

ARTIST | PROFILE



Anger Management • 1' x 1' • collage

WORDS: KATIE TAFT • PHOTOS: KELLY CASTEEL

JEFF PAGE



ORGANIC ABSTRACTIONS

JEFF PAGE

began his studies at the Art Institute of San Francisco in photography but found that the medium did not portray the kind of truth he was interested in telling. He was not able to find the ideas he was interested in expressing through the lens of his camera. Page was looking for a more conceptual kind of truth, and the realities of what things looked like got in the way, so he began working with found images, putting them together in ways that expressed more of how he felt about the world than what it might actually look like.

His first non-photographic work was collage in the tradition of the Dada or surrealist artists but with a decidedly '60's vibe. He juxtaposed organic and man-made objects with decorative elements in a lighthearted but insightful manner. Page is interested in actual organic objects and in the ways we attempt to bring them into our homes, hence his attraction to floral wallpaper, potted plants and faux wood grain.

In his series Solid Paper, Fluid Trees Page meshes real nature-based imagery with abstractions of nature found in home décor. The shapes he creates overlap each other, they move around and through one another in a flowing manner. Images of living trees merge with decorative elements derived from nature as image of our concept of the outdoors. The result is a representation of both what the tree actually looks like and how we relate to the tree in our everyday life – pretty complex stuff for such lovely little images.

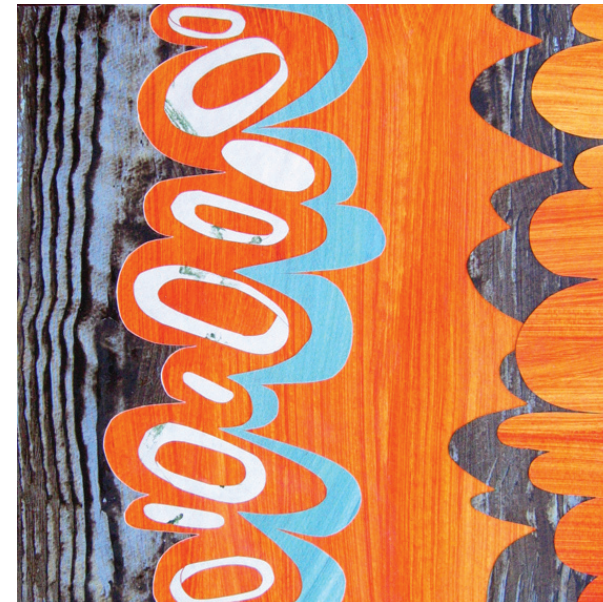
Page's current series, Plywood Panels, takes this one step further and removes representative imagery entirely. He be-



gins with watercolor paper and creates the color and textures himself with paint. The color palette includes oranges and aquas with deep reds and pale greens. The textures are mostly faux wood grains. He now uses what he finds on these sheets of paper as the inspiration for the compositions he creates. He cuts out his shapes and fits them together like a puzzle, trying many things until he finds just the right place for each shape to rest. After everything is in place he covers the panel in resin to give it a cohesive look. The resulting piece is glossy and vibrant.

Page returned to Denver from San Francisco a little more than a year ago and has just moved in to RedLine, a brand new facility at 2350 Arapahoe Street, which brings in emerging and mid-career artists for two- or three-year studio residencies to work side-by-side with international guest artists. The Gallery at RedLine is currently showing Spatial Investigations: New Art from RedLine where you can see Page's installation *Wherever you go, There you are* through the middle of October.

+ jeffpagestudio.com, redlineart.org



Left: It's Friday and I have no plans
size: 1' x 1'
medium: collage

Below left: Moving in together
size: 1' x 1'
medium: collage

Below right: I tend to think that way
size: 1' x 1'
medium: collage

