

ABOUT THE ARTIST

Rowe grew up in San Francisco's bay area, where the flames of his creativity were fanned by the graphic revolution of the late 1960s. After graduating from Arizona State University with a B.S. in Finance, Rowe followed his passion and established a commercial design firm specializing in commercial art, branding and fine art.

Having painted since his youth, Rowe made silkscreen his medium in the early 1990s. The artist has been showing his work at public and private exhibits since 1996, putting his pieces in the hands of collectors worldwide, including some of Hollywood's elite. Rowe's art can be found in the homes of actor Jack Nicholson, 'Terminator 3' Producer Nigel Sinclair and Guess? Jeans founder Georges Marciano, who commissioned Rowe to paint 24 portraits for home and office. The artist's text-based work also hangs in the homes of various screenwriters, television writers and sitcom strategists.

Among collectors of Rowe's work are rock headliner Kid Rock, Evil Entertainment Management co-founder Eric Grzybowski and the private collection of the world-renowned Canyon Ranch Spa. Hilton/Doubletree's 'The Wit' hotel brand also adorns the walls of its suites with reproductions of Rowe's artwork.

A large portion of Rowe's body of work stems from private commissions and portraiture, wherein Rowe uses an amalgam of his writer's psyche, painter's palette and mementos from the subject's life to deliver detailed, narrative 'legacy' paintings that become instant heirlooms. See a sample of this in Rowe's ['Abolitionistory'](#).

The artist calls Santa Monica, California 'home' and, with his wife Margaret, a jewelry designer (MargaretRowe.com) and son Chase, finds summertime inspiration in the people, beauty and diversity of Southern California and Manhattan NYC.

BRET ROWE

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ARTIST'S STATEMENT

Our world, whether viewed at present or historically, is a constantly evolving mass of new information that demands unbiased interpretations. Images, labels, castes and religio-political undercurrents define and redefine snapshots of our culture that are framed as 'history' seconds after occurring.

The fascination borne of the characters, coincidences and confounding events that connect our society serves as the dominant ingredient in my two and three-dimensional work.

For each of my narratives, I strive to create a graphic, text-driven composition that merges these cultural snapshots with a writer's psyche and painter's palette to yield colorful commentary on the politicians, protagonists, performers, Prima donnas and peculiarities that continue to shape our planet.

Having spent impressionable years of youth amid a literary family in a California city by the sea defined by free love, flower children, racial polarity, mind-blowing graphics and a gravitating, post-Vietnam fascination with television as the 'it' moment news machine, I've found that a graphic yet literary solution is the most satisfying way to me to interpret subjects that confound me. Theatre posters, gameboards, comics, carnival posters and product packaging serve as both resource and vehicle for my commentary and allow me to combine soft, vintage romanticism with contemporary realism.

Through each of my narratives, it's my intention to serve up an unbiased interpretation of a subject with simply the facts of choice. From the elements offered, those looking into my window on the world can create their own individual interpretation.

As an eternal optimist, I believe that colorful, playful images that evoke reflection and emotion are captured in one's mind's eye throughout life and can be paramount in maintaining a child-like, optimistic lens on the world -- however beautiful, yet bruised our world may be at any given moment. In turn, I believe that many 'optimistic lenses' are able to spread hope and affect positive change on our world.

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