

HART JAMES

Statement

“We are nature, and in nature, is our peace.

What we most need to do is to sing with the Earth on the inside.”

The importance of the messy drip, the misplaced color, the accident in my work is paramount. I work primarily in palette knife and rag. I want to avoid any tendency towards precision, exactitude of process. I seek to reflect nature and all of it’s messy, but always beautiful order. I work in correspondence with my inner voice, my intuition. I take myself to the place and want the viewer to experience that place, as well.

“In wildness is the salvation of the world,” Henry David Thoreau. As in nature, our interior self/soul is infinite. I am well versed in the art of Matisse, Cezanne, Burchfield, Bonnard to name a few. David T. Alexander, Jennifer Pochinski, Peter Doig, and Marlene Dumas are, but among the many living artists, who inspire my work.



Bio

Growing up on a farm, Hart absorbed the natural world around her small child, self. A backpack filled with empty jars, Golden Guide Books on Insects, Plants and Birds, she spent the daylight hours studying the beauty, the transience, the processes and cycles, the details of construction in nature.

Hart has come to realize that very few people have her background. In her early years on the farm, she spent all the daylight hours in nature. She wandered the family farm and all of the adjoining farms of the neighbors. It was more than 1500 acres of countryside and farmland. In these surroundings, she became attuned to the natural world in a way that seems more connected to earlier societies, than with our present day world. She intuited natural processes that are just now being ‘discovered’ by modern scientists. Hart understood the infinity of space, the insignificance of man, the transient nature of life, and the omnipotent power of the life force of nature. This was at the age of ten.

After spending her young adult life absorbed with nature and art (museums, printmaking, and mixed media), Hart pursued a career in landscape design and installation. She approached this as an art form. Transforming spaces by moving large amounts of soil, large boulders to hold in river banks, adding dry laid stone paths and walls, or brick, building structures for the garden (breezeways, pergola, gates, etc), and planting 25’ trees down to the smallest of perennials. The boxwoods became Noguchi sculpture, the layering of plants juxtaposed with the man-made elements became a painting framed by views from the windows.

It is with this knowledge that Hart paints. Using oil, and often charcoal, every painting is an attempt to reunite with an existence symbiotic with the natural world. Her paintings are abstract landscapes.

Studying at the Art Institute of Chicago, the San Francisco Art Institute, with Anne Truitt, Vera Berdich, and, Ed Pashcke, among others, and studying at Northwestern in art history and biology has made a strong background

for Hart's devotion to the arts. She has attended artist residencies across the country, Oxbow, Morris Graves Foundation, and Seaside. In 2017, Hart was awarded a fellowship to attend Vermont Studio Residency.