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art
COLLECTOR



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ANDREA KONCH



JEFF JAMISON

Beginning a conversation through art

Jeff Jamison loves everything about painting, but he takes special joy in the philosophical aspect of it. He believes it is a continuous part of life, as painters never stop being painters. Even when they are not at the canvas, they look at everything with a painter's eye. Jamison also likes to compare painting to other art forms, including music, and how people interact with each piece.

"I like to think about why human beings create art and why they respond to art," the artist says. "I like to think about why they crave art."

When creating his own paintings, Jamison aims to have his passion of the work and what he is doing speak to the viewer, perhaps begin a conversation, which is why he depicts scenes commonly found in everyday life.

"I think about it in terms of communicating. How do I communicate through my art?" he explains. "I want the viewer to be able to feel that love. That's why some are romantic in nature,

and I don't necessarily mean romantic love."

Jamison's style and approach has changed over the past few years. Where he used to follow the traditional Old World style, using darker colors and a richer style and focusing on a particular aspect of an incident, now he widens the outlook inviting the viewer into the piece, showing the "drama" of what is being depicted. Using lighter colors and emphasizing the impact of the painting, the artist wants viewers to be a part of the artwork, recognizing it as vaguely familiar.

Many of Jamison's pieces depict street, bar and patio scenes, something viewers would see or experience on a daily basis. The recognizable scenes allow the audience to interpret the piece according to life experiences, which is exactly what Jamison hopes to happen.

"A feeling of a painting inspires me. I want it to emote a certain feeling or belief. I don't want to write the story for the viewer," says



1



2



3

the artist, explaining he gives his paintings vague titles and scenes, inviting the viewer to create a conclusion that makes sense to them.

Most of his drawings do not come from something he has seen, but rather from his imagination. Jamison started out as an illustrator and had to be able to draw quickly for his own creations. When he begins a painting, oftentimes he does not know what he wants the end result to be. He just sits down to draw and lets the paint do the work.

"I like to draw from a place of calm and peace," he says. "A lot of times, I don't even know what I'm going to paint. I just start making marks on a canvas. Some of my best strokes are some I didn't intend to keep. I wipe off as much paint as I put on."

In many ways, Jamison approaches his oil paintings much like a watercolorist, but working in oil he is able

to undo marks if he doesn't like what happened.

"The beauty of oil is you can take a mark away," he says. "[I] let paint do what the paint does; [I] let paint be paint."

Jamison compares this aspect of painting to life, saying sometimes the best things happen when least expected. Sometimes he says he doesn't like a certain aspect of a canvas until he sees it again later, and it becomes his favorite part.

"Let the mess show up," he says. "The best things that happen in life you didn't see coming. If you would have planned it, you would have ruined it. Let the painting show up. Don't ruin it. You can't control what you don't know you have."

Jamison will showcase his newest works at Jones & Terwilliger Galleries in Carmel, California, throughout the month of August. ●

1
Light Paris Rain, oil on canvas, 30 x 24"

2
For Now, oil on canvas, 30 x 24"

3
Light & Shadow, oil on canvas, 24 x 30"