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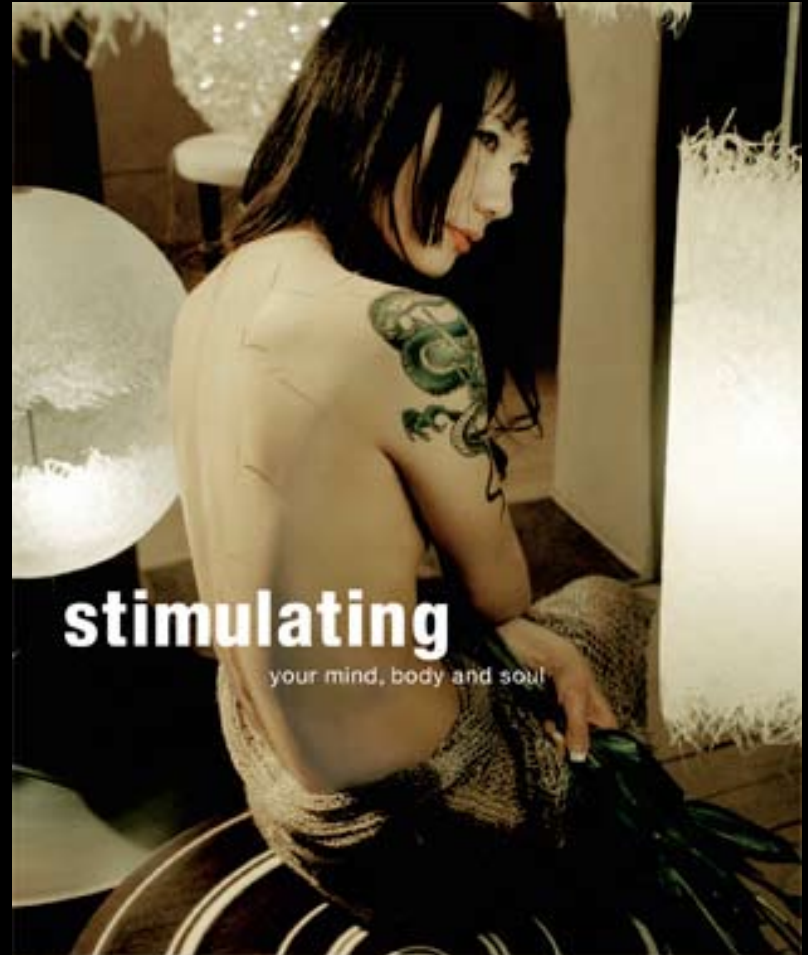
TOPIC | RELAXATION | TIME AND SPACE TO RECONNECT

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A woman with dark hair, wearing a vibrant red dress and large hoop earrings, is lying on her back on a rocky mountain peak. She is wearing sunglasses and holding a white handbag. The background features a dramatic sunset with a bright orange and yellow sky and silhouetted mountains. The overall mood is serene and adventurous.

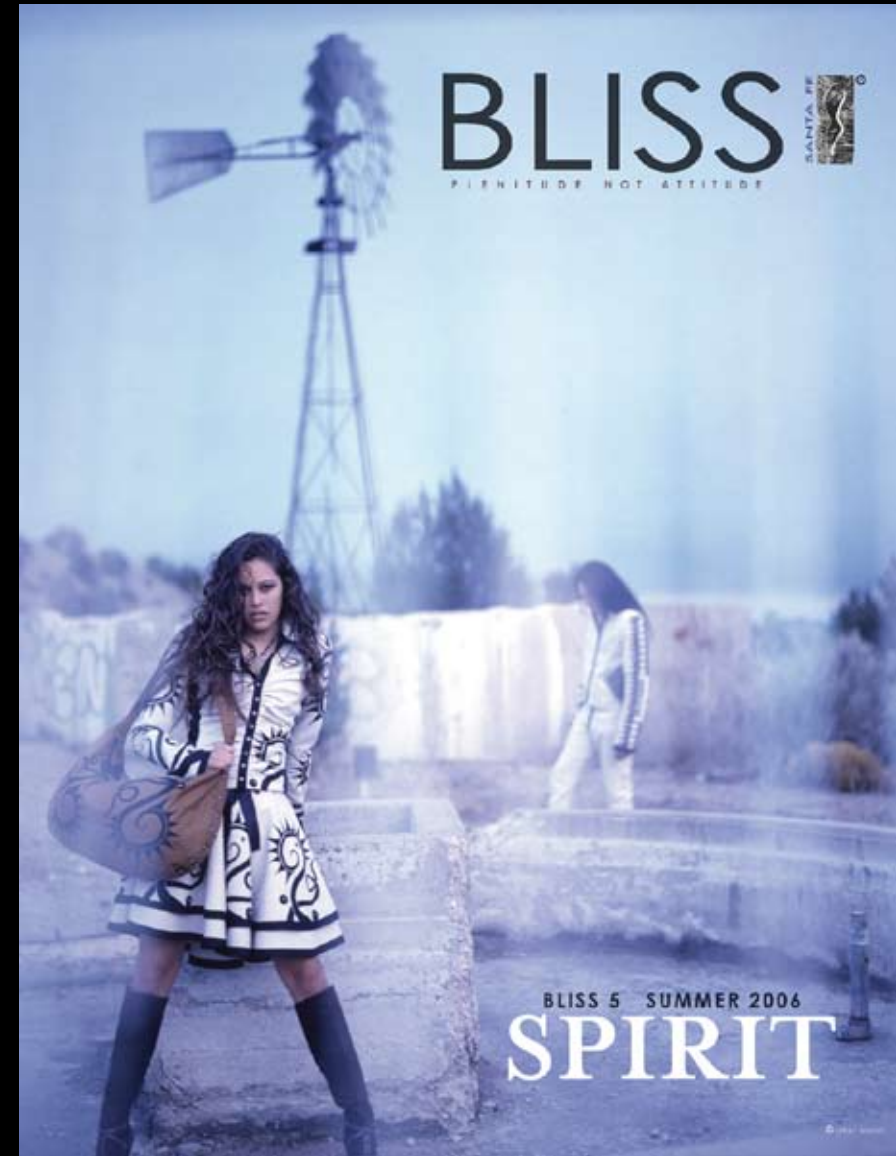
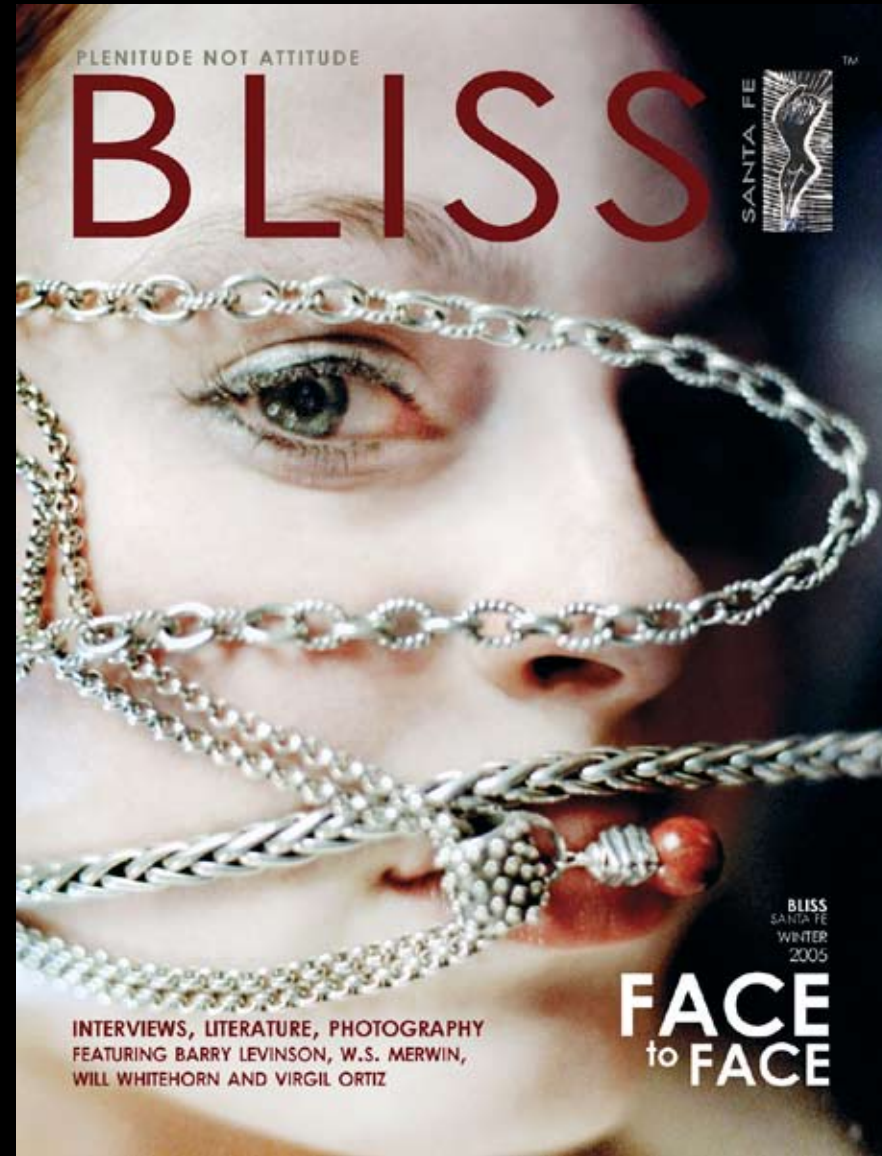
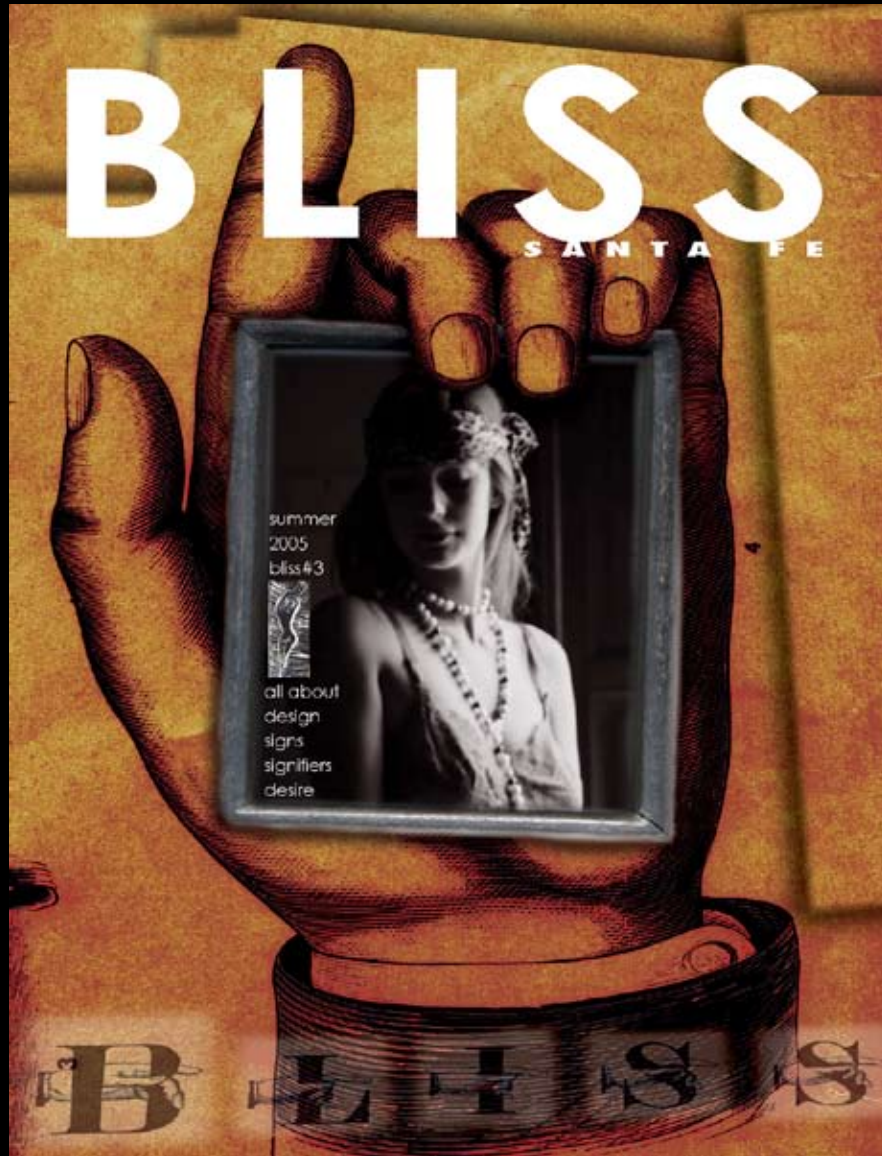
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art direction, photography and design for BLISS covers







art direction, photography and design for the new BLISS magazine layouts. the magazine took on international editorial content and upsized to 12hx 11w in dimension a work in progress

GUITAR DESIGNER
**ULRICH
TEUFFEL**

the words

that come to mind when I think about "German-Engineering" and when I see your guitars, are words like efficiency, precision, organization—a very rational state of mind. So what I want to know is, when do you let go of all that kind of logical thinking and find yourself in a creative underworld or dreamworld or some other kind of imaginative state of mind?

Well, first of all, you depicted correctly my approach to the work. After years I realized it's very close to this "German-Engineering" and probably it's just a fact that I'm living in the middle of the place where Audi, BMW, Mercedes and Porsche manufacture the cars. They are all only 50 miles from me away. And I'm living right in the middle of them. That means I'm used to cooperating with people who are in the car industry. There is a region here where everyone is concerned or integrated in this large chain of engineering and manufacturing. So this is one of my influences. My first education was learning to build cars. And after that I went ahead with electric guitar making. I had started to build acoustic guitars as a teenager, but then I was doing more original copies of a stratocaster. And I studied industrial design. My professor was the designer of the Apple Classic computer. During this study, I learned that when you try to research things, you often tend to stop at a particular point when you imagine it could become ridiculous to go ahead with it. But after that point, when it starts to become ridiculous, from that moment on, the most interesting discovery parts are waiting for you. In this way, you have to cut away your consciousness to work only with your sub-conscious. After you research the technical content of a thing, you begin to design it. For my guitars, the shapes are exciting, but they are only partners of a concept. For the "Birdfish", the concept is detaching or fractaling a guitar into its functional units and putting them together in a different way so they are open to modifications by the user. The "Tesla" has a concept dealing with the archaic sounds of a broken guitar of the old-times, of electric guitar playing in the 50's. The "Coco" dealt with the technology of carbon fibre. Each guitar has its concept and the shape is only about 30% of the design work, in my overall process.

tesla midi

INTERVIEW > LOUIS LERAY
PHOTOGRAPHS > STEFAN SCHMID

> art/media

birdfish with interchangeable tonebars and pickups

So how do you switch gears in your mind to go back and forth between those two worlds?

Well, one very important thing for me is that, after 20 years of guitar making, I have the security of a background that allows me to produce anything that I can imagine I need for my guitar. When I first started, I used parts from different sources. But now, the pickups, bridge, tuners, etc., I manufacture by myself, because then I can start to design guitars entirely. I am not constrained by the guitar parts you can buy on the market. Part of my education as a car builder taught me to work with all sorts of metal, with woods, resins and plastics. After 10 years of guitar building, when I was really eloquent in making traditional guitars, I realized that I have the ability to do more. And I felt the security of having this background to challenge myself to a new project.

What is it about German culture that reinforces this extremely efficient engineering state of mind? Does America have that?

I think one of the big differences is that German manufacturing culture started in the 1830's. In the beginning of industrialization, we had overpopulation in Europe and starvation. Many people in the countryside, who worked on farms, became worthless, became unemployed because of too little harvest. As a result of the "Heritage Policy" in Germany, the farms were separated into smaller parts, so that a single farm couldn't feed the family any more. So the people had to start to look for another kind of work. And during this time, many people started to work as manufacturers of matches in the Black Forest region, clock and watch building, machinery manufacturing, etc. This was a process that went on for about 100 years in Germany and people became educated on how to use the small equipment they had to build beautiful things, and reliable working things. And it took time to develop that. This is the difference to America, where every impact of a new technique began to develop very fast. It goes back to the history of settlement. America had a big conquering from the east to the west and there was no time to look for solutions that are very sophisticated. Solutions had to be helpful in that moment or situation to conquer the continent.



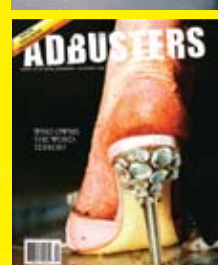
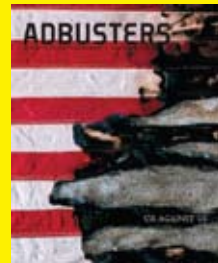
IDENTIFICAZIONE DI UNA DONNA

MARIACARLA BOSCONO
INTERNATIONAL SUPERMODEL
IMAGES/INTERVIEW > LOUIS LERAY

for more culture jamming, check out adbusters.org



SO INSTEAD OF JUST SELLING OUR SKILLS TO CORPORATIONS, TO HELP THEM SELL THEIR PRODUCTS, WE SHOULD BE THINKING ABOUT HOW OUR SPECIAL SKILLS CAN CHANGE THE CULTURE IN WHICH WE LIVE.



for jewelry or something. Who wants to have a magazine with jewelry ads in it? I don't.

I used my local advertisers to pay for printing. How did you finance your printing?

After I got the first few issues done I was so excited about the prospects of launching a magazine like this and have this independent political force that you control. I just couldn't stop. So I ended up mortgaging my house and putting the squeeze on some of my wealthy friends. So the first few years of ADBUSTERS was done like that. But then again, we took huge risks. I was half a million dollars in the red before the magazine started to take off. And then it took us another 3 or 4 years after that to pay the half-million back. But then we were in the 7th year of our existence and all flush and all paid off and all the hard times had forged a pretty powerful vehicle. Many of the people working on the magazine had become pretty seasoned magazine types.

You haven't given yourself over to the celebrity cult either. These people who worship celebrities have no thought in their brain at all.

Right from the beginning we saw ourselves as a movement, as a culture jamming movement. We were born out of political battles we had right here in the pacific northwest. We put all our energy into those political battles, talking about them and critiquing consumer culture and trying to launch this culture jamming movement. So in a sense, we didn't have time to run around and get money from advertisers. I don't think ADBUSTERS would have succeeded with that kind of formula based on consumer culture.

In some senses we have a similar agenda in BLISS magazine, which is to improve culture. But my idea of change is not through politics or culture-jamming activism, but rather through a kind of aesthetic or spiritual transformation within the individual.

Yes, perhaps. A few years ago we engaged the designers and artists with the "first things first" manifesto that we came up with. It basically said that we artist and designers are the people who create the tone of our culture. We are the people who create the aesthetics of magazines and web sites and we have a lot of power. We have a kind of "under the radar" aesthetic power. So instead of just selling our skills to corporations, to help them sell their products, we should be thinking about how our special skills can change the culture in which we live. So when I say political, I don't mean going out there protesting and doing what the political left usually means by changing the world. But right across the board, it's about changing the aesthetics of a culture or changing the aesthetics of a people who run a TV station. The idea of cleaning up the toxic areas of our mental environment—this can be done in a myriad of ways. And I think that what you just said is what needs to happen. We need to stop thinking about political action in a narrow way and widen it to mean the changing of all of life.

Yeah, well I might be reaching here but the suicide bombings of the World Trade Center are probably the most effective and powerful show of protest I've seen lately. It was a grand form of theater, like the photos from Abu Gharib—those political spectacles have effected tremendous change in the world.

Yeah somebody actually said that September 11th was the greatest artwork of the century. I think you're right. The future could well be created by the people who are spiritually ablaze enough and have the guts to sacrifice themselves. I think that art and politics are mixing in all kinds of really fascinating and fresh ways that we've never quite figured out in the past. I think September 11 and Abu Gharib and alot of the stuff that is happening in the political world of the US, it's of a kind of caliber

that we've never seen before. I've been around for over 60 years and I've never seen anything quite as fascinating as what's going on now.

So why did you say "existential divide" in your recent opening essay in ADBUSTERS? It seems like the divide is much deeper than merely "existential".

What's deeper than an existential divide?

Well, maybe a spiritual divide. I think what motivates people to do the things they do, whether it's blowing themselves up or fighting for a cause is ...

Well for me that word is a little different. To me when you say 'spiritual divide' I immediately start thinking about religion like "okay you guys are Muslims and I'm Christian so that's a spiritual divide between our religions". But when I say "existential", for me that is philosophically as deep as you can go. Existential is about ways of being—the most fundamental ways of being in this world. To me there is nothing deeper. The way I would use the word, there is nothing deeper than an existential divide between people.

Then what do you think is ultimately at stake here?

Well I think it has something to do with rich and poor. I know that there are now 200 thousand slums in the world. And 1 or 2 billion people on the planet live in slums. And they live a very basic kind of existence where kids are forced to work and women are forced to become prostitutes and gangs of para-military rule the neighborhoods where they all live. So for them, they live in a very brutal regime. Then they look at the larger picture and they see a global economy controlled by the rich people of the world and by our WTO's and IMF's and all the rest of it. And I think that just living a really down-to-earth, survival existence in a slum and looking up at the decadence that is going on in the rich countries of the world, there is a clue in that about what's going on. When I travel around and visit a really poor place, I feel a real spiritual authenticity there, a down-to-earth empathy. Families are still close knit and love is intense within the family and when you do a business deal it really matters and people put their whole heart and soul into that. There is a down-to-earth real living that goes on there that I find so exciting and so wonderful and then I suddenly wander back to LA and all of a sudden people are running around. They don't even have time or want to talk to me. And the whole culture is like a bubble. Like a decadent bubble. So I think it is ultimately about two different ways of being. And I think we are headed for, ... well if the war on terror is World War III, then I think we are finally headed for a World War IV, which is going to be sort of a righteous battle of the barbarians (if you want to call them that). The barbarians will come to our gates and it's going to be a war of the rich versus the poor and they are going to make us pay for this 200 years of injustice and brutality and colonialism and everything that we have perpetrated on them. And after that, maybe we'll teach them something, but they will also teach us something. And then after that maybe the planet will settle down to some sort of a peace, some sort of a future that means something. But I think that at the moment the poles are far apart. We have a huge portion of humanity living in slums and the other equal number of billions living in total decadence. And that's the divide. The existential divide and also the monetary divide, the financial divide, the economic divide, the cultural divide. That is the big divide that has to be smashed.



HUNGER WORLD

“wild-at-heart” cotton polymorph top,
(can be worn as skirt also) “second skin” jeans,
“golden prima matera” shirt dress, created by
elisa jimenez for the hunger world collection
meander ware bags by moe nadel
makeup by misha hesse

“Second Skin” Jeans are intended to fit almost like tights, with no specific sizing or waist band, only a general range. And like the polymorphic quality of my work, they adapt to your own form. The “wild-at-heart” polymorph may be worn as a top or skirt or pancho at least; and all Hunger World pieces are hand sewn with monofilament, and imbibed with oils. It is an emphasis of the experience of the wear-er over that which is worn.
— Elisa Jimenez

WEg e n e r o u s

sebastian mathews

WE GENEROUS

Long past midnight; hard rain.
Somewhere twenty, thirty blocks

west the downtown Chicago grid,
in a neighborhood taxis don't come to

or stop in this late: in search
of the sublime, gawkers

at the Velvet Lounge, "soul hole"
wedged alongside Fitzsi's Famous,

fresh out of two epic sets—
avant-garde jazz played wildly

but seriously by a cabal of young lions
gathered round their greybeard leader—

saturated down through our jackets,
laughing about it, falling

into a kind of sadsack parody
of a gang's strut. I want to say

"a bunch of white guys," but
that's not exactly it: comrades,

then, ecstatic encounters
of rain-slicked streets, eager

to inhabit this one particular
moment whole-souled and sad.

Can you picture it? Hovering there
at the outer rim of the inner circle

of regulars clustered at the bar,
we're hip enough to recognize, when

the bartender puts him on, Tatum—
his slalom runs and storm-pitch arpeggios

a kind of sped-up Bud Powell—
hip enough to order drinks wiped clean

of class, to clap in the right places,
though it ain't easy anticipating

the step-back pause inside the baritone's
circular breathing. Chords spraying

from a hockshop horn, leg propped
on the stage like a trap-door hinge.

One song bleeds into the next,
drummers switching mid-bridge,

and a flute player sitting in, only
white guy on stage, who screams

into his flute an extended riff
on the absence of beauty.

Bass pulsing triple time, clanging
like at a railroad crossing, horns

knocking together like boxcars.

Remember that little lunch place on Franklin?
We stepped out into that L.A. oven

to find Peter's little VW book-ended
by cop cars. "Bad omen," I said.

"I choose," Peter said, "to see it
as they're looking out for my best interest."

Which I assume he meant spiritually,
a black man's sarcastic prayer

against indirect malice. You read a poem
that night about being called nigger

by a white man with a bar stool
for a handshake. How at great cost

you beat him into submission.
The lone black man in the audience

coming up to shake your hand.
Saying he could relate. Later, in Leimert Park,

it's me who has the bull's-eye
on his chest. You leaned in to remark

on vertigo, how it overtakes you
when you're out of your element.

Elvis on the lunch joint radio. You gave
me this look that dropped on the counter

heavy into the cup of your hands.
I saw you trying, but failing, to inhabit

the world in a manner akin to prayer.
Let's not forget this country has always

enjoyed its minstrel show; even better
when the blackface is invisible

and the man shimmying onstage isn't
that hit parade of soul but some country

white boy with hips like a girl's
and soulful eyes any mama'd melt for.

I kept drifting, following the birds'
choppy path through sun-gutted windows:

they seemed first to fly through a fence
then morph into schooling fish shivering

in a landscape of blue. There was this movie
you stayed up late for, ringing your mind's

backdoor bell. In it, this white collar guy
dreams he finds God crouched in a dingy closet

in a building at the heart of a city on fire—
Dresden or Los Angeles—and though He

has the head of a lion, God is scared.
The man must take his hand to reassure Him.

We catch the last train when the rain refuses
to stop playing. This kid in a Bulls jersey, no more

than fourteen, starts right in. He sneers,
"You Irish?" Then: "You white folks are crazy."

Then, with a comic's timing: "Get me
a fucking job!" There's anger there but bluff's

mostly what I see. Too tired to harass him back
or move to another seat, I merely smile.

It's a calm resignation cities bring.
The next morning the storm will sweep

through, leaving the streets wet, schoolgirls
trundling by in full dress. Beat, on our way for coffee,

hangovers pulled down like soggy hats,
we'll be accosted by a girl scout who shouts,

"You know you want it!" We laugh.
We do and we don't. Maybe

our fight is not to be awake—we're resurrected
all the time by fire—but to stay that way.

The familiar rocking of the subway
carrying us into the next station of night.

When did the conversation swerve
to the morning's headline slap? Policeman

Guns Down Unarmed Black Man.
"Same old shit," Peter muttered.

I conjured up the image of a madman
taking us out—carnival cut-outs

knocked down blam blam blam
with three twitchy trigger pulls.

You remarked, "Man, that's just
your white man's guilt urge

to go down in flames." You were right.
Heading back down 10 the night before

in that low-slung sports car, Coltrane
in place of the rap blasted on the way out,

I started to say "I like my anger beautiful"
but knew it was a matter up for discussion

and so let the night's bad breath wash
us raw. The freeway crowded at midnight;

lights of the Inland Valley sequining
the night. I thought you'd fallen asleep.

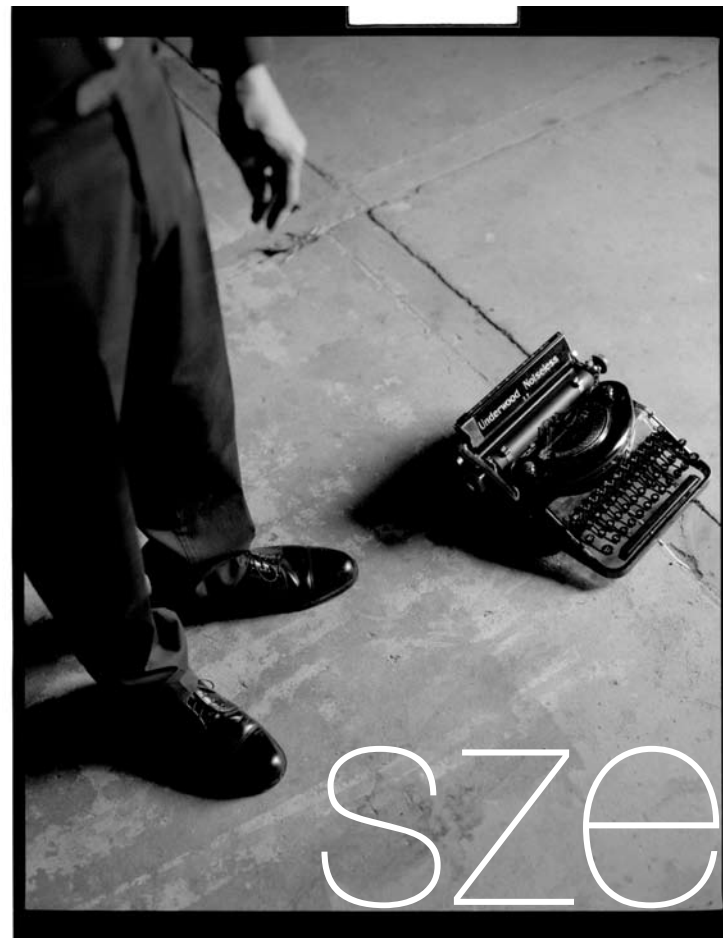
You were just taking Trane in
through your pores.

ACANTHUS

When you shut your eyes, you find a string of mackerel tied by the tail over and across the sloping street; pour water into raki and watch it cloud into “lion’s milk”; nibble smoked aubergine with yogurt; point to red mullet on a platter of fish. You catch the sound of dripping water, squat to be near to the upside down Medusa head at the column base in a cistern: a drop of water splashes your forehead. You note carved acanthus leaves, then eighteen women in singular postures of mourning along the sides of a sarcophagus; turn, at a noise, to bright lights: eighteen men and women in security shirts swarm through the covered street, search for heroin. You smell saffron, cardamom, frankincense, cinnamon, ginger, galingale, thyme, star anise, fennel: open your eyes to leeches in a jar half-filled with water—green powdered henna in a box alongside white mulberries. The bells around the necks of goats clink; you run your fingers along the fragments of terra-cotta pots built into the stone walls of houses; blink at the beggar whose foot has swollen to the size of his head; stagger up to Athena’s temple by moonlight; sit on a broken column, gaze out across the gulf to Lesbos, where lights glimmer along the curve of a bay. In waxing moonlight, the water is riffled, argentine, into wide patches. You ache at how passion is a tangle of silk in your hands, shut your eyes, unstring the silk in one continuous thread.

—ARTHUR SZE, 2007

raki: (Turkish) an aniseed liqueur, which, with water, turns milky white



Sir, you come from my native home
and should know the affairs there.
The day you left, beside the silk-paned window—
did the cold plum sprout flowers or not?

from MISCELLANEOUS POEMS

by Wang Wei

—TRANSLATED BY ARTHUR SZE

X AND O

Someone flips a lit match off the road
near a cluster of cattails, takes
another swig of beer, presses on the gas;
the match is not specifically aimed
at you: you just happen to be there—
at a stop sign, in a parking lot,
on a ferry, at a terminal; as a lens
narrows sunlight to a point which blackens
into flame, go ahead, zero in, try
to x out a ball of jasmine sprig
that unfurls in boiling water, x out
a red-tailed hawk shifting on a cottonwood
branch at dusk, x out coyotes yipping
as they roam by new
moonlight up the road,
x out the dissolving suture threads
in your mouth, x out a dog’s bark,
a baby magpie fallen from a nest
wandering on gravel, x out a flicker
feather in the mud; you can’t x out
diarrhea, x out a barn erupted into flames,
x out firefighters lined up in trucks
along Russian olives, x out the charred
grass and stubs of fence posts, x out
a pang, place of birth or time of death,
x out, at an intersection of abscissa
and ordinate, dark matter that warps
space and time; you can’t x out a cloud,
so make a lens of it the next time
you chop cilantro at a counter, the next
time you push through a turnstile.

—ARTHUR SZE, 2007

AMERICAN VISUAL ARTIST NOAH M BOMBS THE USA GRAFFITI



abandoned grain silo in el paso texas. noah painted it in 5 days using 50 cans of spray paint. it was 110 degrees in there. the walls were 5' thick. noah got locked into the silo and had to climb up to the top and yell for help to get out.

NOAH: First of all, concerning graffiti, it's completely different than it used to be. And it's completely different than people think it is. By definition, graffiti is marking words or images on a wall. It's pretty much been words for the last 40 or 50 years. A name, a gang, marking off a territory. Most kids paint to draw attention to their graffiti name. But for me, I don't write letters, so I view it as design graffiti. I'm more interested in shapes and colors and the integration of the graffiti with the environment it's in. In our modern culture with influences like MTV and magazines, Hyper-Culture, graffiti has become more accessible as a legitimate art form. But that is questionable too. Basquiat, Keith Haring, they were thought of as graffiti artists. But for real graffiti artists, that's not graffiti. It's pompous, pretentious art for an overpriced art msueum. I don't consider that graffiti. Graffiti is influencing countless forms of media and other art forms. Painters, designers, advertising, the commercial world. You see it in car commercials, ads for shoes. It's all over the place. I see graffiti all over the place appearing in the way that people still think of graffiti. It's vandalism, it's in your face. It's got lots of attitude. I don't see it much around here being used as design, or for a more legitimate reason. I don't see the new use of graffiti happening much around here. But it is happening in more forward thinking hyper-thinking cultures like in Berlin. Graffiti is huge in Berlin. For example, people are building housing-developments and commissioning talented forward-thinking graffiti artists to paint murals on the buildings. To integrate graffiti into the design of the building. This is happening in other forward-thinking cities—Sao Paulo, Tokyo, London (with Banksy the graffiti stenciler). I don't think it's happening much in the US yet. Our youth-culture is the culture that makes these rules about where graffiti goes. And eventually, they will change the rules. Graffiti will no longer be just vandalism. It will be more legit. Maybe someday, I will be looked at as not even real graffiti anymore. I'll be the pompous-pretentius artist selling it in a museum. To some extent, I don't know any other graffiti artist around here who is thinking this way. It's a very self-centered activity. It's all about me. Most every artist wants fame, and usually graffiti artists seek that from other artists. So they will go bomb the top of Albertsons. And some other artist will go climb up there and cover it up. I'm trying to get past the youth culture and make it into something that makes money. I'm ready to work with architects or a city planner, to show that graffiti is more than just me getting my name up there. It's something people can enjoy. It's



Noah M with "LSD Eye Surgery" 2006 (Spray paint on stucco) at the College of Santa Fe (MOV-IN gallery). More info at keepadding.com

something that will logically progress to becoming more friendly. It will integrate into society and the city. It's going to be there regardless—usually as an act of vandalism. But my goal is to get outsiders, and people who don't understand it, to be more open minded and accept it. By that I don't mean vandalism at all. I mean to show how graffiti can be placed in a friendly and symbiotic relationship to the area it's in. It's not abbrasive and loud and in your face. It's blended in. An architect wants a house to blend into the environment. I'm trying to take that aesthetic and put it into graffiti. In general, graffiti has no rules. It's not tame. But for myself, I try to instill rules to determine how the graffiti will come out in a particular environment. I've recently met with the mayor and we are all waiting for some bills to pass and have money allocated. He wants to do it. What we're talking about is creating public walls for artists to go paint at any time they want, and not get hassled by cops. Learn how to do something artistic, rather than running around hiding in the dark. We're going to talk to city planners about building multiple free walls around the city, for anyone to go paint. I guess the idea is that we will have these walls for local kids, and also bring in some modern-thinking artists to show how the art form can evolve. To show what can happen if you spend one or two days working on this—what it will turn into. I've been painting since I was 15, and I'm 31 now. I recently painted a graffiti-influenced installation for the Center for Contemporary Arts in Santa Fe. It was a total technological environment that included sound, water, graffiti style painting, and a decayed building that we built in the gallery. We called it "Wreckage". I use the computer to finish some pieces. It's a multi-platform process for me. Most graffiti artists never do that. It's a museum piece up for 4 months at a leading arts venue. For the most part, my graffiti is always free-style. I don't sketch it out beforehand. I go up to the wall and start painting. I work out all the kinks and messes right there on the wall. After 6 to 8 hours, I have an idea of what it's going to look like. Then I finish it in that direction. I would describe my pieces as abstract, as opposed to painting letters or characters or tangible things. I've worked as a graphic designer for several years, designing posters internationally, websites for Nike, making videos that played at Cannes. So I know the commercial world of art and I undertand its demands and also its influences over my graffiti work. Recently I've been acknowledged by Apple Mac, and there is an extensive interview with me about all this at apple.com/pro/profiles/keepadding.



**LAWYER,
FILMMAKER,
ENTREPRENEUR,
STEVE LIPSCOMB,
FOUNDER AND CEO
OF THE WORLD
POKER TOUR,
TELLS ALL!!!**



**IF YOU
THINK OF
YOURSELF
AS “THE BOSS”
YOU WON’T
BE A GREAT
CEO.**

Leray: You're doing lawyer work on the weekend?

Steve Lipscomb: Yeah...well, when I was a lawyer, I never felt like I did anything with real-world impact. Now it's just phenomenal how often what I'm doing is the equivalent to transaction attorney work. Because nobody will care about or understand your Agreement the way you will. So my general counsel and I always sit down and go through the fine line of every piece of Agreement that would change our business. Do you find it to be true in general that if you want something done right you have to do it yourself? Absolutely always...but we have great people at WPT. And the reality is that we now have over 100 employees. The reality of change that has evolved...you realize there's no way you can try to keep control of it. There was a period of time where I had to school people who were used to coming to me for every piece of minutiae, which was either going to kill me or kill the business if we kept doing that. The answer is, I can't be involved in an awful lot of things that perhaps I might want to. But when you go from being four people in four offices to being a company of over one hundred, you have to find people who can run sectors of the business as if it were their own business. They do their thing, and if they can't do that, they shouldn't be with you. Either you need to find someone else, or they learn how to do that stuff and it empowers them—because they start thinking of it like an entrepreneurial business. That's beyond delegating. You're setting them up as a satellite company. And then together you form the vision and continually change—because all endeavours evolve. You encounter markets. You encounter the world in a way you never imagined you would encounter it. And then you have to change. What we do from the top down is try to develop what it is we want to do. And then the superstars are the one's who are smart enough to come back to us and say, “Hey...you know that thing we said we were going to do? Well here's something better.” So they give you something and it's really a collaboration. The art of television and filmmaking is collaboration art. And I think



business works best in the same way. If you think of yourself as “the boss” you won't be a great CEO. If you think of yourself as a collaborator, what you're really doing is finding people who are great at what they do as a part of the whole enterprise. And then you empower them to make that their own—to really be an entrepreneur. What's the next evolution of WPT? Our real future goal, having just begun to reinvent poker in one media, which is television, is to take that experience and be able to play this great American card-game anywhere in the world and virtually have that experience as if you were sitting in the same room as the guy in Sweden. Eventually we will offer that service. So whether you're playing for money, or playing for free, or you're just chatting about it...it's as if you'll be sitting in your living room with your “home game” simply spanning the globe. That's kind of the big ticket future vision. Is that through the internet or through some media no one knows about yet? It is through the internet, and all media. So the convergence of all that is literally upon us right now. And I think we have the power to be one of the drivers. People love our stuff. They love the game. They love to participate in it. They love learning about it. So you say people love poker and poker is the great American card game, right? But at one point in time, poker was a game for gamblers, hustlers, sharks, guys in a saloon with their six-gun. It was an underworld kind of thing, like what you see in the movie *Rounders*. Here's a great example. Our first Final Table had six players. At least two of them hadn't told their families what they did for a living. Because at the time we started filming and WPT turned the world of poker into a mainstream sensation, it was something that only the blacksheep of the family was into. You hid from people and were embarrassed if you said, “I play poker for a living.” They were chastised. But now, they are the hit of the family reunion. These are the same people who literally five years later are walking through airports signing autographs. So you take a snapshot of what poker was, and it absolutely had that very old image of ‘you play with your cards in front of you and your gun at your side, your six-shooter out on the table’. And a lot of that had changed already because high-end casinos like Belagio and Foxwoods and Commerce, were in a very regulated environment offering games 24/7. So the game was already cleaned up. But the image hadn't caught up. It's so much more cool to make a movie that has that edgy cheating mixed in. Literally what we did



was take the image and improve on it by bringing in a lot of young people. So the 20-something, 30-something crowd discovered that there was a whole different kind of poker than what they were playing in their home-games. And consequently, all those rooms at the casinos just doubled in size. In that sense you are the bad guy, for commercializing something that was once pure and underworldly. You're the guy that went into the basement gambling tables and shined all these beautiful spotlights on it. Guilty as charged. And it's better this way. Infinitely better. But it's still gambling. And gambling is a kind of addiction for some people. It can lead to personal and financial ruin. Well we do Tournament Poker. It's like being in a tennis tournament with an entry fee of, let's say, \$1,000. What would happen is either you win and you get the prize money, which can be enormous. Or you've put out a thousand dollars which you won't get back. That's exactly the same way poker tournaments work. So you don't have guys sitting around the table gambling away their watch? No. What we do is much more limited, though the “swings” are pretty big. To get into one of our tournaments you have to pay \$10,000. We have one event that's still \$5,000. The interesting thing is probably 50-60% of the field get in by spending \$1,000 or less—A lot of them maybe \$60. They win their way through a couple of different tables to get the \$10,000. So somebody will have put \$60 to \$100 up and with that \$100 they have a chance of winning an awful lot of money. The prizes this season on the World Cup will be at least \$1 Million and often it's \$2 Million. So it is creating a new American dream. And that is that you can sit on the couch, watch this thing called the World Poker Tour that airs on the Travel Channel and soon on GSN, and walk in one day, win your way in and find yourself the next poker made millionaire. So when does poker make its way over to the TV channels where guys are playing pool and bowling for the “wide world of sports”? We've already done that. What happened is, the World Poker Tour came in and “reinvented” poker for television. A whole new way to put it on so you can understand it. So people can watch it, follow it, and have the “sport” type experience. Since we've done it first, now everybody, ESPN, FOX SPORTS, NBC, (we were the first to be on NBC, actually). There's three big brands that have emerged: The World Poker Tour and two others. The original mission statement in the business plan was to “transform poker into a televised mainstream sports sensation.” Which is done. Five years into the business it's over. Every once in a while people will have the debate of ‘is this a sport?’. But every sports-writer is writing about it. It's one of the big sports phenomenon of our time. When you put the business plan together and went looking for investors, did you know that poker was going to be a big sensation? And connected with that...is the issue of what was your filmmaking contribution with angles and filming that made it all happen? The whole thing came to me — like great entrepreneurial ideas always do — you stumble onto them. You're walking through your life and if you keep your eyes open and your vision intact, something will wander into that field and you go, “Hmmm. Fascinating”. Before it all got started, I was a documentary filmmaker, making social-issue documentaries. Had been working a little bit with television when a junior-high-school buddy of mine called up and said, “You play poker don't you?” I said sure, having played some nickel-dime-quarter

>ENTREPRENEUR

FROM THE UNDERWORLD TO AROUND THE WORLD, POKER HAS BECOME A \$500 MILLION DOLLAR MEDIA EVENT IN THE HANDS OF STEVE LIPSCOMB AND THE WORLD POKER TOUR

games. Not knowing that there were even card rooms in Los Angeles. And he said he had sold a 1-hour documentary to the Discovery Network. Do you have time to produce it? So I had a month to learn how to play Texas Hold-em, and went out to film this 1-hour documentary that appeared on Discovery Network and doubled its audience in an hour. The number of households watching at the end were double the amount watching at the beginning. I thought Wow! This is amazing. So I went to every network that was out there and said, “Guys, we're going to reinvent it. We're going to make it into this thing that's a sport, etc. blah blah blah ... and literally was cut off after a few seconds. They all said, “It's been on the air for 20 years. Nobody watches it and nobody cares. What else you got?” So when I couldn't sell it in the television market, I thought about it as a business opportunity. Being something of an Imanuel Kant aficionado, what he calls the “moral imperative” I believe there is a corollary called the “entrepreneurial imperative”. It really seemed to me like, nobody got this so it was an amazing opportunity. The first person I approached I knew was the right funder. So I approached this guy who I knew was a Hall-of-Fame Poker player and also a very successful Casino entrepreneur. I walked into him and said, “I want to reinvent it, I want to do it, it's not going to cost much. If we hit it out of the park, look at the numbers the big sports do. And even if we only do as well as bowling...then we break even.” Given that business plan it was difficult for him and his company to turn it down. So they didn't. They came in very quickly and said they'd put up the millions of dollars it would take to launch the first season so go get em. It all came together very quickly. As soon as I announced that I had the funding, all the broadcasters called me back and said, “Hey, you know, maybe we should think about this poker thing.” It's amazing what happens when somebody gets behind your idea, particularly with capital. I had this true belief that as much as I and many other people loved this game, there was no place to watch or participate in it and there was a huge audience. So the longwinded answer to your question, Yeah. I absolutely believed this was going to be monstrous. And so how did the filming work? A show called Late-Night-Poker had filmed under the table to show the cards. But the problem is you have to constantly share this information with the viewer. So if you have to show that shot every time for each of the players, it gets incredibly difficult to comprehend what's going on. You're seeing shots go back and forth and trying to remember what the other player had. So I told everybody I was going to make the poker world different. Went out and raised millions of dollars, shot the first

art direction, photography and design for ANCONA DESIGN, a fashion designer in NYC. i used cable wiring to bind the lookbook together to suggest the industrial, handmade construction of the clothes. i shot the images on location in santa fe and new york city.







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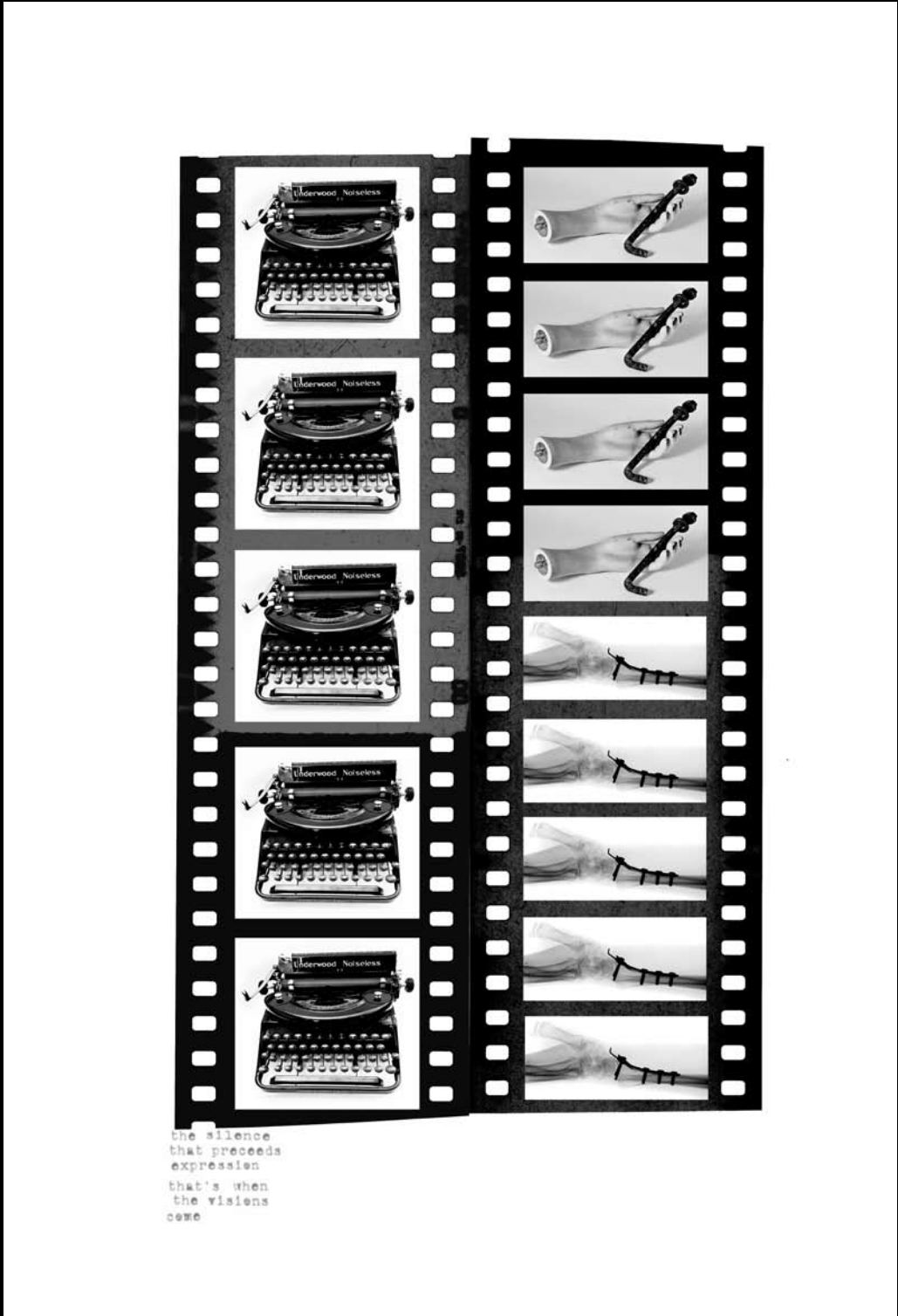
SANTA FE TEQUILA COMPANY

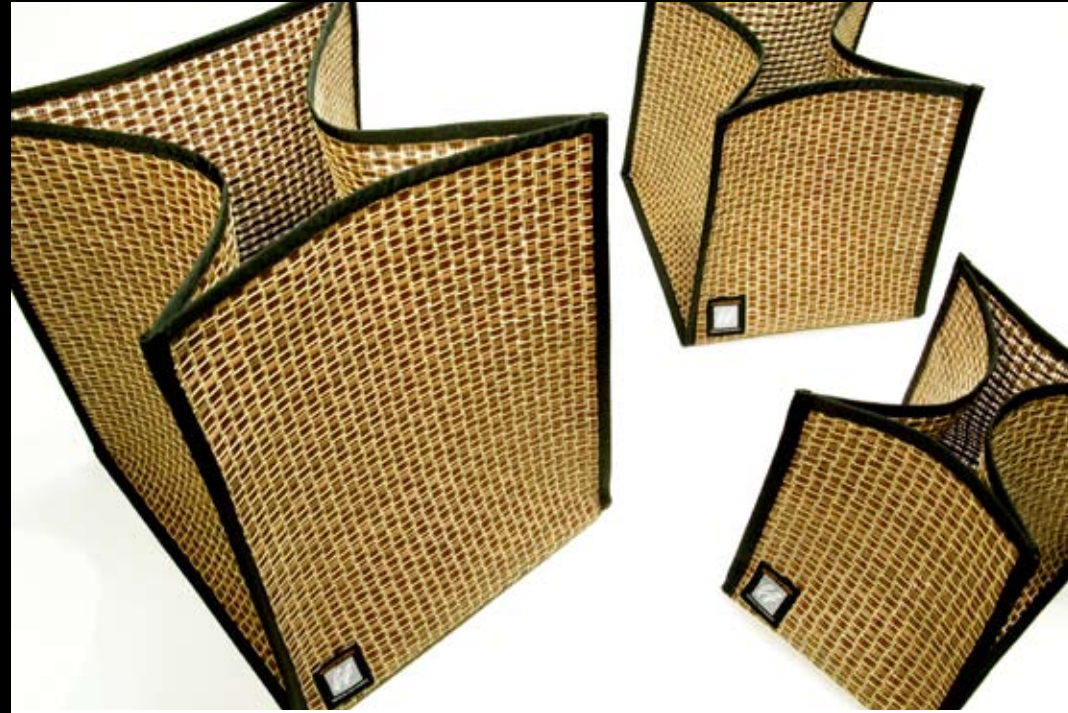


SILVER COIN TEQUILA



art direction,
photography and
design for fine art
posters printed on
thin metal sheets





DESIGNS OF ERIKA



art direction, photography and design for a new handbag and home accessories brand "designs of erika". my goal was to give the brand, created by a swedish designer, an international look, urban, clean minimalist but also gutsy and consumer oriented. the interactive media platform will utilize my images and design concepts. the materials are from mesh patio covers, so the industrial ambiance with concrete and steel was my choice of location. the minimalist design of the bags is supported by strong clean fonts.



DESIGNS OF ERIKA







DESIGNS
OF ERIKA

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**JEWELRY IMAGES
FOR BESSY BERMAN'S PRINTED
COLLATERAL, WEBSITE
AND FACEBOOK PAGE**



**JEWELRY IMAGES
FOR BESSY BERMAN'S PRINTED
COLLATERAL, WEBSITE
AND FACEBOOK PAGE**



**TEST SHOOT WITH SIENNA.
PHOTOS WERE SUBMITTED TO
FORD MODELING AGENCY IN LA
AND SHE GOT SIGNED
TO A 3 YEAR CONTRACT**



**TEST SHOOT WITH ZOE,
AKA ARIZONA MUSE.
PHOTOS WERE SUBMITTED TO AGENCIES AND
WITHIN HALF A YEAR SHE WAS MODELING
FOR FASHION BRAND BEBE**



**CORPORATE IMAGE PHOTOS FOR THE IDEA
GROUP OF SANTA FE, A MARKETING FIRM
WITH STATE AND CITY CONTRACTS**



**CORPORATE IMAGE PHOTOS
FOR MERIDIAN SIX,
AN AD AGENCY
AND WEBSITE DESIGN COMPANY**



**CORPORATE IMAGE PHOTOS FOR CCA
[CENTER FOR CONTEMPORARY ARTS]
IN SANTA FE**



**SAMPLE PHOTOS FROM A COLLECTION OF
6 PROMINENT ARTISTS SHOT FOR “ARTISTS ON THE EDGE” SERIES
USED TO PROMOTE THE ART MARKET IN SANTA FE
THROUGH MAGAZINE EDITORIALS
THE COMPLETE SERIES CAN BE SEEN ON santafe.org**



glass artist stacey neff. her glass blowing techniques are considered cutting edge. i find the pieces to have a quirky industrial ultra-mod feel to them like a jeff koons piece. i was going to photograph stacey and her yellow piece in a swanky metropolitan apartment with white shag carpeting, but such an interior does not exist in santa fe. i used my favorite berlin style parking garage instead to create an austere minimalist industrial setting. concrete is a perfect backdrop for almost eveyrthing. i wanted stacey to be powerful but vulnerable so i dwarfed her in the space and gave her a blowtorch to hold like a goddess. i dressed her in a cocktail dress like john singer sargent's madam X and shot the image using just the overhead lights of the garage.

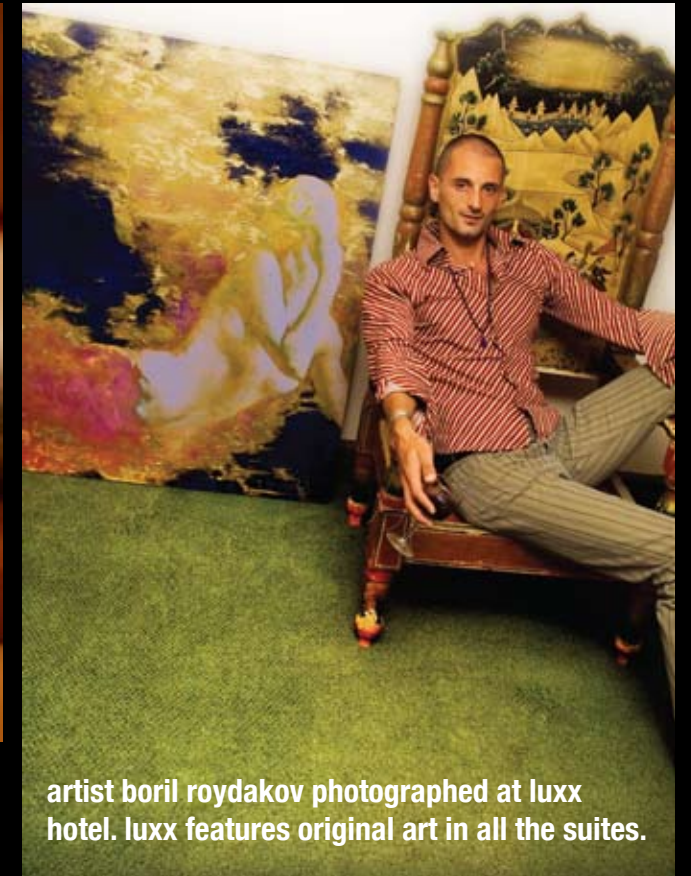


**THERE ARE SIX ARTISTS IN THE SERIES
I CHOSE TO SHOOT 3 PHOTOS OF EACH ARTIST
ONE INTERPRETIVE OR "THEATRICAL" IMAGE" SHOT ON LOCATION
ONE STUDIO PORTRAIT SHOT AGAINST BLACK
AND ONE ARTIST-AT-WORK IMAGE**



found object animal sculptures by geoffrey gorman. his sculptures are made out of abandoned objects, so i photographed him with his menagerie at an abandoned house i often use as an on-location studio for fashion photography. i find his flock of animals beautiful but also desperate and sad in their attempt to redeem the physical world through the reconstruction of trash. i used the natural ambient daylight coming through the busted windows and doorframes and added my own cloth textures to the windows to kill off hotspots and give presence or dimension to wind and the feeling of time passing.





A WORK IN PROGRESS ... ESTABLISHING A BRAND IDENTITY [THROUGH PHOTOGRAPHY/DESIGN/ADVERTISING] FOR THE NEW LUXX HOTEL IN SANTA FE FOR THEIR WEB AND PRINT MARKETING. THE LUXX IS SANTA FE'S NEW DESIGNER HOTEL WITH NO FRONT DESK. RESERVATIONS ARE DONE OVER THE INTERNET AND GUESTS ARE EMAILED THEIR KEY CODES IN A PDF FILE.

artist boril roydakov photographed at luxx hotel. luxx features original art in all the suites.





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LUXXX



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LUXX



art direction, photography and design of print ads for various galleries and artists on canyon road in santa fe, including 707 CONTEMPORARY. i did all the advertising, print collateral, photography, logo and signage for 707 for 5 years.





(ON LEFT) "CITY 2" MAHOOGANY 48 x 35 x 10
(ON RIGHT) "OMBRAGES 3" MIXED MEDIA WOOD 36 x 74

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pascal

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art direction, photography and design of promotional piece for artist PASCAL. i designed the piece so that the art could emerge and spread out when the card is opened to give a feeling of it's sculptural dimension even this flat media.

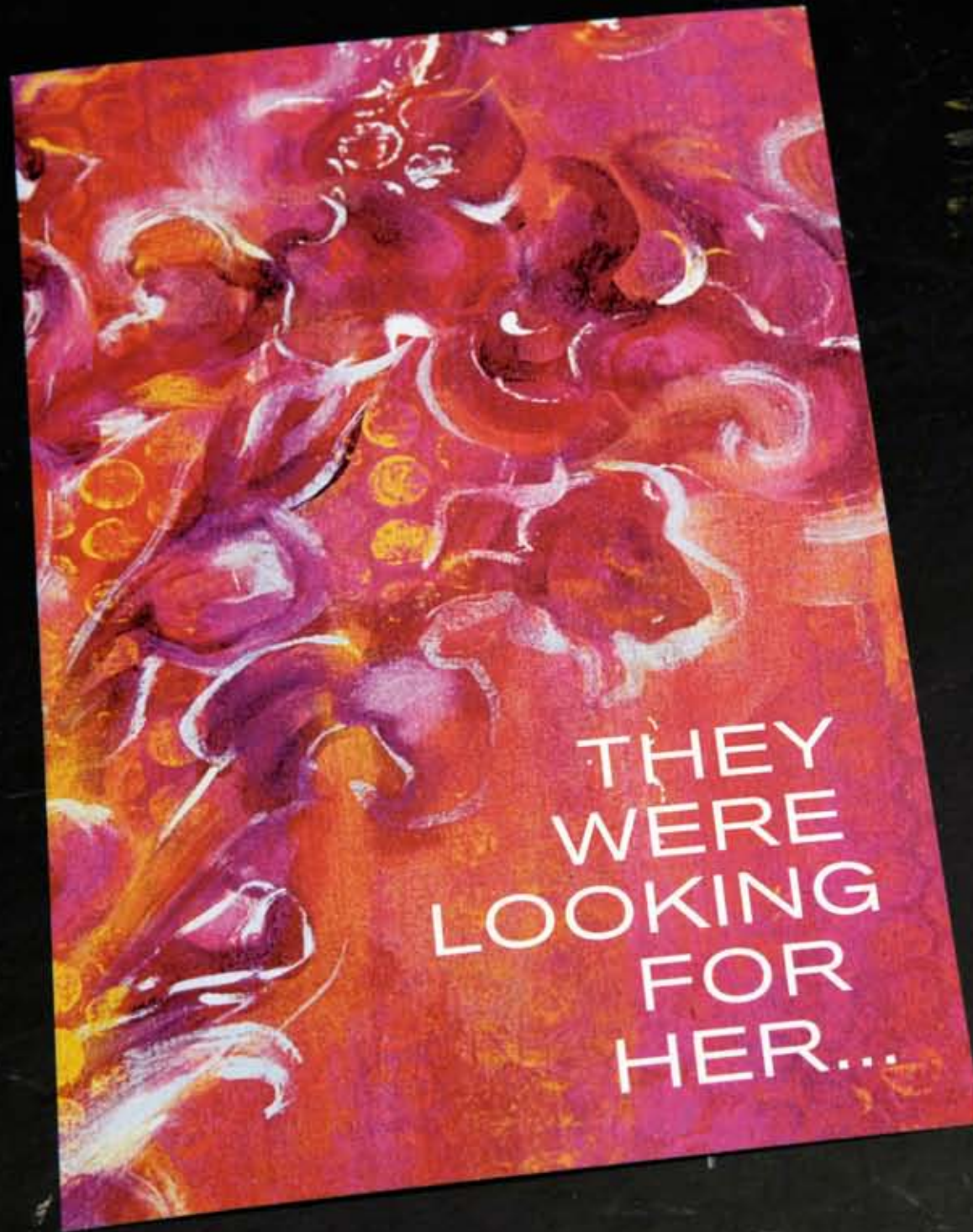




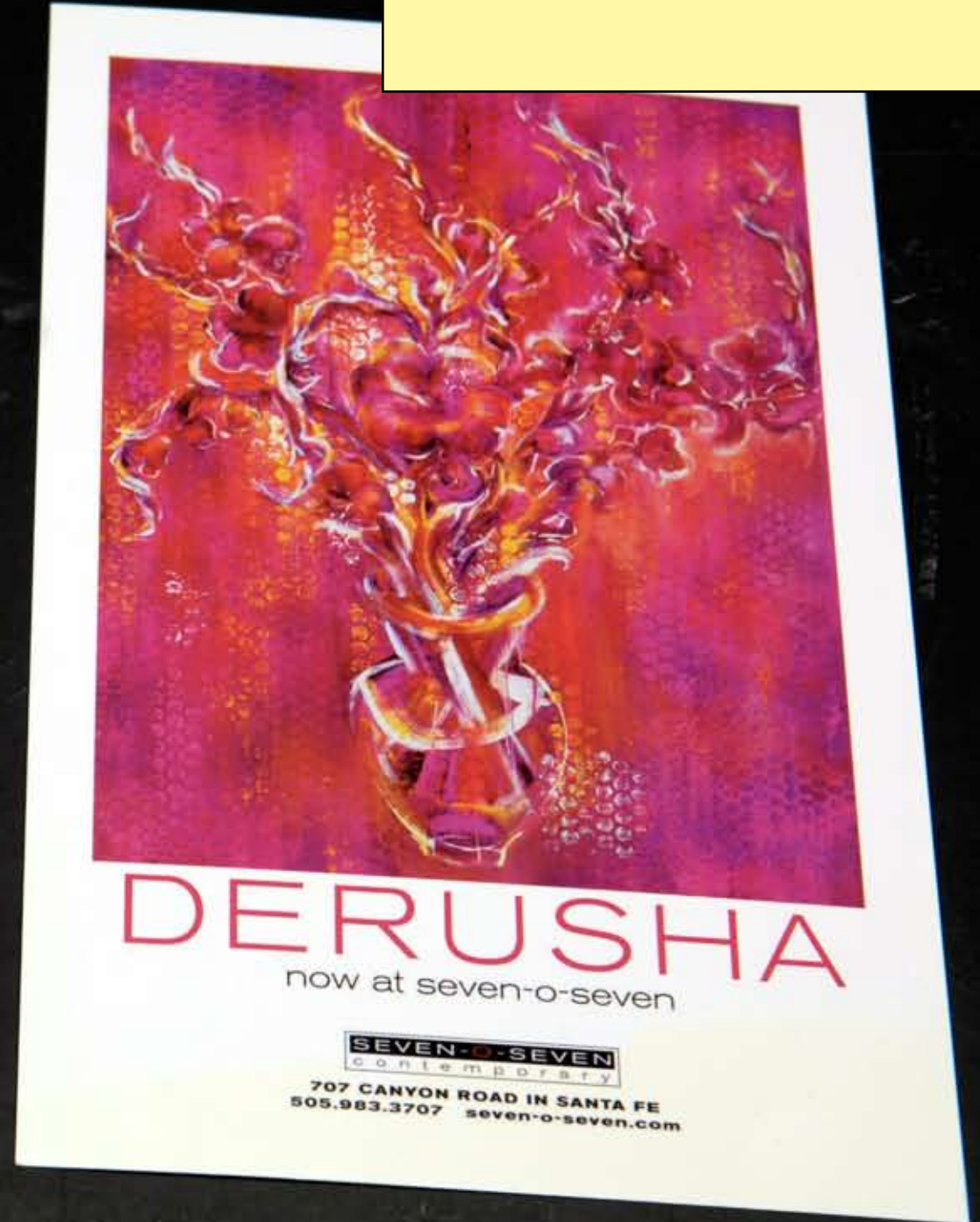
art direction, photography and design of promotional book for artist NIGEL CONWAY. i want everything i do to be dynamic and visually energizing but also minimalist. this is an artist book, about 30 pages, which has lots of white space and minimal text, but also some explosions of color and graphics on some pages.



art direction, photography and design of collateral for art galleries



THEY
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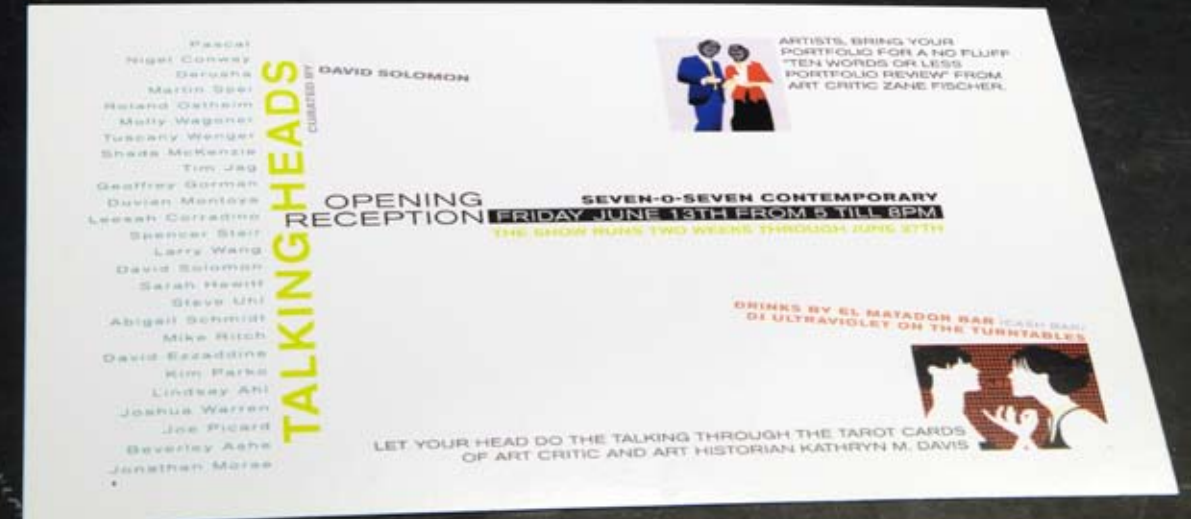


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art direction and logo design work
for a new gallery



art direction, photography and design for new gallery including logo, sign, and letterhead

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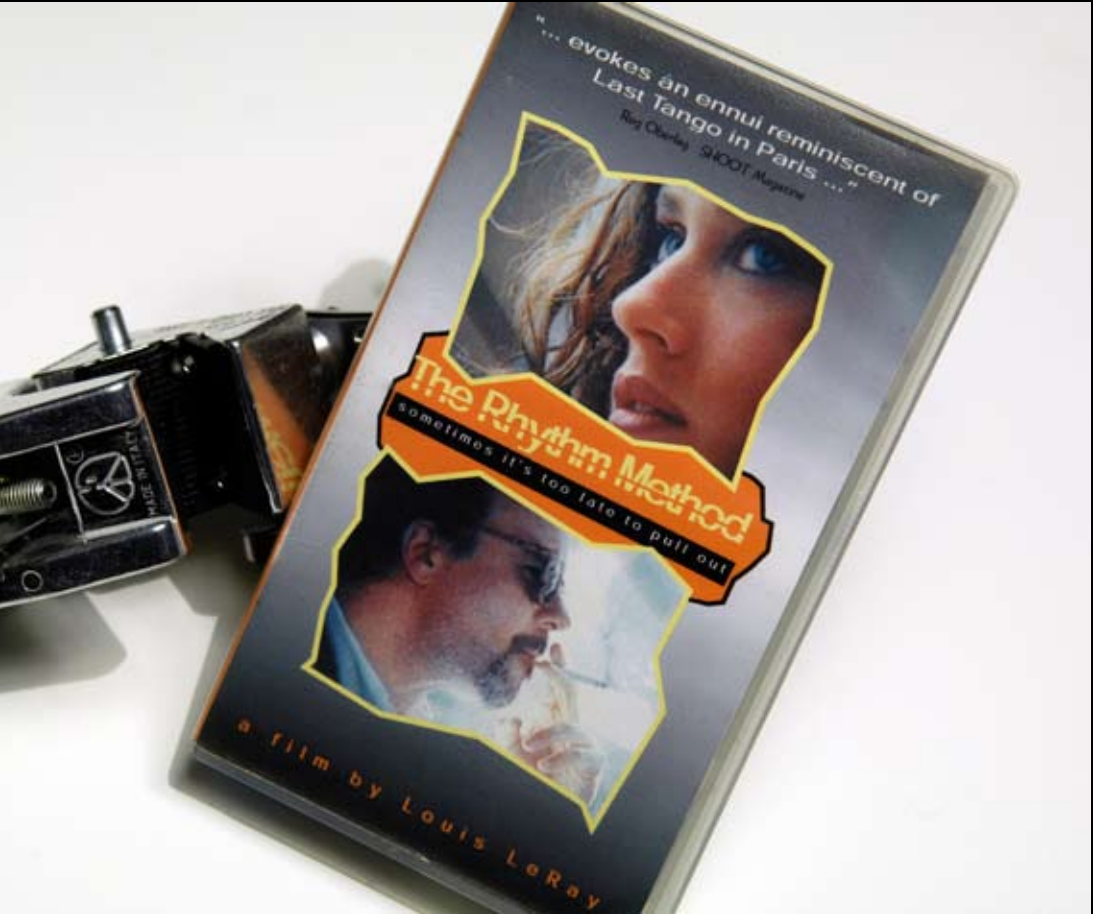
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art direction, photography and design for various packaging and promotional pieces



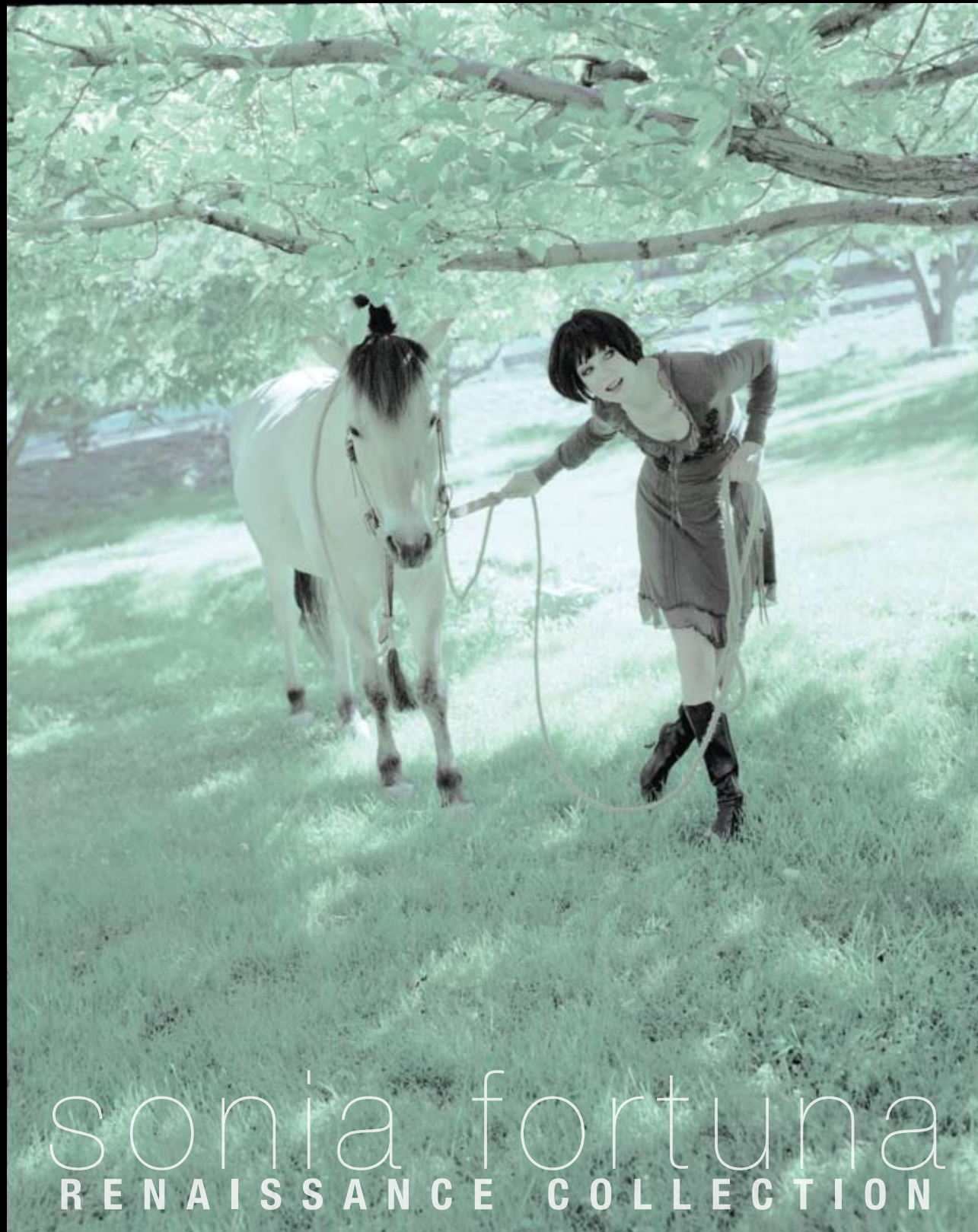
self promotion piece after moving to santa fe and most recent business card



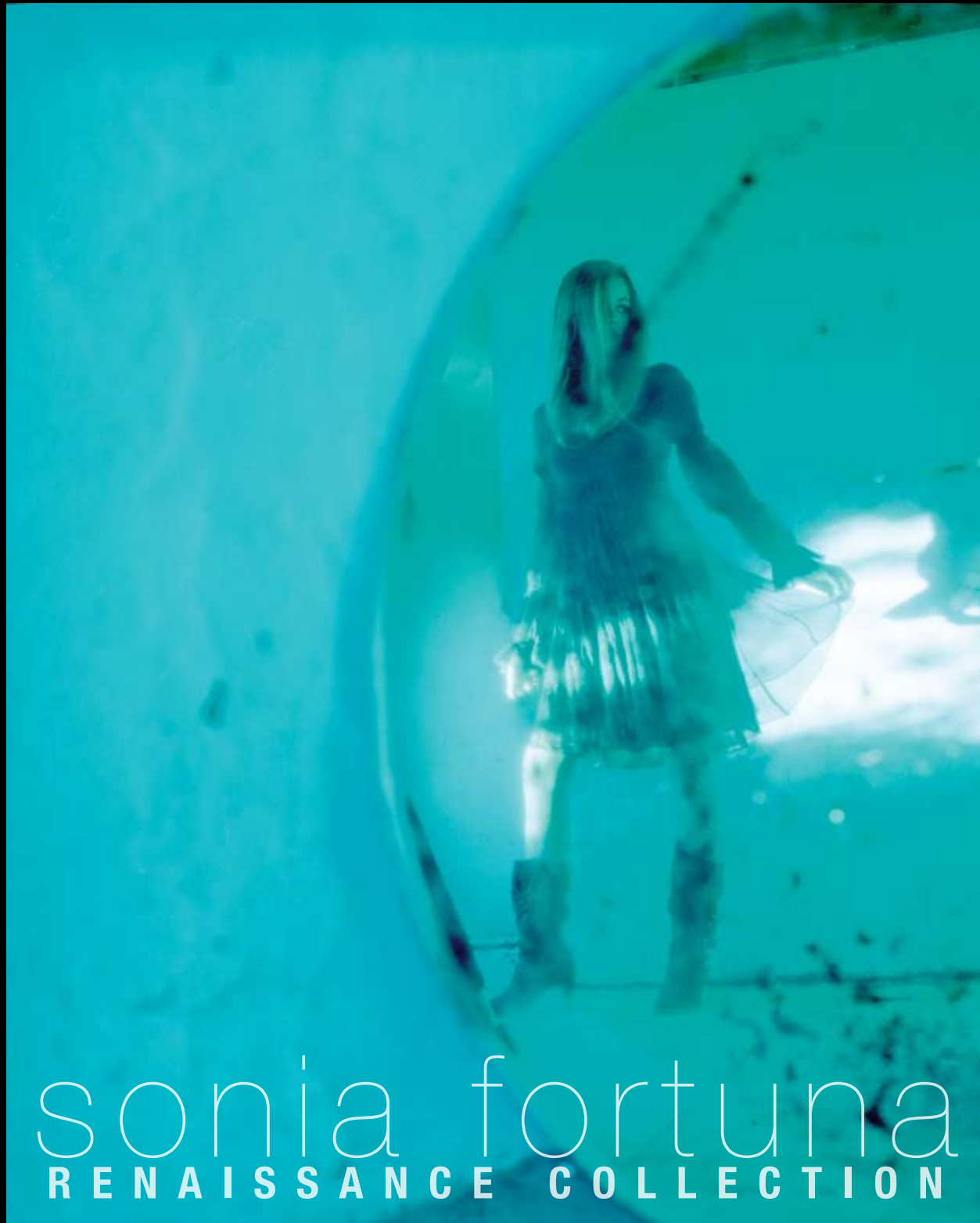


art direction, styling and photography
for a new cookbook and website
for O'Keeffe Cafe in santa fe





**art direction, styling and photography
for italian fashion designer
done on spec for editorial presentations,
lookbook and website galleries
for US distributors**

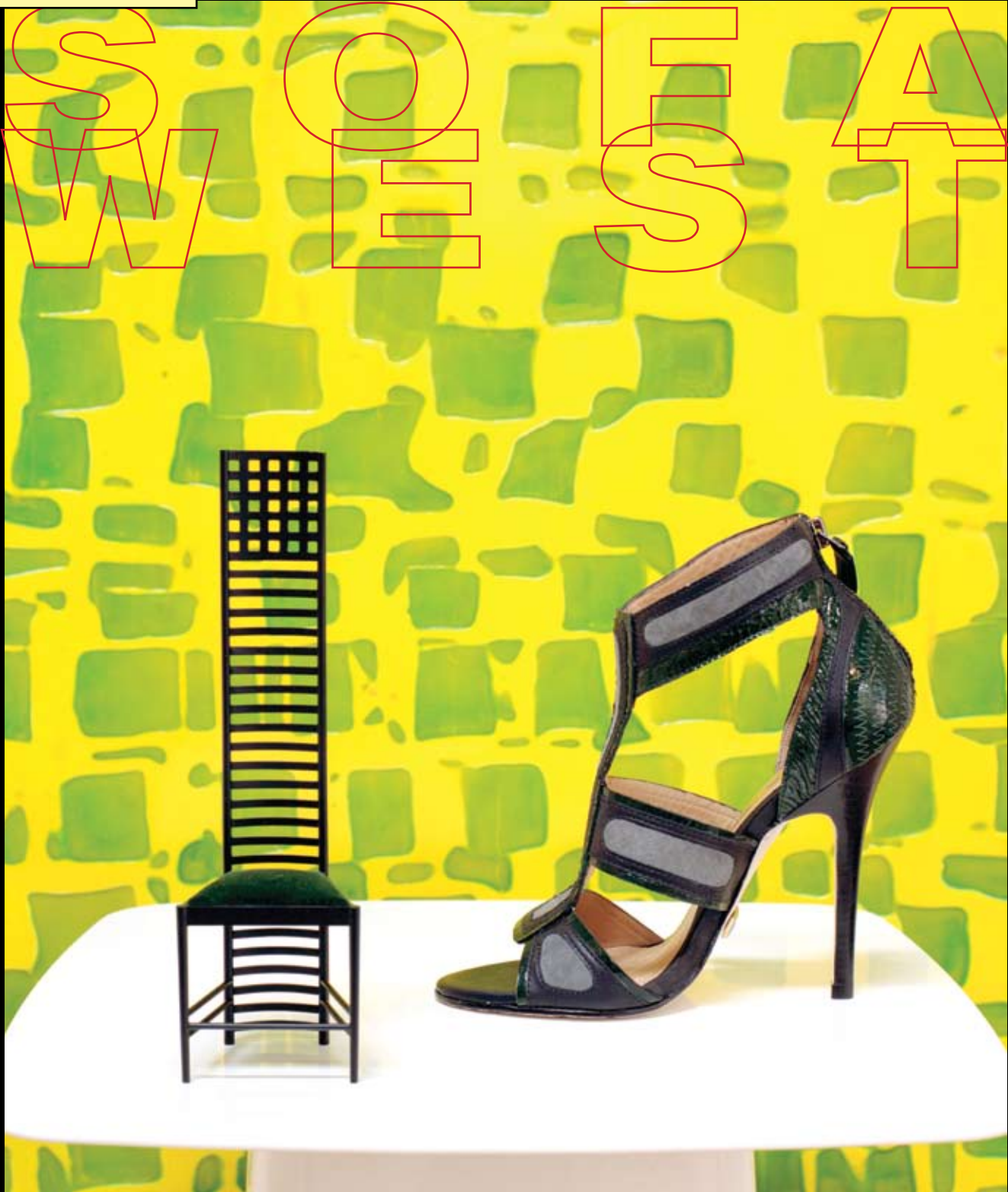
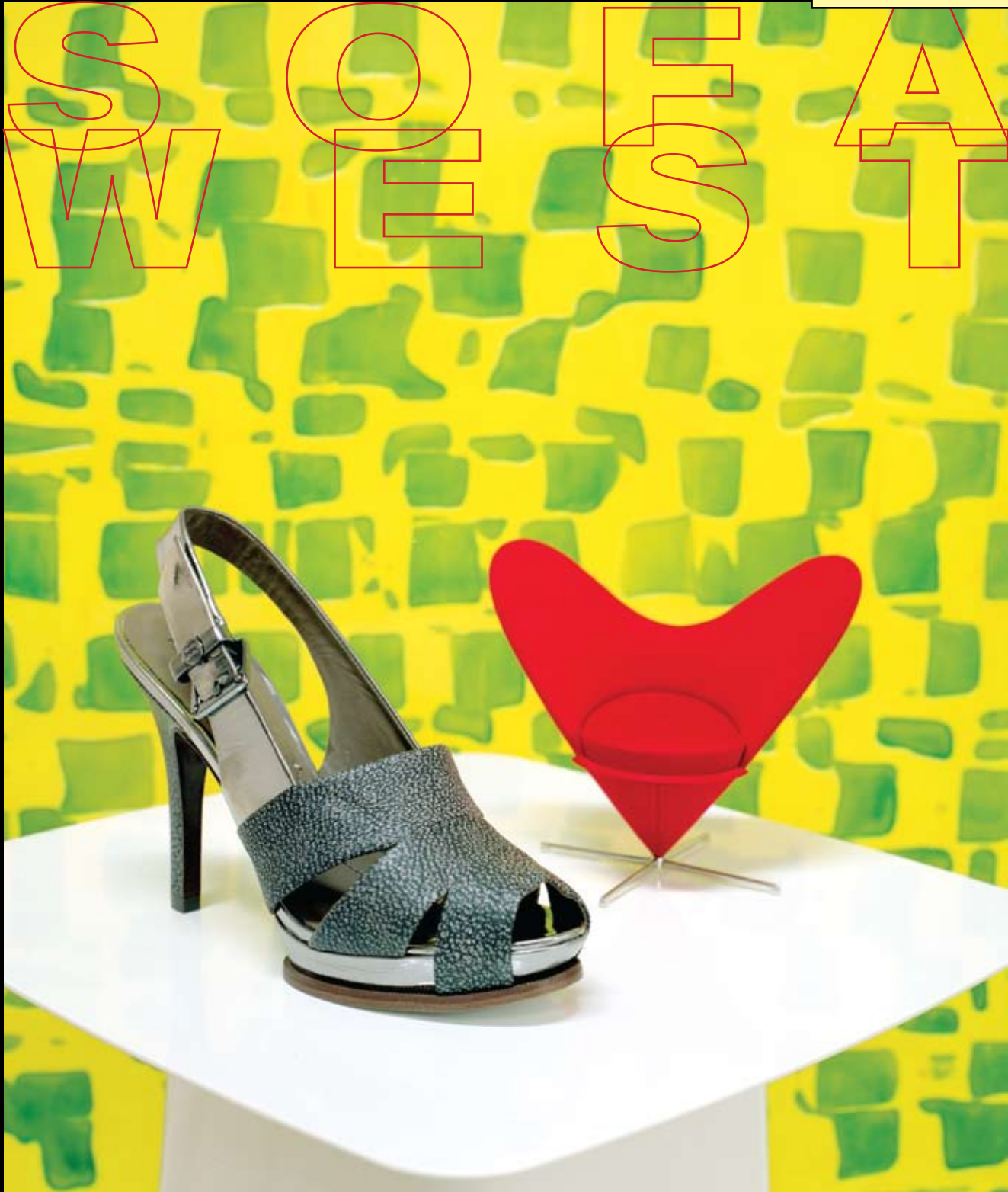




art direction, styling and photography
for fashion retail venues in santa fe:
TALULAH, a fashion boutique
and O'Farrell Santa Fe, a custom hat maker



art direction, photography and design
for SOFA WEST collateral, produced on spec
for santa fe retail stores and gallery alliance
to promote sales during conference



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CREATIVE DIRECTOR | GRAPHIC DESIGNER | PHOTOGRAPHER

2004 to Present:

Founder and Creative Director of BLISS Magazine in Santa Fe, NM

A Boutique Arts & Culture glossy magazine created to redefine Santa Fe with a contemporary brand identity. BLISS earned instant credibility and popularity among readers and business owners through glamorous imagery, a minimalist design style and intelligent content. Louis Leray photographed and designed every page of the magazine, creating original advertising for each client. With an interview-based editorial platform and cinematic visuals, Leray treated the magazine as a “documentary film in print” and functioned as the chief editorial director and publisher for 5 issues over a 3 year period. (8.5 x 11, 96 pages, perfect bound, glossy paper, web press, local and regional distribution through hotels, restaurants, galleries and boutique retail stores). The next issue, BLISS 6, represents a new phase in the evolution of the magazine, with a refined design style in tabloid format, 200 pages of international content and distribution throughout the US and abroad through Disticor Magazine Services. A preview of the new issue is available in a PDF file.

Photographer for City of Santa Fe tourism campaigns

After the success of BLISS Magazine, the City of Santa Fe Convention & Visitors Bureau, under the direction of Keith Toler, selected Louis Leray as the official photographer for 3 seasons of tourism ad campaigns. Collaborating with Ad agency Vaughn Wedeen Kuhn in Albuquerque, Leray produced a series of captivating photographs that inspired front-page top headlines in the major newspapers in the Abq-Santa Fe area. Leray also co-directed the inception of web and interactive media concepts for the City of Santa Fe’s social networking campaign.

Creative Director, Graphic Designer and Photographer for Leray Images

BLISS Magazine opened the door for freelance work throughout Santa Fe’s retail and art-gallery markets. Leray Images was founded as a boutique Ad Agency to provide creative direction, photography and graphic design for display advertising, collateral, website imagery and event planning. With innovative ideas, captivating photography, and a minimalist-refined graphic design style, Leray produced content for interactive media, logos, letterhead, display advertising, signage and collateral print promotions for galleries, restaurants and retail businesses. (please refer to client list)

1995 to 2004:

Cinematographer and Commercial Director in NYC and CT

Credits include commercials, shorts, indie-features, music videos and documentaries Shot and or directed for such clients as HBO, Chase Bank, Kirshenbaum & Bond Ad agency, etc. (please see client list). Cinematography for indie films: The Dry Season, Soup or Salad, Mergers & Aquisitions, 101 Ways and The Rhythm Method.

Worked with film director Barry Levinson

Photographed behind-the-scenes images and video for Bandits and Envy

1990 to 1995

Production Assistant in NYC

Worked with Albert Maysles and Susan Froemke at Maysles Brothers Films, Joe Berlinger,

Yvonne Rainer, Morningside Movies, The Kitchen and NIKE Roboshoe Exhibit

Prior to 1990:

University of New Mexico, graduated cum laude with a Bachelor of Arts degree in Film Studies

website: www.louisleray.com

AKA: LOUIS MULLEN LERAY ON IMDB.COM