

ROBERT FONTAINE GALLERY

Artist CV

Peter Combe

Artist Statement

I am consumed by the subtle magic that occurs when playing with light, color and movement in my art making. Whether punched or shredded, I appropriate household paint swatches and make mostly 3 dimensional artworks. These artworks transform and change subtly as the viewer shifts from his/her vantage point. There is a magic that occurs, a trick of the eye where color seems to occupy space - a void - at once ethereal, yet seen from another angle the whole appears as if a ghostly image, veiled in gossamer.

The artworks are many layered and full of experimentation, sometimes subtle and at other times less so. I enjoy the science of colour, how the implementation of a single colour, when applied to a small incremental tonal range, can transform a work either subtly or substantially. Oftentimes I repeat an image, yet each permutation is unique. I will rework the image multiple times working through different colour designations. Often this effect alters the subsequent works in subtle ways while in others the change appears dramatic.

I draw from a full spectrum of 1,100 colours. I work tonally - each of the single colour placements are based on tone rather than hue. This mode of placement achieves a Pissaro-esque pointillist finish. I will come back to the work and focus on achieving monochromatic elements - designating variations of a single hue to a desired area - not dissimilar to Andy Warhol's screen prints of celebrities - the way he designated non-representational monochromatic areas of hue, and how they change form one variation of the same portrait to the next.

Another element to the work is the constant change and flux that is mostly produced by the viewers changing vantage points, an effect that is difficult to imagine whilst not being present before the work. These artworks do not photograph well. It is impossible to

capture the kinetic element - an element whereby the viewer's motion or movement dictates the artworks transformative component.

A single light source projected at the colour side of the discs produces a magical result especially when viewed directly before the work. It is almost as if tiny LED lights shine between and bounce off the backsides (text side) of the paper discs. If lit by natural light, these artworks change throughout the day. While working on these pieces, my favorite time of the day is the gloaming - it is at that time that the colours seem to come alive subtly yet rather dramatically at the same time - it becomes a still point for me as an artist.

It is these characteristics that propel me forward, to continue experimenting with the interplay of light, movement and colour.

Selected Exhibitions

2016, PETER COMBE, STARS & STRIPES, Andrea Schwartz Gallery, San Francisco, CA.
2016, POSTCARDS FROM THE EDGE, Sikkema Jenkins & Co Gallery, New York, NY.

2015, ROUND SQUARE, Robert Fontaine Gallery, Miami, FL
2015, SUMMER CONTEMPORARY, Rarity, Mykonos, Greece
2015, KONFETTIKUNST, Back Gallery Project, Vancouver, BC, Canada
2015, FORMS & FACES, Robert Fontaine Gallery, Miami, FL
2015, POSTCARDS FROM THE EDGE, Luhring Augustine Gallery, New York, NY
2015, LA/SF, Andrea Schwartz Gallery, San Francisco, CA

2014, PLAY, Galerie C.O.A., Montréal, QC, Canada.
2014, ART PERSPECTIVES, Robert Fontaine Gallery, Miami, FL.
2014, COMPLIMENTARY COLOR, Pentimenti Gallery, Philadelphia, PA.
2014, PETER COMBE & EDWARD LENTSCH, Lanoue Gallery, Boston, MA.
2014, "PETER COMBE", YOUR NAME IN LIGHTS BY JOHN BALDESSARI, Illuminated Billboard, Monnaie de Paris, Paris, France.
2014, POSTCARDS FROM THE EDGE, Luhring Augustine Gallery, New York, NY.

2013, Drugstore Beetle (Sitodrepa Paniceum) II, California State University, Special Collections Library, Long Beach, CA.

2012, POSTCARDS FROM THE EDGE, Sikkema Jenkins & Co Gallery, New York, NY.

2011, POSTCARDS FROM THE EDGE, Cheim & Read Gallery, New York, NY.
2011, "PETER COMBE", YOUR NAME IN LIGHTS BY JOHN BALDESSARI, Illuminated Billboard, Stedelijk Museum, Amsterdam, Netherlands.

2011, David Horvitz Satellite Exhibition, Les Rencontres d'Arles, Arles, France.
2011, "THIS IS NOT A LOVE SONG", DIGITAL NATIVES, Electronic Billboard Burrard Street Bridge, City of Vancouver Public Art Program, Vancouver, Canada.

2010/11, PETER COMBE; PUNCHED & SHREDDDED, Smith Andersen North, San Anselmo, CA.

2010, CALIFORNIA OPEN, TAG, Bergamot Station, Santa Monica, CA., Curator: Karen Moss, Director of Exhibitions, Orange County Museum of Art.

2010, TWITTER/ART+SOCIAL MEDIA, Diane Farris Gallery, Vancouver, Canada. Curators: Dr. Maria Lantin, Director of the Intersections Digital Studios Research Centre at the Emily Carr University of Art + Design. Hank Bull, Executive Director at Centre A., Vancouver International Centre for Contemporary Asian Art.

2009, 3rd COAST NATIONAL, Curated by Fairfax Dorn, Co-founder & Executive Director Ballroom Marfa, Marfa TX., KSpace Contemporary, Corpus Christi, TX

2009, 4th NATIONAL JURIED EXHIBITION, Curated by Janet Bishop, Curator of Painting & Sculpture at SFMoMA., Axis Gallery, Sacramento, CA.

2009, CALIFORNIA OPEN, Curated by Michael Zakian, Director of Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, TAG Gallery, Santa Monica, CA.

2009, 24th TALLAHASSEE INTERNATIONAL, Curated By Faculty, Museum of Fine Art, Florida State University, FL.

2006, DRAPART, Centre de Cultura Contemporania de Barcelona, Barcelona, Spain.

2005, ART+5, One Point Six Gallery, Vancouver, Canada.

2005, KILLER, One Point Six Gallery, Vancouver, Canada.

Artist talks:

April, 2015, Contemporary Art Society of Vancouver, Vancouver, British Columbia, Canada

Art Fairs:

2016, SCOPE BASEL, Robert Fontaine Gallery

2016, ART WYNWOOD, Robert Fontaine Gallery

2015, ART SILICON VALLEY, Andrea Schwartz Gallery

2015, X CONTEMPORARY, Robert Fontaine Gallery

2015, SCOPE ART FAIR, Robert Fontaine Gallery

2015, ART MIAMI, Andrea Schwartz Gallery

2015, MIAMI PROJECT, Robert Fontaine Gallery

2015, ART WYNWOOD, Robert Fontaine Gallery

2015, ART PALM BEACH, Robert Fontaine Gallery

2014, CONTEXT ART MIAMI, Robert Fontaine Gallery
2014, ART MARKET SAN FRANCISCO, SBArts
2014, PHOTO L.A., Smith Andersen North Gallery

2013, PHOTO L.A., Smith Andersen North Gallery

2012, PHOTO L.A., Smith Andersen North Gallery

2011, PHOTO L.A., Smith Andersen North Gallery

Collections:

Laurence Hallier, Los Angeles, CEO and Founder Show MediaGroup
David Kensington, San Francisco, Principal, David Kensington & Associates
Yves Navarre (Estate), Paris (France), Author
David Nazarian, Los Angeles, CEO Nimes Capital & Angella Nazarian - Author
Sam Nazarian, Las Vegas, Founder and CEO, SBE Entertainment
Ryan Seacrest, Los Angeles, Entertainer
Mark Smucker, Ohio, J.M. Smucker Co.
Chris Viehbacher, Boston, CEO Sanofi

Addendum:

- The New Museum, New York, NY in 2010, Peter Combe Ode to NYC <3 Design
Collaboration, 2011

Selected Bibliography:

- Natalie P., A Creature Of Postmodernism - Peter Combe In An Exclusive Interview, WIDEWALLS, May, 2016
- Buermann, Caro, Peter Combe Creates Mesmerizing Portraits Using Paint Swatches, HI-FRUCTOSE, December 22, 2015
- Droste Effect, A Walk Through The Art: Art Basel Miami 2015 - Miami Art Week, DROSTE EFFECT, December 12, 2015

- Azzarello, Nina, Peter Combe Creates Complex Optical Illusions With Layered Paint Chip Portraits, DESIGNBOOM, December 8, 2015
- Buermann, Caro, Miami Art Week 2015: SCOPE Miami Beach Recap, HI-FRUCTOSE, December 7, 2015
- Moret, A., Paper-viewing Art Basel Miami with A. Moret - Day One, The MOO Blog, Dec 2, 2015
- Godley, Elizabeth. The Art of Impermanence, THE PROVINCE, April 12, 2015
- Godley, Elizabeth. The Art of Impermanence, THE VANCOUVER SUN, April 10, 2015
- Godley, Elizabeth. The Art of Impermanence, THE PROVINCE, April 12, 2015
- Peter Combe - Konfettikunst, THE GEORGIA STRAIGHT, April 2015
- Back Gallery Project, PREVIEW, April, 2015
- 7 Sünden der modernen Gesellschaft, ZEIT WISSEN MAGAZIN, February, 2015
- Peter Combe, STUDIO VISIT MAGAZINE, Volume Twenty-Eight, 2015
- Caroline Kurze, Konfettikunst von Peter Combe, IGNANT, October 21, 2014
- Alissa Darsa, ARTNET NEWS, Must See Art Guide: Boston, October 9, 2014
- K Homer, Amazing Pixelated Portraits Made Out of Carefully Arranged Paint Swatches, MY MODERN MET, October 5, 2014
- Juxtapoz, Artworks Made From Paint Swatches, Juxtapoz, September 30, 2014
- Kiri Spirou, When Colour Occupies Space: Paint Chip Art by Peter Combe, YATZER, September 27, 2014
- Jasmine Wilson, Realistic Portraits Made From Paint Chips, STRICKTLY PAPER, February 5, 2014
- Andy Romanoff, Photo I.a. : Changing nature of photography, L'OEIL de la PHOTOGRAPHIE, January 20, 2014
- Peter Combe, STUDIO VISIT MAGAZINE, Winter, 2013

- Helander, Michael. Peter Combe, ARTIZEN, December, 2011
- Douglas, Chloé. Paint Swatches & Chips: The Art of Peter Combe, PLENTY of COLOUR, plentyofcolour.com, February 16, 2011
- "ADBUSTERS Whole Brain Catalog", Iran's Ahmadinejad Prepares for Avatar Premier, Summer, 2010
- Vartanian, Hrag. "A Really Lovely Animated Gif Story At A Tale Of A Few Cities", HYPER ALLERGIC LABS, New York, NY., hyperallergic.com, April 30, 2010
- Varty, Alexander. "Art tweets in blips & bleeps in Twitter/Art+Social Media", THE GEORGIA STRAIGHT, April 15, 2010
- Johnson, Paddy. "Rush Limbaugh's Penthouse For Sale - What About The Art", ART FAG CITY, artfagcity.com, Mar 4, 2010
- Combe, Peter. "Marc-Antoine Léval, The Immaterial Art Emperor", Last Fountain, Lot 10 Galerie, Brussels, Belgium, April, 2010 (catalog)
- "24th Tallahassee International", Moiré (red) & Pink Interference, Aug 2009 (catalog)
- "California Open", 09+h16473 Head, Aug 2009 (catalog)
- "4th National Juried Exhibition", Gene Poll (II), Aug 2009 (catalog)
- "Drap-Art '06", UHF Sans Green, Dec 2006 (catalog)
- Mushet, Mark. "Centrefold", VANCOUVER REVIEW, Fall 2006
- Hopkins, Michelle. "The Eye of The Beholder", STATE of the ART, Winter 2005/06