



**K
H
A
R
T
R
O
O
M
E
D
I
T
I
O
N**



TABLE OF CONTENTS

COVER PAGE.....	1	WHAT ART MEANS TO ME.....	23
TABLE OF CONTENTS.....	2	MASTERPIECE.....	22
ARTWORK @ KLSRC.....	4	ARTWORK @ KLSRC.....	24
WHAT IS ART TO ME.....	7	CHILLING IN THE ARTROOM.....	28
THE ART STUDIO.....	8	PAINTING OF THE BARBERSHOP.....	30
IN THE NAME OF GOD THE MOST MERCYFUL.....	8	THE MOST FAMOUS PAINTINGS OF ALL TIMES.....	31
WHAT ART MEANS TO ME	9	10 MOST FAMOUS ARTIST OF ALL TIMES.....	36
ARTROOM.....	9	THE MOST EXPENSIVE PAINTINGS EVER SOLD.....	40
NEVER FORGOTTEN.....	10		
ARTWORK @ KLSRC.....	12		
MY ARTROOM EXPERIENCE.....	18		
ART.....	19		
WHAT ART MEANS TO ME.....	20		



KEWANEE HORIZONS NOW HAS ITS VERY OWN EMAIL ADDRESS!

doc.kewaneehorizons@illinois.gov

TELL YOUR FAMILY AND FRIENDS TO SCREENSHOT THIS PAGE
AND SHARE IT TO THEIR SOCIAL MEDIA WITH THE HASHTAG:

#KEWANEEHORIZONS

THEN LIKE AND SHARE THE POST!



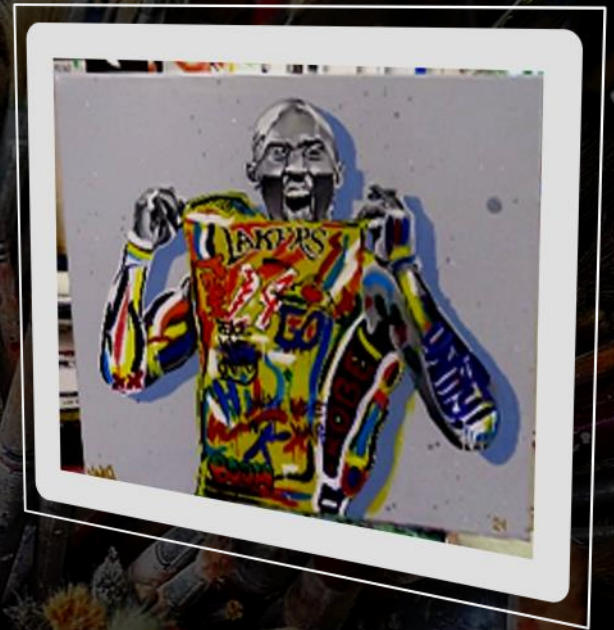
AND DON'T FORGET TO CHECK US OUT ON THE IDOC WEBSITE!

IDOC HOME PAGE → CLICK "ABOUT" → CLICK "NEWS"

THEN SELECT "[KEWANEE HORIZONS NEWSLETTER](#)"



ART WORK @ KLSRC



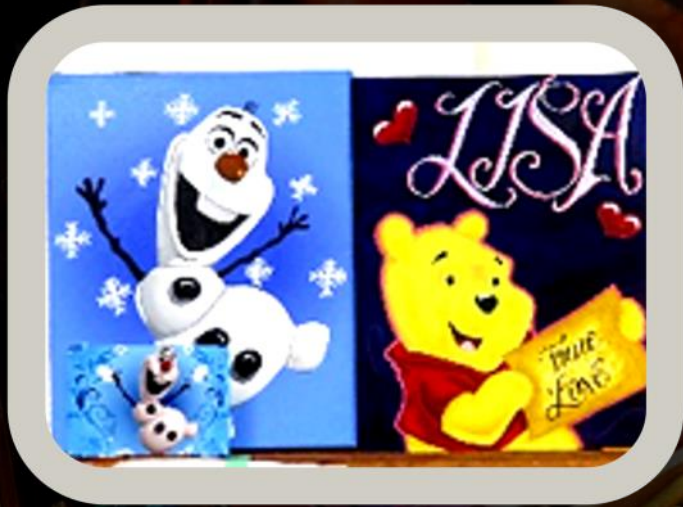


ART WORK @ KLSRC





ART WORK @ KLSRC





WHAT IS ART TO ME?

By: Michael Jennings

Art for me is reflective. It is a space where I can shut off my mind and escape my existence. It's crazy because I initial started to draw because I was locked in a cell. Bored, and I wanted to make some money. I never thought in a million years that art would help me reflect on qualities about myself. Like that I can be patient for a desired outcome. Also that I have perseverance. Furthermore, that I am empowered by the hard work and dedication I put into my art. As I grow as an artist, I find myself growing as a person. Even though my intentions were not noble. That became life changing, and for this I am thankful for art.





THE ART STUDIO

By: Cristian “Kirby” Briseno

My Kewanee Art Experience has been great because here the art studio is a place where you can relax and unwind, also there isn't a short time frame to be I there, you can really take your time and finish your project. Then when you see all these other great artist and their unique style of art and get to learn from them. Like my friends Dyrok, Malo, and Chucky, I never painted before and they taught me a few things and I finally finished my first painting and it made me feel proud of my self to accomplish something the way I like it. Art is whatever you like it to be, also art is a beautiful thing to me in the world.



IN THE NAME OF GOD THE MOST MERCYFUL

By: Kevin Simmons

In the name of Allah, the most Gracious, the Most Merciful— Hello everyone, my name is Kevin Simmons, I'm here in Kewanee which is a good place because it has allowed me to unclutter my mind and refocus my thoughts after being in other prisons. Anyway, I would like to dedicate this to my brother who is serving natural life, and is also a fellow artist. “Expression through Arts is the soul expressing itself.” So keep your brush wet.





"WHAT ART MEANS TO ME"

By: Buddy Johnson

Art for me helps to cope with everyday life. It lets me breathe, relax, and let go of any and all stress for the time being. I don't consider myself to be an artist, only because I'm very new to it, and will always still be learning. I'm merely a product of art. But all in all, I've grown to love it. I will continue to practice art for the rest of my life.



ARTROOM

By: Christopher Rodriguez

Kewanee's Art Room is my place to get away for the moment after a day of work and programming. I find joy in painting and drawing and Kewanee gives me a place to do just that. The art teacher Mrs. Draper is very helpful and gives you what you need if you don't have paint, brushes, canvas's etc... I can't forget the art room's assistant's Dyrok and Malo, they are also very helpful as well. They give me tips and encourage me to step out of my comfort zone. Kewanee's art room is a place where I can be myself and let my art run wild without judgment. I'm welcome 12 hours a day and seven days a week. Shout out Kewanee's Art Room . Thank you for giving me a place to get away and be ME.





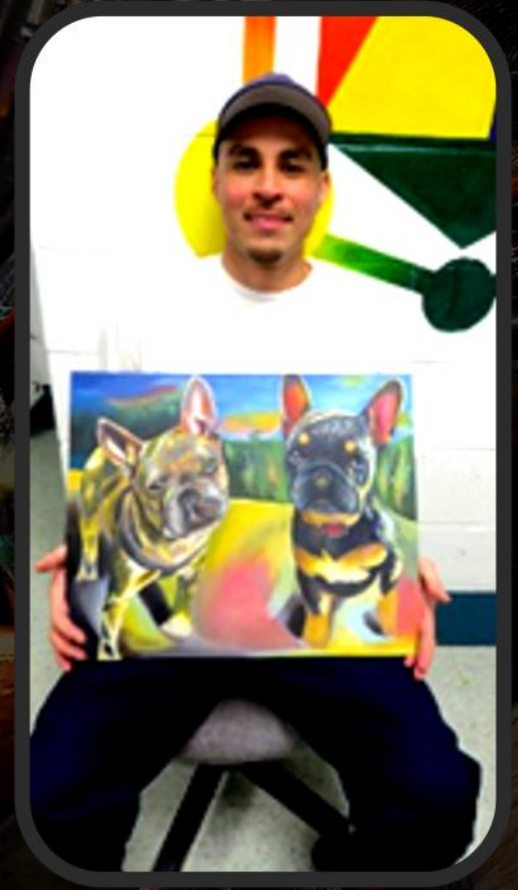
*6 Never Forgotten*9*

By: Pedro Arroyo

The desired painting style of these two French Bulldogs is called "Realism". Realism is an artistic representation felt to be visually accurate. It is the doctrine that the objects of perception exist independently of the perceiver. Like I stated, "the desire" effect was to be realistic. I tried my best so don't judge my hamsters, little foxes, baby hyenas, bear cubs, or however it is perceived by others. They are Frenchies people!!!!Ha-ha Small little dogs.

Drawing will always be my passion-my avenue to escape mentally. It has been my place to find peace, harmony, silence, and a platform to voice myself. These inner feelings are emotions that represent "who I 'am". Through art, I have learned to escape my reality, a reflection to find strength and comfort, and a path to direct myself louder than words.

As a juvenile defendant, growing up in these facilities for 21 years has been challenging. Being young and learning to live within these cold brick walls(intentionally and unintentionally) affected how I thought and behave, like most young adults. I learned to survive by myself when I shouldn't have. I learned to educate and to construct a different persona when I shouldn't have. That place where I wanted to "escape mentally" was found in art. It was a form of fortitude and opportunity. It became the place where I found the love to be creative. However, my art experience is something I can't take full credit for. I know most "people in the struggle"



KEWANEE HORIZONS ART EDITION PG II



cannot come to Kewanee, yet, whether it is too much time or whatever other reason. I encourage everyone to pick up a pencil, a pen, or a brush. Art has helped me so much; I know it will help you as well. Find that happy place, express who you are, and let it be part of your "tool kit". It is therapy people!

My art experience has motivated me to communicate what I formerly had lost- happiness and opportunity. This art experience was not possible without those important individuals who encourage me to focus in education (I completed my Bachelor's Degree), those who paved the way for me to stay out of trouble, those who picked me up when I was down, those who persistently walked me in my personal spiritual journey, and for those whom I bugged so much to teach me how to draw. This is for you guys, thank you! Although most of you guys cannot be here with me...yet, don't worry Kewanee will come to you.

A Brother in the Struggle!





ART WORK @ KLSRC



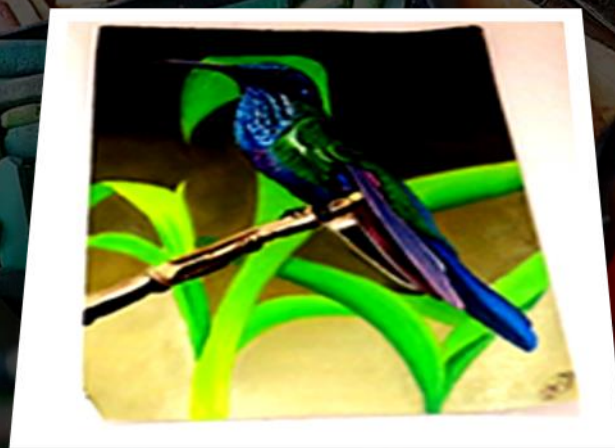


ART WORK @ KLSRC



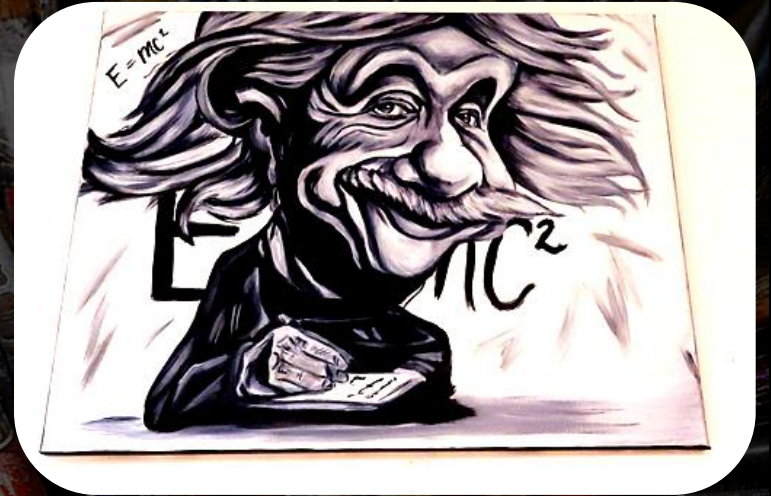


ART WORK @ KLSRC





ART WORK @ KLSRC



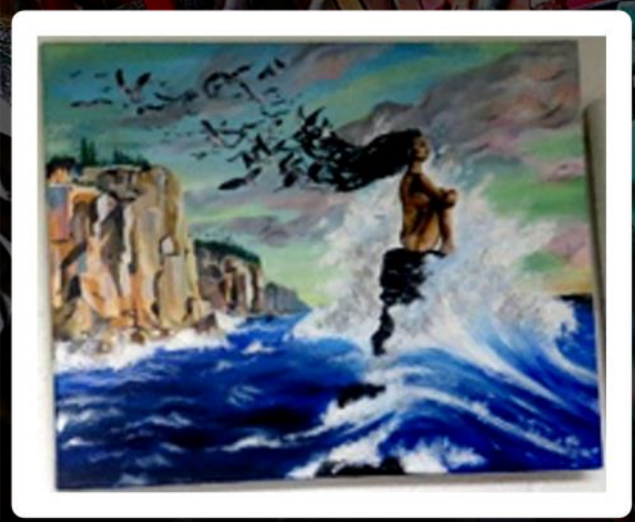


ART WORK @ KLSRC





ART WORK @ KLSRC





MY ART ROOM EXPERIENCE

By: Max 'Malo' Aguilar

My art Experience before I came to Kewanee I didn't know anything about painting, all I ever did was draw with pen/pencil but I never painted. So the day I stepped in the Art Room my Homie Dyrok said "Boy you already know Pen/Pencil forget all that! You gonna learn how to paint!" At first I'm not gonna lie it was so difficult. There was moment's I just wanted to throw the towel in but my homies said "look I'm gonna show you one time and one time only, after that your on your own". After I got the hang of it I'm not gonna lie its been worth every sweat and minute I put into it. I'm on another level and just hearing the comments makes me that much prouder. So I'm gonna keep painting in the future.





ART

By: Bradley Collier

My experience didn't begin out love or passion for art it self. My journey with art began as an incarcerated father in search of a creative way to express myself. Being incarcerated with two young children who at the time had yet to learn to read and write. Art provided me with the tools I needed to convey my feelings and emotions in way that they could understand. Art allowed me to be there for them. Telling them Happy Birthday, Merry Christmas and Happy Easter. I used art to create and maintain a land that would have otherwise been impossible. Before coming to Kewanee LSRC I had never taken the time to think what art meant to me, how, or why I actually started drawing. But I had never been in an environment where the staff was this passionate about what they do either. Day after day encouraging us to push the boundaries...critiquing our mistakes. Not only giving us advice on how to learn and grow from it, but providing us with tools and resources, to actually do something about ! I 'am grateful for all the support and look forward to continuing to challenging myself...





"WHAT ART MEANS TO ME"

By: Victor "Dyrok" Ramos

I am an artist, a painter, and a creator of expansive realms of realities on all kinds of mediums. To convey unique ways of communicating. A visual one in which I am able to touch the human soul and allow them to have their own interpretation and path to a perpetual motion and the fluidity and delicacy balance that an artist has with his or her brush and canvas.

Kewanee art room, in which I have the privilege in working at and assisting my fellow artist. It has provided a safe space to be yourself to distress from the everyday nonsense and the freedom to be as creative. However the people in here are constantly cultivating that inclusivity energy. All the artist that I interact with including myself, we take advantage to channel whatever emotions that we have been carrying, into our canvas. We get into a trance and we are done, it's a cathartic feeling, a relief. That is soothing to our psyche. My artwork starts as Graffiti art, not vandalizing, but depicting the chaos, struggles and beauty of the southwest side of Chicago's lil village neighborhood. I fell in love with the precision and the dynamic interplay of spray can colors to form a relationship for a quick moment in time that conjures a reaction within





the viewer. That same feeling I have with my paintings. When I say it's a privilege, its nothing that I have seen or been especially if you are an artist, you would love this place. Just seeing the different styles, and methods in how artist draws and paints is mind blowing. Also the Art Room and Service Learning (Woodshop) collaborate and we create projects for organizations, and the communities around such as corn hole games, Christmas cut outs and painting for Auctions. The art room pushes your creativity as far as you want.

My gratitude goes to Kewanee Life Skills Re-Entry Center to have this space, but mostly to my boss Mrs. Draper. If it wasn't for her going to bat for this space a long time ago, we wouldn't be able to do all the amazing things we do and have done, Its pretty dope. Like I tell everyone that's painting, if you are hesitating, just do it and have fun.

Your Boi Dyrok

Happy Paintings





Masterpiece

By: Aaron Clarke

Hello everybody. I just want to say a few things about my Kewanee experience. First off, to me, it's great being able to have the opportunity to make it here, but to actually be able to live the experience that I have been keeping up with on the tablet over the years and waiting and wanting so much is much greater.

At first, everything seemed unreal and awkward, because it's so much different than anywhere else, so it feels like we're doing something illegal, when in reality it's just the norm. Also, Ms. Rowan and Mr. Beringer's classes, I was able to open up and do group conversations, interviews, speeches, charades and Pictionary. Super awkward at first - because of being socially awkward for many of years, due to how we are use to living - but slowly we eased out of that and became comfortable and that led to being competitive.

There is so much to gain here no matter what your are pursuing once you get out. It's about YOU and what YOU WANT and what YOU WANT TO DO WITH IT! I've already gained a lot of knowledge since November and I'm not even close to having all that





they have to offer. Now the art work I did was suppose to be what this is about. The art room is the best I've ever seen. I've always been able to do a little piece here and there, and was in- to it, but I didn't feel like I could be good enough until I got here and got back into painting, because to me it was hard not seeing what the Art room had to offer and as I got to going, more and more, I started seeing that I was underestimating myself by not pushing hard enough, or trying more.

As I started to learn little techniques and simple shading from the men in the Art room, I realized that I could advance myself to more challenging projects and I have been. Anyways, I'm going to get this out to the Kewanee Horizons team. Thanks to Dyrok, Fester, Jesse and Malo. Lastly, thank you Mrs. Draper because your foundation of the whole Art room is the absolute best. You are a powerhouse and I thank you for allowing me the opportunity to be on the team, and if you are an artist, I recommend you to put in for here because this is a "one-of-a-kind" experience.

WHAT ART MEANS TO ME

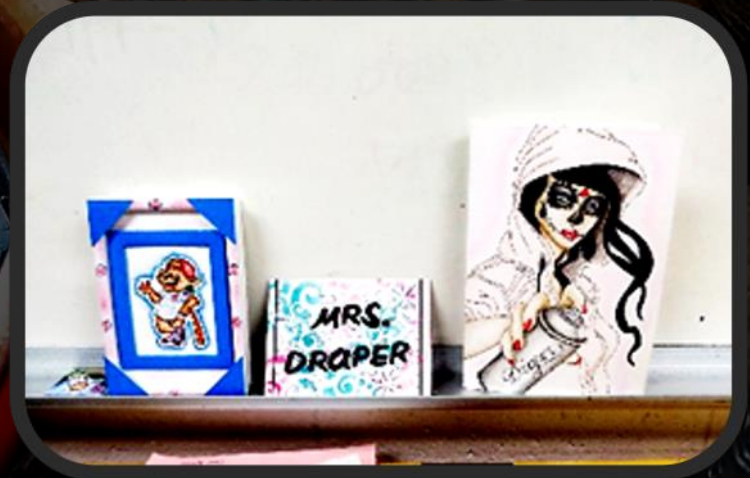
By: Jorge Diaz

Art to me is a way to decompress from the daily things we go through. It's a way to express myself without actually having to say or talk to people about my problems. Art to me is a way of meditation, not having to worry about nothing at the moment just losing myself in the painting I'm working on.





ART WORK @ KLSRC





ART WORK @ KLSRC





ART WORK @ KLSRC





ART WORK @ KLSRC





CHILLING IN THE ARTROOM





CHILLING IN THE ARTROOM





PAINTING OF THE BARBERSHOP

This pointillism style drawing was collaboration between the barbershop (Mr. Lugo) and the art room members (Mr. Arroyo and Mr. Briseno). We advocate for creative minds that express the Kewanee community experience to the world. This intersectional experience was not possible without the help of Mrs. E (Barbershop), Mrs. Draper (Art room), and the Kewanee Horizon group.



Pointillism: (To paint small dots) A postimpressionist school of painting exemplified by Seurat and his followers in late 19th - century France and characterized by the application of paint in small dots and brush strokes so as to create an effect of blending and luminosity.



THE MOST FAMOUS PAINTINGS OF ALL TIME

1. Leonardo Da Vinci, Mona Lisa, 1503-19

Painted between 1503 and 1517, Da Vinci's alluring portrait has been dogged by two questions since the day it was made: who's the subject and why is she smiling? A number of theories for the former have been proffered over the years: that's she's the wife of the Florentine merchant Francesco di Bartolomeo del Giocondo (ergo, the work's alternative title, *La Gioconda*); that she's Leonardo's mother, Caterina, conjured from Leonardo's boyhood memories of her, and finally, that it's self-portrait in drag. As for that famous smile, its enigmatic quality has driven people crazy for centuries. Whatever the reason, Mona Lisa's look of preternatural calm comports with the idealized landscape behind her, which dissolves into the distance through Leonardo's use of atmospheric perspective.

2. Johannes Vermeer, Girl with a Pearl Earring, 1665

Johannes Vermeer's 1665 study of a young woman is startlingly real and startlingly modern, almost as if it were a photograph. This gets into the debate over whether or not Vermeer employed a pre-photographic device called a camera obscura to create the image. Leaving that aside, the sitter is unknown, though it's been speculated that she might have been Vermeer's maid. He portrays her looking over her shoulder, locking eyes with the viewer as if attempting to establish an intimate connection across the centuries. Technically speaking, *Girl*



isn't a portrait, but rather an example of the Dutch genre called a tronie— a headshot meant as still life of facial features than as an attempt to capture a likeness.

3. Vincent van Gogh, *The Starry Night*, 1889

Vincent Van Gogh's most popular painting, *The starry Night* was created by Van Gogh at the asylum in Saint-Remy, where he'd committed himself in 1889. Indeed, *The Starry Night* seems to reflect his turbulent state of mind at the time, as the night sky comes alive with swirls and orbs of frenetically applied brush marks springing from the yin and yang of his personal demons and awe of nature.

4. Gustav Klimt, *The Kiss*, 1907-1908

Opulently gilded and extravagantly patterned, *The Kiss*, Gustav Klimt's fin-de-siècle portrayal of intimacy, is a mix of Symbolism and Vienna Jugendstil, the Austrian variant of Art Nouveau. Klimt depicts his subjects as mythical figures made modern by luxuriant surfaces of up-to-the moment graphic motifs. The work is a highpoint of the artist's Golden Phase between 1899 and 1910 when he often used a gold leaf— technique inspired by a 1903 tripi to the Basilica di San Vitale in Ravenna, Italy, where he saw the church's famed Byzantine mosaics.



5. Sandro Botticelli, *The Birth of Venus*, 1484-1486

Botticelli's *The Birth of Venus* was the first full-length, non-religious nude since antiquity, and was made for Lorenzo de Medici. It's claimed that the figure of the Goddess of Love is modeled after one Simonetta Cattaneo Vespucci, whose favors were allegedly shared by Lorenzo and his younger brother, Giuliano. Venus is being blown ashore in a giant clamshell by the wind gods Zephyrus and Aura as the personification of spring awaits on land with a cloak. Unsurprisingly, Venus attracted the ire of Savonarola, the Dominican monk who led a fundamentalist crackdown on the secular tastes of the Florentines. His campaign included the infamous "Bonfire of the Vanities" of 1497, in which "profane" objects—cosmetics, artworks, book—were burned on a pyre. *The Birth of Venus* was itself scheduled for incineration, but somehow escaped destruction. Botticelli, though, was so freaked out by the incident that he gave up painting for a while.

6. James Abbott McNeill Whistler, *Arrangement in Grey and Black No.1*, 1871

Whistler's *Mother*, or *Arrangement in Grey and Black No.1*, as it's actually titled, speaks to the artist's ambition to pursue art for art's sake. James Abbott McNeill painted the works in his London studio in 1871, and in it, the formality of portraiture becomes an essay in form. Whistler's mother Anna is pictured as one of several elements locked into an arrangement of right angles. Her severe expression fits in with the rigidity of the composition, and it's somewhat ironic to note that despite Whistler's formalist intentions, the painting became a symbol of motherhood.



7. Jan van Eyck, *The Arnolfini Portrait*, 1434

One of the most significant works produced during the Northern Renaissance, the composition is believed to be one of the first paintings executed in oils. A full-length double portrait, it reputedly portrays an Italian merchant and a woman who may not be his bride. In 1934, the celebrated art historian Erwin Panofsky proposed that the painting is actually a wedding contract. What can be reliably said is that the piece is one of the first depictions of an interior using orthogonal perspective to create a sense of space that seems contiguous with the viewer's own; it feels like a painting you could step into.

8. Hieronymus Bosch, *The Garden of earthly Delights*, 1503-1515

This fantastical triptych is generally considered a distant forerunner to Surrealism. In truth, it's the expression of a late medieval artist who believed that God and the Devil, Heaven and Hell were real. Of the three scenes depicted, the left panel shows Christ presenting Eve to Adam, while the right one features the depredations of Hell; less clear is whether the center panel depicts Heaven. In Bosch's perfervid vision of hell, an enormous set of ears wielding a phallic knife attacks the damned, while a bird-beaked bug king with a chamber pot for a crown sits on its throne, devouring the doomed before promptly defecating them out again. This riot of symbolism has been largely impervious to interpretation, which may account for its widespread appeal.



9. Georges Seurat, *A Sunday Afternoon on the Island of La Grande Jatte*, 1884-1886

Georges Seurat's masterpiece, evoking the Paris of La Belle Epoque, is actually depicting a working class suburban scene well outside the city's center. Seurat often made this milieu his subject, which differed from the bourgeois portrayals of his Impressionist contemporaries. Seurat abjured the capture-the-moment approach of Manet, Monet and Degas, going instead for the sense of timeless permanence found in Greek sculpture. And that is exactly what you get in this frieze-like processional of figures whose stillness is in keeping with Seurat's aim of creating classical landscape in modern form.

10. Pablo Picasso, *Les Femmes d'Alger (O.J. Version O)*, 1911-1912

The ur-canvas of 20th-century art, *Les Femmes d'Alger (O.J. Version O)* ushered in the modern era by decisively breaking with the representational tradition of Western painting, incorporating allusions to the African masks that Picasso had seen in Paris's ethnographic museum at the Palais du Trocadro. Its compositional DNA also includes El Greco's *The vision of Saint John* (1608-14), now hanging in the Metropolitan Museum of Art. The women being depicted are actually prostitutes in a brothel in the artist's native Barcelona.



10 MOST FAMOUS ARTISTS OF ALL TIME

1. **Leonardo da Vinci**

The original Renaissance Man, Leonardo is identified with genius, not only for masterpieces such as the Mona Lisa (the title for which has entered the language as a superlative), The Last Supper and The Lady with an Ermine, but also for his drawings of technologies (aircraft, tanks, automobile) that were five hundred years in the future.

2. **Michelangelo**

Michelangelo was a triple threat: A painter (the Sistine Ceiling), a sculptor (the David and Pieta) and architect (St. Peter's Basilica in Rome). Make that a quadruple threat since he also wrote poetry. Though he bounced between Florence, Bologna and Venice, his greatest commissions were for the Medici Popes (including Julian II and Leo X, among others) in Rome. Aside from the aforementioned Sistine Ceiling, St. Peter's Basilica and Pieta, there was his tomb for Pope Julian II (which includes his iconic carving of Moses) and the design for the Laurentian Library at San Lorenzo's Church. Twenty years after painting the Sistine Ceiling, he returned to the Chapel to create one of the greatest frescoes of the Renaissance: The Last Judgment.



3. Rembrandt

One of the greatest artists in history, this Dutch Master is responsible for masterworks such as *The Night Watch* and *Doctor Nicolas Tulp's Demonstration of the Arm*. But he is particularly known for portraits in which he demonstrated an uncanny ability to evoke the innermost thoughts of his subjects (including himself through the play of facial expression and the fall of light across the sitter's features).

4. Vermeer

Remarkably, Vermeer was largely forgotten for two centuries before his rediscovery in the 19th century. Since then, he's been recognized as one of art history's most important figures, an artist capable of rendering works of uncanny beauty. Many have argued the Vermeer used a camera obscura—an early form of projector—and certainly the soft blur he employs appears to foreshadow photorealism. But the most important aspect of his work is how it represents light as a tangible substance.

5. Jean-Antoine Watteau

Watteau (1684-1721) was arguably the greatest French painter of the 18th-century, a transitional figure between Baroque art and the Rococo style that followed. He emphasized color and movement, structuring his compositions so that they almost resembled theater scenes, but it was the atmospheric quality of his work that would become highly influential for artist like J.M.W Turner and the impressionist.



6. Eugene Delacroix

Eugene Delacroix (1798-1863) was one of towering figures of the 19th century art. A leading figure of romanticism-which privileged emotions over rationalism-Delacroix's expressive paint handling and use of color laid the foundation for successive avant-garde movements of the 1800s and beyond.

7. Claude Monet

Perhaps the best known artist among the Impressionists, Monet captured the changeable effects of light on the landscape through prismatic shards of color delivered as rapidly painted strokes. Moreover, his multiple studies of haystacks and other subjects anticipated the use of serial imagery in Pop Art and Minimalism. But the same token, his magisterial, late-career lily pond paintings foreshadowed Abstract Expressionism and Color-Field Abstraction.

8. Georges Seurat

Most people know Georges Seurat (1859-1891) as the inventor of pointillism (which he actually developed with the artist Paul Signac), a radical painting technique in which small daubs of color were applied to the canvas, leaving it to the viewer's eye to resolve those dots and dashes into images. Just as importantly, Seurat broke with the capture-the-moment approach of other impressionists, going instead for ordered compositional style that recalled the stillness of classical art.



9. Vincent van Gogh

Van Gogh is legendary for being mentally unstable (he did, cut off part of his ear after an argument with fellow painter Paul Gauguin), but his paintings are among the most famous and beloved of all time. (His painting, *The Starry Night*, inspired a treacly Top 40 hit by Don McClean.) Van Gogh's technique of painting with flurries of thick brushstrokes made up of bright colors squeezed straight from the tube would inspire subsequent generations.

10. Edvard Munch

I scream, you scream we all scream for Munch's *The Scream*, the Mona Lisa of anxiety. In 2012, a pastel version of Edvard Munch's iconic evocation of modern angst fetched a then-astronomical price of \$120 million at auction (a benchmark which has since been bested several times). Munch's career was more than just a single painting. He's generally acknowledged as the precursor to Expressionism, influencing 20th century artists such as Egon Schiele, Erich Heckel and Max Beckmann.



THE MOST EXPENSIVE PAINTINGS EVER SOLD



Leonardo da Vinci's Salvato Mundi (1469-1519) sold for \$507 million.



Paul Cezanne's The Card Players (1892-1893) sold for \$307 million.



Andy Warhol's Orange Marilyn (1964) sold for \$248 million.



Paul Gauguin's Nafea Faa Lpoipo (1892) sold for \$247 million.



Jackson Pollock's Number 17A (1948) sold for \$233.3 million.



Mark Rothko's NO.20 (Yellow Expanse) (1953) sold for \$232.2 million.



Mark Rothko's NO.6 (Violet, Green and Red) (1951) sold for \$217 million.



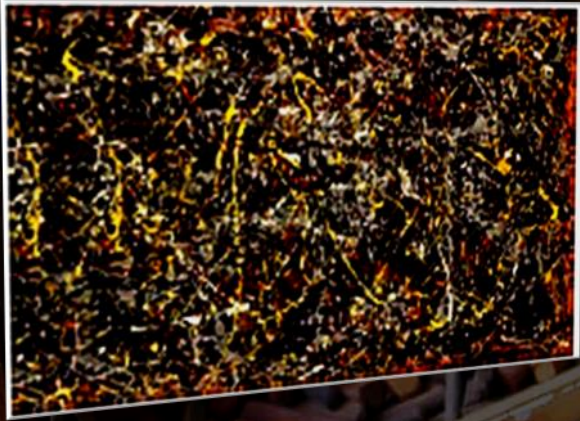
Pablo Picasso's Les Femmes d'Alger (1955) sold for \$209.7million.



Rembrandt's *The Standard Bearer* (1636) sold for \$197.9 million.



Andy Warhol's *Sage Blue Marilyn* (1964) sold for \$195 million.



Jackson Pollock's Number 5 (1948) sold for \$192.8 million.



Willem de Kooning's Women III (1952-1953) sold for \$189.3 million.



Gustav Klimt's Adele Bloch-Bauer (1907) sold for \$185.3 million.



Pablo Picasso's LeReve (1932) sold for \$184.4 million.



Vincent Van Gogh's Portrait of Dr. Gachet (1890) sold for \$177.5 million.



Roy Lichtenstein's Masterpiece (1962) sold for \$174.2 million.



Gustav Klimt's Portrait of Adele Bloch-Bauer II (1912) sold for \$172.9 million.



Francis Bacon's Three Studies of Lucian Freud (1969) \$169.8 million.



Pierre-Auguste Renoir's Bal du Moulin de ls Galette (1876) sold for \$168 million.



Qi Baishi's Twelve Landscapes Screens (1925) sold for \$158.8 million.



Vincent Van Gogh's *The Zouave (The Seated Zouave)* (1888) sold for \$325.5 million.



Vincent Van Gogh's *Self-Portrait With Bandaged Ear* (1889) sold for \$178.2 million.



The address for Kewanee Horizons is:
Kewanee Horizons Editor, KLSRC
ATTN: EFA Mr. Warnsing
2021 Kentville Rd.
Kewanee, IL 61443

Here is a quick list of Do's and Don'ts:

- **DO** try to have someone official from your facility contact EFA Mr. Warnsing before you send anything through the mail, they may be able to e-mail it directly to him at doc.kewaneehorizons@illinois.gov
- **DO** try to stick within the ideals we have tried to promote in your article, namely Community and Restorative Justice principles, i.e. how the subject of your piece is community related and affected, stay positive
- **DON'T** expect to have whatever you send, however you send it, returned to you under any circumstances
- **DON'T** write to any individuals in custody at Kewanee Horizons directly, or indirectly if you are in prison, incarcerated, locked up, doing a bit or anything in that direction
- **DON'T** write to or e-mail our liaison E.F.A. Mr. Warnsing if you are a free person in the free world and would like to submit something for possible publication
- **DON'T** understand, your submission is not guaranteed publication in Kewanee Horizons, we have internal and external guidelines that we adhere to.

