

ARTIST VITAE

BOB PEJMAN'S MEDITERRANEAN VISTAS INVITE THE VIEWER IN

by Sarah Seamark

No one is present in the classic Mediterranean scenes of Bob Pejman's paintings—only the viewer. The table set for two at a restaurant on the Amalfi Coast represents an invitation to the onlooker to place themselves and their desired companion within the setting.

It is the affect of beauty and solitude together that creates this romantic mood that Pejman wishes to offer collectors of his work. He travels to Italy when he can to bring back in his mind images of its classic architecture and the passage of time worn layer by layer on its ancient stones. His palette reflects the terracotta green of the canals, azure blue of the coastline, earth tones of the country. "I don't paint for myself. I make paintings that I want people to appreciate and enjoy," says Pejman.

Inspiration for his style, that he likens to romantic realism, comes from the Hudson River school, the classic landscapes of Thomas Cole and Frederick Church, the utopias of Maxfield Parrish, and above all, from the Victorian artist Laurens Alma-Tadema, known for his theatrical paintings of Roman ruins.

"I've always loved traditional, representational art, and have a fascination with architecture and perspective," he says. "My work is not photo-realistic, but is a mix of realism and imagination. I consider myself to be a traditionalist—so I get drawn to the past a lot."

Pejman spent his early childhood in Europe, where his father studied as a classical composer at the Vienna Academy of Music, while his mother played the harp in the Vienna Philharmonic.

The family, which soon added a brother and sister, moved to Tehran when Pejman's father was commissioned by the Shah of Iran to compose operas and ballets as head of the music department at Tehran University.

Music flowed through the home, it was all around him. But Bob's real interest lay in painting and drawing. This continued through high school, which Pejman attended in New Jersey after the family immigrated to the United States in 1976, two years before the revolution in Iran. "My favorite class was art," he recalls. He also taught himself to play the piano at 15, and wrote music for the jazz and marching bands at Summit High School in Summit, NJ.



Bob Pejman

His father, however, opposed a career in either art or music for his son, saying it would be hard to make a living. In a corporate job, he rationalized, there would be a steady paycheck.

Pejman listened to his father, and signed up at Rutgers University to study computer science.

His arts instructor, on the other hand, did not think he was listening to his heart, rather following security. To this end, Pejman earned a double major, computer science and music. At college he helped form a New Wave Band called X-Dream. They played clubs and bars, even made a record. His greatest hobby is still the piano and collecting soundtrack music. But Pejman went on into the corporate world, where he saw success, becoming vice president of marketing for a leading market research company, Information Resources Inc.

At this time, his mother Homa opened Pejman Gallery in Short hills, NJ, and asked Pejman to become a partner. "She needed someone to help her," he explains. "And this sparked my interest in art again." He was then 28, and had not touched a paintbrush in 11 years. Many of the paintings in the gallery were by European artists. "I looked at them, and I felt I could have been one of these artists. So I bought a paint set and canvas and started to paint again." But he was rusty—so he sought out the help of Anatoly Ivanov, a renowned Russian artist that he was representing in the gallery who

lived nearby and could teach Pejman to paint in a classical style. This was all done in his spare time from his full-time corporate job.

Then, in 1993, Pejman Gallery gave him a one-man show. He sold seven acrylic on canvas paintings priced between \$10,000 and \$15,000. "This was much better than I thought I would do. So I decided to take up painting seriously."

In addition to studying with Ivanov, Pejman also studied with the well-known Armenian impressionist and colorist Ovanes Berberian. While Ivanov influenced the development of his classical style of painting, Berberian influenced his color palette to be that of impressionistic. The result is a blending of impressionistic colors and techniques to achieve a classical yet contemporary style.

Pejman also attended the New York Art Student's League in 1993 and 1994, focusing his studies on drawing and human anatomy. The following year, 1995, he founded his art publishing company, Pejman Editions International. Four years later, he left the corporate world to pursue his art and publishing career on a full time basis.

His studio is combined with his publishing business in a 3,000-

and overseeing the publishing operation. "I am involved from concept to completion—from color correcting in Photoshop, to stretching, to embellishing," says Pejman. "Every step of the way is done under my supervision so that I know exactly what goes out to the galleries."



"Bellagio Village" is a hand-embellished giclée on canvas in a deluxe edition of 395 in two sizes: 30 by 40, and 20 by 26 inches.

His prints are available in three forms. Deluxe editions of 395 each in two sizes, with only one or two images released each year. These are all hand-embellished by Bob Pejman himself.

Recently introduced is the Signature edition line of embellished prints, in two sizes. The edition for each size is 595 with 45 APs, the latter embellished by Pejman. The Classic Collection is a line of mini-ature open edition prints measuring 9 by 12 inches.

Pejman's work can be found in corporate and private collections throughout the world, and is available through select galleries in the U.S., including Miami, Las Vegas, and Maui. Pejman's oils on canvas sell for \$5,000–\$50,000.

To reach Pejman Editions International, telephone (973) 515-4500 or log onto the website: www.PejmanEditions.com.



"Passage to San Marco" is a hand-embellished giclée on canvas deluxe edition of 395 in two sizes: 40 by 30 and 26 by 20 inches.

square-foot space that he recently moved into in Whippany, NJ. Here he divides his time between painting, now oils on canvas, rather than acrylics; hand-embellishing the deluxe editions,