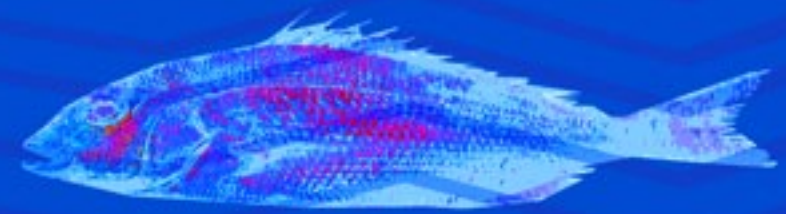
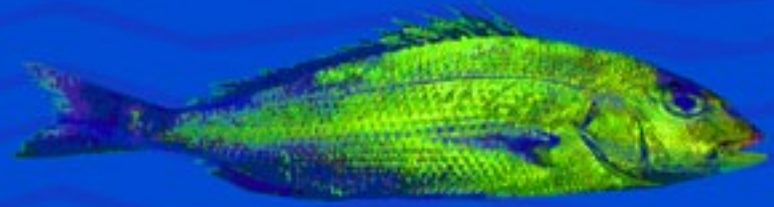


underwater

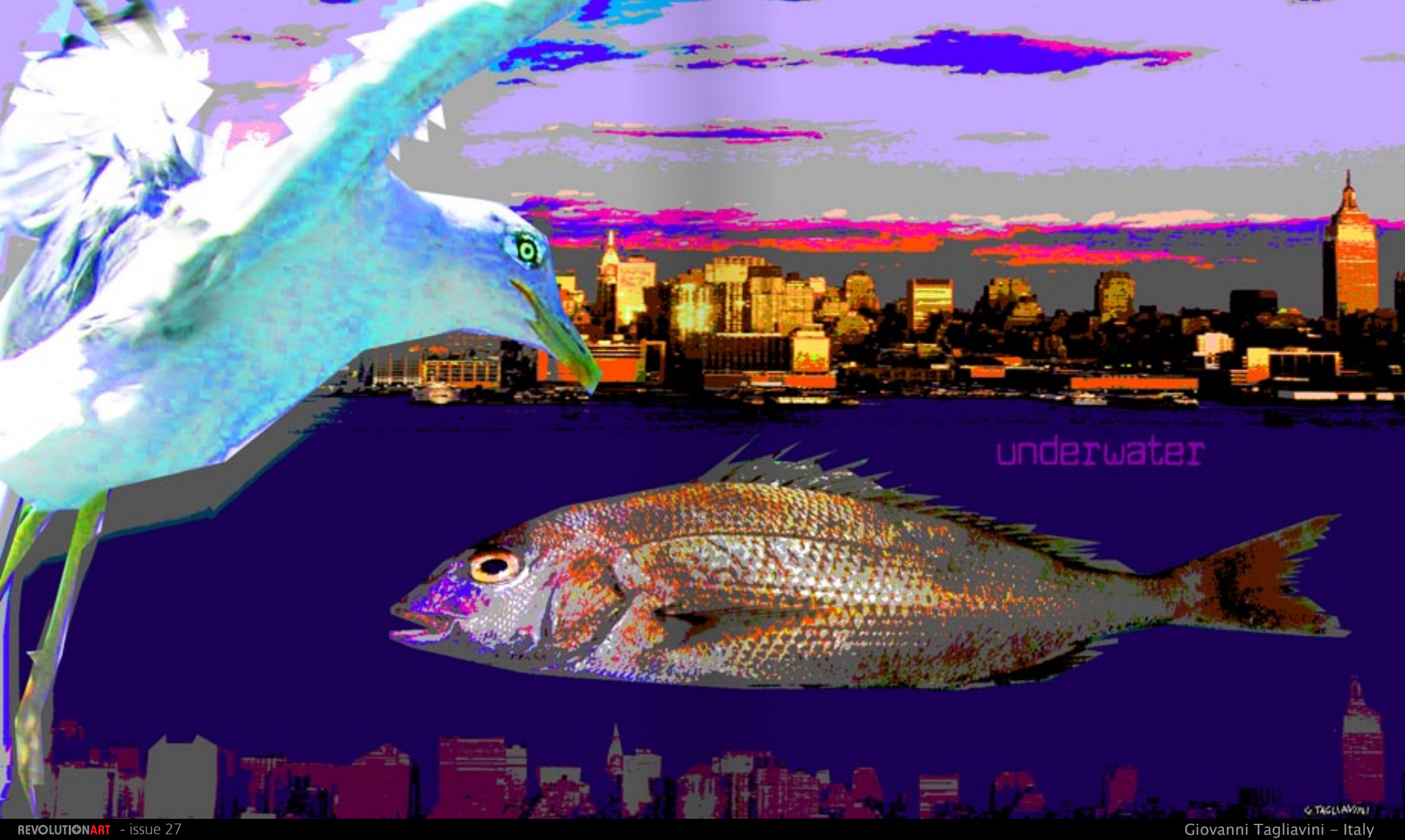
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selfportrait

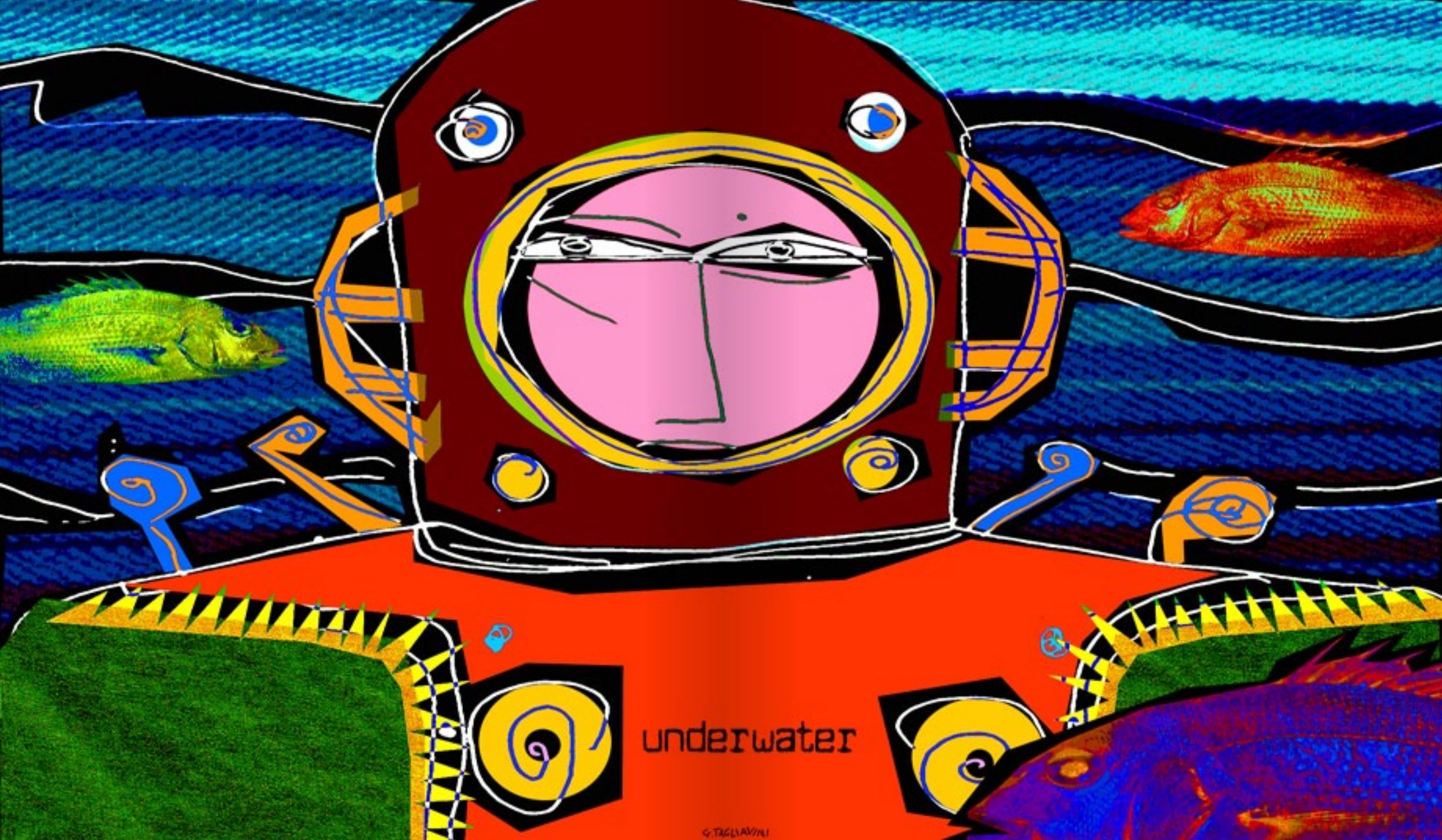
underwater



G. TAGLIAVINI



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G. TAGLIAVINI



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G. TAGLIAVINI

underwater





underwater

G. TAGLIAVINI

Giovanni Tagliavini - Italy









# RevolutionART

## Underwater Life



S.S-FREE GAZE

S.S-FREE GAZE







**REVOLUTIONART** 



REVOLUTIONART 



REVOLUTIONART 









**REVOLUTION**art

## CONTRIBUTOR PROFILE: DANIEL ROGERS

City: Oxford

Website: <http://tinyurl.com/24aq7au>

### Why do you like revolutionart?

I like revolution art because it is original and fresh.

### How would you describe your personal style?

My personal style is oil with a sepia effect - portrait/figurative and contemporary capturing the soul in an image.

### What would be your perfect place to create?

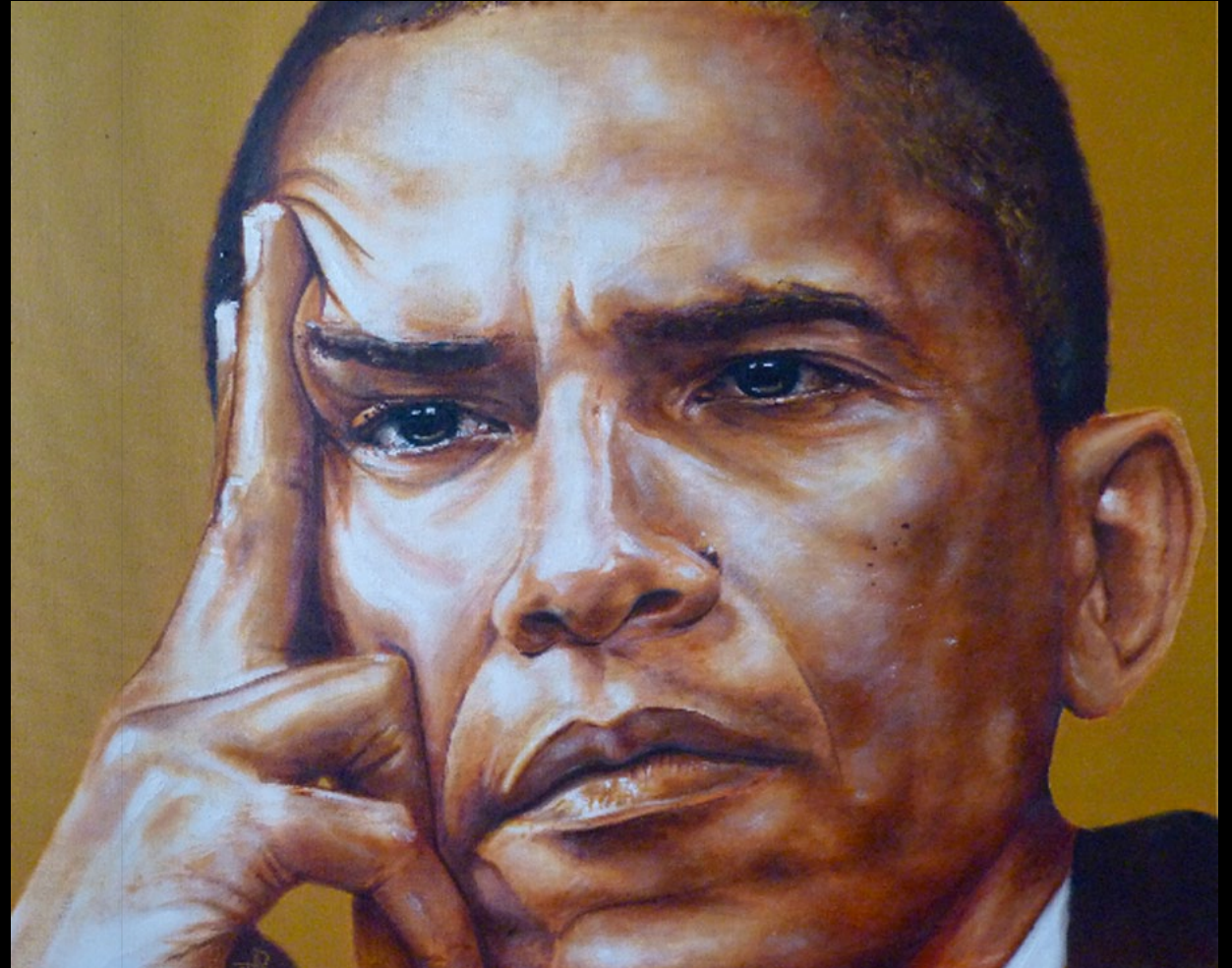
My perfect place to create is a garage with a radio.

### Where do you look for inspiration?

I look for inspiration in people/personality and thought (basically looking for depth in the eyes, expression and stature.

### What is Revolutionart in your own words?

Revolution Art is about bringing quality images to the public that provoke thought, emotion and comment.



























Neil Craver – United States



Neil Craver – United States



A man with a beard and mustache is playing an acoustic guitar. He is wearing a black t-shirt with a graphic that includes the word 'DAM'. The lighting is dramatic, with strong highlights on his face and the guitar, and deep shadows elsewhere. The background is dark and indistinct.

# INTERVIEW WITH AEGIS


VIRTUALITY

REVOLUTIONART

INTERVIEW WITH MARIO SANCHEZ  
Spain  
[www.aegis-strife.net](http://www.aegis-strife.net)  
October 2010  
By Nelson Medina  
[nelson@publicistas.org](mailto:nelson@publicistas.org)  
© Artworks by Mario Sanchez -Aegis-

MARIO S. NEVADO  
[AEGIS-STRIFE.NET](http://AEGIS-STRIFE.NET)



A collage of artistic images. At the top, a close-up of a woman's face with blonde hair and dark eyes. Below it, a hand with fingers spread, palm facing forward. The background is a mix of abstract, textured patterns in shades of blue, green, and purple, with some red and black elements. The overall style is artistic and layered.

Can you tell us a little about yourself to help people who aren't familiar with you, get to know you a little better?

I am a visual artist located in Murcia (Spain). I've been working as a freelancer for many years, mainly for CD covers/packages and other unsorted works, like magazine covers, illustrations for articles and the like for clients such as Ashent, Advanced Photoshop Magazine, Def Tactical, Cold Fusion, and so on... Recently I have focused myself on photography since I was needing it, but I am also



AEGIS-STRIPE.NET  
© MARIO SANCHEZ

involved in music with my band, Tabula Rasa, in which I'm singer/guitarist and other projects which include live performances and video creations... as you can see, I just try to put my hands into everything creative.

### **What places in the world and situations have filled you more of creative experiences?**

I can't talk much about places, since the region where I live is really ugly and I have not travelled much these latest years, so I am more focused on the situations that happen to me in my everyday life. You can

say that my work goes from the surreal to the dark and grotesque, but most of it is based on daily stuff, usually things that I don't like or that make me feel bad inside, so that's why most of my images have that emotional touch even if they're about politics or religion. I used to be more creative when I was feeling sad or depressed but nowadays I just have to sit down in my place and start creating.

### **Can you describe your studio set-up?**

You'll be surprised, but I've got no studio. I had one, long ago, but life is determined to make me

spin almost every day so I never know where's gonna be my place, so I just have my computer in the living room's table and the rest of stuff I need like paintings and brushes are on shelves in my bedroom. To all that you have to sum that some nice guys entered in my house some months ago and stole almost everything I had there, like cameras, laptop, lenses, hard drives and the like, so right now I am just starting again to get the materials and stuff I need.

**What commission have you done you would be most proud of?**

I guess the album packaging for Ashent's album "Deconstructive." It was a hard work which took more time than it really needed and ended up being a bit painfully, but the final result made me so happy as well as my clients, and later on I got many good reviews about the artworks in metal magazines and websites, so I can be proud of that one.

**What would you like to learn to enhance your skills?**

Right now I'm exploring a lot with straight photography and its post-production, specially monochromatic editions but also direction,





which was something I had a bit forgotten, and that's something that is making me also grow as a human being, since you have to be so empathic with your models and be able to put them in comfortable situations to get from them what you need. Apart from that, I have always wanted to learn flash animation and specially 3D for my digital artworks, but that will come in the future when I get "fed up" of photography.

### **Who from the world of illustration do you admire and why?**

The first illustrator I ever discovered was Travis Smith

via some CD packagings he was doing for some of my favorite bands like Anathema. I discovered his website and I was really impressed, and shortly after that I think I started to investigate digital imaging, because at that time I was only using traditional medias, mainly acrylics. Later on I was amazed by Dave McKean and Tomasz Trafial. But some of my favorite illustrators are my friends, like Marcela Bolívar, Oana Cambrea, Luka Skalabrin or Japi Honoo. I have to say I'm more into traditional painting than illustration in terms of tastes, and I enjoy a lot works by Istvan Sandorfi, Bacon, Magritte or De Chirico.



**Where do you look for inspiration? and what are your favorite tastes on music, food, and entertainment?**

As I already told you, my images talk about my everyday life. That may sound strange, since they do not look like everyday stuff at all, but that's because I put them in different contexts. In the past I was more metaphysic, playing with abstract concepts and emotions. I cannot say I get really inspired by the work of others in a conscious way, I think that way of inspiration comes from the subconscious and I'm not aware of when that

happens, but I guess you can find an answer knowing my tastes, some of them I mentioned above, and for example in music, I am really open-minded and I enjoy music from metal to pop, but I look for things with personal style, like The Gathering, Anathema, Paatos, Paradise Lost, Ulver, Portishead, Radiohead, Björk, The Cure, Slowdive, and the list could be endless. I also love the work by David Lynch, Jean-Pierre Jeunet and Lars Von Trier in terms of cinema, and some of my all-time favorite films are Mulholland Drive, Amélie, Run Lola Run, Alien, Cube, Sex & Lucía, Dogville, Blade Runner or A.I.. About food, I love to cook, although



I'm a bit lazy for that, and my preferences are the "Yanda," which is chicken, potatoes, tomato, garlic, onion and some more stuff scattered with white wine, and also "Russian salad," a typical Spanish recipe which contains mashed potatoes, pickled vegetables, tuna, egg and mayonnaise. I can cook both of them quite well.

**If you had to do the last piece of art in your life ... What would it be?**

I think I have thought about that some times in my life, and at one point I decided I'd never think about it, because you never know when the



last one will come. I guess it would reflect my inner status of the moment or maybe it could be a political piece. If the decision were mine, honestly I have to tell you that I've got no idea right now, but I bet it would be something really baroque and tremendous with a lot of exploding heads and high contrast between colors and lighting. And red, lots of red.

**What do you like most about the online art community?**

Well, what can I say of something that opened the doors to me and to thousands of people to the



world of artistic exposure? If it weren't by that, most of new talents would go unnoticed. The world of art is something elitist, they try to make people see that it is something for everyone with talent, but in terms of reality it only works to people with contacts, so internet is the tool for those other people who self-manage themselves. It's a weapon of two edges, too. I remember, years ago, it was somewhat easier than today to get exposure. If you had talent and you spent lots of your time on art communities, you were able to get yourself a seat in the front row, but today that's more difficult, no matter how much talent you've got





or how many hours do you spend there... slowly, this is becoming as well something elitist since everybody has an account everywhere and all sites are engaged, but anyways it is still the best medium for self-promotion.

**The past issue of Revolutionart was Internet. What do you think about the global impact of this tool in our civilization?**

Something similar to what I said at the last question occurs with that issue ... everything is getting globalized and slowly everyone is getting access



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MARIO SANCHEZ

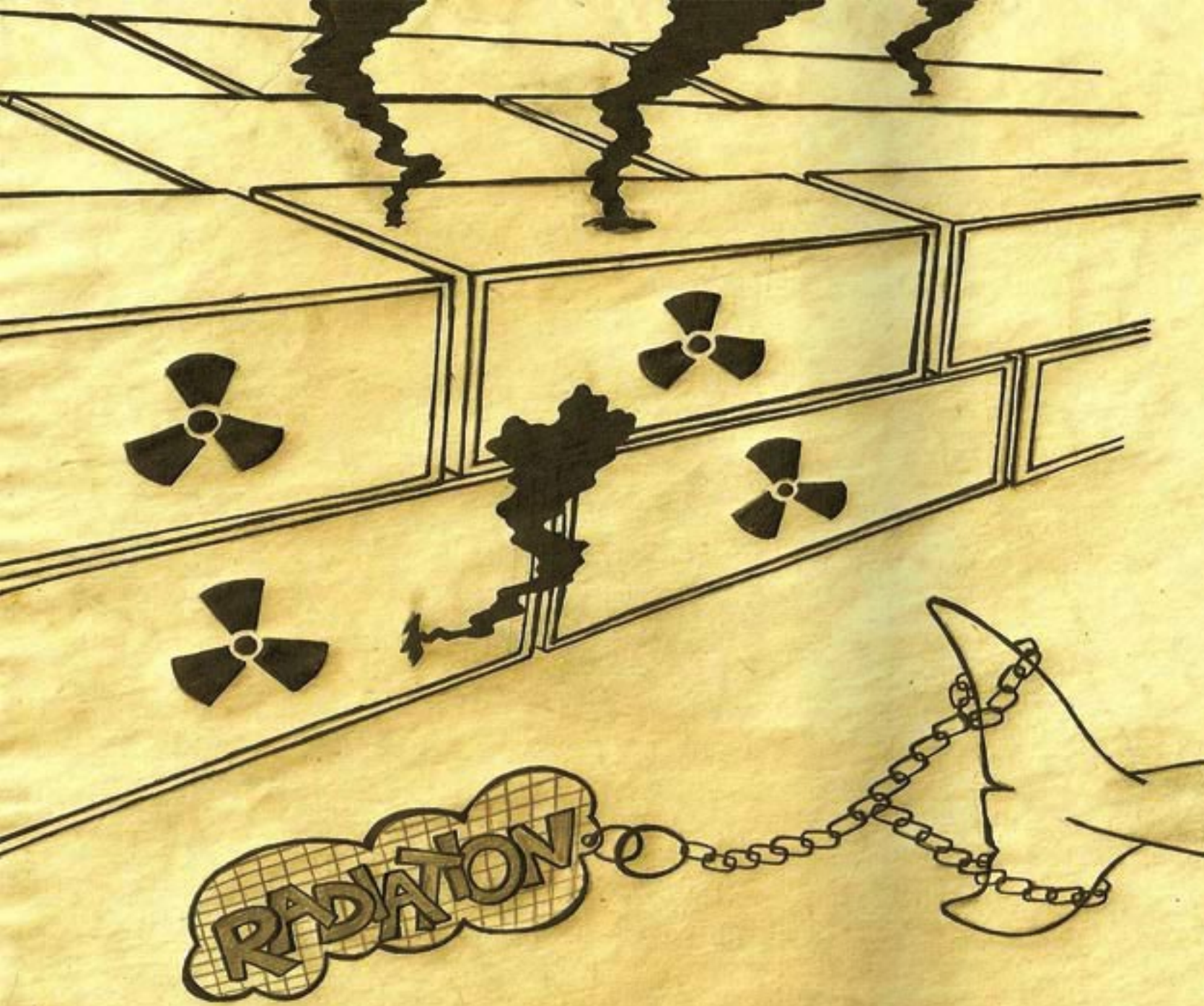
to all kind of features, but that will cause that sooner or later Internet will be another controlled media. If you take a peek, most sites are turning to paying ones, and although most of them offer free services, the business that internet has created is what will kill internet at the end, in my opinion, since it was conceived to be something free... but now, internet is another business tool. Most of the time for good, that's for sure, but other times it frightens me a bit because we're losing control with all those social networks. I'm sure that some governments will take advantage of this to grab more information about their citizens than they

should...

But well, my dramatic side is over evolved. On the other hand it is by all ways something positive because it allows us to keep communicating and to get informed, get tools for working and I think that in conclusion, it's something necessary for us to get certain services that in the past were more difficult to get. At the end, for creative people it is a must-have tool.

**Thank you for  
sharing your  
thoughts Aegis.**

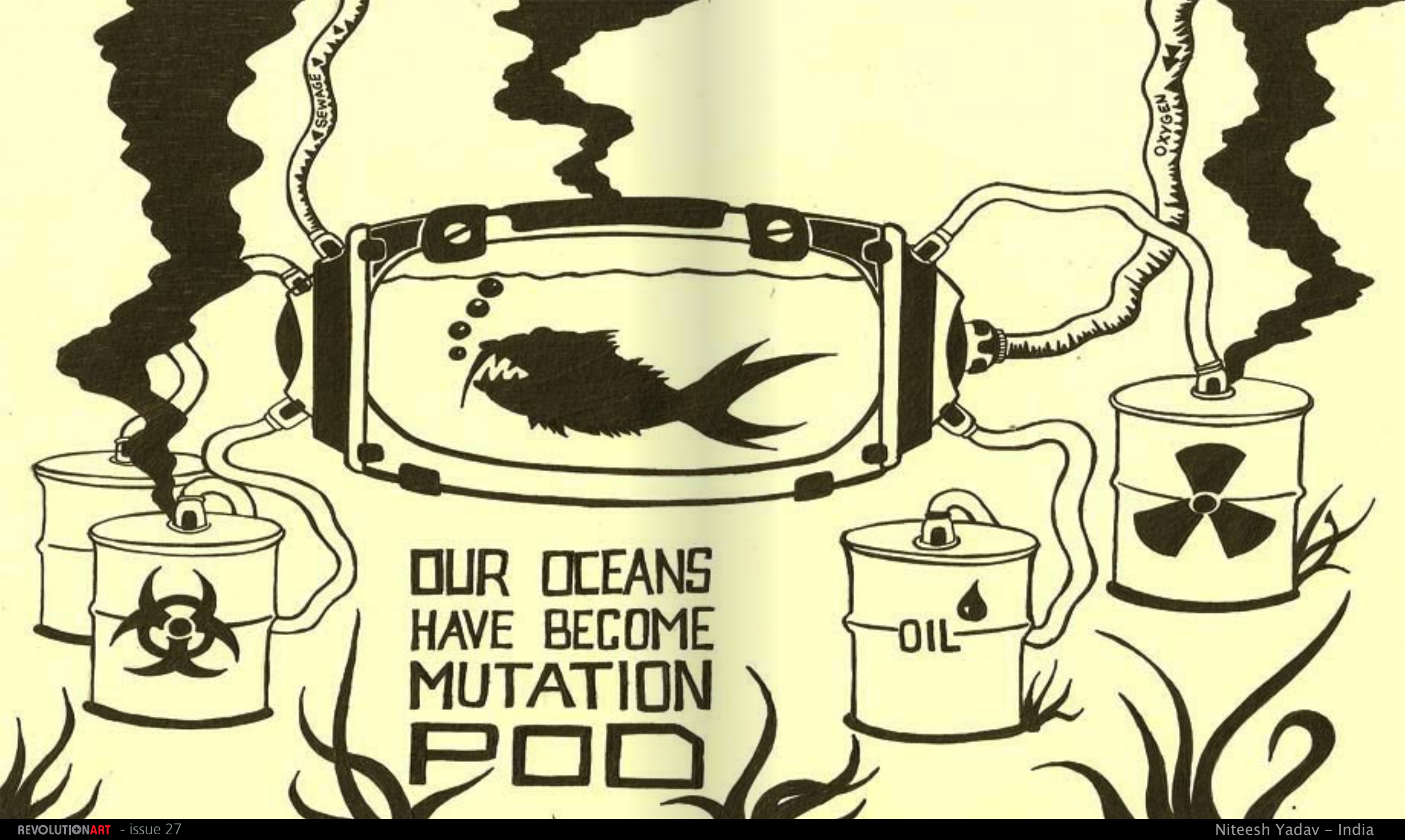




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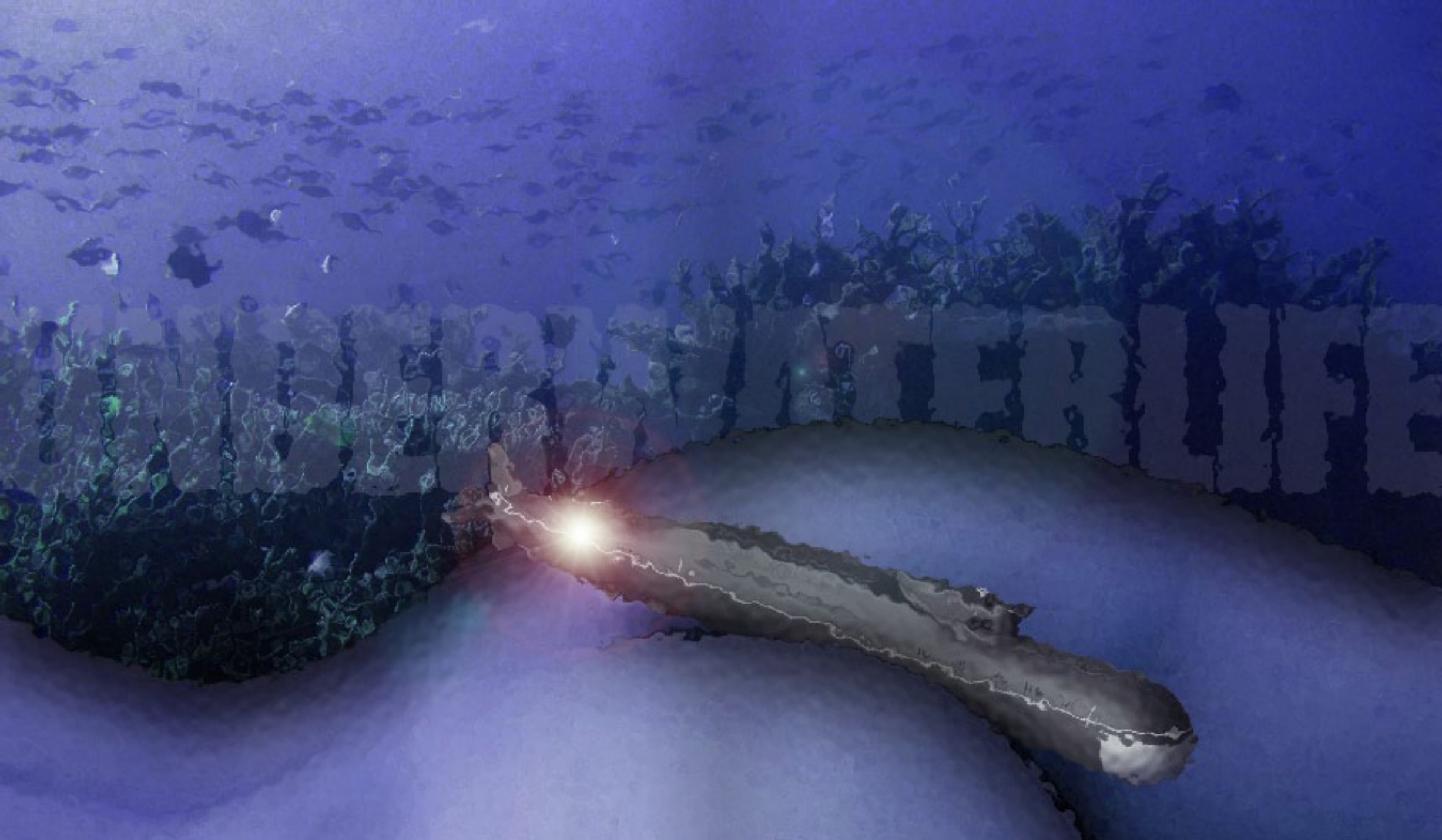






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HAVE BECOME  
MUTATION  
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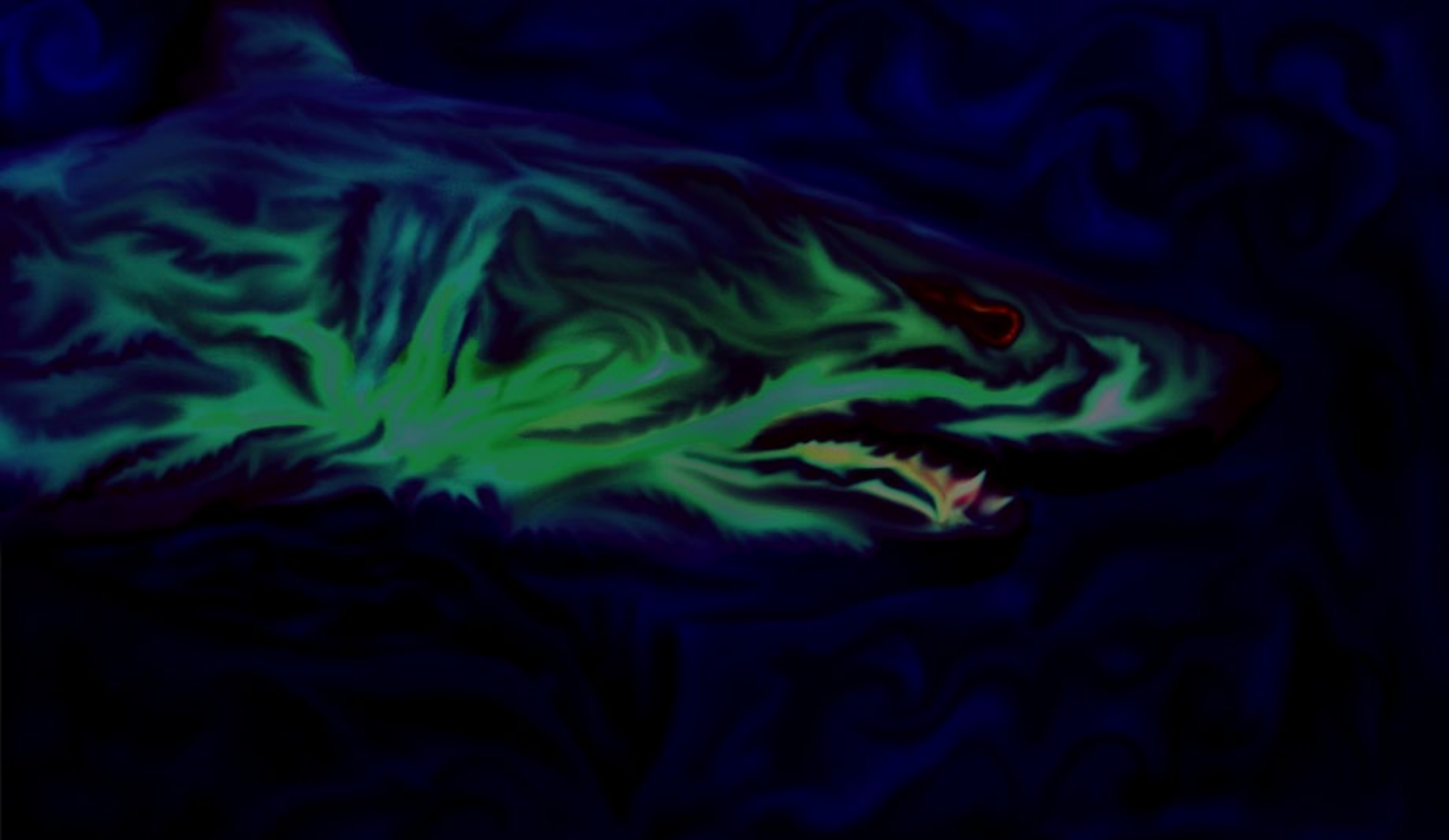












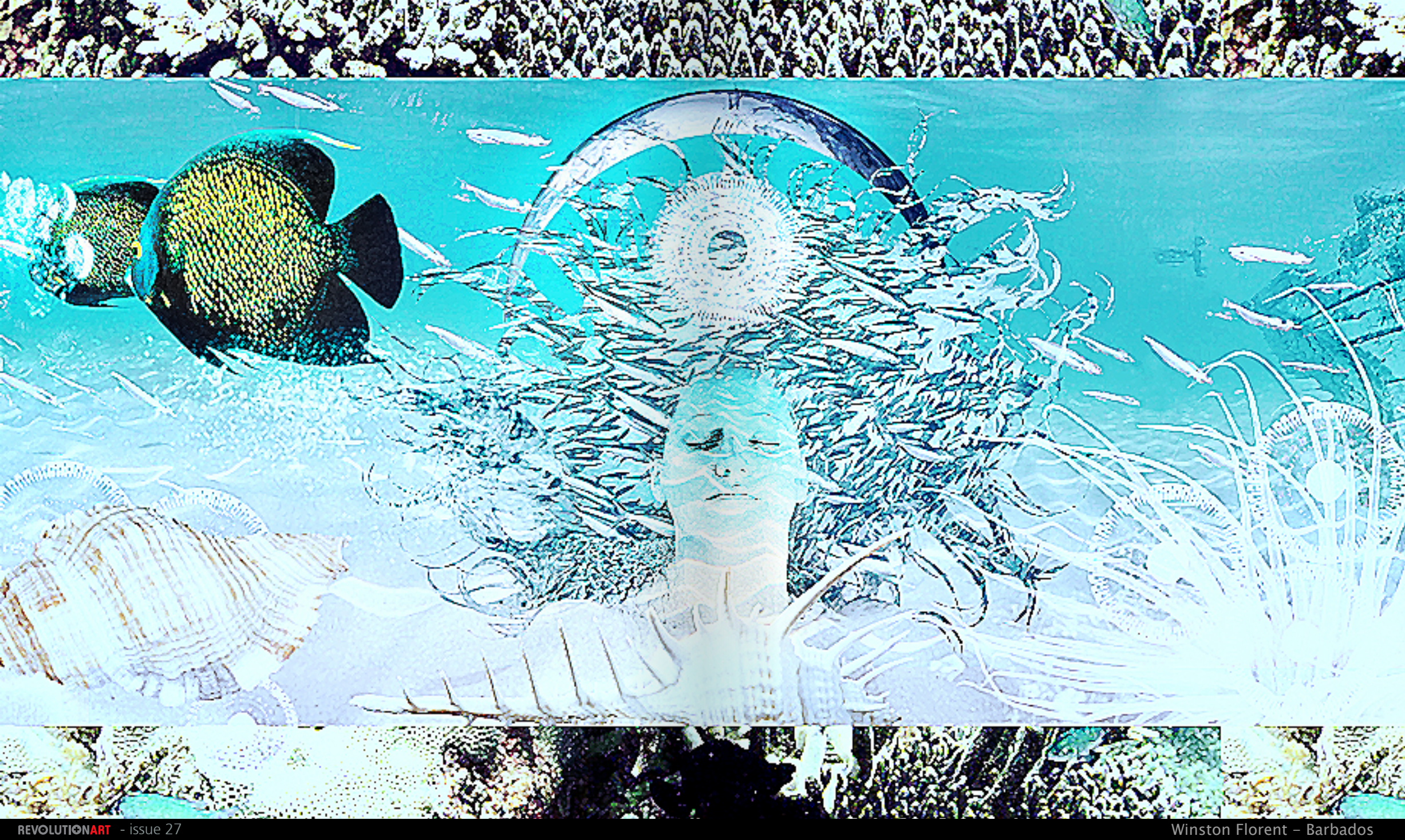


# ETERNUS DESCENT













*READ THE LAST PAGE TO SEE HOW TO PARTICIPATE IN THE NEXT EXITION*



**END OF  
CONTRIBUTIONS**



**REVOLUTIONART**  
MODELS

# REVOLUTIONART

ARMENE

Artist: Olga Zavershiskaya

Age: 23

Occupation: Photographer

Country: Russia

Website: [armene.deviantart.com](http://armene.deviantart.com)





Model: Natalia Safonova



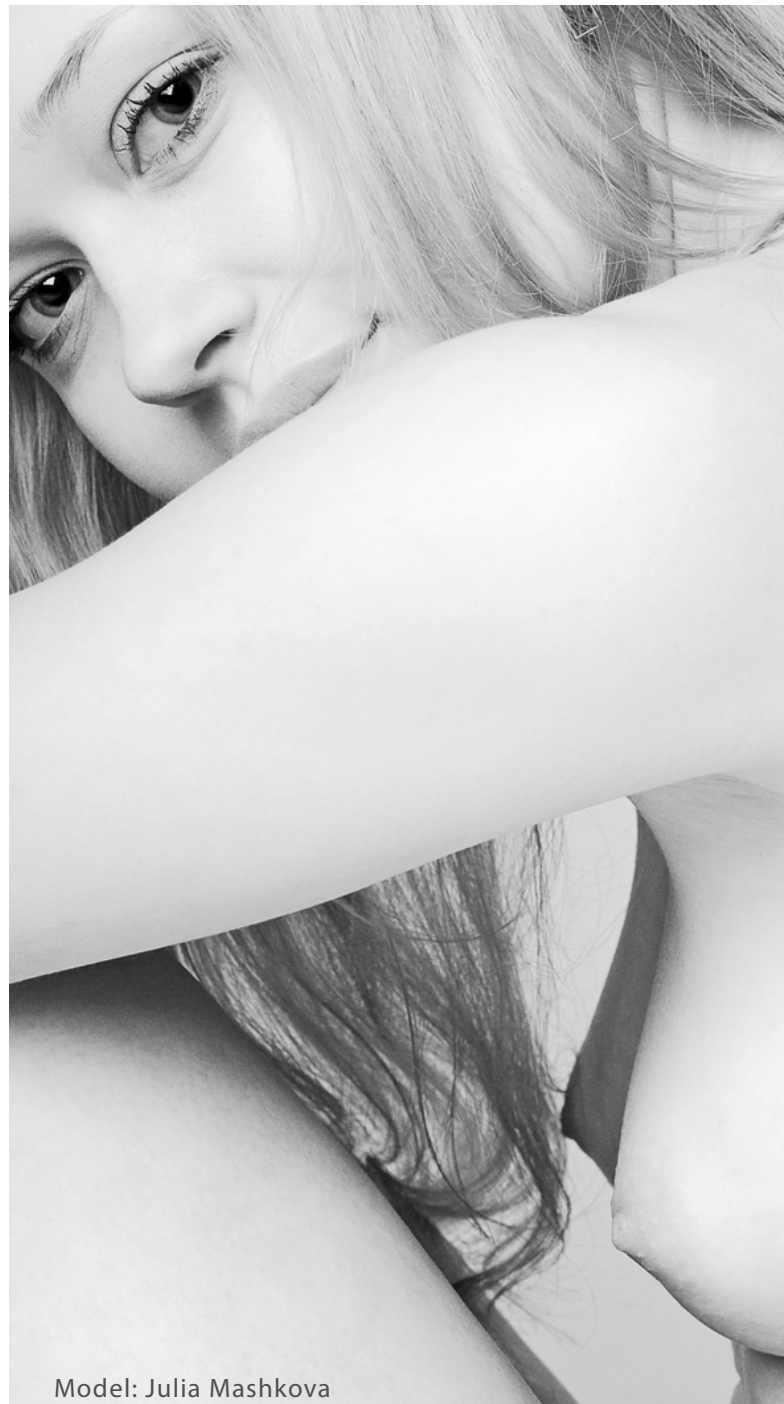
Model: Olesya Syrnikova



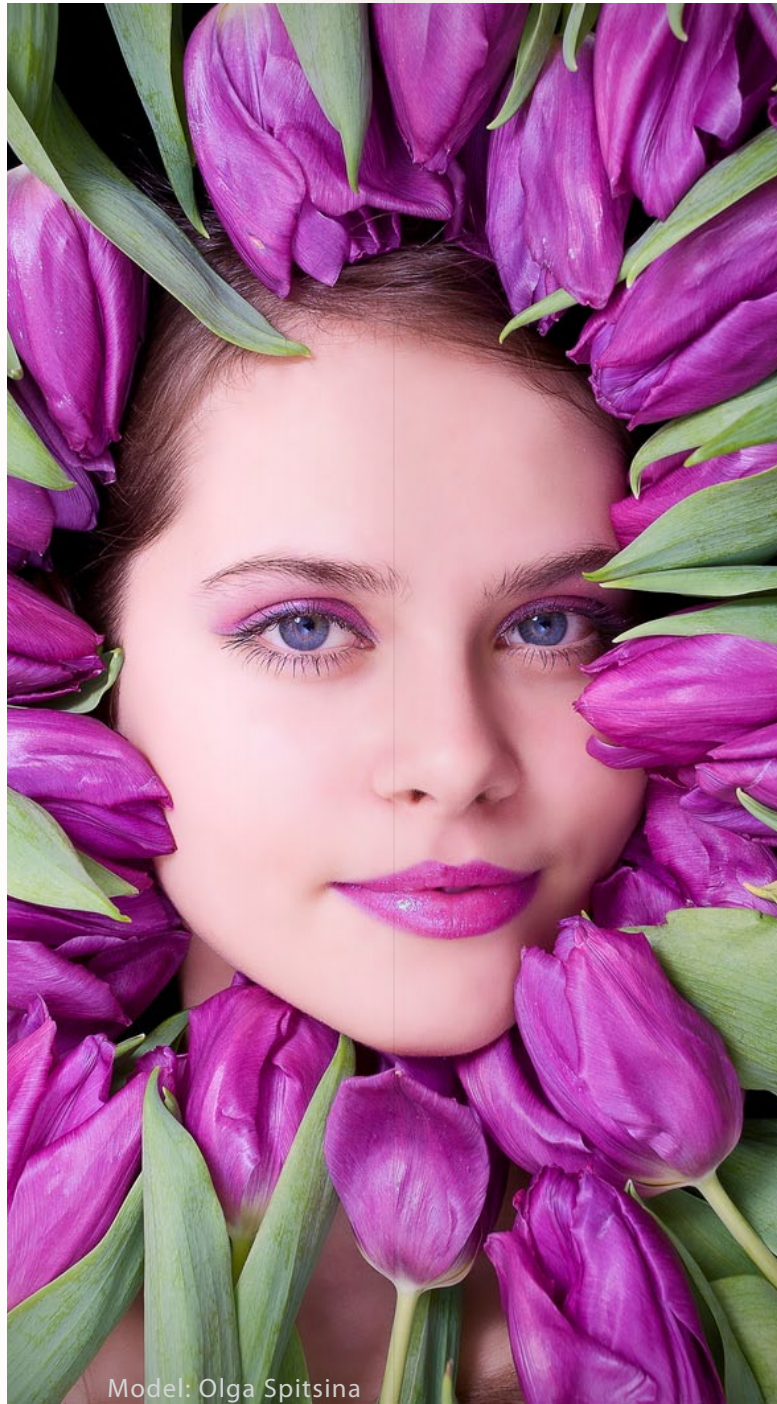
Self Portrait



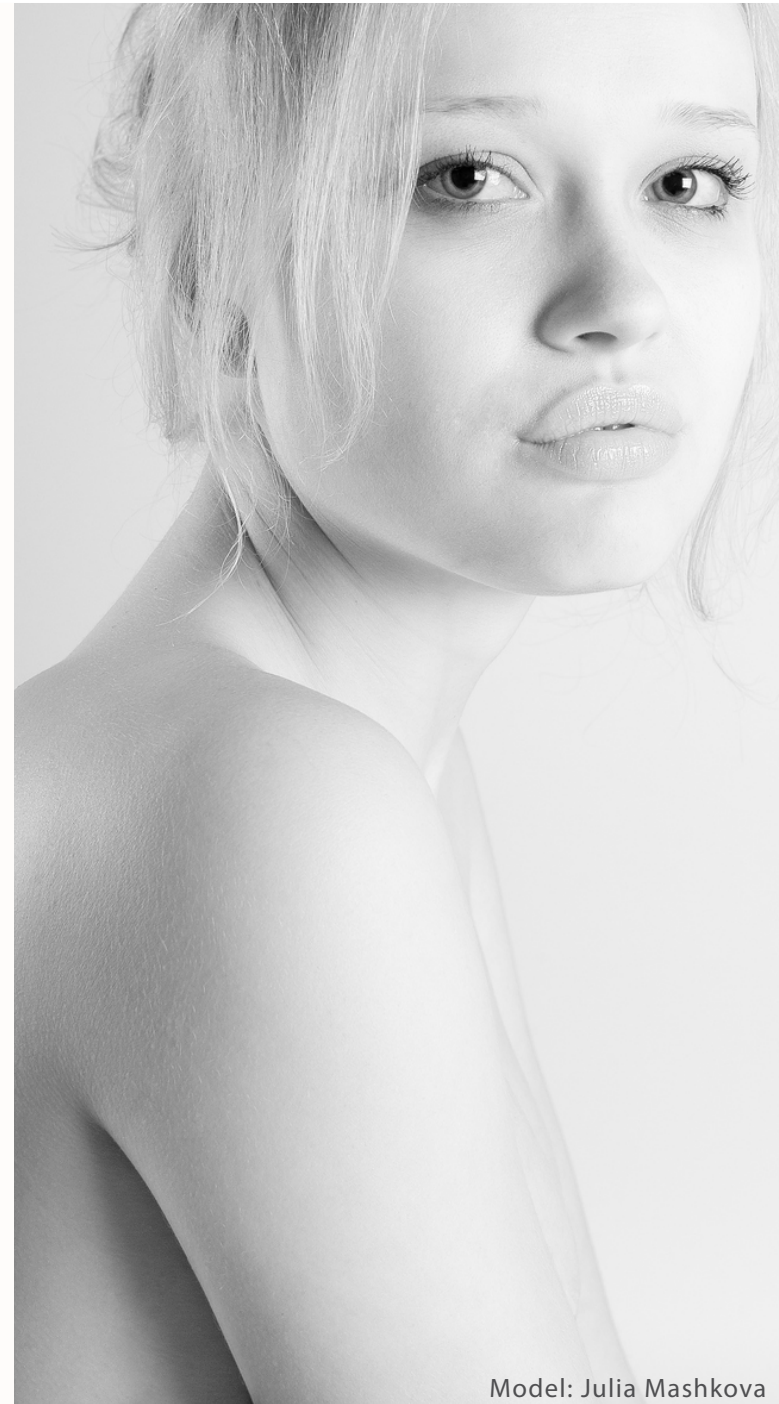
Model: Olesya Syrnikova



Model: Julia Mashkova



Model: Olga Spitsina



Model: Julia Mashkova



Model: Natalia Safonova



Model : Alina Popova



Model: Nadezhda Makarova







Self-Portrait



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AVA

Name: Ava Levon  
Occupation: Model  
Country : United States  
Website: [www.avalevon.com](http://www.avalevon.com)







# REVOLUTIONART

EMILY

Model: Emily Van Houten  
Age: 24  
Country: Austria - Vienna













Model Laura Ferreira

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LAURA

Artist: Laura Ferreira  
Occupation: Photographer, Digital Artist  
Country : Trinidad and Tobago  
Website: [www.lauraferreira.com](http://www.lauraferreira.com)



Model Heidi Walcott



Model Jade Lee Loy



Model Chris Steel



Model Heidi Walcott



Model Rosie Ramsingh



Model Chris Steel



# REVOLUTIONART

MONICA

Model: Monica Monzon

Age: 24

Occupation: Graphic artist, photographer, model

Country: México

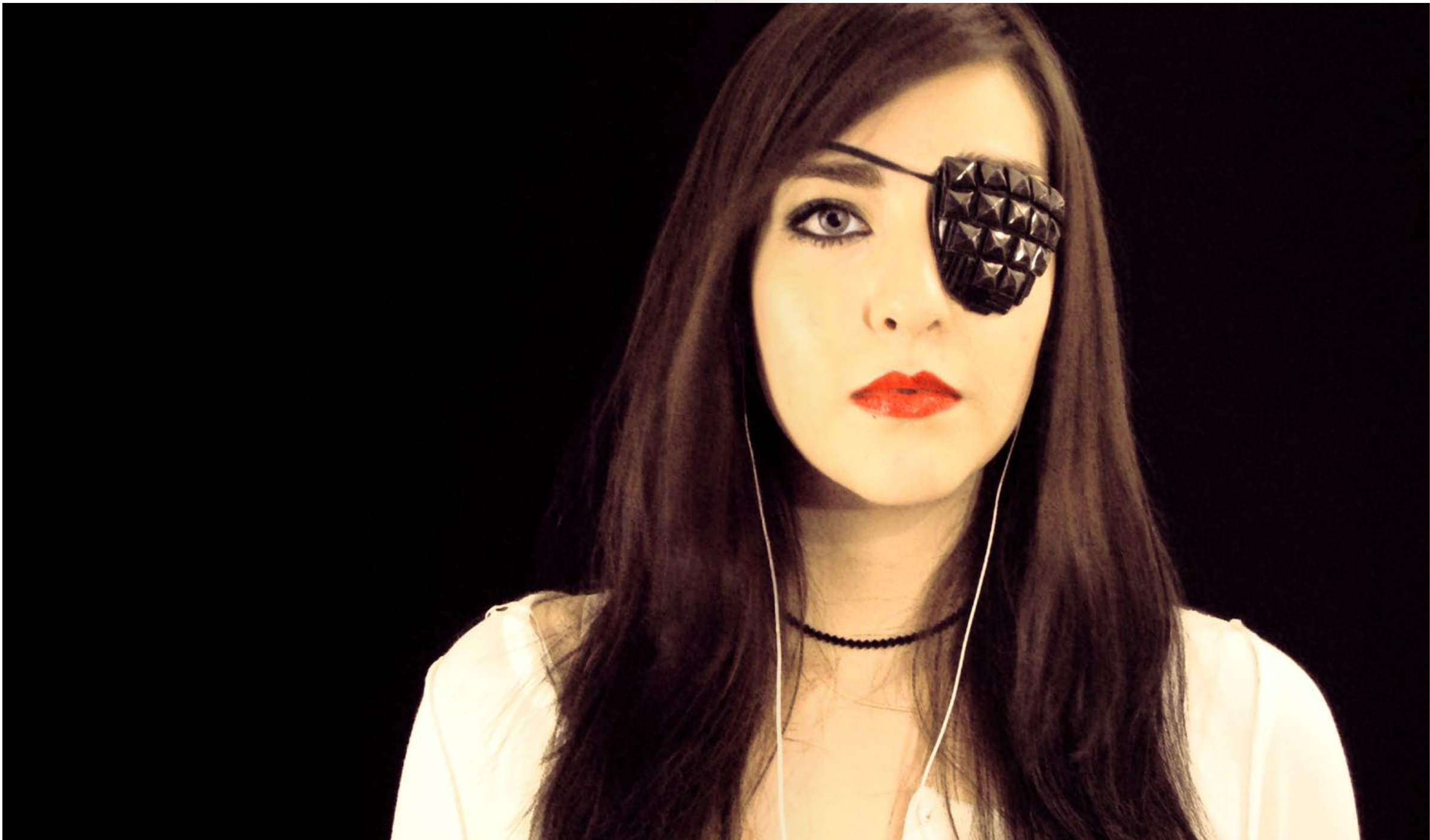
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Artist: Richard Rasner (Unique Models)  
Occupation: Photographer  
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# Joseph Leroux and The Landing

## Interview by Dee Clements

There is a thread that extends between art, fashion, architecture, designed objects, music and advertising. This silken thread weaves an infrastructure that becomes part of our everyday lives. Whether one knows it or not, all around us, all the time is some kind of song, message, billboard advertisement, technological advancement, fashion trend, or desired object. In [Joseph Leroux's](#) most recent installation entitled "[The Landing](#)" he uses this thread as a means to create interactive/wearable sculptures that re-contextualize objects and give back some mystery to things that we encounter in everyday life.

Joseph Leroux grew up in the Northern Woods of upstate New York, about as close as one can live to Canada and still be in the United States. When he moved to the Midwest and began spending

time in Chicago and Milwaukee, he was very unexposed to urban culture and the city landscape and an interest grew out of this infrastructure. "A question I asked myself, as I spent time in the city was how can we live in this urban situation and what are the things that allow for that? I became interested in Pop Culture and contemporary culture, how mind numbing it all can be when you sit back and try to take it all in. I thought, if a person from a foreign culture or a small country side town were dropped in the middle of New York City having never been there before, what would it be like to take in all that visual glitter?" Answering his own question Leroux remarks, "Probably completely overwhelming. Which is how I felt the first time I was exposed to it. In my installation "The Landing" the objects that I made are things that I see everyday. I wanted to create things that move across borders, and move between places in the everyday." Leroux's Installation consists of a series of designed objects both wearable and

decorative, from a mask of horns that suggest a musical instrument to a wearable dog cone, to a large two person hand saw. Surrounding these well-crafted objects, Leroux has created 6 life-size billboard images of himself using, wearing or posing with the objects. In our interview he says that he chose to create these objects based on personal history and his personal perception of mass culture. Creating and depicting himself

in various states of unease was a central theme for the billboards in the installation. He says, "Images that are used in advertising and magazines and billboards create a false sense of reality or a reality that doesn't exist. Whereas objects are believable because they are tangible and you can exist in the same space with them. With "The Landing" I wanted to juxtapose these two ideas within the same space."



Systems and rules are things that we follow everyday but we don't really pay attention to. Some things are inherent or ingrained in us. During our conversation, Leroux brings this up many times. He tells me that the basis of his work is rooted in his own personal history. His mission is to use the language of his history to explain his experience in contemporary culture. Objects with historical utilitarian purposes interest him and he uses them as icons to explore social meaning.

what it says feels chaotic and confusing. The piece itself is heavy and uncomfortable to wear and I wanted the text and the weight of the piece to have a correlation. I wanted to contrast this with historical pieces culled from my own life and family origin. The saw piece is an example. I come from a family of loggers, though I myself have never used one of these saws, it has meaning to me. I wanted to take this historical,

utilitarian tool and re-contextualize it, imbue it with contemporary meaning. It's this tool that cuts things down to repurpose them. The text printed on it is very clear and reads; no mobile phones, no advertising, no children allowed, no lifeguards on duty... Messages of this nature. I wanted to put these signs and rules together in a way that people are use to seeing but with an awkward spin.

In making the saw I chose not to use the typical wood and steel and instead made it out of aluminum, with techy looking handles and original hardware. Kind of a lighter weight and updated look for an object of antiquity."

The cone piece and the saw piece are the two objects in the show that seem to speak the most to each other. The objects in "The Landing" are like that of a social network. Each piece has some sort of relation to an overall concept but their direct relation to one another is unrelatable and unclear. They seem to function best as individual artifacts of a universal idea.

The wheel piece, made from welded metal, is a cross between a halo and a communication tower. Leroux explains, "I am really interested in the nature of social networking, facebook, cellphones and this idea that whomever knows the most people is the winner. And so I was looking at iconic objects in Byzantine paintings and I got the idea to take this halo shape and cross it with a communication tower. I sketched and re sketched and tried to figure out how to make it work as a wearable piece and for the longest time I didn't really have a good sense of how it would ultimately look. Eventually the piece became related to the

"For instance the cone piece," Leroux begins, "I wanted to make a wearable object that would display some of the rules and the sort of laws we live by but in a way that was overwhelming, all of which are the printed text on the object. I wanted these rules to be what was between you and the outside world. Upon wearing it, as you can see in the photo I am looking through all this text. Though it is hard to decipher,



crates in the landing through the communication tower imagery inside them. When walking around the installation, if one takes a close look, inside the boxes are layers and layers of plexiglass with printed communication towers situated between the layers. The crates are situated and lit in such a way that the communication towers inside the boxes can

be seen through the wheel-halo structure, the light pushing through is like a smoggy haze. "I wanted to create this kind of visual density when your looking through them, a sense of beautiful unease" says Leroux.

Returning back to this idea of moving across borders Leroux explains, "Communication has



evolved so much in the last 20 years. Again, cellphones, texting, email, facebook... Moving upward and outward and hasn't really stopped. Cell phone towers are constantly being put up and the technology continuously advancing, results in accessibility at your finger tips at all times. It all pushes connectivity between the individual and the world to the maximum capacity. I wanted to connect my personal history and the rate of all

this changing technology in some way. "The Landing" has strengths and weaknesses and I am still working them out."

Leroux mentions several times the notion of simulating beauty and uneasiness with the installation. I ask him what intrigues him about this and why attempt to simulate it in his work?

"It is the nature of where we are right now," he says. "What is the nature of having your face put on

a billboard? I am interested in how people get to this place of fame and then have nothing to say. We have come to a point where fame is for fame's sake. Opinionless fame. People that are famous based

on their beauty and connections but whom have no ideas. The later pieces, the halo and cone piece go away from this direct pop culture reference and more toward a personal reference. The Horn



mask is a wearable sculpture that has no function essentially but to make you look loud and robotic and awkward. "The Landing" is essentially about depicting myself in various states of unease within the framework of social context."

Surrounding the art pieces are giant photos that are supposed to be billboards. They are to seem like a landscape in which the objects exist in. A simulated world of sorts. In these photos Joseph Leroux photographs himself modeling his designed objects or posing with them. In some of the photos, unease it not necessarily what comes across but rather indifference. "I was interested in using the objects as icons of what I am uncomfortable with but also to make the viewer uncomfortable. I became an actor for these pieces. Originally I was going to use models. I knew using models would change the photos. I thought; would I use working class people, beautiful models...? But I didn't want to make it solely about fashion. I was more interested in creating a story. It didn't make

sense to me to use someone else because I am pulling a lot of things from my own history and then to put them on someone else didn't make sense. I wouldn't know why I was doing that to someone else. I didn't want that sense of vulnerability to come out in the photos I wanted it to come from the viewer. I don't think that I will ever use myself as model again"

Because a billboard essentially advertises pop culture and boasts sensationalism of everyday objects, if Leroux were to subtract his billboard images from the installation by taking them out of the installation/gallery setting and putting them in a public context the meaning and response would change.

For instance a guerilla operation that places "The Landing" billboards on the side of a city building, highway, park bench... would put them in direct view of the public and create a confrontation that exists outside of the art world. By filming the reactions to the billboards and playing the video in a gallery alongside the objects shown in

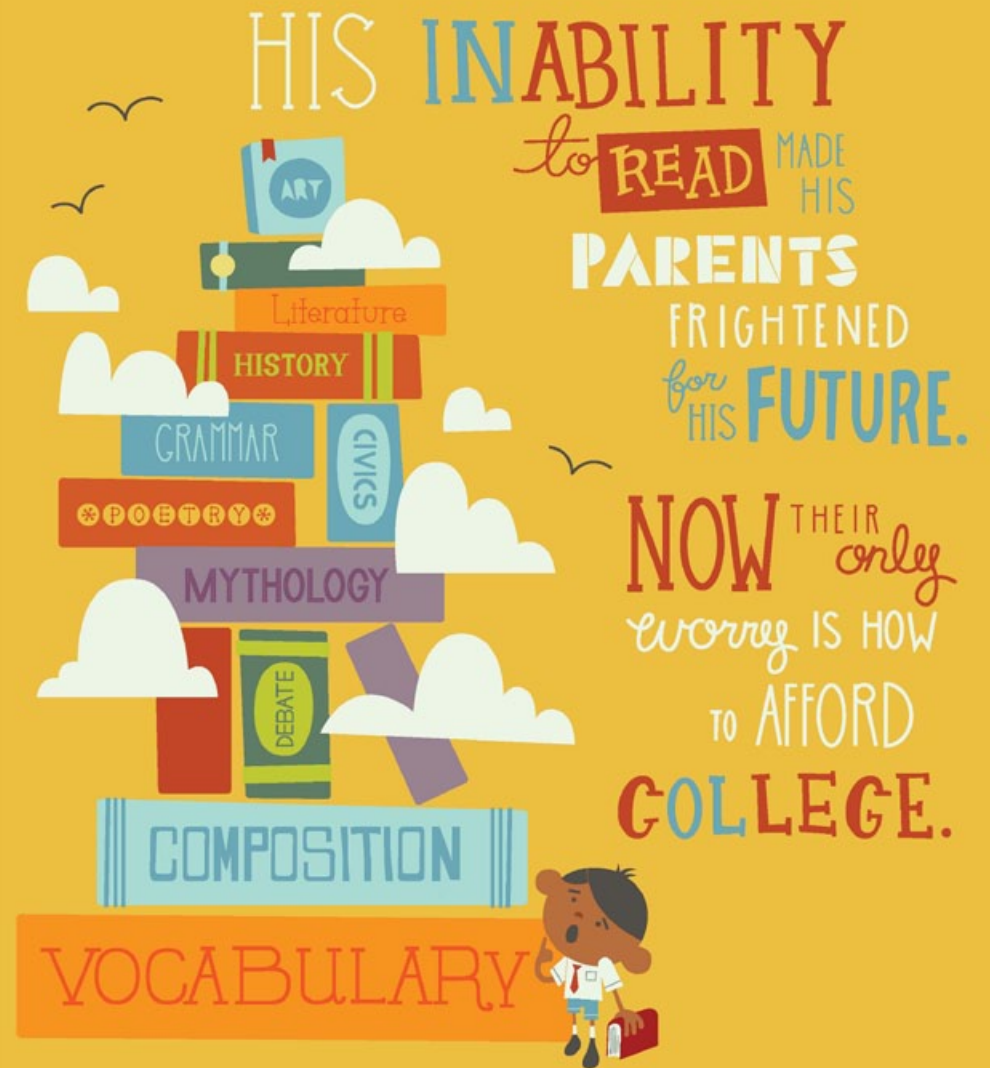
the billboards would allow for a different derision of Leroux's pieces and perhaps a more cohesive project. The silken thread can still exist between them but it in a way that is not pushing so hard to generate meaning. Leroux says he has considered this, "I'm very curious about showing the billboards out of context and I do see the objects as individual pieces. I think blowing up the images in size and sticking them up on the side of a building, would change a lot about the project. The image would become part of that building and less of the objects. I would be interested in trying different things and seeing what happens or what people would think or how it might change the project. At the moment, I plan to keep developing it but for now the project on the backburner and I am working on something new.

Leroux has recently relocated to Philadelphia. Upon graduating from school at UW Madison in Wisconsin last year with an MFA in sculpture he landed a job as an adjunct sculpture professor at Moore College of Art, the only

all girls art college in the U.S. "I'm still adjusting to the teaching schedule," Says Leroux. "It's kind of surreal actually, I teach two days a week and the remaining 5 days I get to be in my studio." I ask him if the economic recession has effected his art practice, he answers with a laugh "I'm very lucky to have been fortunate enough to land a job I truly enjoy right out of grad school. No, I can honestly say It has not effected me as hard as others."

Leroux says he has a new project in the works that combines his interests in playing music, performance and functional sculpture. "Process wise" he says "I'm interested in working like a painter through sculpture." Hopefully we will see more great things from him in the near future.

To see more work by Joseph Leroux, please visit his [website](#).



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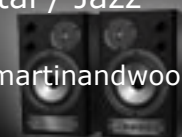


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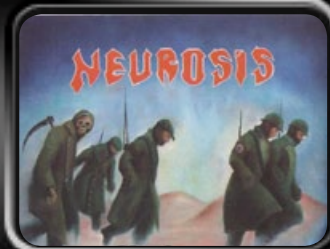
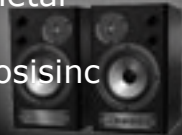
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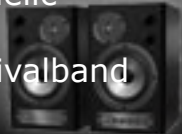
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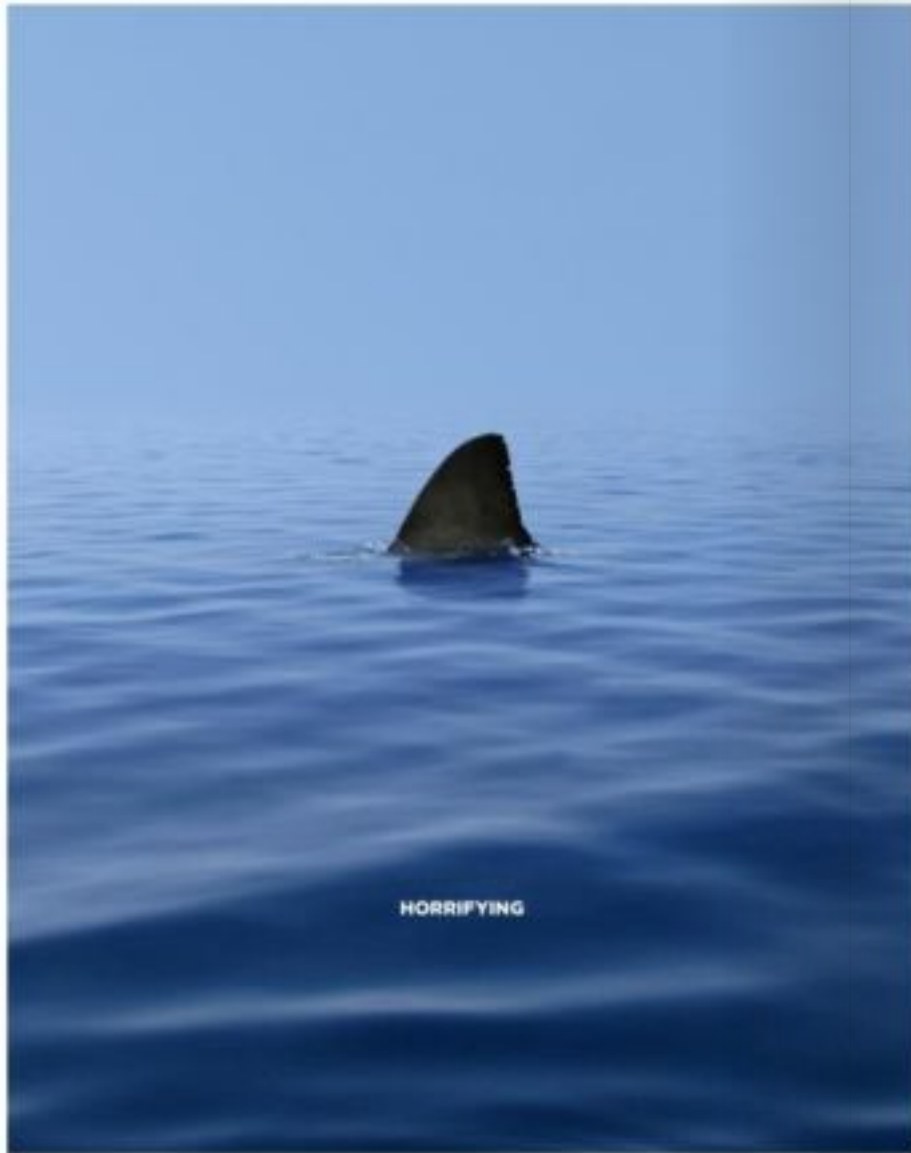


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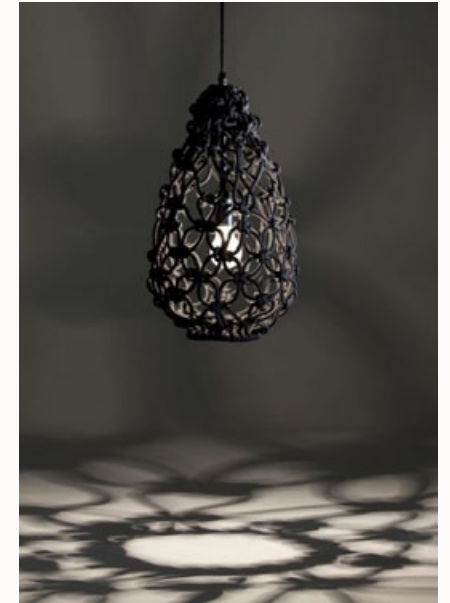


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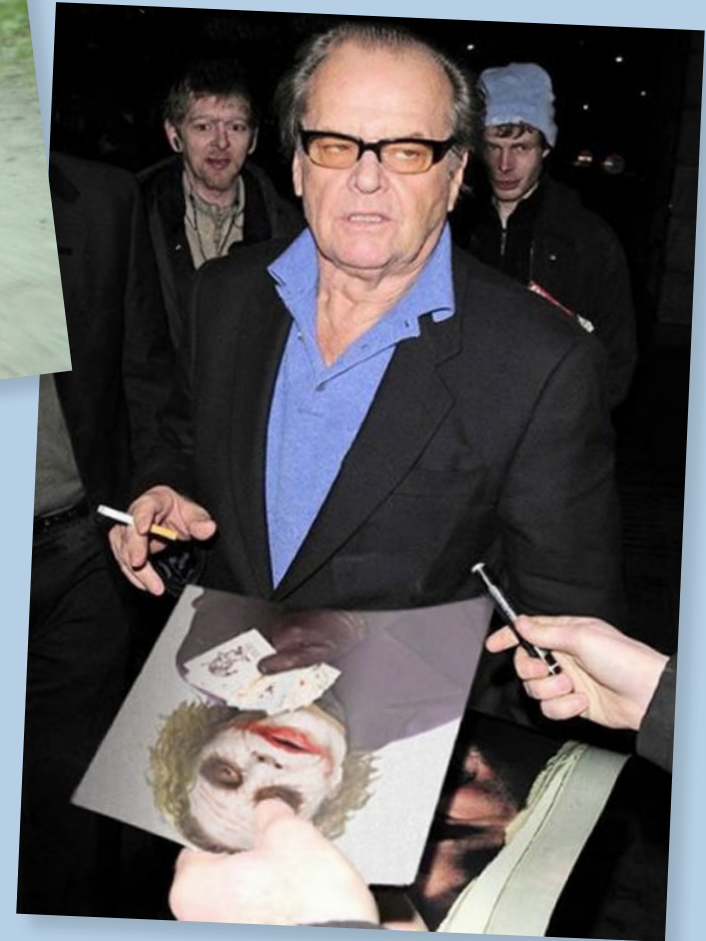
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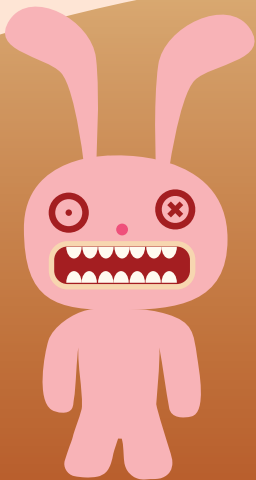
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