

INSIDE: **EXCLUSIVE** SHOWHOUSE PROGRAM

COLORADO HOMES & LIFESTYLES MAGAZINE

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actor
Dennis Weaver's
"Earthship"

35 design
ideas
FROM THE JSG SHOWHOUSE



MEG MILLER

Home-Grown Talent

For the selection committee that chose the exhibiting artists at this year's Cherry Creek Arts Festival, the works of these 12 creative Coloradans were ripe for the picking

By Alexei Rudolf and Elizabeth Train

the Cherry Creek Arts Festival (CCAF) is the nation's most competitive outdoor juried art show, and is recognized as one of the finest exhibitions of its kind. A mere 200 exhibitors are selected from a pool of 2,500 qualified artists, and this year's roster includes these 12 artists from Colorado. Each exhibiting artist attends the show, giving visitors the unique opportunity to interact directly with the artists. The Festival, now in its ninth year, spans four blocks in the Cherry Creek North shopping district, on Second and Third avenues between Clayton and Steele streets. Local restaurants fill booths with their most delectable creations and the Cherry Creek shops provide a variety of diversions and resting sites. The event, which draws a crowd of nearly 300,000 throughout the weekend, is oriented for the whole community and includes activities for attendees of all ages and interests. While the art exhibition is the Festival's main attraction, there are also six stages alive with music and dancing, succulent culinary demonstrations, and informative presentations by professional artists. Visitors can mold clay at the Art Zone, watch a glass-blowing demonstration, or munch on a delicacy from their favorite restaurant. The Cherry Creek Arts Festival takes place July 3-5, 10 a.m.-8 p.m. on Saturday and Sunday, and 10 a.m.-6 p.m. on Monday. Call (303) 355-2787 for details.

Meg Miller describes her creative process as "pure, energizing joy." This energy permeates her monoprints, whose spirit and playfulness evoke pleasing sentiments at first glance. Meg begins each monoprint by inking a block with oil-based ink, laying handmade paper and/or other elements over the ink, and then placing 100 percent cotton printing paper on top. The image that emerges from the other side of the hand-rolled press is completely unique, and can never be reproduced. Meg continues the process by hand in her Denver studio, with acrylic paints, ink, pastels, and pencils. The hand-embellishing and creation of each whimsical house are



TONY ORTEGA



SUMI VON DASSOW



C.T. WHITEHOUSE

year's Cherry Creek Arts Festival, the outstanding

Meg's favorite steps, for they allow her the most freedom and creativity—cherished aspects of all her work. Although she wanted to be an artist as a child, she was steered away from art for “practical” reasons, pursuing a career in advertising. Three years after becoming a full-time artist, Meg declares, “I have never been happier in my life.” She strives to touch people and make them happy through her art. She also works in acrylics, which are featured in her “Epigraphical Storybooks,” displayed in galleries throughout Colorado. —ET

Tony Ortega's vibrant pastels speak eloquently of the simple slices of life he draws. His work is focused on the lives of people, families, and communities engaged in the everyday business of living. Most of Tony's drawings begin their lives as candid sketches or photographs of folks (sometimes his own) captured in the

marketplaces, churches, streets, and parks of Denver, northern New Mexico, Texas, Mexico, or Southern California. From there, the artist immerses himself in the act of creating, mainly in pastel, but also in silk-screen and monotype, as well as other mediums. After 15 years as an artist, Tony feels fortunate to be a full-time artist, and loves to lose himself in the meditative, trance-like state of creativity. Originally inspired by American painters like Edward Hopper and Jacob Lawrence, as well as local artist Ramón Kelly, whose lawn he cut as a teen-ager, Tony now returns the favor by inspiring and nurturing burgeoning artists at frequent classes and workshops for Denver-area schools, universities, and groups. —AR

Sumi von Dassow describes her earthenware pieces as “very tactile.” The coil-built pieces are not glazed, but

burnished with smooth stones so they are warm and soft to the touch, and the patterns that cover each piece are slightly raised. For the last 12 of her 20 years as a potter, Sumi has employed the traditional techniques of the Pueblo Indians of the Southwest to create much of her work. However, the designs on her pieces spring from her own imagination; creating these images and patterns is her favorite part of the process. Because students' questions often evolve into new ideas and ways to handle the clay, Sumi also teaches classes in pottery-making, which she feels challenges and refreshes her work. She plans to continue to increase the scale of her pottery, and to incorporate materials such as gemstones and gold into her patterns. The artist and her family have lived in Golden for 10 years. —ET

C.T. Whitehouse began his career in the art world as a “parallel artist:” a

ARTISANS' WORKSHOP



BRIAN NELSON

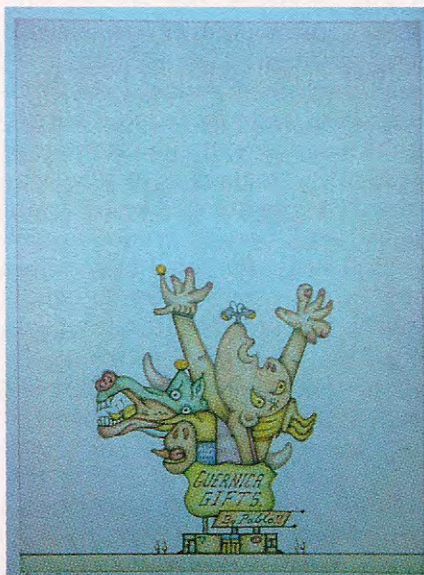
designer and gallery director, and then a gallery owner. Thirteen years of representing fine sculptors convinced C.T. to try his own hand, and there was no question of the medium. C.T. is in love with bronze, and he longed to “simplify the use of it in a sculptural form.” Through his work, he tries to draw attention to the nature of the bronze itself and not to the subject or shape of each specific piece. He loves the “soulful spirit” of being an artist, which translates directly into the rich drama of his bronze vessels and forms. C.T.’s studio is currently in Denver, but he declares that “the backroads of this country are the studio of my mind.” He travels extensively, uses a foundry in Oregon to cast his pieces, and attends numerous shows and exhibitions throughout the country. —ET

Brian Nelson discovered his outlet for the “primal need” of creativity in a photography class at the University of Denver more than 10 years ago. Since then, the main focus of Brian’s art has become building the models and “installations” which end up as the subjects of his photography. The environments he creates are collections of two- and three-dimensional objects, from a spectrum of sources ranging from hardware stores to fashion magazines, the latter of which are always



ALAN KLUG

present thanks to his sister and his wife. Building an installation can take as long as two weeks, depending on how the concept and objects come together. Ultimately, Brian doesn’t consider himself a photographer first and foremost—the photography is just a convenient, and often very appropriate, way of presenting his art. This North Denver resident feels fortunate to be able to run his business as a special events coordinator from his studio, so art and work are never far apart. —AR



BILL AMUNDSON

Alan Klug loves everything about photography. Composing and shooting the image, developing the print, and even cutting the mat board that surrounds the photograph are elements of the entire process, each step of which he considers interesting and valuable. Although Alan has worked extensively in color during his 20 years as a photographer, his most recent work is in black and white. He likes the monochromatic tones because “they are, by nature, abstract...and show you things you don’t see” with your eyes alone. When Alan’s camera lens frames the images he chooses, space, clarity, and detail become powerful, central elements. He describes his work, which focuses primarily on architecture and inorganic structures, as images that

ARTISANS' WORKSHOP

have "the hand of man in them somewhere." He explains that his photographs are "all about people, without any people in them." —ET

Bill Amundson's quick wit and frolicking sense of humor are every bit as colorful as his pencil drawings. A self-described "suburban regionalist," Bill's work is a look at the real world—that ubiquitous suburban arena of chain restaurants, Port-O-Lets, and McDonald's Playlands which confronts us every day. It's a look crafted with a sly smile and a twinkle in the eye—and that's what attracts people to his work. Although his artistic creations range from installations to black-and-white realism and even television productions, Bill is partial to using pencils because of their intimacy and familiarity. As he puts it, "Not everyone has picked up a brush, but everybody has used a pencil." The challenge of engaging the mundane world of bills and businesses (where art isn't everything) is far outweighed by the joy this one-time ski bum gets from his work. —AR

Holly Bowers' path to the CCAF has been a circular one. She attended the Festival in its early years, where photographer Norm Darwish introduced her to the art of hand-colored photography. Seven years later, Holly's ethereal, impressionistic photographs have brought her back, this time on the other side of the exhibitor's table. Her process begins with black-and-white photography, often of



HOLLY BOWERS

nudes or rural areas like Seaside, Florida (where parts of "The Truman Show" were filmed), which are then printed onto a special "fiber paper" and colored with regular oil paints. The two- to three-hour process allows her to superimpose her own vision onto what is usually a very technical medium. For Holly, a full-time investigator for the Denver District Attorney's office, handling the delicate balance of adding a new dimension to a photograph is the toughest challenge and the richest reward of her art. —AR

When **Michael Gadlin** was eight years old, he sat down with a box of oil pastels and began to work. The piece was completed when he had covered every inch of the paper with color and expressed multiple ideas and emotions on the page. Michael's work today, inspired by

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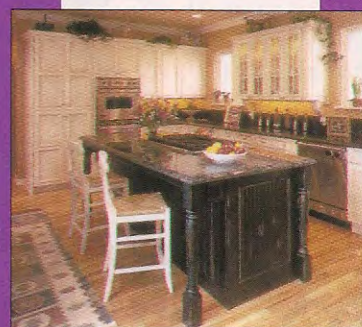
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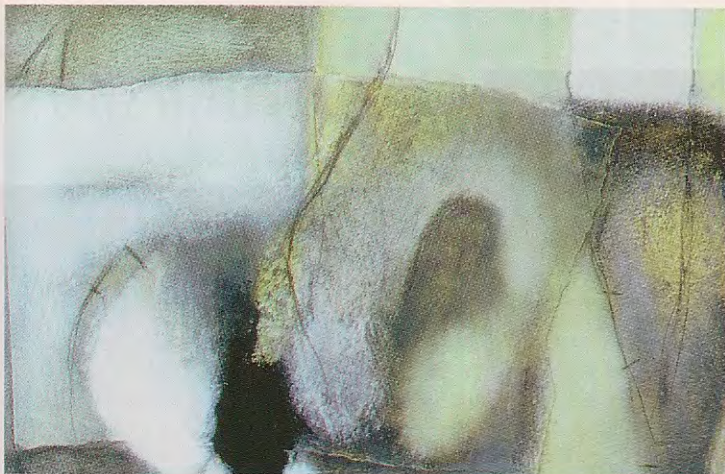
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MICHAEL GADLIN

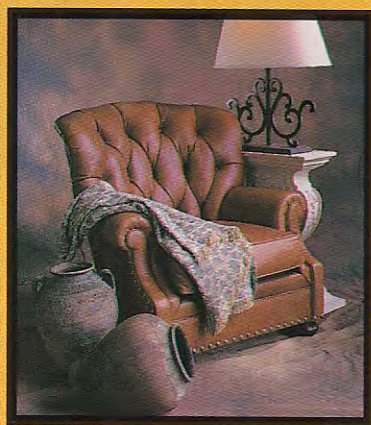


WILLIAM STOCKMAN

elements of nature and a search for Truth, rings with emotion; he strives to stir similar responses within his viewers. Michael's paintings are very textural; he uses charcoal and paint, which he applies with rags, to create a surface depth and rich tonal quality. Michael is also a Denver teacher, and encourages his young pupils to express emotion through their art and to let their own style emerge and develop, rather than concentrate on the structure of the piece. He believes that art is a continuing education process, for his students and himself, and a tool for exploring the greater Truth and depth of the spirit. —ET

Painter **William Stockman's** acrylic works are some of the most unusual landscapes ever seen at the Festival: His pieces are all about the size of a postcard, or smaller.

William enjoys this challenge as a welcome change from his usual works, which are paintings in the 10- to 12-foot range. Working with a smaller area on a simple medium like paper allows him to be experimental and playful with his ideas. Usually, he finishes these works with glazes, in the manner of the Old Masters, and although he draws on the works of such 19th-century American landscape painters as Albert Pinkham Ryder for inspiration, William's smaller paintings are much more than traditional. Viewers will often find animals, people, and various natural phenomena incorporated into the landscape. This graduate of the University of Colorado, Boulder, and resident of Denver's Curtis Park neighborhood divides his time and energy between working as a picture framer and fulfilling his childhood dream of being an artist. —AR



Steven Adams Photography

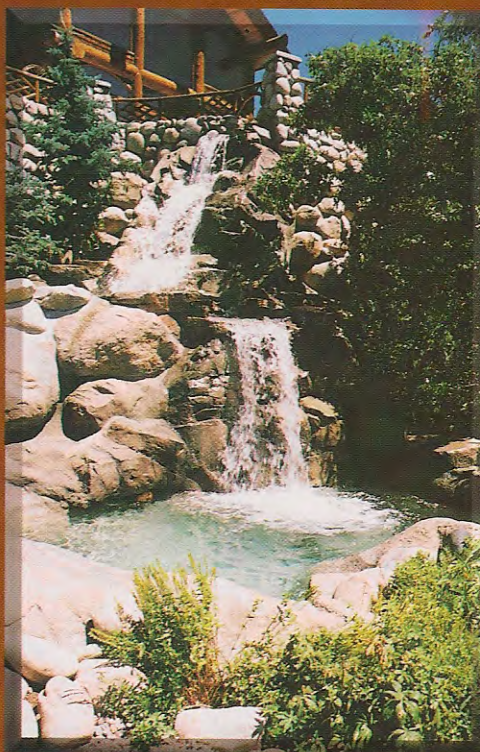
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Wizard of Oz • Photo by Gerry Goodstein

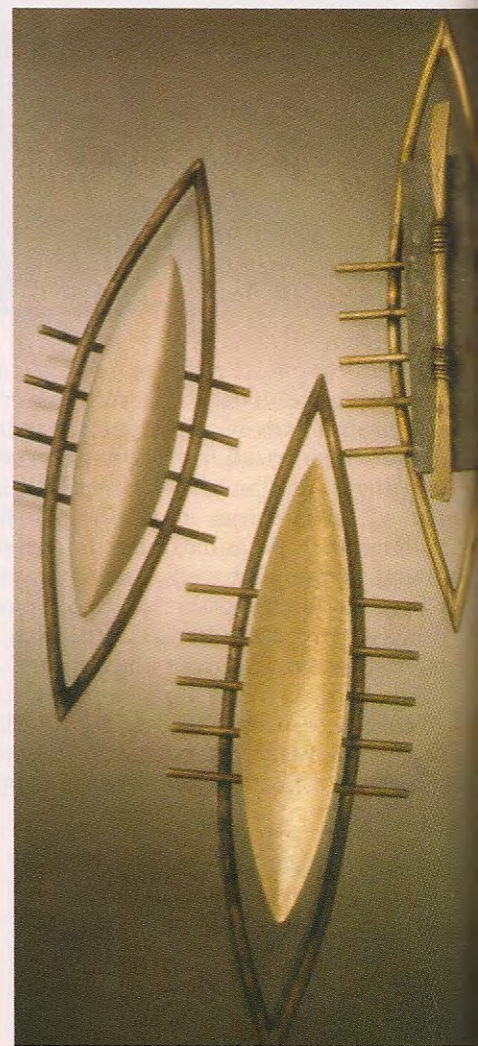


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SINCE 1989

When **Bruce Teschner** took a winter job with a jeweler in Aspen 20 years ago, he had no idea that his work would evolve into a career as a jeweler and sculptor. Bruce holds degrees in English literature and sociology, but his affinity for art and for the creative process behind his pieces shines in his resulting works. Bruce uses bronze, gold, silver, slate, and micarta (a resin) to build his jewelry, which is strongly influenced by architecture, sculpture, and world crafts. He hopes to explore more sculpture, three-dimensional wall pieces, and mixed media in the future, pushing the scale of his jewelry to new levels and proportions. Bruce, who lives and works in Boulder, has shown and sold his work in numerous museums, crafts shows, arts festivals, and department stores throughout the country.

—ET

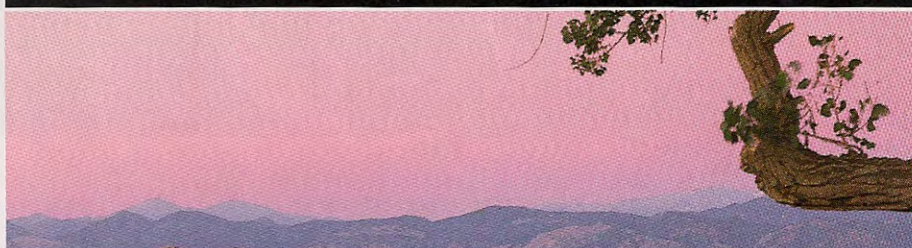
An extraordinary fear of skyscrapers inspired Colorado native and Evergreen resident **John Haley III** to create his own. The series of "cityscapes" comprises tall steel structures with recessed windows, which hold forged elements. John uses blacksmithing techniques for the "innards" of the structure, creating textured, free-form pieces made on individual lathes. For this reason, constructing a single cityscape can take from one day to several weeks, depending on the level of detail required; yet John does not equate detail with embellishment. He began his career in metalwork by creating pieces that were primarily functional, such as lamps and tables, most of which bore ornate patterns. When he moved into the arena of visual art, he sought something more balanced and restrained in its beauty, and he continues to strive for simplicity. He divides his time between creating his cityscapes and skateboarding on his handcrafted ramp—a necessary balance between an active body and a creative mind.

—ET ♦



JOHN HALEY III

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