



## In Retro

### *An evening with Jennifer L. Young*

First Friday this past February followed two chilly days of snow and ice. On this day, the cold air finally moved out and the streets cleared enough to provide a pleasant evening of viewing new and existing exhibitions in Denver. An evening in art was set in place at Gallery West in Denver, where Young's Sense of Place opened and proved successful. This warm gathering consisted of wine, some beer, hors d'oeuvres, and a group of genuinely good people. Young's colorful, storybook-like paintings lit up an upper-floor room in the gallery where a healthy following congregated to support her art. CAR accompanied Young and the rest of crew in promoting her opening evening.



Mary Seeber (l), Jennifer Young, and Melissa Kann (r) pose in front of Young's painting on the night of her Sense of Place opening.



Viewers examine and analyze every shape and line of Young's fine work.

## Partnerships and Marketing

The economy is tough. We have heard it a zillion times. Can we really stand alone? CAR spoke with a few prominent faces in the community and will mention some of their viewpoints throughout this newsletter. Following is the viewpoint of Stephen Straight, president of Straight Pictures Worldwide and former chairman of the Business Marketing Association (BMA). This is what he had to say about young marketers and networking.

### *Stephen Straight, writer, director and producer. What do partnerships and marketing mean to you?*

With the shrinking of management ranks in corporations over the past several years, each member of the team is expected to bring more to his or her job. Given the smaller staffs, most companies no longer have the depth of personnel to provide ongoing training. It is left to the individual to seek continuing professional education, usually outside the workplace.

Recognizing this need, several organizations, particularly the Business Marketing Association, have increased their educational focus. Equally as important, these organizations offer a chance to network with other professionals in the field. The relationships and partnerships forged through these interactions can prove invaluable for young marketers, both in terms of learning the industry and developing contacts for career advancements.

Many people believe that networking is the only way to secure a really good job. You won't find exceptional marketing jobs listed in newspaper classifieds or on the Internet. Beyond getting a meaningful job, the partnerships developed through networking can help build your business once you have a job.

If you are serious about a career in marketing, I encourage you to get involved with a professional organization that is geared to your area of interest and expertise. Don't be afraid to introduce yourself to everyone you meet and discover how they can help you. Most professionals are eager to assist people who want to succeed in our business because we recognize the vital need to attract bright young minds to our profession.

(Continued in Section 2a)

### COLOR POSTCARDS WITH POSTAGE

6" x 4-1/4" POSTCARDS WITH POSTAGE AT \$23	
QUANTITY	COST
500	\$180.85
1,000	\$238.00
2,000	\$357.00
3,000	\$362.00

8-1/2" x 6" POSTCARDS WITH POSTAGE AT \$37	
QUANTITY	COST
500	\$243.00
1,000	\$359.00
2,000	\$565.00
3,000	\$744.00

Turnaround of 11 days. Review and proof of card is included in this timetable.

## Inside This Issue

### Section "i" represents the new Insert Section.

In Retro	.....	Front
<i>Jennifer L. Young opening</i>		
Partnerships and Marketing	.....	Front, 2a, 1i
Featured Artist	.....	1a
<i>Thad J. McCauley</i>		
Featured Gallery	.....	1i
<i>Carson Masuoka Gallery</i>		
Upcoming Events	.....	Back
Get Involved	.....	2b
<i>A list of organizations</i>		
Art of Cooking	.....	2c
<i>Black Bean and Chorizo Chili</i>		
Special Features	.....	2i
<i>Fine Guatemalan Imports</i>		
<i>Joey Lorraine Dance Sportel</i>		
<i>Advertisement Prices</i>		



## From the Creative Director

***I have to say that the past few weeks have been as eventful as ever; meeting new people and continuing to build an artist network. I find it very interesting that I have had many new encounters with individuals involved in the business, financial, sales and marketing side of things.*** Every one of these encounters have held their own special characteristics, but I have found one commonality between them all: the expressed value of partnerships and marketing. The statements supporting the importance of partnerships were so repetitive that I decided to make it a subject of this newsletter. I take in everything I learn and apply it to my day-to-day experiences. I know for a fact that I would not be where I am today without the help of various individuals in the Denver community. I have learned from the advice and stories of every one of these individuals. One of the biggest things I have learned is that the best way to begin building partnerships is by building your own network. Get involved with an association or organization that supports your interests. Know what drives you, and get involved in that community. Stephen Straight illustrates this very well in his cover statement addressing partnerships and marketing. Networking can land a great job for you. Networking also builds meaningful partnerships, and partnerships help to build your business. Please be sure to see Section 2b where I have listed some associations and organizations in Denver. Based in Denver, their network reaches throughout the whole Colorado region.

If you received our last newsletter edition, you will notice this edition has an additional page. The Special Features (Insert Section) of this newsletter has examples of partnerships that I have encountered these past few months. CAR has partnered with Princeton Capital Worldwide in promoting Joey Lorraine Dance Sportel. Be sure to call the number provided in the ad (Insert Section 2i) for more information. An ongoing partnership with Gallery West in Denver presents Fine Guatemalan Imports as advertised in Section 2i. All of these imports are also available online at [www.comartroom.com](http://www.comartroom.com). Lastly, CAR has partnered with various faces in the community to provide the most reasonable prices and reasonable services for artists, small business owners, and other creative individuals in the community. For a complete list of prices and services that CAR provides, please contact them at (303) 575-1370. This is a voice mailbox, but an additional number is given in the greeting for immediate attention.

We have yet another dynamic issue of *the Splash Page*. This edition's featured artist is CAR's earliest pioneer (and very business-minded), Thad J. McCauley. This edition's featured gallery is Carson Masuoka Gallery, which displays art in the most elegant and classiest fashion. Interviews with both McCauley (1a) and Masuoka (1i) are included in this edition. I am glad to have the chance to share their experiences with you.



Catherine M. Myers  
CAR Creative Director

***McCauley talks about the difficulty of balancing certain aspects of art, but I think he does a great job in balancing the business and creative perspectives. Read on to learn more.***

**CAR: Tell us about your Naga Series.**

**TM:** The Naga series is my first intensive venture in abstraction and overall composition painting. While my previous work has used the same loose mark-making, I consciously choose to move away from narrative and representational themes with my new paintings. I think that a viewer's interaction with an abstract image, like those in the Naga series, first activates [the painting's] scheme, as opposed to narrative paintings that lead the viewer in a focused direction. The fact that a viewer would respond to the image first based on their experiences is intriguing to me.

The word *Naga* is rooted in Sanskrit and means "serpent." Snakes and dragons can be found in most every form of mythology around the world, however, eastern and western cultures see the power of the serpent very differently- the east seeing the serpent as wise, and the west viewing it as evil. This juxtaposition of bound opposites is something I can relate to as I juggle teaching art and creating art.

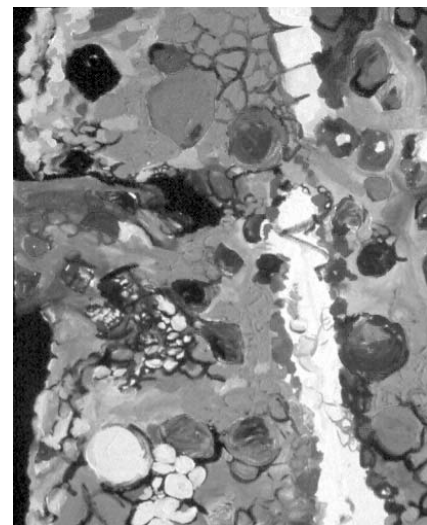
**CAR: You mentioned in the past that when you paint, you take a larger subject and focus in on a smaller area of interest. Can you expand on this style and explain your direction?**

**TM:** Any time that you do extreme zooms on an image it causes confusion due to the viewers changed point of reference. This naturally creates a starting point for abstraction. I choose to start working this way to help me as I experiment with abstraction. When I find an image or create a collage that I am responding to, I mask a small area. I choose the cropped area because of a strong composition. This then determines the shape of my canvas. Now that I am 13 paintings into the Naga series I still start with a cropped image, but find myself referring to the images less and less as I paint.

**CAR: In reading your artist statement, it is apparent that you have a heartfelt interest in reptiles and their mythological history. Where did this interest come from?**

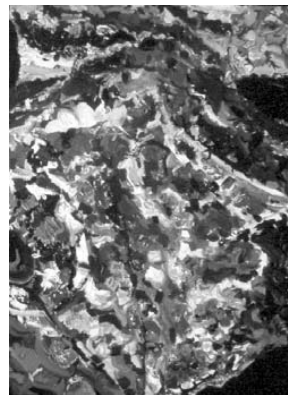
**TM:** From my childhood, I seemed to have always have had reptiles as pets. Also, being raised in a Christian household, and the United States depiction [of reptiles] in general, seems to look at reptiles as "scary" and "evil." I mean, think about Sci-Fi and horror movies: the villains always seem to be reptilian. So, when I was starting the Naga series I questioned this. I think the patterns found on reptiles are beautiful. Throughout my research, I came to find that eastern cultures see reptiles and serpents very differently then what the popular American culture does. One thing everyone can agree on is that serpents are intriguing, if not they would not be found in myths from every part of the world.

*(Continued in Section 2a)*



**Naga6, by Thad J. McCauley, expresses McCauley's technique in choosing a cropped area to create a strong composition. This is a result of an extreme zoom on a larger image.**

**CAR:** You currently teach elementary school art in Aurora (a suburb east of Denver). What is the most fulfilling aspect about teaching young children art?



Naga5, by Thad J. McCauley

**TM:** That art is such a great motivator to teach new ideas. People only learn if they are motivated about what they are learning. I love it when my students ask me, “Mr. McCauley do we get to take our final project home?” Of course they do, but no one ever asks, “Do we get to take our final math worksheet home?” You can tell when students are motivated. When we do a clay project, no one ever has to leave the art room to use the bathroom. That’s motivation.

**CAR:** You mentioned that there is a juggle between teaching art and creating art. Do feel that teaching art and producing art balance each other in the end?

**TM:** After teaching art all day long it is hard to come home and want to create art. However, artists always try to surround themselves by others who are creating, and this is the [essence] of an art room. I find inspiration in what my students come up with. As far as balance, I don’t think so. I could do either teaching or painting completely without the other. Forcing myself to do both only makes me stronger at both.

**CAR:** What has been the most notable or priceless words you have heard from an artist?

**TM:** One of my college professors, Patrice Sullivan, would always say “Don’t settle for mediocrity and don’t paint mediocrity.”

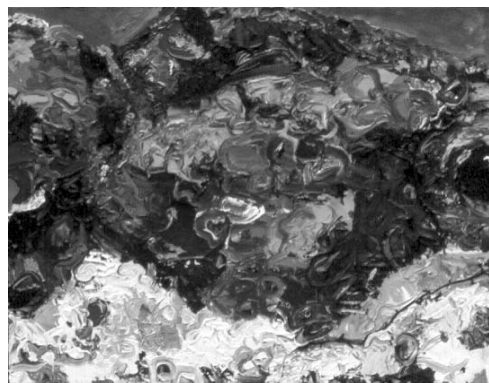
McCauley’s new Naga series can be viewed at the CAR Web site at [www.comartroom.com](http://www.comartroom.com). Click on the Thad J. McCauley link.

## Partnerships and Marketing

*Thad J. McCauley, what do these mean to you?*

Partnerships are the most important part of finding avenues to exhibiting your artwork. I belong to several art education groups around the state to future my career as an art teacher. Through these groups I have found out about numerous opportunities. While being a studio artist is a very different career, it is those artists that are continuing to put themselves “out there” and make connections that get show. Of course the work has to be strong.

(Continued in Section 1i)



Naga2, by Thad J. McCauley

*“I love it when my students ask me, ‘Mr. McCauley do we get to take our final project home?’ Of course they do, but no one ever asks, ‘Do we get to take our final math worksheet home?’”*

*As promised, here is a list of some associations and organizations in the Denver area. These are only a few of the very many.*

### Great in student focus:

Art Directors Club of Denver (ADCD): A lot of special events are geared toward the student. There is an annual portfolio review coming up in April, and an Annual Student show allows the student to compete against the most talented students in the region. Learn more at [www.adcd.com](http://www.adcd.com).

Business Marketing Association (BMA): For students, BMA offers a number of resources that provide a seamless transition into the business and marketing fields. Great for career guidance and networking. Be sure to read Stephen Straight’s viewpoint on how the BMA helps young marketers on the front cover of *the Splash Page*. Learn more at [www.bmacolorado.org](http://www.bmacolorado.org).

### Great for students, professionals, young professionals and small business owners alike:

Art Directors Club of Denver (ADCD): [www.adcd.com](http://www.adcd.com)

American Institute of Graphic Arts (AIGA): [www.aiga.org](http://www.aiga.org)

Business Marketing Association (BMA): [www.bmacolorado.org](http://www.bmacolorado.org)

Denver Advertising Federation (DAF): [www.daf.org](http://www.daf.org)

Design to Print, c/o Printing & Imaging Association Mountain States (PIAMS): (303) 771-1578 voice mail, or (800) PIA-1155

National Association of Women Business Owners (NAWBO): [www.nawbodenver.org](http://www.nawbodenver.org)

## The Art of Cooking

*Finally! Winter has come to Colorado. It seems that other areas in the nation, such as the East Coast, have been getting all of our moisture. There’s nothing better than a warm bowl of chili. Get this: This chili has chocolate! This issue’s recipe comes from Cooking Light, by Ellen Carroll.*

### BLACK BEAN AND CHORIZO CHILI

Smoky chipotle chiles and Spanish chorizo sausage combine to give this chili a kick. INGREDIENTS:

- 1 (7-ounce) can chipotle chiles in adobo sauce
- Cooking spray
- 2-1/2 cups chopped onion, divided
- 1-1/2 cups chopped green bell pepper
- 1-1/2 cups chopped red bell pepper
- 5 garlic cloves, minced
- 3 links Spanish chorizo sausage, diced (about 6-1/2 ounces)
- 1-1/2 tablespoons chili powder
- 1 tablespoon ground cumin
- 1-1/2 teaspoons dried oregano
- 1 tablespoon fresh lime juice
- 1/8 teaspoon ground cinnamon
- 3 (15-ounce) cans black beans, drained
- 3 (14-ounce) cans whole peeled tomatoes, undrained and chopped
- 1 (8-1/2-ounce) can no-salt-added whole-kernel corn, drained
- 1-1/2 ounces semisweet chocolate, chopped
- 3/4 teaspoon salt
- 1/2 teaspoon black pepper
- 3/4 cup fat-free sour cream
- Baked tortilla chips (optional)

INSTRUCTIONS: Remove 2 chiles from can; finely chop, reserving remaining chiles and sauce for another use. Heat a large Dutch oven coated with cooking spray over medium-high heat. Add chiles, 1-3/4 cups onion, bell peppers, garlic and chorizo; saute 5 minutes or until tender. Add chili powder and next 7 ingredients (chili powder through corn), stirring to combine. Bring to a boil. Reduce heat and simmer, covered, 30 minutes, stirring occasionally. Remove from heat; stir in chocolate, salt and black pepper. Ladle 1 cup chili into each of 12 bowls. Top each serving with 1 tablespoon sour cream and 1 tablespoon onion. Serve with tortilla chips.

YIELD: 12 servings (serving size: 1 cup)

PRSRT STD  
U.S. Postage  
**PAID**  
Denver, CO  
Permit #2378

# La Fiesta



Gallery West and Gallery 43  
Friday, March 21st from 6 - 9 p.m.

215 West 13th Avenue, Denver  
and 43 WS 11th Avenue  
The Golden Triangle District

Gallery Tour and Fund Raising Event

**Proceeds from this event go to  
Public Radio Station KUVU.**

Tickets: \$20. Available March 1st  
Buy as soon as possible.

**Call KUVU at (303) 480-9272**

## Other Upcoming Events

### **Carson Masuoka Gallery, Avant Garden**

Paintings by Mary Warner, ceramic sculpture by Deborah Masuoka  
Opening reception Friday, March 14, 2003, 6:00 p.m. to 9:00 p.m.  
March 14 - April 25, 2003  
Located at 760 Santa Fe Drive in Denver.

*The Art Institute of Colorado* presents the creative work of their latest graduates.

You are invited to view portfolios and meet the graduates of the following majors:

**Graphic Design, Interior Design, Industrial Design, Multimedia/Web Design, Media Arts and Animation,  
Photography, Video Production and Culinary Arts.**

Thursday, March 27, 2003, 10:00 a.m. to 1:00 p.m.

Located at the Colorado Convention Center, Lower Level Ballroom, 700 14th Street in Denver.  
Open to the public. RSVP to Tracey Gaulrapp at 303-824-4909.

### **Gallery West, Jennifer Moorhead "Floating"**

Jennifer uses oil pastels to create bright, vibrant images. The colors are only one aspect of her wonderful paintings, which depict dreamlike combinations of men, dogs and horses. Her subjects interact with both each other and their surroundings in a playful and meditative manner. They are relaxed and happy, living in a world we would all like to visit!  
March Show 2003 (See ad this page for directions.)

There will be an **Art Auction** and fund raiser for the **Agape Child Care and Learning Centre** in Waterfall, a township near Durban, South Africa. Ninety-eight kids that are HIV orphans live at this center. This event is sponsored by the *Urban Spectrum Magazine*, Denver Africa Working Against AIDS (DAWA), and Friends of the Agape Project Inc.

The event will showcase local and African artists who have donated pieces of their work along with giving percentages of their proceeds from sales to make this event successful.

This event will be held at the **Small Business and Growth Center** located at **3840 York Street in Denver**.  
The date of the event will be in April.

**Please refer to the April issue of the Urban Spectrum for the exact dates for viewing and for the auction.  
Please call 303-322-4683 after March 20, 2003, for more information.**

# Gallery West

Colorado Springs Artists Review

Come see the artwork of some of the  
best artists from Colorado Springs.

*Sculpture by Bill Burgess  
Cast Paper Art by Chris Weathers*



*Ceramics with Woven Fiber by  
Mark Jenesel and Karen Pierce*

*Weavings by Jeannie Steiner*

Opening reception:

Friday April 4th, April Show 2003

215 West 13th Avenue

Across from the Denver Art Museum

Call 303-940-3909

or visit at [www.gallerywestdenver.com](http://www.gallerywestdenver.com)

*Carson Masuoka sets a standard when representing high-end artists from all parts of the region. They provide a venue of art elegance and class. CAR interviewed Mark Masuoka, the owner of the Gallery, who shares with us some of the techniques a gallery may use when promoting an artist.*

**CAR: Explain how you play an important role in the presentation and promotion of an artist.**

**MM:** The Carson Masuoka Gallery represents 31 artists. What that means is that I play an active role in all aspects of the artist's career including, career development, management and sales. Gallery artists receive exhibits every 18 months.

The gallery is committed to printing limited edition catalogues for every gallery artist as well as a quarterly gallery newsletter. Catalogues and newsletters are used in the promotion of our artists and providing information to our clients.

**CAR: Do you feel that it is impossible for an artist to be successful without the help of a dealer acting as an intermediary?**

**MM:** I do not feel that an artist needs gallery representation to be successful. I do feel that it is very difficult for many artists to make, promote and sell their own work. The job of an artist is to be creative and productive, so if there are too many distractions it takes away from the time in the studio. If all artists could manage their careers there would be no need for art galleries.

**CAR: In order to make an artist newsworthy and thereby get publicity (outside of a gallery exhibition) how do you organize your marketing?**

**MM:** Our main tool of advertising is direct marketing. The gallery solicits publicity on behalf of our artists in the form of statewide and national reviews in newspapers and magazines as well as featured articles in publications.

**CAR: History proves that the art market has grown to a high economic importance. What do you feel is your place in fulfilling the responsibility of being both effective economically and effective culturally?**

**MM:** I view the relationship we develop with our artists as a partnership. The gallery is a vehicle that our artists utilize to exhibit their work. The commitment of our gallery is to work with our artists to get them where they want to be in their careers. In return, our artists' commitment to the gallery is to remain prolific and focused on growing their creativity.

**CAR: How much of the aesthetic component of your artists' works do you feel is dependent on the consideration of economic or commercial inputs?**

**MM:** Artists are faced with numerous economic, creative and commercial pressures. Part of the challenge of being an artist is to know when to pay attention to stimulus and when to ignore them. The same holds true for how much consideration should be given to commercialism when deciding what to make in the studio. If an

artist decides to chase the latest art trend, the trend will drive the art and the work produced will ultimately lose its personal connection to the artist. As an artist agent, I offer artists my personal opinion on the aesthetics of the work, but I never dictate what they should make because I think I could sell it.

**CAR: Explain your view on how extensive the influence of art is on the development of a community, in aspects of both cultural and diversity.**

**MM:** The arts are the barometer of the humanity of any culture.



*“Part of the challenge of being an artist is to know when to pay attention to stimulus and when to ignore them. The same holds true for how much consideration should be given to commercialism when deciding what to make in the studio. If an artist decides to chase the latest art trend, the trend will drive the art... [the art] will ultimately lose its personal connection to the artist.”*

*This is a ceramic sculpture that stands over 5' tall. This piece, Untitled, by Jun Kaneko, is one of many sculptures and paintings that Masuoka represents.*

## **Partnerships and Marketing**

**Mark Masuoka, what do these mean to you?**

[As mentioned in the interview,] I view the relationship we develop with our artists as a partnership. We work with our artists to get them where they want to be in their careers.

The gallery is committed to customer service and focused on our client's individual needs. As a state-wide agent for our artists, we [partner] and assist in coordinating all art related activities in Colorado, such as, exhibits in outside venues, art centers, museums and collaborative exhibits with other galleries. The gallery assists artists in obtaining representation outside of Colorado.

Carson Masuoka offers a student internship program that provides students with hands-on experience in all aspects of managing a commercial art gallery. The gallery also offers free gallery tours to high school and college classes. Masuoka currently serves on the Advisory Board for the Metropolitan State College of Denver, Center for Visual Arts. He has served as a juror, curator and advisor for numerous student art exhibits.



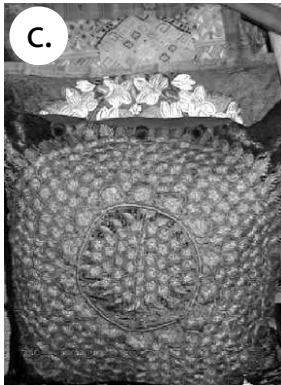
**a. Suede Backpack;** tan suede, woven mauve and teal.

\$129.00



**b. Suede Backpack;** dark brown suede, woven dark mauve, dark teal, dark brown and burgundy.

\$129.00



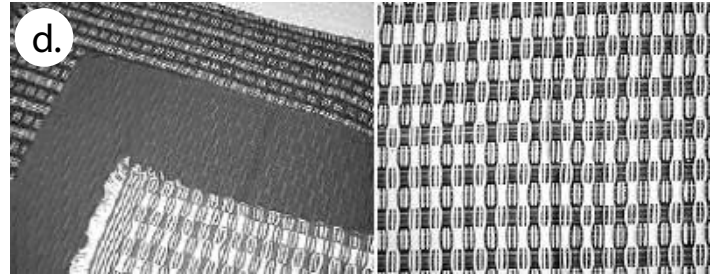
**c. Embroidered Pillows;** hand woven floral patterns. Most are square measuring approximately 18"x18".

\$65.00

Place an order by calling (303) 575-1370, or toll free (800) 385-9108. This is a voice mailbox, but an additional number is provided in the greeting for immediate attention. Feel free to leave your information or contact a representative immediately.

**d. Tight, Backstrap Loom, Handwoven Place Mats;** white, red, blue, green; multicolor blue with white, white with rainbow, white with red multicolor, yellow with blue. Each finished with tassels.

Six to a set: \$52.00



Represented by Princeton Capital, worldwide

# JOEY LORRAINE DANCE Sportel

Coming in March  
(303) 725-2110



Joey is very excited about announcing the opening of Joey Lorraine Sportel.

This is a dance fitness studio that promotes healthy living and inspires a passion for creativity on all levels.

Joey Lorraine's artistic endeavors began with a fascination with ballet at five years old. She began her first ballet lessons in Ken Caryl at The Little Theatre Culture Center and performed her first solo there at six. Her creative thirst later spread to theater and music.

Joey began studying intensively at Harlem's Uptown Dance Academy under Keith Lewis, former Alvin Ailey scholarship recipient who later went on to teach for the New York City Ballet. With Keith's guidance and her own determination, she was invited to join to Morgan Scott Ballet, a ballet company started by former Joffrey Ballet star and choreographer Edward Morgan. The same year, Joey performed solo with the Company at the Pace Theatre in Manhattan.

Joey is continuing her passion for dance and love for film with the emergence of the first Joey Lorraine Dance Film Festival, to be held this summer in Denver.

### ADVERTISEMENT PRICES

SIZE LENGTH OF RUN (1)	COST PER MONTH (2)	TOTAL PAYMENT (1 x 2)
8-1/2" x 5-1/2" (Half) 3 Issues	\$21.67	\$65
8-1/2" x 5-1/2" (Half) 1 Issue	\$45	\$45
2-5/16" x 4-1/16" (V) 3 Issues	\$15	\$45
2-5/16" x 4-1/16" (V) 1 Issue	\$30	\$30
8-1/2" x 1-1/4" (Strip) 3 Issues	\$13.34	\$40
8-1/2" x 1-1/4" (Strip) 1 Issue	\$25	\$25