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My approach to art is centered upon a post-modern interpretation of Impressionism. It is an approach informed by contemporary art movements based upon dynamic points-of-view, like Futurism. I also have an affinity for certain Abstract Expressionist concepts, and in particular the work of Rothko and Pollock, where the artist becomes the timepiece through which perception flows and is recorded. Monet discovered this fertile confluence late in his career, producing works which not only explored new Impressionist ideas, but also anticipated Abstract Expressionism.

The Impressionists understood intuitively that the absolutist standards of Classicism had to give way to a new vision, even if they did not fully understand why. Traditional Impressionism, which retained the single viewpoint of classical perspective, was deconstructed and reassembled by Cézanne, permitting the transition to Modern Art. Shortly thereafter, Picasso and Braque invented Cubism. Frame-of-reference became the key to understanding art. Explorations of dynamic and multiple points-of-view, which analyzed the frame-of-reference, superceded the pictorial development of individual static points-of-view. Conception superceded perception as the limits of these ideas were explored in spatial, analytical and psychological aesthetic disciplines.

However, in the 60's and 70's artists and musicians returned to earth as the Folk movement took hold in the USA. Folk artists understood that all artists are products of where and when they live. Reality, finally, is not "over the rainbow"; it is in one's back yard. The Folk movement crystallized this concept and opened the door once again to personal reality. It compelled a reexamination of the existential limitations of life itself. And, although this approach was at odds with the predominantly conceptual approach of much of prior contemporary art, it allowed

painting to become, once again, a metaphor for life. Woody Guthrie's immediate heartfelt concern for his fellow man trumped the fascinating dimensional ruminations of Ouspensky.

As we struggle with intractable environmental problems like heavy metal pollution and global warming, the preservation of the earth becomes an existential prerequisite to all other human goals, no matter how lofty. This basic premise conditions humanity's desperate longing for faith in spiritual existence. By preserving the natural world we make our own spiritual rebirth possible. All life struggles for existence as it seeks clean air, water, food and to reproduce. Gravity draws all things ultimately to the sea, which humanity can either despoil or protect. The relative balance of these forces may be the last and pervasive struggle of our time. I see myself as a commentator upon that struggle, when painting a trickling Ohio rivulet or a Lake Erie scene from my boat studio. I am an advocate for the voiceless flora and fauna of the world that depend upon humanity's higher consciousness for their continued existence. Will we choose wisely?

My core belief is in the essential oneness of life and the natural world. As I respond to the light, the weather and the spirit of a particular place, I interact with it through drawing, painting or photography. These plein air impressions become a point of genesis as I contemplate and expand upon them in my studio. The work evolves, as I focus on my memory of the place and time that stimulated the initial desire to record my perceptions of it. Through this process I hope to produce work that reconnects others with their earthly inheritance...



Jeff's boat studio aboard "Sweet Pea"