



LA RAZA • AFRICA PROJECT
Murals Against Aids

A Proposal for an international project designed to raise awareness of the AIDS crisis in Africa and beyond

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WHO IS LA RAZA GROUP?



COMMITMENT TO COMMUNITY

by John K. Grande

Over 10 years ago, soon after I initiated the visual arts column for the Montreal Mirror when their offices were situated across from the Spectrum on St-Catherine St. in Montreal, La Raza group were something of a permanent fixture on the local scene. Comprising artist members Frank Caprani, Gerald Pedros and Scott MacLeod, the La Raza group had a unique and interesting place in the Canadian arts scene in the 1980s. Not only was this artists group self generated but it was also entirely self supporting. Without grants, without any governmental or corporate support, La Raza was born out of a desire to transform the public attitude to art. Art was not something kept in galleries or museums. It was in the streets, out in the open where people lived and breathed.

Art, for La Raza, had a social role to play enriching Canadian society. Montreal was the focus for their activity, but they soon saw that travel was essential. Whether the notion of a public and a democratic art is misguided or not, the truth is that all artists maintain a vision that their output will be appreciated by a broader audience. And so Canadian art needed a Canadian definition of popular public art. It had one in folk art, but museums and curators consider folk art a lower cousin to fine art.

In Mexico, where folk art and fine art are far less segregated, La Raza members Frank Caprani, Scott MacLeod and Gerald Pedros found the ethos their group would follow. They founded their group in 1988, naming it after a popular neighbourhood in Mexico City. La Raza was actually a Mexican slum, where the group lived for several months while the Totem de Piedra exchange event between Canada and Mexico was taking place. The group exhibited there and were invited to exhibit again the next year. It was the Mexican mural movement artists like Diego Rivera, David Alfredo Siqueiros and José Clemente Orozco, who provided the inspiration and example of a public artmaking that provided the model and spirited impulse for La Raza to produce largescale collective paintings. Art outside the museum or gallery walls was La Raza's artform. Large scale canvases could be painted, rolled up, transported, to then be exhibited elsewhere. This progressive view of culture involves recognizing the historical imperative, the continuity of cultural history. It links us all and can provide traces of the creative impulse's trail over time, through time, and even over centuries. The notion that a public matters to the artist, if he or she even has a consciousness, has been abandoned by post Modern artists. Many artists, during the 1980s and 1990s, seemed to serve museum and gallery demands with a delight in the institutional prerogative. Enslavement of talent for prestige or money was the keynote of official fin-de-siecle creativity. Audience did not seem to matter at all. It still doesn't in the dead letter office of our public museum collections policy. Modest individual efforts in the collectivity can add to our sense of a fluid and healthy culture...

La Raza was a prime example of this public and social enthusiasm. They looked to the social matrix for their inspiration. They raised a storm in the Montreal scene. In the late 1980s, the city of Montreal was still openly pluralistic, as it is today, though the spirits has been muted for a while by the rhetorical tenor of Quebec's internal political babbling. La Raza Group wanted to communicate social concerns through art. They set up in an old factory in Saint Henri. They traveled to Koln, Germany where they held an exhibition at the Ernst Brandt Gallery there. In Ireland, they exhibited their paintings at the Guinness Hop Store Gallery in Dublin in 1991 under the festival theme of Patriarchy and the Goddess. The show was opened by Anne Yeats, the daughter of W.B. Yeats. Robert O'Driscoll performed his epic poem NATO and the Warsaw Pact are One alongside La Raza. The local press called the large 10 by 20 foot unframed canvas that was the centrepiece to the show as having the same lurid impact as sectarian political graffiti found on the city's walls. The work was later shown at an Amnesty International benefit in Montreal in 1990...

La Raza believed artistic practice need not fall back on aesthetic truisms or rhetorical definitions of what it should or could be. The belief that art had a social role to play was rigorously rejected by dealers, curators, even cultural bureaucrats at the time. Now, ironically, many people endorse the belief that art has a social role to play, particularly in Canada, but younger artists do not believe that artistic expression can ever exist independent of government or corporate funding. So art these days looks like it is free, but is actually absolutely dependent on external funding. The mercurial impulse, the creative gesture have become deadly self-conscious, and circumscribed by academic and corporate ideology. The standard viewpoint of arts place in society was that it could be appreciated by a public, but it need not have a public in mind. In other words, art was considered by artists to be ineffectual in communicating to a broader public, even before it was even created. Perhaps the social matrix was different in Canada than other countries such as the United States, as Canada was largely peaceful, and its public accepted the status quo.

Art can speak to a public.

La Raza believed this was true when, in 1988, when the group was founded. The hope was that the public and community were inseparable and that art could encourage a populism. Issues were part of the language of La Raza's art, and still is reflected in artworks by each individual member to this day. They could involve internal questions as to Canada's destiny particularly after the failure of the Meech Lake accord, as was the case with the La Raza's *Owe Canada Owe Quebec* series (1992). The painterly language of these works was not perfectionist, and involved a popular vernacular style. Off the cuff was in. Confusion was reflected in the imagery and icons seen in *Keepers of the Flame: It Used to be the Railway that Kept us Together now its Hockey*, for example. Here the separatist leader Jacques Parizeau (famous for his comment that ethnics and anglos were all that kept Quebec from achieving independence after the PQ lost the 1995 referendum in Quebec) along with a fleur-de-lys symbol is juxtaposed against an image of the Montreal Canadians hockey team. Words emblazoned above read Chrysler and below read Keepers of the Flame. To the right of the canvas we see the image of Gerald Pedros in athlete's vest with red maple leaf symbol, a member of La Raza seen as a Canadian Olympian crossing the frontier from Lower Canada into Upper Canada. Corporate references in these works refer to the major move by Canada's corporations out of Quebec due to the separatist threat.

Another painting titled *Montreal Folk Heroes* reads Quebec and Me and has former Prime Minister Trudeau in a casual stance. Two smaller images, one of former premiers Jacques Parizeau and Lucien Bouchard sealing the deal, cozily shake hands and the other a painterly representation of an undeveloped polaroid image (the future of Quebec in Canada?) act as blinders to a young man's face. Painterly fragments include Leonard Cohen's *The Future* album cover, a Quebec provincial flag with writer Mordecai Richler, *Oh Canada! Oh Quebec!* leaning against it, with *Quebec Libre* graffiti, and the word *OUT*. The message is public but reflects a minority view within Quebec, but one that embraces a democratic vision of society as an inclusive, socially responsible one. The humanistic vision will never be erased from peoples that remember the lessons of history, particularly when the oppressed become the oppressors, as is so often the case. This, without any public in mind, exclusively a political and governmental phenomenon. A more positive painting *One Canada* has a hockey face off seen from a bird's eye view, the Bluenose an east coast masted sailboat to the right and a west coast Native totem pole to the left.

The greatest contribution an artist can make is in changing the viewer's awareness or perception of reality. In so doing, the artist unleashes the potential of not only themselves, but of those who experience their art too. Artists building a context for social change. Community can be a place for innovation, for artistic intervention. In a way the city neighbourhood provides a much

greater reward than money or recognition to the artist. It provides a sense of place, and of having a place within a community. Thus one's individual identity is enhanced by the collective involvement. Though this may seem utopic, idealistic, or even naive, it is a belief held by people of all ages all over the world, and Canada is no exception.

Urban Realities

Like La Raza's *Owe Canada Owe Quebec* series (1992), the *Urban Realities* (1994) series of paintings were a collective effort, with each artist contributing to the overall production. *Raps a Nice Present* is a popular expression of unofficial culture in a white dominated North America. We see a black man with sunglasses, and American flag flying. The background is crimson red. The double entendre here is an imperial pop culture wrapped up in patriotism, that exploits but does not really recognize black culture. *Operation Gun Control* presages Michael Moore's Oscar winning film *Bowling for Columbine*. The painting depicts yet another gunshot casualty on a gurney in a hospital operating theatre. The painting relates to *Line of Fire*, another La Raza comment on the indoctrination of gun culture throughout America culture. We read the words U. S. Handgun Murders below, while the main painted image is of youth involved in target practice. An innocent bystander is in the line of fire... *Love Don't Live Here Anymore* is simple a depiction of urban reality in a tenement type neighborhood... an old lady stares off into space oblivious to the environment of garbage cans, and deterioration around her.

Even though each La Raza member has gone their own way in life, and each continues to produce art, each still adheres to the principals of artmaking they originally believed in. Conformity, art programs, and museology have reduced the terrain of independent art collectives like La Raza Group. They were open-minded, exhibited wherever they could, even in pool halls, and internationally. They had no agent or exclusive dealer. They were free to organize activities independently, always with a public in mind.

The notion that the public matters to art, and that artistic expression should be accessible to a public has largely been abandoned by postmodern artists who seek to assuage museum and gallery curator's wishes. The servile role of contemporary art to society, is in part the result of too much cultural bureaucracy and too much business intervention into the cultural sector. Public perception of what art can or should be has been distorted by this manipulation of the artist's intention.... The result is an art that has no audience and serves its multiple masters like a widget or cog in a wheel disconnected from society.

Art can transform society, play a role in bettering our understanding of one another. It involves seeing our place in relation to each other and seeing the larger world context. This was central to La Raza's ideology, and remains a principle these artists still adhere to. La Raza's contribution to the multicultural mosaic that is Canadian culture is significant. They celebrate the place Montreal as a city has, and still does play, as a multi-cultural magnet in North America, a centre for cultural experimentation and freedom.

- John K. Grande

LA RAZA GROUP • TIMELINE

SOMART, MEXICO CITY 1987



BELLAS ARTES, MEXICO CITY 2005

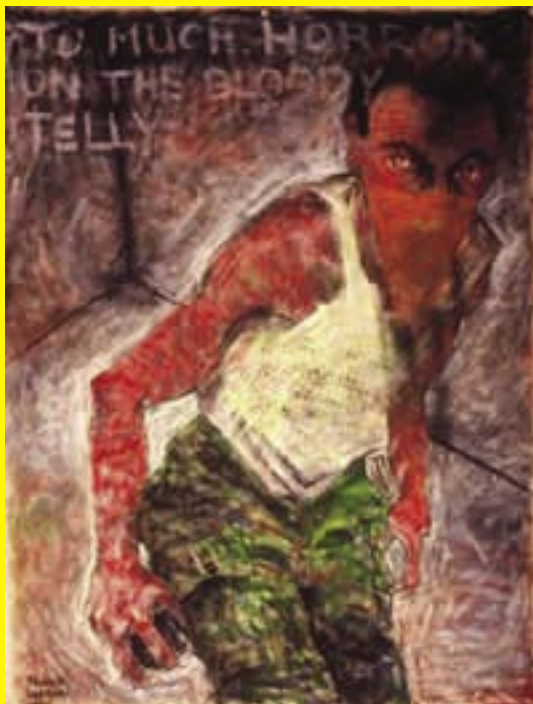


La Raza Group • TimeLine

- 1987** La Raza Group is formed at La Sociedad Mexicana de Artes Plasticas, in Mexico City, during exchange exhibitions and residencies between El Salvadorian artist Alberto Ceritos and Mexican artist Roberto Ferryra. La Raza responds to murals by Siquieros, Orozco, and Rivera and produce a mural and paintings for exhibition at (S.O.M.A.R.T.), cultural attaches from Delegation de Quebec and the Canadian Embassy attend. The exhibition is well attended and covered in the media.
- 1988** La Raza Group goes to Baddeck, Cape Breton to paint.
- 1988** La Raza produces and exhibits the "Art for Love and Freedom" exhibition at the Antidote Hair Salon in Montreal. This exhibition was produced around the "prisoner of conscience" theme and for Amnesty International and the National association of Japanese Canadians. La Raza is interviewed by Music Plus, the Montreal Gazette.
- 1989** La Raza Group is invited to exhibit at the Biennale du Dessin de l'Estampe du papier du Quebec in Montreal at Galerie Lavalin and in Alma, Quebec.
- 1989** la Raza Group participates in the "L'Ombre de Genie" exhibition with Association des Galeries d'Art Contemporain et La Fondation des Maladies Mentales, in Montreal.
- 1989** La Raza Group produces "Sanctuaries" exhibition for the Samuel Lallouz Gallery, Montreal, Quebec.
- 1990** La Raza Group receives contract from the Holder Brothers, owners of "Le Swimming" pool hall in Montreal. La Raza produces 30 panels for pool hall and work with Prix de Rome winner Jacques Rousseau. Raza is interviewed by Music Plus, the Montreal Mirror, Voir and Art Post.
- 1990** La Raza Group exhibits "Sanctuary" series at the Ernst Brandt Galerie International Kunst in Koln, Germany during reunification ceremonies. Cultural attaché Roman Lichinsky from Canadian Embassy attends and opens exhibition.
- 1991** La Raza Group initiates the "Totem de Piedra" project by a series of exchanges between Quebec and Mexican artists. Jocelyn Belanger from Atelier de L'Île in Val David, organizes touring exhibition of the "Totem de Piedra" folios across Mexico and Canada. Folios are bought by The National Gallery of Canada, Musee du Quebec, and Museo de la Estampe in Mexico City.
- 1991** La Raza Group exhibits "Patriarchy and the Goddess" exhibition at the Guinness Hop Store Gallery for Dublin's European City of Culture Festival. Exhibition is curated by Peter Walsh and opened by Anne Yeats, daughter of famed Irish writer W.B. Yeats. Cultural attaché Paul Cleary from the Canadian embassy and Irish artist Robert Ballagh attend. Robert O'Driscoll (editor of The Celtic Consciousness) performs a memorable segment of his action poem "Nato and the Warsaw Pact are one". The Montreal Gazette, The Globe and Mail, and the Irish Sunday Independent all write stories on the exhibition.
- 1991** "Patriarchy and the Goddess" exhibition tours and goes to the Kilkenny Arts festival and is exhibited in Quan's Morgue in Kilkenny, Ireland and later that year at the CNE for Discovery 91 in Toronto, Ontario.
- 1992** "Patriarchy and Goddess" goes to the Temiskaming Art Gallery in Haileybury, Ontario.
- 1992** La Raza Group attends the Leighton Artist Colony at The Banff Centre for the Arts to produce "Owe Canada Owe Quebec" exhibition.
- 1994** "Urban Realities" exhibition is produced and exhibited at the Swords into Ploughshares Peace Center & Gallery in Detroit, Michigan.
- 1995** La Raza Group paints in Fitch Bay in the Eastern Townships.
- 1995** La Raza Group meet Chris Marks and former RCA President Bruce LeDain and are invited to paint at Sally's Pond in Knowlton, Quebec. Scott MacLeod returns often to paint out of doors.
- 1996** La Raza Group paints in Baddeck, Cape Breton.
- 1996** Denis Coupal writes article on Sally's Pond Painters for Magazine d'Art.

- 1996** La Raza Group produces "The Starving Student Cookbook and Calendar". Book is used to bring awareness to local food banks. The project is a success and sold at Chapters bookstores in Quebec and Ontario. They are interviewed in the Montreal Gazette and CJAD radio Station. This is the last project for La Raza until 2003.
- 1997** Caprani, Pedros and MacLeod pursue solo careers.
- 2003** La Raza Group returns to do community work with a group of London doctors who formed the Honduran Medical Aid Project. They donate all the proceeds of their artwork from an exhibition at the Jens Thielsen Gallery to raise funds for the Honduran Medical Relief Project. Monies gathered from exhibition helps build a hospital in the Honduras.
- 2005** La Raza group attends the Pouch Cove Foundation art residency program in Newfoundland. They produce artwork for their exhibition People and Place of Newfoundland, which is exhibited at the James Baird Gallery, St-John's, Newfoundland. Proceeds of their collective mural are given to the Janeway Foundation (a children's hospital in St-John's). La Raza are interviewed by Angela Antle for CBC. Their exhibition is reviewed in The Independent and The Express.
- 2005** La Raza Group go to Mexico City to visit people and sites from their 1988 trip. Then attend the 4th International Conference in Public Art & Muralism, Tlaxcala, Mexico
- 2006** La Raza Group exhibits, work from Pouch Cove residency at the Jens Thielsen Gallery, London, Ontario, Canada.
- 2006** La Raza Group goes to Buenos Aries Argentina to participate in a Mural and orphan project.
- 2007** La Raza Group goes to South Africa to work on Murals Against Aids project.

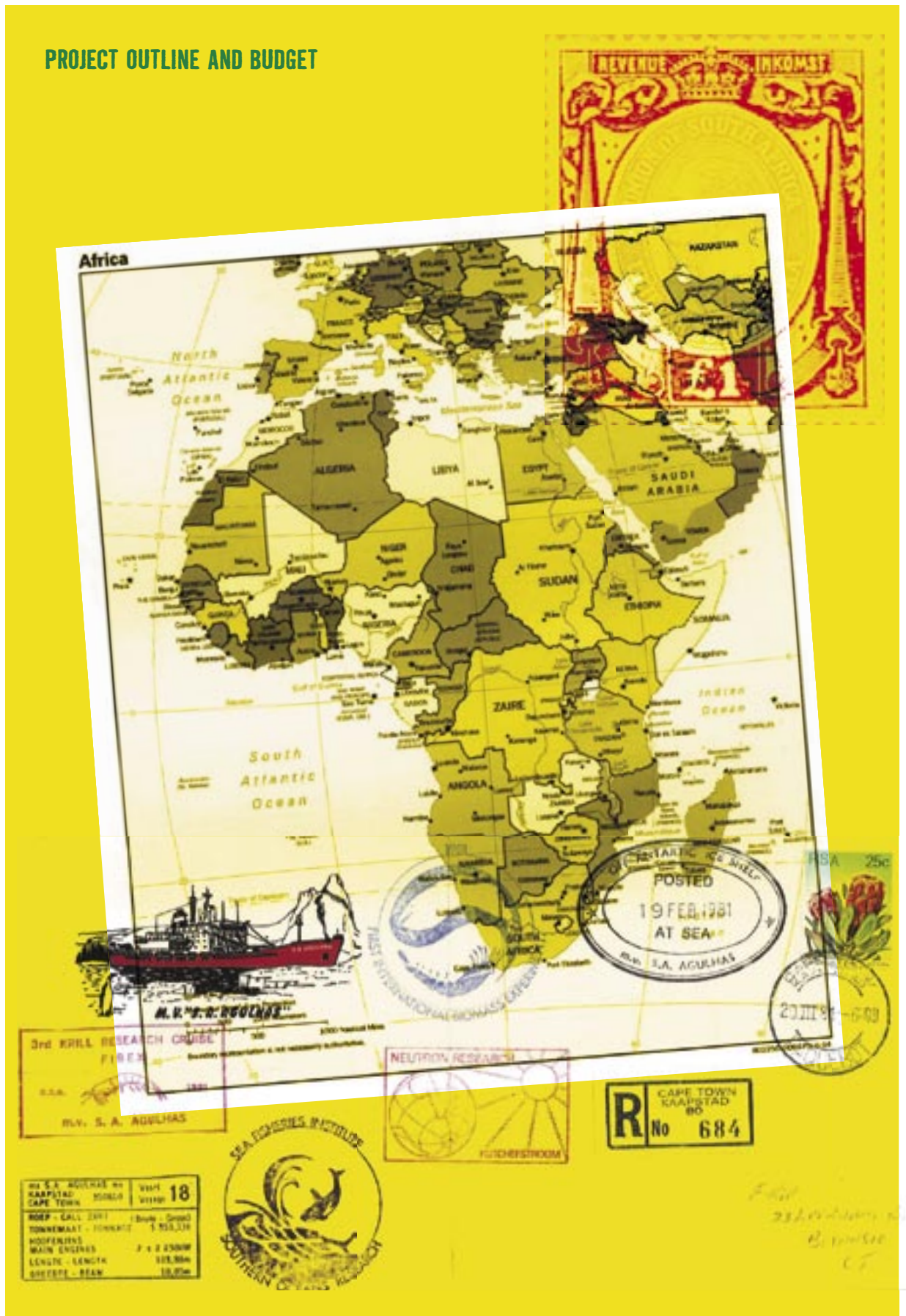
TOO MUCH HORROR ON THE BLOODY TELLY... PATRIARCHY AND THE GODDESS, DUBLIN 1991



SOLICITATION, URBAN REALITIES, DETROIT 1994



PROJECT OUTLINE AND BUDGET



LA RAZA • Africa Project
Murals Against Aids

**A Proposal for an international project designed to raise awareness
of the AIDS crisis in Africa and beyond**

The Canada-based art group La Raza works collectively with artists internationally to raise social consciousness through art based community based initiatives, innovative fund raising and global networking. In the last year the La Raza group has established an extensive network of artists in South Africa and is initiating an international artistic collaboration that will highlight the issues and increase awareness of HIV/AIDS. Using innovative means and working with local artists as well as the people who live with the HIV/AIDS in their roles as carriers, caregivers, activists and countless others, this project will establish positive channels of communication and provide an important and approachable forum for dialogue on the Pandemic.

La Raza has designed a multimedia installation that will include murals, prose, poetry, film and video produced in South Africa and installation components. The physical design of the project is portable has the capability to travel between indoor and outdoor locations. Since many of the primary obstacles surrounding the AIDS Pandemic result from misinformation and social stigmas, this project will endeavour to stimulate a positive discourse using creative means and to encourage much-needed fundraising initiatives, enhancing awareness in each of the locations to which it travels -- not only memorializing the path of AIDS in Africa, but also to carry messages of solidarity, hope and affirmation.

La Raza and our colleagues in South Africa and Port Elizabeth foresee that the momentum created by this project may carry over into a series of other similar initiatives, involving hundreds of artists internationally.

THE PURPOSE

Based on the belief that HIV/AIDS awareness is a vital link in confronting the disease, and that the spread of HIV/AIDS is a global issue truly described as a Pandemic, this project will endeavour to be a positive focus and forum to inform and motivate discussion. In Keeping with its tradition, La Raza members believe it is essential to involve local people with local issues, through conversation, collaborative creative initiatives and co-operative fund raising events. It is equally important that the work that is done gives a lasting contribution – that the spirit of the project lives on productively. This will be achieved by allowing the exhibition to travel throughout Africa and Internationally, enhancing awareness in each of the locations to which it travels -- not only memorializing the path of AIDS, but also carrying messages of solidarity, hope and affirmation.



THE GENERAL PLAN

The initial phase of Murals Against Aids! will take place in South Africa and Zambia, two countries with some of the highest infection rate of HIV/AIDS. In its first phase, the project will involve artists collaborating with visiting artists from La Raza Canada. The artists' personal statements and responses to the nature and magnitude of this illness will be expressed through painted murals that will together form an enclosed, meditative space. Personal statements will resonate with the viewing audience due to the intimate nature of the work and installation (details below). The emphasis throughout will be on affirmative action, with the long-range goal of bringing the issues surrounding the HIV/AIDS pandemic to a broader audience.

Additionally, the artists involved will paint a series of mobile, travelling "billboards" designed to increase the exposure of the message. Using a group of commercial transport vehicles in each town or city, this aspect of the initiative will continue to be an effective tool for years afterwards.

THE PROCESS IN DETAIL

-The Circle Piece

Prior to their departure for Africa, artists of the La Raza group will paint several canvases. This is in order to establish the template for the rest of the set, as well as to assist in fundraising and media profiling upon arrival in South Africa. A film will be made of the entire project, with documentation starting with the Canadian contribution and continuing with on-the-spot interviews in Africa. Artists, onlookers, and AIDS specialists will all form part of this evolving audio/visual documentation. These testimonials will be projected onto interior surfaces of the installation. At the same time, local sculptors will be engaged, carving columns for the entranceway for the circle of murals.

Artists in the four locations in Africa will be coordinated prior to the arrival of the La Raza group, who will bring with them the installation itself, including a complete set of prepared canvases. In each location, the circle can expand as pieces are added by local participants. The installation can incorporate between nine and fifteen canvases, each of the same dimensions (approximately 6' X 12', or about 2 X 4 meters).

-Installation of The Circle Piece

Following the painting of the murals and the gathering of audio/visual documentation, the completed murals in Murals Against Aids! will then be installed incorporating a versatile, portable format. Using tensile materials linked together in a circle, this expanding format will allow for the presentation of the work in various interior and exterior venues. A carved entranceway/portal will symbolically summarize the theme, and the murals will form an open-ended circle. This installation arrangement allows for a central area, or stage, where local musicians and performers would be able to express personal experiences. This installation invites spectators to literally 'enter into' these murals and the subject of HIV/AIDS, reading and viewing personal accounts of survivors, specialists and AIDS activists and listening to pre-recorded audio statements about experiences with HIV/AIDS. A seating area in the middle of the circle will accommodate several viewers, and create a place for personal reflection. (See drawing p.15)

-Transportation of The Circle Piece

The versatile, freestanding form of The Circle Piece will allow for the relatively easy installation and shipping of the work between various locations in Africa and beyond. Its components, including video elements, will be designed to break down for either land or air transport. As well, installation will be possible both indoors and outdoors. Additionally, individual canvases may be suspended in a variety of configurations, either hanging from walls or other building structures. The concept is designed to be expandable, so that additional pieces can be added as it travels.

VIDEO DOCUMENTATION

By physically entering the Circle Piece, spectators will become engaged, recounting personal experiences and stories. These will be documented, and audio components will be incorporated into the evolving installation. These recordings will inspire further reflection on the means available to counter the ongoing spread of AIDS. All of these interactions will be recorded and then incorporated on the spot into a morphing video installation that will share local concerns with the international community. This will also provide a mobile springboard for forums, information sessions and additional mural workshops on the topic of HIV/AIDS, empowering communities in their struggle for awareness and action.

-The 'Moving Images' Component

An additional component of Murals Against Aids! is proposed which will incorporate artworks created by the participating artists, from both Africa and Canada, painting commercial transport vehicles (buses, delivery trucks, milk trucks etc.) Local and international companies who support this will contribute by sponsoring these moving images. Each vehicle will carry a unique artwork by one or several artists, and each unique piece will then become a 'travelling billboard' for furthering the dissemination of the message. Postcards produced of these artworks will be sponsored by local businesses, carrying one of ten vital messages emphasising preventative behaviour and awareness of HIV/AIDS. These cards will then be distributed freely throughout the country.

The Moving Images element will become an integral part of the urban landscape in various cities, making a strong statement for AIDS awareness and reaching into many parts of each community.

FORUMS AND WORKSHOPS

We envision this installation as providing the springboard for workshops and forums on HIV/AIDS as the show travels. La Raza group and the installation has been invited to travel to four communities in South Africa and Zambia. In each location, artists and community groups will have the opportunity to be engaged both as spectators and as participants, working on new paintings and video elements. Several artists from La Raza will accompany the murals on this phase.

Murals Against Aids! will be carried out in several additional countries, both in Africa and beyond. The first phase is intended to establish the method and template for future installations, which can be expanded upon. International connections that were established, for example, between artists in the 2005 World Mural Conference in Tlaxcala, Mexico will form the basis for these collaborative projects. COMAV (Consejo Mundial de Artistas Visuales) will be assisting La Raza in taking the initiative into a global arena. All artists in La Raza have international experience. Some of the countries that are projected to be involved include, but are not restricted to, Mexico, Argentina, Brazil, China, Russia, India, Italy, England, Ireland, The United States and Canada.

FUNDING AND SUPPORT – How you can help

La Raza is presently pursuing various channels for support of the first phase of this initiative. Due to the urgency of the HIV/AIDS crisis, we expect to gain support both through the local and international communities. If your company is interested in sponsoring a part of this project, please see below for contact numbers. We would be pleased to give you an overview of funding options and possibilities.

Presently, the project has received the firm endorsement and support of a company based in Cape Town that has been a long-standing supplier of nutritional supplements for those affected by HIV/AIDS. BizBox is able to help 'on the ground' in South Africa with many of the logistics, coordination and publicity surrounding Murals Against Aids!

Members of La Raza will be attending the upcoming International Conference on Aids, to be held this August in Toronto, Canada. Private or public organizations that are interested in supporting our project will be kept up to date of progress through available media, and as well will be acknowledged for their support in any printed material generated on this project.

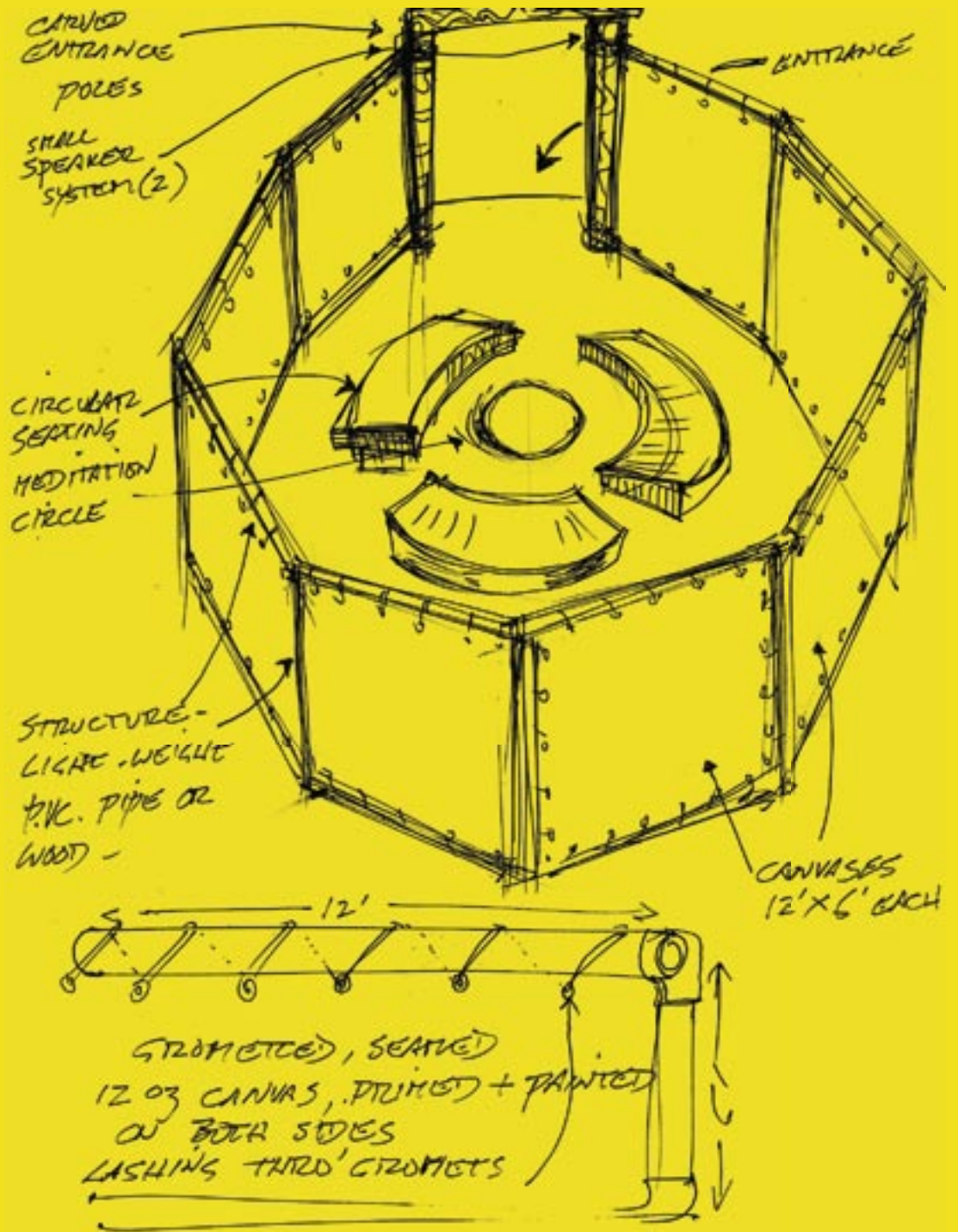


*** LA RAZA WILL BE PARTNERING WITH NGO ZERF PRODUCTIONS WICH ENABLES US TO ISSUE TAX RECEIPTS AND SHARE MONIES RAISED TROUGH ART EXHIBITIONS. A PERCENTAGE OF FUNDS RAISED FROM LA RAZA WILL BE GIVEN TO ZERF FOR THEIR HIV/AIDS INITIATIVES.**

Murals Against AIDS • PRODUCTION • TRAVEL BUDGET

Art materials	\$10000.00
• Canvas	
• Gesso, paint, brushes, oil sticks	
• Poles, hardware for stretching canvas panels	
Documentary film & video installation	\$ 5000.00
7 Plane tickets	
• Toronto - Johannesburg	\$15000.00
Travel within Africa	\$ 7000.00
• Buses, taxi, train etc...	
Accommodations	\$ 14000.00
• Hotels	
Meals	\$ 4000.00
TOTAL	\$55,000.00

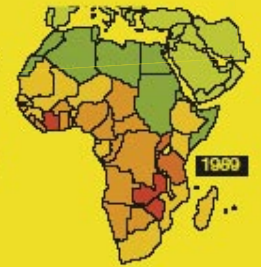
PORTABLE MURAL DESIGN ILLUSTRATION



NGO PARTNER Zerf productions



◆ 39



Zerf Productions • Mission Statement

Zerf Productions, founded in 1988 and registered in Quebec and Canada, is a non-profit charitable organization involved in the creative arts and humanitarian missions. It's mandate includes serving the needy community at home and abroad. Zerf is unique in that it is a vehicle whereby artists are able to pool their resources to produce and promote their works.

Our humanitarian missions include delivering medicine, medical equipment, food, clothing and educational materials directly to the people in need, in Canada and elsewhere.

The organization does not limit its scope to any one ideology, gender, or ethnic group. We will develop projects linking Canada to other countries according to common historical, social-economic, health, and cultural interest.

Zerf Productions • Africa in Peril Project

The HIV/AIDS pandemic has been devastating for the developing world, but the scale of its multiple impacts is seriously jeopardizing the survival of populations living in sub-Saharan Africa. While with the wide usage of antiretroviral drugs the face of the epidemic has drastically changed in the western world, the situation is largely becoming chaotic in several African countries where access to antiretrovirals is very poor as necessary resource mobilization in rich countries is negligible.

Over the past few years, Zerf-productions, a Montreal-based grass-roots non-governmental organization, has been responding to several needs of the community in the fight against poverty and HIV/AIDS here in Canada and in Africa. Zerf, in collaboration with Health Partners International, delivers medications, clothing, and other goods directly to those in need.

Zerf intends to increase its humanitarian efforts for the next five years by working in close partnership with community-based organizations in African countries that are highly affected by HIV/AIDS: the Congo, South Africa, Zimbabwe, Cameroon, and Kenya.

Project Initiatives

Zerf's intervention plans will cover several assistance programs regrouped in different complementary activities.

Health care assistance

- Identifying a small group of people living with HIV who will be targeted and helped
- Providing antiretroviral drugs to medical doctors
- Providing medications corresponding to the local needs of hospitals and clinics
- Supplying hospital beds and other medical equipment

Educational, training, and cultural activities

- Supplying books and other training materials
- Supplying computers and printers
- Holding cultural activities
- Organizing training seminars for health professionals, social workers, and HIV patients

Nutrition, clothing, and health promotion. Delivering non-perishable foods

- Delivering clothes
- Organizing AIDS prevention campaigns
- Constructing hospices for dying HIV/AIDS patients who have no support

Please be part of the Zerf Productions' Kilimanjaro 20/20 humanitarian mission to raise funds for Africa in Peril by sponsoring the members of our team, or give what you can. To discuss means of donating and/or supporting this worthy cause, e-mail us: zerf@sympatico.ca.

The 2006 Kilimanjaro Climb and Safari

Empower Yourself and Scale Mount Kilimanjaro and Safari with Zerf Challenge 2020- 2006 Motivated by the success of the international climb, from Australia, Canada, England, France, Switzerland, and USA in 2005, Zerf Productions third climb. And Safari is planned for September 2nd to 16th 2006; the team will be hosted by the Keys Hotel, at the foot of Kilimanjaro in Moshi Tanzania. Zerf Challenge team is scaling Mount Kilimanjaro to raise awareness and funds for mothers and children infected and affected with HIV and Aids in Africa. At this time Zerf Productions is focusing on developing a Diagnostic and Training Centre in Moshi, Kilimanjaro Tanzania.

Scaling Mount Kilimanjaro and Safari will be a memory to treasure for a lifetime. At an altitude of 5,895m above sea level are Africa's tallest mountain and the highest free standing mountain in the world? Although only three degrees south of the Equator, it is snow capped all year round, It is the most out standing features are the three major volcanic centers, Shira, Mawenzi and the snow covered Kibo, all still dormant.

Ascending Kilimanjaro: The Machame Route

Kilimanjaro is by far the most accessible of the world's summits. There are no technical sections on the climb. If you are comfortable with hiking 6 to 8 hours per day over several days, you have what you need to attempt the climb. Although not technically difficult, you should not underestimate the mountain environment. Physical training and mental preparation are a large step towards your success. You don't need mountaineering experience to climb the Marchame route to the summit.

Summit day is a very rewarding experience, but it is also very demanding. On summit day you will be on the move for almost 18 hours after only a few hours of sleep. This day will demand 150% effort. Altitude, fatigue, and weather may prevent you from reaching your goal, but even if you do not summit, you will have experienced what few people will ever get to see. If you do get to touch the sky over and sleep on the clouds Africa, you will cherish the moment for a lifetime. The keys Hotel arranges everything for our booking, park fees, guides, porters, food and equipment, leaving you free to enjoy the climb and wonderful views.

The Northern Safari Circuit:

The Northern Safari Circuit, the most popular with visitors on search of wild life, consists of some of the most famous National Parks land Marks in the world. Serengeti, Lake Manyara, Ngorongoro Crater, Oldduvai Gorge and Tarangire ,as well as the wide range of animals to be seen on our game drives; there are over four hundred varieties of birds to be found in this part of Africa. This will be a camping safari or a hut and will give you a sense of what early explorers lived sleeping under the African skies, or in the jungle. An Safari for six days to the Serengeti, can also be arranged by the Keys hotel.

After the climb, a separate safari is possible 3-day safari through some of the wildlife reserves. These include Tarangiri, Ngorongoro crater, and Lake Manyara reserves. These reserves offer some of the best wildlife viewing in Tanzania as well as spectacular scenery.

Cultural Tours

Visit traditional Chagga village on the slopes of Kilimanjaro and meet the people who live there or drive where the Masai still follow their cultural heritage.

Zerf Challenge, game and sports programs are managed and supported by volunteers, so as to ensure 100% of donations and sponsorship are used for the intended purpose. Corporate and individual sponsorship the third climb is presently managed by Wilhelmina Fredericks, (Director General for Zerf productions) Eric van Dal, (Team Senior Consultant) Howard Kay, (Captain) Ralph Harris (Trainer) and Michaela Seffler, Roger Kenner (Website). Cultural communities, churches, professionals, business, corporations, and educational institutions and individuals support us.

You can be part of our team with your expertise and services.

What you get by climbing with Zerf. Secondly, Zerf has negotiated rates for airfare and outfitters that are much lower than what you could find individually. Zerf's partners are committed to the same cause we are and make sure the money we raise goes as far as we can stretch it. Zerf deals directly with the local businesses, assuring the best rates and that the money will help the local economy.

Scaling and Safari with the Zerf team has certain benefits over other commercial packages. Zerf Challenge 2020, we are climbing to raise awareness and funds for the children Infected and affected with HIV and AIDS, all your expenses are tax deductible. Zerf Productions will issue you a tax receipt for the full amount of your trip costs.

Keys hotel

The key hotel is a small modern, family run hotel and coordinator of Zerf Challenge team expedition. They arrange our safari our climb and let you enjoy and explore this beautiful, breathtaking beauty and serenity of unspoiled game parks and nature reserves. Climb towering peaks of Kilimanjaro.

The hotel has many years of experience in organizing itineraries to meet individual and team preferences. The keys hotel is make Zerf Challenge Team truly memorable and enjoyable. Experience guides and friendly staff is there to help you all the way. The key hotel is on Uru Road, P, and O Box 933 Moshi, Tanzania website: www.keys-hotel

Costs

Raise \$2,000 and get our non commercial page for \$3,500 all inclusive, climb, airfare, visa, hotels transportation, food, This package deal only apply to Zerf Challenge participants.

Training with Ralph Harris

Training:

Howard Kay the captain will take you on out door hicks in Montreal and, elsewhere this summer. We propose training at the YMCA with Ralph Harris. We will provide you for a program for training. Empower yourself and enjoy this humanitarian expedition.



LETTERS OF SUPPORT



IAN PENN
support and outline • La Raza Africa

Ian M. Penn MBBS Interventional Cardiology
Clinical Office: 308 – 865 West 10th Avenue, Vancouver, BC, V5Z 1L7
Telephone: 604-875-5486 Fax: 604-875-5504

Cardiac Catheterization Lab: Jim Pattison Pavilion, VHHSC, Ground Fl.
855 West 12th Avenue, Vancouver, BC V5Z 1M9
Telephone: 604-875-4125

To Whom It May Concern:

As a physician and a heart surgeon practicing for more than twenty years, I am very excited about the Murals Against Aids initiative.

The proposed collaboration between the Canada-based artists' group La Raza, African artists, AIDS activists and other organizations presents a new and broad-reaching approach to education and awareness of the HIV/AIDS pandemic, in Africa and elsewhere.

Personally, I have an interest in artistic expression, and am supportive of this novel idea of an evolving portable artistic response to AIDS. There is a synergy with my own vision because of my personal interest in art, combined with my background in public medicine, research and education. AIDS is not simply a medical illness: it is interwoven with political, economic, and even ideological threads (e.g. in your target audience in Africa, this is the greatest misconception on the cause and treatment of AIDS)

I wish to lend my strong support for this innovative project Murals Against Aids. I believe that the outlined initiative will result in a valuable venue through which the AIDS epidemic will be both innovatively and effectively addressed.

I have attached my professional CV. for your reference. I would be delighted to assist with some of the preliminary contacts and groundwork for this initiative, and look forward to further communications, and the evolution of this timely project.

Let me say that I am very excited about the concept of your project in Africa, see some synergy because of the combination of my interest in Art and background in Public Medicine, Research and Education for some 20 years, I would be delighted to try and help out here: I am also tame and can be told when my ideas are impractical or way off beam.

I thought I would put down a few points after our meeting today, general regarding the project and specific regarding my participation:

- **1** The project is motivated by an Mural Artist collective, who want to address the issue of AIDS in Africa, develop a response through their medium of large format public painting with like-minded members of the local African artistic community
- **2** The mechanism would involve the creation of large canvas pieces, that could be the backbone of portable (collapsible) tent like structures that would both act as the basis of public display of the work as well a medium for creation of internal spaces for performance, education etc (I'm not sure of the latter and I think it important as this internal function could/would direct your anticipated outcomes)

- 3 The outcomes would be evaluated primarily on the ability of the creative process in addressing the issues of AIDS as determined by the collective. This could be, for example as broad as a public education in the most pressing areas identified by the local artists, health care workers or as general for instance as the development of awareness of members of the collective by interaction with African artists or as specific as the creation of portable counselling booths. This requires discussion by the collective
- 4 The funding could rely on unrestricted education grants from interested (eg the Nutritional Supplement group you showed me) or benevolent uninterested (eg UNICEF, CIDA or even Bill Gates!) groups. I personally shun restricted educational grants.... they smell
- 5 The process already in place uses an established working group of Canadian based Mural Artists, linking with with local African artists. How you chose your target audience (eg villages vs towns, vs cities), and outcome will determine the workings of the process

Now to get more specific regarding myself

I am a physician, and am able to float between multiple worlds, often in a single hour (just consider the balancing in a busy cath lab, frightened patients of all backgrounds from titans of industry to taciturn cowboys to chatty old ladies, each with their hour long/medical/mechanical curative/healing and often dangerous procedure, as well as teaching residents, keeping together a team of nurses, radiographers and technicians all with a sense of confidence and hopefully humour.....enough of this self congratulatory stuff..suffice it to say I spend most of my day multitasking and occasionally get it right)

I am interested in Public Medicine am involved in Research Projects with assessment, education and treatment in for instance the epidemic of Atherosclerosis in South Asian people. I can thus speak the language of Education, Prevention and Treatment and hopefully can network with likeminded groups in Canada and Africa. This may be helpful at a planning stage as well as adding to the ability of the Collective to interact with those people at multiple levels from the University to the local district nurse who are actively involved in education and treatment of AIDS in Africa

I have an interest in artistic expression and am curious as to how this novel idea of an evolving portable artistic response to AIDS will develop even before getting to Africa. AIDS is not simply a medical illness: it is interwoven with political, economic, and even ideological threads (eg in your target audience in Africa, what is the greatest misconception on the cause and treatment of AIDS)

I like Richard..... and think we could work well together

Yours sincerely,

Ian M. Penn
 Director of Interventional Cardiology
 Vancouver Hospital & Health Sciences Centre
 Clinical Professor, Medicine, University of British Columbia



Freelance
 Sylvia Curtis-Norcross
 29 Becher St
 N6C 1A4 LONDON
 CANADA

03 August 2006

AIDS 2006
 XVI International AIDS Conference
 13-18 August 2006, Toronto, Canada

Participant Number: 59727
 Personal PIN Code: 171321209427315

Letter of Confirmation

Dear Sylvia Curtis-Norcross,

Thank you for registering as a media representative to the XVI International AIDS Conference. This Letter of Confirmation serves to confirm your registration after successful verification of your press credentials.

Kindly print this letter, bring it to the Conference, along with valid photo identification. Please note that access to the media centre may be refused without this identification.

The registration status is as follows:

Participant Name	Confirmed Registration	Quantity	Total
Sylvia Curtis-Norcross	Standard Registration plus Last Minute SurchargeMedia	1	0.00 USD
Sylvia Curtis-Norcross	Delegate Connector	1	0.00 USD
Sylvia Curtis-Norcross	Email Subscription	1	0.00 USD
Sylvia Curtis-Norcross	Share Contact Details	1	0.00 USD



AIDS 2006 Registration Department
 C/O K.I.T. Association & Conference Management Group
 Email: registration@aid2006.org
 Telephone: +49 (0)30 24 603 350 / Fax: +49 (0)30 24 603 200

www.aid2006.org





PERSONAL PIN CODE & DELEGATE CONNECTOR:

Your personal PIN Code is: 171321209427315

The Delegate Connector is a new feature of the International AIDS Conference, which will allow delegates to connect with each other through the Conference website. Your personal PIN Code will be used to log on to the Delegate Connector. If you have not yet registered for the Delegate Connector, it is possible to sign-up by sending an email to the AIDS 2006 Registration Department. You will be informed by email as soon as the Delegate Connector has been activated on the website.

CANCELLATIONS, CHANGES & INQUIRIES

Should you need to make changes to your confirmed registration, please do NOT re-register or re-send the registration form. Changes will only be accepted in writing to the AIDS 2006 Registration Department. More information about the Cancellation and Change Policy is available on the Conference website.

VISA REQUIREMENTS

It is your responsibility to investigate the visa requirements for Canada and to apply for a visa if necessary. To facilitate your visa application process, you can request an official Letter of Invitation. More information about the visa requirements for Canada and how to request a Letter of Invitation is available on the Conference website.

Sincerely,

AIDS 2006 Registration Department

AIDS 2006 - XVI International AIDS Conference
13-18 August 2006 – Toronto, Canada
www.aids2006.org



AIDS 2006 Registration Department

C/O K.I.T. Association & Conference Management Group
Email: registration@aid2006.org
Telephone: +49 (0)30 24 603 350 / Fax: +49 (0)30 24 603 200

www.aids2006.org



LA RAZA GROUP • RESUMES



ALBERTO CERRITOS • Painter, Sculptor, Digital Artist and Muralist.

315-5340 E, Hastings
St, Burnaby, B.C.,
V5B-1R1
Canada
604-2916268.
<http://cerritos.cyberbro.com>
cerritos@cyberbro.com
cerritos@cyberme.com



Alberto Cerritos was born in San Salvador, El Salvador. He graduated from la Escuela de Pintura de la Dirección General de Bellas Artes de El Salvador in 1967 and from la Academia Nacional de Escultura Uquxkah in 1970. His small bronze sculptures maintain a direct relationship with his stone monuments through their unity of form and space. From his small drawings to his large canvasses, his work is characterized by a strong and personal symbolism related to contemporary language. His work has been presented in group and solo shows in San Salvador, Guatemala, Mexico D.F, Monterrey, Puebla, Oaxaca, Guadalajara, New York, Montreal, Toronto, Chicago, San Francisco, Oakland, Vancouver, Barcelona, Madrid, Rioja and Changchun. In 1993 he traveled in a cultural Canadian tour to West Africa for exhibitions and painting murals to Nigeria, Cameroon, Ghana, Ivory Coast and Senegal. He has been a member of the Sociedad de Artistas Plasticos Mexicanos (SOMART) since 1987, and of Arts in Action Society from 1989 to 1993. Actually he is a member of (UNARTES) The Salvadorian Society for Artists and Writers as well of (COMAV) The Worldwide Visual Arts Council. He represents both of them in Canada. He is a member of La Raza Group from Montreal, Canada, as well the Founder and actual Chairman of Group 21 Plus which represents visual artists from 31 countries. Since 1995 up to date he has been dedicated to develop Digital Art as well to the research and developments of an aesthetics for the Third Millennium and Complex Art.

Born in San Salvador, El Salvador.
Canadian Citizen since 1992.

ART SHOWS

Selected Group Exhibitions, Public Art • Monumental Sculpture and Murals

CANADIAN STAGE

- 2006** Nominated for second time by an International Jury to the Biennale Internazionale Dell'Arte Contemporanea, Florence, Italy.
'Triada' Art Exhibition at University of Tlaxcala Art Gallery, Tlaxcala, Mexico.
'In the World of Singularity' First International Encounter celebrated with an Art Exhibition and Symposium at Casa Do Brasil, Madrid , Spain.
'Madrid in Barcelona' International exhibition at the Canals Art Gallery , Sant Cugat, Barcelona, Spain.
- 2005** Invited by The Worldwide Council of Visual Artists (COMAV) to paint murals at the International Encounter of Public Art and Muralism celebrated in Tlaxcala, Mexico. Art Exhibition 'Dual' at the Regional Museum of San Francisco. Tlaxcala, Mexico.
- 2004** Nominated by an International Jury to the Biennale Internazionale Dell'Arte Contemporanea, Florence, Italy.
Invited by the Government of Changchun City, Xilin Province, China, to the 7th Changchun China International Sculpture Symposium.

- 2003** Itinerant Art Exhibition, Gentes de Forastia, Rioja, Spain.
- 2000** HACEMOS Hispanic Heritage Month Art Display, Hispanic Association of Communications Employees of Pacific Bell and "Las Americas Art Studio". Oakland, California. U.S.
- 1999** "Five Latino Artists from Vancouver", exhibition. Simon Fraser University, Bby, B.C., Canada.
- 1997** "Las Americas Art Studio", Art Exhibit. Oakland, California. U.S.
"Muralismo Mundial: a Murals Exhibition"., Instituto Politecnico Nacional, Mexico City., Mexico.,
- 1997** "Primer Encuentro Mundial de Muralismo" organized by Comav., Mexico City and Tlaxcala., Mexico.
Representing both Canada and El Salvador.
- 1996** "Quartet", Paintings and Drawings, Paneficio Studio, Chinatown, Van., B.C., Canada.
- 1994** "Festival de Pintura y Escultura Contemporanea", 1-2-3 Gallery, San Salvador, El Salvador. Central America.
"Day and Night", Paintings, Delaney Gallery, Van, B.C., Canada.
"Diptych", Paintings, Simon Patrich Gallery, Vancouver, B.C., Canada.
- 1993** The Canadian Embassy in Mexico sponsored a touring art exhibition to Puebla, Oaxaca and Guadalajara., Mexico.
Tour to West Africa sponsored by the Ministry of External Affairs and the Department of International Trade, Canada, exhibiting portable murals, triangular paintings and prints:
- Lagos, Nigeria, The Canadian Club, Victoria Island, Exhibition.
 - Yaounde, Cameroon. Center Culturelle Francais. Exhibition & Collaboration Mural.
 - Accra, Ghana. The Accra Arts Center. Exhibition & Collaboration Mural.
 - Abidjan, Cote d'Ivoire. Biblioteque Nationale. Exhibition.
L'Ecole d'Art Appliqué de Bingerville. Collaboration Mural.
 - Dakar, Senegal. Galerie Nationale. Exhibition.
Senghor Cultural Center. Collaboration Mural.
Soul Art Gallery, Gastown. Vancouver, Canada.
- 1992** "Las Americas", Collaboration Mural. Oakland, California. U.S.
"Spectrum", Bronzes, Himovitz Gallery, San Francisco, California.
Harrison Festival, Portable Murals exhibition, Harrison, B.C., Canada.
Gabriel Flores Gallery, Paintings, University of Guadalajara, Jalisco, Mexico.
Cuernavaca-Vancouver International Exchange, Jericho Beach Collective Mural. British Columbia. Canada.
DuMaurier Jazz Festival, Place of Nations Portable Murals Exhibition, Vancouver, B.C., Canada.
- 1991** "Canadian Expressions", Paintings, Salon de la Plastica Mejicana, Mexico City, Mexico.
"Dices", Paintings, Italian Cultural Center, Vancouver, B.C., Canada.
"Peace and Solidarity", Collaboration Mural, Morelos University Library, Cuernavaca, Mo.
"Cotorreando", Canadian Group Exhibition, Jardin Borda Museum, Cuernavaca, Morelos, Mexico.
"Comedie", Collaboration Mural at York Theater, Vancouver, B.C., Canada.
Mayworks Festival, Cutout Paintings, Vancouver, B.C., Canada.
- 1990** "Latinoimages", paintings and drawings, Vancouver East Cultural Center, Van, B.C., Canada.
- 1989** "Contemporary Art", sculpture and drawings, Jacqueline M. Gallery, Van, B.C., Canada.
"Fear of Others", Collaboration Mural, 4 Corners Community Bank, Van, B.C., Canada.
"L'Art Contre le Racism", International Art Show, Roundhouse, Van, B.C., Canada.
"Images of North and South", Sculpture, Drawings and Paintings Robson Square Media Center, Van, B.C., Canada.

MEXICAN STAGE

- 1988** "Seven Latin-American Artists", sculpture and drawings, Jaditte Gallery, New York, U.S.
"La Raza", paintings and sculpture, V.A.Gallery, Concorde University, Montreal, Quebec
"Dos", paintings and sculpture, Gallerie Des Creatures Associes de Val David, Quebec
"Maximum", paintings and sculptures, Gallerie Maximum, Montreal, Quebec, Canada.
"Colectiva de Otoño", bronzes, Aura Art Gallery, Mexico City, Mexico.
- 1987** "Por la Paz y el Desarme", Drawings, Universidad Obrera y Somart. Mexico City, Mexico.
"Colectiva de Invierno", Bronzes, Marstelle Gallery, Mexico City, Mexico.
"Subasta por la Paz", Museo Carrillo Gil, Mexico City, Mexico.
- 1986** "Colectiva", Bronzes, Marem Art Gallery, Mexico City, Mexico.
"Colectiva de Primavera", Bronzes, Poliforum Siqueiros, Mexico City, Mexico.
- 1982** "Nuestro Rostro, Multimedia Mural, National Auditorium Gallery, Mexico City, Mexico.
"Ollin-Movimiento Cuarto", Bronzes, Jardin de la Escultura, Museo de San Carlos, Mexico City
- 1981** "Solidaridad", Bronzes and Drawings, Centro Cultural de Copilco, U.N.A.M., Mexico City, Mexico.
"Solidarity in Art", Bronzes, Instituto de Artesanias E.D.A., Mexico City, Mexico.
- 1980** "Pueblo", Drawings and Sculpture, Taller de la Grafica Popular T.G.P., Mexico City, Mexico.
"Canto", Espacio para las Artes, Universidad Catolica U.C.A., San Salvador, El Salvador.

SALVADORIAN STAGE

- 1979** "Colectivas": Signo Art Gallery, Sculptures. San Salvador.
Alexis Art Gallery, Sculptures. San Salvador.
Cactus Art Gallery, Sculptures. San Salvador.
"Sacred Woman", Sculptures, Leon Campos Art Gallery, Guatemala City.
- 1975** "Soteer", Paintings and Sculptures, Artisan's Union Hall, Nueva San Salvador.
"De Mujeres y Cantaros", Paintings and Sculptures, City Hall Art Gallery, Nueva San Salvador.
- 1973** "Duo", Drawings, City Hall Art Gallery, San Salvador.
- 1972** "Mayan Festival", Sculptures. Nueva San Salvador.
- 1971** "Silence", Drawings and Sculptures. City Hall Art Gallery, Delgado City.
"Yab Tuntun", Ceramics, Atlacatl Bank, San Salvador.
- 1970** "MarthaDora", Drawings, Balboa National Park, San Salvador.
"Uquxkah", Drawings and Sculpture, National Gallery, Cuzcatlan Park, San Salvador.



TLAXCALA, MEXICO 2005

COMMISSIONS:

- 2001** Orca Cafe, "Zodiac", Portable Mural. Van, B.C., Canada.
- 1989** Catholic Hispanic Mission, "Transfiguration", Portable Mural. Van., B.C., Canada.
- 1980** El Calvario Church, "Padre Garassino", Sculpture. San Salvador.
- 1979** "Mother Memorial", Three meters granite sculpture. Cojutepeque, El Salvador.
"Commemorative Obelisk", Six meters relief in volcanic rock,
Tonacatepeque, El Salvador.
- 1975-78** "Family Memorial", Seven meters volcanic rock sculpture. Destroyed.
- 1974** "Piscis Allegory", Three meters granite sculpture, -private home-. San Salvador.
Sculptural work, Hilasal Industrial Complex, San Andres, El Salvador.
- 1973** "Mother Memorial", Four meters volcanic rock, Central Park, Coatepeque,
Santa Ana, El Salvador.
- 1973** "Madame Fountain", life-size sculpture and "Tropical Ocean", mosaic. Vistalago Hotel.
Ilopango Lake, Ilopango. El Salvador.
- 1971** "Music", 20 meters large size mural on steel and copper, Kismet Shop, San Salvador.
With Uquxkah Group.
"Sea Memorial", Seven meters granite sculpture, inspired by a maquette by Spanish
sculptor B.Saul., Fuente Luminosa, Avenida Universitaria, San Salvador.
With Uquxkah Group.

Collaboration Murals:

- 1988** 'Exile', Chicago, USA
- 1989** 'Fear of Others', Roundhouse/Four Corners Bank, Vancouver, B.C, Canada.
- 1991** "Togetherness", Taller de las Americas, Oakland, Ca, USA
'Peace and Solidarity, Taller Siqueiros and University of Morelos Library,
Cuernavaca, Mexico.
- 1992** 'Faces', Burnaby, Canada.
'Northern Quetzalcoatl', Jericho beach, Vancouver, B.C, Canada.
- 1993** 'Peace', French Alliance, Yaounde, Cameroun.
'Brotherhood', Central Library, Accra, Ghana.
'Red and Black', Ecole des Arts, Abidjan, Ivory Coast.
'Mirrors', Senghor Cultural Center, Dakar, Senegal.

Solo Shows:

- 1995** "Carnival", Paintings and Sculptures, Simon Fraser Art Gallery, S.F.U.
Vancouver, B.C., Canada.
- 1990** "Vancouveriada", Paintings and Sculptures, Leonardo Da Vinci Art Space,
Italian Cultural Center. Van., B.C., Canada.
- 1989** "Mexican Visions", Paintings. Mexican Fine Art Center Museum. Chicago, Ill., U.S.A.
- 1988** "Mexican Copybooks", Paintings. Teatro de la Ciudad, Pachuca, Hidalgo, Mexico.
- 1975** "Ceremonials of Silence", Drawings, Native Village of Nahuizalco, El Salvador.

PUBLISHING ONLINE:

- Narcissus Guide (Contributions for an aesthetics of the third millennia), Essay, 1999.
Aquarius for Peace (A body of written poetry about the end of the 20th Century), 1999.
Rey Mercurio (The Poetry of Painting), 1999.
Digitalis: Venus de Aromatica. (Diary-Manifesto Online), 2000-2001.
Teatralia Narciso Especular (Comedy), 2001-2002.
Cronologia de Heliotropos (Prosa Collage), 2002-2003.
Complex Digital Art: 'ZIBERGLASS'. (A body of digital art online: 20 Collections), 1997-2004.

AFFILIATIONS:

UQUXKAH Group, San Salvador, El Salvador, 1970.
Yab TunTun Group, San Salvador, El Salvador, 1971.
Soteer Group, San Salvador, El Salvador, 1975-1979.
S.O.M.A.R.T (Mexican Society for Visual Artists) since 1987 up to the present.
La Raza Group, 1987 to 1989. Montreal, Quebec, Canada.
A.I.A., (Arts in Action) from 1989 to 1993. Vancouver, B.C., Canada.
Burnaby Arts Council from 1990 to 1994. Burnaby, B.C., Canada.
B.M.S.(Burnaby Multicultural Society) from 1990 to 1994. Burnaby, B.C, Canada.
Visual Arts Worldwide Council (Consejo Mundial de Artistas Visuales, COMAV) since 1989 up to the present. Mexico City, Mexico.
Vancouver Mandolin Society from 1990 to 1996. Vancouver, B.C., Canada.
Unartes (Salvadorian Society for Writers and Artists) since 1999, San Salvador, El Salvador.
Group 21 Plus, Changchun, Xilin Province, China since 2004.
La Raza Group, 2005 up to the present. Montreal, Quebec, Canada.

EDUCATION:

The National School of Fine Arts. San Salvador, El Salvador, 1963-1967.
Academy of Sculpture Uquxkah, San Salvador, El Salvador. 1968-1970.
Mural Training with Mexican Masters. Mexico City, Mexico. 1985-1987.
Casting Metals (Aguirre's Foundry), Mexico City, Mexico. 1986-1988.

EXPERIENCE:

Monumental Sculpture I
Soteer Atelier, San Salvador, El Salvador. 1975-1979.

Monumental Sculpture II
Gustavo Bermudez Atelier, Mexico City, Mexico. 1983-1985.

Docent. Drawing
Taller de la Grafica Popular, T.G.P., Mexico City, Mexico. 1981-1983.
Workshops. Sculpture
ISSTE - Cultura, Mexico City, Mexico. 1986-1988.

Seminars. Art Theory,
ISSTE - Cultura, Mexico City, Mexico. 1986-1988.

Casting.
Rodolfo Estrada's Foundry, San Salvador, El Salvador. 1976-1979.
Mario Aguirre's Foundry, Mexico City, Mexico. 1986.

Muralism
Delgadillo's Atelier, Mexico City, Mexico. 1988.
Siqueiros Atelier, Cuernavaca, Morelos, Mexico. 1991.
West Africa (Canadian Tour to Nigeria, Cameroon, Ghana, Ivory Coast and Senegal), 1993.

Carving
Bill Reid's Studio, Granville Island, Van. B.C., Canada. 1989.

Written Poetry
(Fifteen Titles), from 1970 to 1996.

Drawing

Mexican Copybooks Collection 1980-1988.

Canadian Copybooks Collection 1989 -1994.

Chita's Copybooks sized 9" x 12":

- "Chita, the Shining Muse", (forty one originals),
- "The Blind Bride", (ninety eight originals),
- "The Cherub Cat", (fifty two originals). All black ink on white paper. 1995.

Digital Artist and Webmaster (Online Art Gallery: <http://cerritos.cyberbro.com>)

Complex-Visual Arts Studio, Burnaby, B.C, Canada, 1999-2005.

Seminars.

Art Theory, SFU (Simon Fraser University), Burnaby, British Columbia, Canada, 1999.

Painting.

Master of all Techniques: Has exhibited in both Solo and Group Shows the last Thirty Seven Years: (1969-2006).



TLAXCALA, MEXICO 2005

DILIANA ALEXANDER

Diliana Alexander [t] (514) 827-4791
[e] diliananyc@gmail.com

OBJECTIVE: As a skilled and highly motivated visual communicator, who appreciates design and creativity in all areas, I seek first hand engagement in a production or post-production environment.

FILM & Video Experience

PRODUCTION Co	TITLE	FORMAT	TITLE	Year
Freestyle Productions	HELP USA	Video	Co-producer/Assistant Editor	2006
Freestyle Productions/ Boomer Esiason Foundation	Living. Breathing. Proof	Video	Co-Director/Producer	2006
Festival Nouveau Cinema	FNC	Festival	Accreditations	2005
Pomoron P, & TSE Pro	A Lost Page in American Music	Documentary	Director/Co-producer	2005
CBC	All Access Pass	TV Show	Assistant Director	2005
T5E Productions	The Bravest People	Documentary	Director/ Editor	2005
T5E Productions	Aucune Ordie Perdu	PSA	Director/ Editor	2005
Freestyle Productions	Help USA	Philanthropic Video	Production Manager/ Editor	2004
T5E Productions	BassBin	Music Video	Director/ DOP	2004
T5E Productions	What If?	Short Film	Director/ DOP	2004
W Magazine	W Magazine	Fashion Shoots	Producer's Assistant	2004
Showcase	Paradise Falls	Television Series	Production Coordinator	2003
FIM Productions	Build	Short Film	Production Manager	2003
Keating Media	Little Earthquakes	Short Film	2 nd AD	2003
Front TV	Front TV	Television Series	Production Coordinator, PR	2003
Megaloden Entertainment	Autobiography of an Insect	Short Film	Production Coordinator	2003
48 Media	Stuck in the Middle	Music Video	Location Manager	2003
Krave Entertainment	Mafia!	Music Video	2 nd AD	2003
Nucleus Films Inc	The Game	Short Film	Casting Assistant	2002
HRDC	TESI	Promo Video	Producer	2002
TFFG	Toronto Film Festival	Film Circuit	Continuous Volunteer	2002/04

EMPLOYMENT - detailed:

Production Manager – Freestyle Productions - 2004 - 2006

- Hired, managed and supervised fulltime and freelance creatives, including videographers, editors, photographers, multimedia professionals and interns
- Created and adhered to strict production budgets, developed and maintained organizational flow and evaluated performance
- Streamlined pre-production, production and post-production between New York and Montreal offices
- Wrote and directed, produced and edited corporate and personal video projects for high-profile clientele

Production Coordinator – Paradise Falls Inc. II – Showcase Television Series - 2003

- Prepared and updated call sheets, memos, scripts, contact, crew and cast lists, clearances, production orders and any other documents needed for the efficient run of the production cycle
- Co-ordinated unit moves and office relocations
- Provided direct assistance the Producer and Production Manger
- Communicated with actors, talent agents, lawyers, publicity representatives, insurance brokers

Project Coordinator – Front Ltd – Marketing and Public Relations 2002

- Coordinated all marketing aspects of a television show on design
- Researched and applied for various television funds
- Assisted in administration and marketing of the company's daily operations
- Duplication of digital and analogue tapes/disk formats
- Supported broadcast design TV and film projects such as show opens, promos, program packaging and graphic support

Marketing Assistant – Athletic Centre of the University of Toronto

- Researched the reasons of low participation of U of T students
- Helped devise strategies on increasing interest and participation of students
- Provided administrative support to the AC Marketing Manager

Profile:

- Highly organized and efficient, I thrive in stressful, high-paced and challenging environments
- Used to tight deadlines and independent decision making
- High interpersonal skills, with the ability to provide and take direction and the knack to forge great relationships with vendors, creatives and associates
- Keen eye and a generous appetite for sharp lines, elegant curves and everything design
- Passion for touching people, learning as well as passing on knowledge and making a difference through my creative work
- High level knowledge of national and international news, events and issues
- Two years of broadcasting experience prepared me to work long hours and weekends

Special Skills & Interests:

- Experience with Film, HD, DV and Beta Formats
- Editing experience with Avid Express and Final Cut Pro HD
- authoring with DVD Studio Pro and Pro Tools
- Microsoft Office software – Word, PowerPoint, Excel, Access, QuickBooks
- Mac and PC Proficient
- Familiar with Adobe: PhotoShop, Illustrator and After Effects
- Competent user of Microsoft Outlook and various Internet Search Engines
- Fluent German, Russian and Bulgarian, intermediate French
- Valid Driver's Licence
- Directed events for Multiple Sclerosis, CANFAR and the Children's Wish Foundation

Education & Awards

- Filmmaking – **New York Film Academy**
- Honours BA - **University of Toronto** – Marketing and Employment Relations
- Dr. Stanley Ho Scholarship **Hong Kong University** –1999 Special Topics in International Management & Chinese Culture and Society
- Millennium Scholarship – Year 2000 – Academic Achievement

Stellar References & Demo Reel
available upon request

GERALD DAVID PEDROS

Born in Montreal, Canada, Gerald studied printmaking at La Centre in Geneva, Switzerland with Daniel Divorne, received his BFA and Master in Fine Arts at Concordia University and received his D.E.C. at Dawson College. He has been awarded grants from the Elizabeth T. Greenshields Foundation, Canada Council and the Ontario Arts Council. Gerald has exhibited in Canada, Mexico, Germany, Switzerland and Ireland and has work in the National Gallery, the Musée de Québec, Museo Nacional de la Estampa, Mexico, Musée d'Estampes Geneva, Switzerland Centre de Gravure, Guinness Brewery, Consulate General of Morocco, Teleglobe Canada, London Life of Canada, University of Western Ontario, Canadian Art Bank, Air Canada Corporation, and Museum London. Gerald is a member of La Raza Group and is represented by the Jens Thielsen Gallery in London, Ontario. His work can be seen at www.geraldpedros.com

Gerald David Pedros
gpedros@hotmail.com • www.geraldpedros.com

STUDIOS

Pouch Cove Foundation Art Residency Program in Newfoundland (2005)
Banff Centre Leighton Artists Colony, Banff, Alberta (1993)
La Sociedad Mexicana de Artes Plasticas 9S.O.M.A.R.T.) Mexico City, Mexico (1987)
Le Centre Genevois de Gravure Contemporaine, Geneva, Switzerland (1978)
Toronto, Ontario Montreal, Quebec

AWARDS

Ontario Arts Council (1997,1995,1992,1989, 2001)
Canada Council (1979)
Greenshield Foundation Graduate Assistantship (1976.1977)

SELECTED CANADIAN EXHIBITIONS

2006 Thielsen Galleries Inc., London, Ontario
2005 St. Thomas-Elgin Public Art Centre, St.Thomas, Ontario
2005 James Baird Gallery, St. Johns's, Newfoundland
2004 Outline in Black, Jens Thielsen Gallery, London, Ontario
2001 Thielsen Galleries Inc., London, Ontario
2000 Roberts Gallery Limited, Toronto, Ontario
1999 Jean-Claude Bergeron Gallery, Ottawa, Ontario
1997 Thielsen Galleries Inc., London, Ontario
1997 Blyth Festival Art Gallery, Blyth, Ontario
1997 Wallace Galleries Ltd., Calgary, Alberta
1996 Totem de Piedra, Centre D'Art Contemporain, L'Annonciation, Quebec
1996 Elgin - St.Thomas Art Gallery, St.Thomas, Ontario
1996 Thielsen Galleries Inc., London, Ontario
1995 Totem de Piedra, Community Arts Council of Vancouver, British Columbia
1995 Totem de Piedra, Strathern Centre, Montreal, Quebec, Canada.
1995 Ottawa School of Art, Ottawa, Ontario
1994 Totem de Piedra, Center Exposition du Vieux Palais, St-Jérôme, Québec
1994 Thielsen Galleries Inc., London, Ontario
1993 Centre of Contemporary Art, St. Thomas, Ontario
1992 Temiskaming Art Gallery, Temiskaming, Ontario
1991 Elgin - St. Thomas Art Gallery, St. Thomas, Ontario
1991 Totem de Piedra, Group Book and Print Exhibition, organized by l'Atelier de l'Ile
1989 Galerie Samuel Lallouz, Montreal, Quebec
1985 Centre Saidye Bronfman, Montreal, Quebec

INTERNATIONAL EXHIBITIONS

- 2005** 4th International Conference on Public Art & Muralism, Tlaxcala , Mexico
- 1994** Swords into Plowshare Peace Museum, Detroit, Michigan
- 1991** Galeria Praxis, Mexico D.F.
- 1991** Morelia, Michoacan, Mexico
- 1991** Museo Nacional de la Estampa, Mexico City, Mexico.
- 1991** Kilkenny Arts Festival, Kilkenny, Ireland
- 1991** Guinness Hop Store Gallery, Dublin, Ireland
- 1990** Ernst Brant Galerie, Cologne, Germany
- 1987** Sociedad Mexicana des Arts Plasticas, Mexico City
- 1978** Centre Genevois de Gravure Contemporaine, Geneva
- 1978** Galerei Parallele, Geneva, Switzerland

PUBLIC COLLECTIONS

- Museo Nacional de la Estampa, Mexico City
- Consejo Nacional Para La, Mexico City
- Musee d'Estampes Geneva, Switzerland
- Centre de Gravure, Geneva, Switzerland
- S.O.M.A.R.T., Mexico City
- Guinness Brewery, Dublin, Ireland
- Bibliotheque Gabrielle Roy, Quebec City
- Consulate General of Morocco, Montreal
- Elgin-St. Thomas Art Gallery, St. Thomas
- Teleglobe Canada, London, Ontario
- Woodstock Art Gallery, Woodstock
- London Life of Canada, London, Ontario
- Concordia University, Montreal
- St. Joseph's Hospital, London, Ontario
- St. Thomas - Elgin General Hospital, London, Ontario
- University of Western Ontario, London, Ontario
- Canadian Art Bank
- Air Canada Corporation
- Museum London, London Ontario

LE SWIMMING, MONTREAL 1990



OWE CANADA, OWE QUEBEC 1992



PEOPLE AND PLACES OF NEWFOUNDLAND 2005



G. SCOTT MACLEOD • Multimedia Artist

Born in Red Deer, Canada, Scott received his BFA at Concordia University, his D.E.C. at John Abbott College he has attended The Banff Centre and the Uffizi Print and drawing room in Florence. He has been awarded the A Grant from CALQ, a Canada Council Travel Grant, the William Blair Bruce Fine Art Travel Scholarship, the Elizabeth T. Greenshields Foundation and the Tevie and Arliss Millar Scholarship. Scott has exhibited in Mexico, Germany, Ireland, Czech Republic, and the USA. His work has been collected by, National Gallery of Canada, Musée de Québec, Museo Nacional de la Estampa, Mexico, Guinness Corporation, Air Canada, The Royal Bank of Canada, Pratt and Whitney, Readers Digests, Claridge, Velan Valves Inc., The McAuslan Brewery, London Life, CP Hotels, and Lotto Québec. He is a member of La Raza Group and is represented by the Jens Thielsen Gallery in London, Ontario Darrell Bell Gallery in Saskatoon and Axis Contemporary Art in Calgary. He is presently the artist in residence and the McAuslan Visitor Centre. His work can be seen at www.macleod9.com

Websites www.macleod9.com www.larazgroup.com
e-mail macleod_nine@hotmail.com
Studio Address Brasserie McAuslan, 5080 rue St- Ambroise, Montreal, Quebec, H4C 2G1, Canada.
Phone 514. 487. 8766
Born February 11, 1965 in Red Deer, Alberta, Canada

Memberships, Fellowships and Associations

Member of professional art association CARFAC/RAAV Canada and Quebec.
Fellow at The Helene Wurlitzer Foundation of New Mexico.
Concordia University Alumni Association.
Montreal Film Group
Main Film
ELAN

Art Education and Residency Programs

2006 Sagamie, digital photo residency, Alma, Quebec, Canada.
2006 Jornada de Mural Argentino-Canadiense Por la Paz y la Amistad, Buenos Aires, Argentina.
2004-5-6 Artist in residence at the McAuslan Brewery.
2005 Fourth International Conference In Public Art and Muralism, Tlaxcala, Mexico.
2005 Pouch Cove Foundation Art Residency Program, Newfoundland, Canada.
2001-2 Concordia University, completed BFA with a specialization in printmaking, Montreal, Quebec
2001 Helene Wurlitzer Foundation, painting residency, Taos, New Mexico, U.S.A.
2000 Baie-Saint-Paul '2000 le Symposium de la Nouvelle Peinture', painting residency, Baie Saint Paul, Quebec, Canada.
1996 Helene Wurlitzer Foundation, painting residency, Taos, New Mexico, U.S.A.
1995 Art Gallery of St.-Thomas and Elgin, painting residency, St-Thomas, Ontario, Canada.
1992 The Banff Center For The Arts, Leighton Artist Colony, painting residency, Banff, Alberta, Canada.
1988 Santa Reparata Graphic Art Center, photography workshop, Florence, Italy.
Uffizi Print and Drawing Room, copying master drawings and prints, Florence, Italy.
1984-9 Concordia University, Montreal, Quebec, Canada, specialization in printmaking.
1987 La Sociedad Mexicana de Artes Plasticas (S.O.M.A.R.T.), residency and painting exchange, Mexico City, Mexico.
1987 The Banff Center School of Fine Art, painting and printing residency, Banff, Alberta, Canada.
1986 Atelier de Réalisations Graphiques de Québec, printing residency, Quebec City, Quebec, Canada.
1982-84 John Abbott College, diploma of collegiate studies in fine arts, Ste-Anne-de-Bellevue, Quebec.

EXHIBITIONS (Selected)

- 2006** Quebec Connection, AIXS Contemporary Art, Calgary, Alberta, Canada.
- 2006** Avalon Peninsula & Vinland series, (La Raza Group) Jens Thielsen Gallery, London, Ontario, Canada.
- 2005** Avalon Peninsula & Vinland series, (Solo) McAuslan Annex Gallery, Montreal, Quebec
- 2005** Homecoming Arts Festival Concordia Alumni exhibition, VAV Gallery Concordia University, Montreal, Quebec, Canada.
- 2005** Love and the Machine, Sacred Feminine and Masculine, Societe des arts technologiques, Montreal, Quebec, Canada.
- 2005** Good In Bed, James Baird Gallery, St-John's, Newfoundland, Canada.
- 2005** Obsolescence, Mise en valeur des anciens silo du Canada Maltage, La Maison de la culture Marie-Uguay, Montreal, Quebec, Canada.
- 2005** What's New For Summer, Darrell Bell Gallery, Saskatoon, Saskatchewan, Canada.
- 2005** People and Images of St-John's Newfoundland (La Raza Group), James Baird Gallery, St-John's, Newfoundland, Canada.
- 2005** The Sacred Feminine and Masculine (solo), St. Thomas-Elgin Public Art Centre, St. Thomas, Ontario, Canada.
- 2004** City in Focus/Focus en Ville, Stewart Hall Art Gallery, Point Claire, Quebec, Canada.
- 2004** Outline In Black, Jens Thielsen Gallery, London, Ontario, Canada.
- 2004** Landscape III, James Baird Gallery, St-John's, Newfoundland, Canada.
- 2004** Homecoming Arts Festival Concordia Alumni exhibition, VAV Gallery Concordia University, Montreal, Quebec, Canada.
- 2004** Voyageur, Hollinger-Collins Gallery (solo), Montreal, Quebec, Canada.
- 2004** Trembling Ground, a site specific installation organized by Giuseppe Di Leo Kalenarte, Museo Civico d'Arte Contemporanea, Casacalenda, Italy.
- 2004** The Lachine Canal: Past and Present, McAuslan Brewery St. Ambroise Annex, (solo), Montreal, Quebec, Canada.
- 2004** Central Park: Two Views, Arsenal Gallery Central Park, New York, New York, USA.
- 2003** Three Montreal Artist exhibit at the MAA, Montreal, Quebec, Canada.
- 2003** Two Views of New York, Borém Gallery, New York, New York, USA.
- 2003** Ancestral Homes, Nordic Heritage Museum (solo), Seattle, Washington, USA.
- 2002** Ancestral Homes & Landscapes, Thielsen Gallery (solo), London, Ontario, Canada.
- 2002** Taos Memory, Victoria Hall Westmount (solo), Montreal, Quebec, Canada.
- 2002** The Great Hunger & Reclaiming and Sharing 2002, Rodman Hall Arts Centre, St-Catharines, Ontario, Canada.
- 2002** Ancestral Homes, Swedish American Museum Center (solo), Chicago, Illinois, USA.
- 2001** Baie-Saint-Paul 2000, 18e Symposium International de la Nouvelle Peinture Au Canada, Baie Saint Paul, Quebec, Canada.
- 2001** Udice Garmez Annual Art Exhibition, Dawson College, Montreal, Quebec, Canada.
- 2001** Thomas More 39th Annual Exhibition, Galeire Lotto Québec, Quebec, Canada.
- 2000** Scott MacLeod and Victoria Wanacott, Thompson House, McGill University, Montreal, Quebec, Canada.
- 2000** Scott MacLeod (solo), Canal Complex, Montreal, Quebec, Canada.
- 2000** Scott Macleod (solo), Seagram's Art Gallery, Centaur Theatre, Montreal, Quebec, Canada.
- 1999** Avmor Celebrates the New Millennium, Musée Marc-Aurele Fortin, Montreal, Quebec, Canada.
- 1999** The Starving Can't Eat Stone (solo), Bishops University Lennoxville, Quebec, Canada.
- 1999** Sacred Lands, Sacred light (solo), Harrison Gallery, Calgary, Alberta, Canada.
- 1999** Group Exhibition, Galerie de la Ville, D.D.O., Quebec, Canada.
- 1999** Scott MacLeod Recent Paintings (solo), Thielsen Gallery, London, Ontario, Canada.

- 1998** 7 Montreal Artists at Ogilvy's, Sponsored by Julius Baer Canada, Tudor Room, Ogilvy's, Montreal, Quebec, Canada.
- 1997** 8 Montreal Artists in Prague, Prague, Czech Republic.
- 1996** Scott MacLeod Recent Paintings New Mexico (solo), Thielsen Gallery, London, Ontario, Canada.
- 1996** Scott MacLeod (solo), The Helene Wurlitzer Foundation, Taos, New Mexico, U.S.A.
- 1996** Totem de Piedra, Centre D'Art Contemporain, L'Annonciation, Quebec, Canada.
- 1995** Scott MacLeod (solo), Thompson House, McGill University, Montreal, Quebec, Canada.
- 1995** The Starving Can't Eat Stone (solo), Verdun Cultural Center, Montreal, Quebec, Canada.
- 1995** Totem de Piedra, Community Arts Council of Vancouver, British Columbia, Vancouver, BC, Canada.
- 1995** Totem de Piedra, Strathern Centre, Montreal, Quebec, Canada.
- 1994** Urban Realities (La Raza Group), Swords into Ploughshares Peace Center & Gallery, Detroit, Michigan, U.S.A.
- 1994** Thomas More, Thirty Second Annual Exhibition, Maison de la Culture Côte des Neiges, Montreal, Quebec, Canada.
- 1994** Totem de Piedra, Center Exposition du Vieux Palais, St-Jérôme, Quebec, Canada.
- 1993** Y'a l'a joie, Musée de Québec, Galerie d'Art, Grand Théâtre de Québec, Quebec, Canada.
- 1993** Intimate Spaces (solo), Galerie 3, Canal Complex, Montreal, Quebec, Canada.
- 1992** World Scottish Festival (solo), Montreal, Quebec, Canada.
- 1992** From Figuration to Abstraction: Six Montreal Artists, Center Of Contemporary Art, St. Thomas, Ontario, Canada.
- 1992** Patriarchy and the Goddess (La Raza Group), Temiskaming Art Gallery, Haileybury, Ontario, Canada.
- 1992** Sanctuaries and Landscapes (Solo), Gallery 89, John Abbott College, Ste-Anne-de-Bellevue, Quebec, Canada.
- 1992** Interiors (Solo), Visual Arts Center, Westmount, Montreal, Quebec, Canada.
- 1991** Sort of a Homecoming (Solo), Gallery Milhalis, Hudson, Quebec, Canada.
- 1991** Patriarchy and the Goddess and NATO & the Warsaw Pact Are One by (La Raza Group) and Robert O'Driscoll, paintings and video:
- Guinness Hop Store Gallery, opened by Anne Yeats (Canadian contribution to Dublin's "City of Culture" Festival), Dublin, Ireland.
 - Quan's Morgue, Kilkenny Arts Festival, Kilkenny, Ireland.
 - CNE Discovery 91, Toronto, Ontario, Canada.
- 1991** Totem de Piedra, Group Book and Print Exhibition, organized by l'Atelier de l'Ile,
- Galerie Simon Blais, Montreal, Quebec, Canada.
 - Galeria Praxis, Mexico City, Mexico.
 - Museo Nacional de la Estampa, Mexico City, Mexico.
 - Museo de Arte Contemporaneo, Morelia, Mexico.
 - Polyforum Cultural Siqueiros, Mexico City, Mexico.
- 1990** La Raza Group, Panel Contract with Architect Jacques Rousseau for Pool Hall "Le Swimming", Montreal, Quebec, Canada.
- 1990** Sanctuaries (La Raza Group), Ernst Brandt Galerie International, Kunst, Koln, Germany.
- 1989** Inaugural exhibition Scott MacLeod and Suzanne Olligschlager, Gallery 89, John Abbott College, Ste-Anne-de-Bellevue, Quebec, Canada.
- 1989** Biennale du Dessin de l'Estampe du Papier du Québec, Galerie Lavalin, Montreal, Quebec
- 1989** A l'ombre du génie, fund-raiser with L' Association des Galeries d'Art Contemporain (A.G.A.C.M.) et La Fondation des Maladies Mentales, Montreal, Quebec, Canada.
- 1989** Biennale du Dessin de l'Estampe du Papier du Quebec, Alma, Quebec, Canada.
- 1989** Sanctuaries, (La Raza Group), Galerie Samuel Lallouz, Montreal, Quebec, Canada.
- 1989** Photos From Italy, Concourse Gallery Emily Carr, College of Art & Design, Vancouver, BC, Canada.

- 1988** Art For Love And Freedom (La Raza Group), Fundraising Event for Amnesty International and the National Association of Japanese Canadians, Antidote Hair Salon, Montreal, Quebec, Canada.
- 1988** La Raza Group, Galerie Samuel Lallouz, Montreal, Quebec, Canada.
- 1987** La Raza Group, University of Queretaro, Queretaro, Mexico.
- 1987** La Raza Group, La Sociedad Mexicana de Artes Plasticas, Mexico City, Mexico.
- 1987** Scott MacLeod Recent Prints & Paintings (solo), Gallery III, Montreal, Quebec, Canada.

Grants • Awards • Scholarships

- 2006** Main Film Production Grant, for After the war with Hannelore installation and film.
- 2005** A Grant for Artistic research and creation from Conseil des Arts et des Lettres du Quebec to produce a new series of work on the geometry of the sacred feminine and masculine.
- 2001-2** St. Andrew's Society of Montreal, academic grant to study at Concordia University.
- 2000** Canada Council Travel Grant, to do research on my Ancestral Homes exhibition in Norway.
- 1999** Saint Patrick Society of Montreal, for research on my Irish Famine exhibition.
- 1999** William Blair Bruce Fine Art Travel Scholarship, to do research on my Ancestral Homes exhibition in Norway.
- 1993** Canada Council Explorations for Black '47 theatre installation on the Irish famine.
- 1988** Elizabeth T. Greenshields Foundation, to study master drawings and prints at the Uffizi Print and Drawing Room in Florence.
- 1987** Quebec Government Artistic Practice Grant, to exhibit in Mexico City.
- 1996** Tevie and Arliss Millar Scholarship, to attend The Banff Centre School of Fine Art.



TLAXCALA, MEXICO 2005

Collections

- Air Canada, Montreal, Quebec, Canada.
- ALDO, Montreal, Quebec, Canada.
- Associazione Café Mozart, Milan, Italy.
- Atelier de l'Île, Val David, Quebec, Canada.
- Atelier de Réalisations Graphiques de Québec, Quebec, Quebec, Canada.
- Avocats Micheline Hughes, Montreal, Quebec, Canada.
- Bibliothèque Gabrielle Roy, Montreal, Quebec, Canada.
- Borden, Ladner, Gervais, Montreal, Quebec, Canada.
- Brasserie McAuslan Brewery, Montreal, Quebec, Canada.
- Clarige, Montreal, Quebec, Canada.
- Clark Valuations Services. Ltd. Calgary, Alberta, Canada.
- CP Hotels, Calgary, Alberta, Canada.
- Dr. Jane Goodall.
- Ex Aurum, Montreal, Quebec, Canada.
- Éducatour, Montreal, Quebec, Canada.
- Galeria Praxis, Mexico City, Mexico.
- Galerie Samuel Lallouz, Montreal, Quebec, Canada.
- Guinness Brewery, Dublin, Ireland.
- Ivey Collection, London, Ontario, Canada.
- Jake Eberts, Film Producer, Montreal, Canada.
- Jens Thielsen Gallery, London, Ontario, Canada.
- Jewitt Morrison & Associates, Ottawa, Ontario, Canada.
- John Fulton Gallery, Seville, Spain.
- Leonard Cohen, poet, author, singer, Montreal, Quebec, Canada.
- Liberal Arts College, Concordia University, Montreal, Quebec, Canada.
- London Life, London, Ontario, Canada.
- Lotto Quebec, Montreal, Quebec, Canada.
- Musée de Québec, Quebec, Canada.
- Museo de la Estampe, Mexico City, Mexico.
- National Gallery, Ottawa, Ontario, Canada.
- Omnisource Communications, Quebec, Canada.
- Pak 2000 Inc., Montreal, Quebec, Canada.
- Pratt and Whitney, Montreal, Quebec, Canada.
- Reader's Digest, Montreal, Quebec, Canada.
- Royal Bank of Canada, Montreal, Quebec, Canada.
- Rick Mercer comedian, Made In Canada, This Hour Has 22 Minutes, Toronto, Ontario, Canada.
- S.O.M.A.R.T., Mexico City, Mexico.
- St-Patrick's Society of Montreal, Montreal, Quebec, Canada.
- Symposium Int. De La Nouvelle Peinture, Baie-Saint Paul, Quebec, Canada.
- The Helene Wurlitzer Foundation, Taos, New Mexico, USA.
- Universidad Autonoma De Taxcala, Taxcala, Mexico.
- City of Tlaxcala, Tlaxcala, Mexico.
- Velan Valves Inc. Montreal, Quebec, Canada.
- Y.M.C.A., Montreal, Quebec, Canada.

LE SWIMMING, MONTREAL, 1960



OVE CANADA, OVE QUEBEC 1992



RICHARD TETRAULT

Richard Tetrault is a Vancouver-based artist whose work investigates aspects of contemporary urban existence. His paintings, prints and murals make reference to painterly expressionism and symbolism, resulting in works that are a synthesis of the abstract with the figurative. He has shown his work in more than fifty solo and group exhibitions worldwide.

Tetrault's public murals and collaborations directly influence the physical texture of the street, often engaging community members in the process. These murals can be seen in community centres, housing cooperatives, public schools, streetscapes and other venues. Over the past thirty years, he has collaborated on numerous public projects in Mexico, The United States, and Canada.

Painted Lives and Shifting Landscapes is a recent book that covers twenty-five years of Tetrault's work (Anvil Press, 2004), and Signs of the Times, a book of poetry by Bud Osborn and illustrated by Richard, recently won a Canadian book award for design.

June 2006



TLAXCALA, MEXICO 2005

COMMUNITY - WALLS
COMMUNITY VOICES
VANCOUVER 2002-03



ART AGAINST RACISM



WALLS OF CHANGE
VANCOUVER 1988



Exhibits (Selected) Solo

- 2006 SWS Anodyne 2 Gallery Havana Palm Desert, California
- 2004 Art and Soul Gallery Havana Nights Vancouver, B.C.
- 2003 The Interurban Painted Stories: Visualizing the Downtown Eastside
- 2002 Vancouver East Cultural Centre Gallery Red Divide Vancouver, B.C.
- 2001 Vancouver Maritime Museum Harbours Vancouver, B.C.
- 2001 Simon Fraser Gallery Urban Excavations Burnaby, B.C.
- 1999 2 Oceans 23 Gallery Heat Bangkok, Thailand
- 1996 Richmond Art Gallery Crow Richmond, B.C.
- 1991 Richmond Art Gallery Baskets of Fire Richmond, B.C.
- 1990 Galerie Beaux Arts Threshold Toronto, Ont.
- 87-88-89 Jacqueline M. Gallery, Vancouver, B.C.,
- 1986 Firehall Theatre, Vancouver, B.C.
- 1986 Surrey Art Gallery, Surrey, B.C.
- 1985 Sunshine Coast Arts Centre, Sechelt, B.C.
- 1984 Carnegie Community Centre, Vancouver, B.C.

Exhibits (Selected) Group

- 2006 Malaspina Print exhibition, Metropolis Architect's Institute, Vancouver
- 05-06 Malaspina Printmakers, Trilateral Print Exchange (Japan, Canada, Holland)
- 2004 Gallerie Rocambour, Asia Series, France
- 2003 Evergreen Cultural Centre, What A Relief Coquitlam, B.C.
- 2002 Galleria Sztuki , Vertical Stories Olsztyn, Poland
- 2002 Surrey Art Gallery, Surrey, B.C.
- 2001 Dundarave Gallery, Just to Print Vancouver, B.C.
- 1999 Srinakharnwirot University-International Exhibit, Bangkok, Thailand
- 1999 Seymour Art Gallery, North Vancouver
- 1997 Campbell River Art Gallery, Crow Campbell River B.C.
- 1997 Maastrich International Print Exhibition, Maastrich, Holland
- 1993 Arts In Action, Touring Exhibit, West Africa
- 92-93 Arts In Action, Touring Exhibit, Mexico
- 1992 Salon De Plastica Mexicana, Mexico City
- 1991 Jardin Borda, Cottoriando, Cuernavaca, Mexico
- 1990 Art Against Racism, Canada/U.S. Touring Exhibit
- 1989 Art Against Racism , Vancouver, B.C.
- 1986 Art About Issues Surrey Art Gallery

Murals

- 2006 Journeys, Artstarts in Schools • entranceway murals, banners
- 2003 Entrance/Lobby Banners • Evergreen Cultural Centre, Coquitlam
- 2003 Work/Creation, Port Coquitlam • Banners and wood relief mural
- 2002 Community Walls/Community Voices • Tile and concrete mural, Vancouver
- 2001 Tom Lee Music Mural • Floor/Wall Murals
- 2000 Past and Present • Wells Millenium Mural, wood relief
- 1998 Entranceway & Dis/Placement • Jim Green Residence Murals
- 1997 Walls of Change Project • Mural Coordination
- 1997 Youth Forum on Peace • Vancouver International Children's Festival
- 1997 Inside Out - A Visual Journey, Beaconsfield School, Roundhouse Exhibition
- 1997 Kid's Guernica, • International Children's Peace Mural
- 1994 Keefer St. Overpass • Mural, City of Vancouver Commission
- 1992 Unity • Mural, Oakland, California
- 1992 Arrivals & Encounters • Site Murals
- 1991 Mural for Solidarity • Mural, Cuernavaca, Mexico

- 1991** Multicultural Mural Ray Cam Community Centre • Mural
- 1989** Art Against Racism • Multicultural Mural
- 1988** Prior Street Art Project • Installation, Public Dreams Society
- 1987** Street Performance • Firehall Arts Centre Mural
- 1987** Strathcona Community Centre • Mural Concept & Coordination
- 1980** Summer City Street • Mural, Carnegie Community Centre
- 1978** Peace Mural • Simon Fraser University

Grants, Residencies, Awards

- 2006** Signs of the Times Alcuin Society of B.C. Book design award, poetry category
- 2005** Champion of the Arts Award, ArtStarts in Schools
- 2004** Canada Council (publishing grant, Painted Lives and Shifting Landscapes, Anvil Press)
- 2002** City of Vancouver Cultural Affairs Public Art Fund (1998-94 also)
- 2002** Vancouver Park Board Matching Grant (1998 also)
- 2002** Vancouver Foundation, Community Walls/Community Voices
- 1998** City of Vancouver Community Public Art Grant, Walls of Change
- 1999** Canada Council Travel Grant-Thailand Exhibition
- 1993** Artstarts in Schools residency grants, School District of Vancouver, Burnaby, Surrey, Richmond
- 1993** 5-month residency Atelierhaus Worpswede, Germany, German Academic Exchange

Publications

- 2005** Signs of the Times • poetry and print collaboration with Bud Osborn
- 2005** Painted Lives and Shifting Landscapes, paintings, prints and murals Anvil Press publisher, essays by Pamela Fairfield, Patrick Montgomery, Michael Harris, Jim Green
- 2001** Walls of Change compiled by Sara Ross
- 1998** Oppenheimer Park book collaboration with poet Bud Osborn
- 1997** Community-Based Public Art: Strengthening Our Communities B.C. Parks
- 1988** Atelierhaus Worpswede (catalogue, 1992, 1993, 1994, 1995)
The Vancouver Sun,
- 1984** Barnett Alan Community Murals-A People's Art Associated Press USA

Education

- 1980** Arts Student's League New York City, drawing, anatomy
- 62-67** Vancouver School of Art, 1978-79 Printmaking, 1970-71 Painting & Drawing
- 56-68** Grade 10 Royal Conservatory of Music
- 68-69** University of British Columbia Piano & Composition
- 2002** Workshops – Murals and Printmaking
Coordinator of numerous mural and printmaking workshops through the Vancouver Artist in Residence Program, ArtStarts in Schools Programs and others.

Related Experience

- 2002** Gallery curator, Vancouver East Cultural Centre Gallery
- 99-03** Roundhouse Community Centre, Board Member
- 97-98** CARFAC B.C., Advisory Member
- 97-98** Artstarts in Schools, Advisory Member
- 1996** Vancouver School Board, Artist in Residence Program
- 1993** Vancouver Parks Board, Arts & Culture Policy Advisory Member
- 88-97** Curatorial Committee & Board member, Arts In Action Society
- 1987** Jury Member Community Arts Council

REVIEWS & INTERVIEWS

- 2005 Book review, Robin Laurence, for "Painted Lives and Shifting Landscapes"
2005 The Arts Report , Paul Grant, CBC radio, re. Book release
2005 ZigZag- CBC. French, Joyce Janvier profile on studio and mural works
2003 "Buildings are his canvas" Arts and Life, The Vancouver Sun, Michael Harris
2003 "Urban Legends" (The WestEnder)
2003 "The Tiles That Bind" (Community Walls review, Janet Smith, Georgia Straight
2002 "Forging Bonds Through Art", Michael Scott, The Vancouver Sun
2003 City T.V. "Community Walls" interviews
2003 Global T.V. "Community Walls"
2003 CBC News, Sudha Krishna " Community Walls, Community Voices"
2001 "Walls for Change" documentary on Art and Conflict by Cindy Leaney
1999 Metro Magazine, Steven Pettifor Bangkok
1999 Siam Trade "Capturing Bangkok on Canvas"-
1999 Thai-Canadian Chamber Magazine "The Mural Man Cometh" Scott Murray
1998 C.B.C. Television (Midday) Walls of Change
1996 The Richmond News - "Art to Crow About"
1995 The Peace Arch News "Of cities, crows and weathered wood"
1994 The Province- "The Art of Education"
1993 C.B.C. Radio - Gabereau Show
1993 The Vancouver Sun - Peter Wilson
1993 The Peace Arch News "Auf Wiedersehn to the New Germany"
1991 The Peace Arch News "On the Urban Edge"
1989 THE GLOBE & MAIL
1989 Westender Newspaper
1988 B.C.T.V. News
1988 C.B.C. -The National News
1988 The Vancouver Sun - Elizabeth Godley
1987 The Vancouver Sun - Elizabeth Godley
1987 The Vancouver Sun - Elizabeth Godley
1987 C.B.C. Television - PACIFIC REPORT
1986 Westender Newspaper Profile
84-86 Channel 10 Community Television Interviews
1985 The Coast News
1985 The Press
1984 The Weekly Post - David Jaffe
1983 The Vancouver Sun -Lloyd Dyck

BOOK ILLUSTRATIONS & COVERS

- 1999 "diss/ed banded Nation"(PoleStar Books) Cover painting
1998 "Oppenheimer Park" with Bud Osborn, Illustrations & Concept
1996 Pacific Currents, Cover
1994 Vancouver Foundation, Annual Report Cover and inside
1991 "Baskets of Fire" Artists' Book
1990 Pacific Education Press Illustrations & Cover

MAIN & HASTINGS

- 1988 Mural Design for Book
1979 New Star Books Cover Design

GALLERIES

2005	SWS Anodyne 2 Gallery	California
2003	Les Galerie des Deux Oceans	France
1993	Paneficio Studio, Vancouver	Vancouver
87-91	Jacqueline M Gallery	Vancouver
84-88	Bau - Xi	Vancouver
82-84	Atelier Gallery	Vancouver
69-88	Danish Art Gallery	Vancouver
1997	D"Or Art Consultants	Vancouver

Vancouver Art Gallery, Richmond Art Gallery, Community Gallery of White Rock Art Rental Programs

Permanent Collections

Simon Fraser University Collection, Surrey Art Gallery, Richmond Art Gallery, Burnaby Art Gallery, Tee-Kay Shipping Corporation, Norske Canada, Seaspan International, The Business Development Bank, The Bentall Group, and other corporate and private collections.



DISPLACEMENT.
VANCOUVER 1988.

MEMBERS • CONTACT INFORMATION



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LA RAZA
GROUP



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Members for Murals Against Aids project.

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