

PETER CAMPBELL

The quiet attraction of moody color

Peter Campbell thinks a lot about his long-term relationships with his work.

“Looking at your work over a period of time changes how you see it. Immediately as you get done you think it’s great. Then after six months, you hate it. Then after four to six years, you look at it again and appreciate it because your relationship

to a piece of art changes. You have a beginning relationship—the first mark starts to dictate the painting. I don’t always tell the painting where to go, sometimes the painting tells me where to go. What goes through my mind as I make it is totally different from what it turns out to be. So my relationship with it is from an originator’s point of view.

That’s a singular point of view.”

Campbell thinks about the way collectors relate to the work, as well.

“For a collector, their relationship with it starts where mine ends. They only see the finished product. My work is quiet and moody. I want collectors to see a deeper quality than just the surface quality. I like collectors to say that they



Peter with his painting, *Evening Clouds*, oil on linen, 48 x 42”







got some emotion from the painting. I like them to recognize the light qualities, the subtlety of the work, and to try and hear the voice that I paint with."

For the most part, Campbell says he gets the desired reaction.

"Most collectors tell me they are attracted to the palette that I use. I use a full spectrum palette but I mix my colors down in order to convey the sense of mood that I want. Mood and color are generally what my collectors are attracted to."

With his new series of paintings, Campbell is striving to give collectors even more in the way of mood, much as his idols, the nineteenth century tonalists did.

"The tonalists work is so quiet it almost invokes music. I think that's one of the appealing qualities of my work, as well, is that it's quiet. That's the kind of work I want to come home to. Everything is coming at you so quickly these days. It has to do with subtlety, and subtlety is an acquired taste. It's about colors. I've got a long way to go, but I know that I can get where I want to go with it. I work at it. The work that I'm doing now is better and stronger but the thread of work is still the same that it has always been.

Campbell says there is no shortcut to the process.

"You have to paint a lot of lousy paintings to get to be a good painter. There is no shortcut to quality."

This attention to detail is what makes Campbell's pieces stand out.

"This body of work is better than my last. I think technically I'm becoming a better painter. I'm conveying what's in my head better. That just takes time."

Many years of experience enables Campbell to create exactly what the envisions. "I've done enough on-location paintings that it gives you sort of this knowledge and experience that you can tap into in the studio so that you can produce work that you want to produce. I'm not a literal painter, I'm more concerned about having the right quality, the right mood, the right feeling. I think after being a photographer for 20 years and a painter for 10, I can do that successfully.

Campbell paints in a variety of sizes. "A lot of the small paintings are plein air pieces and a lot of the larger pieces are created from studies or drawn sketches

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August Field, oil on linen, 30 x 36"



Spring Run, oil on linen, 38 x 42"

The Collectors Say:

"Peter does nature at its best. We never tire of his work, ever, and we probably have twenty pieces of his work. When you walk in, the house gives you a hug, and we think it's because of Peter's work."

— Margie and Howard Wilson



Evening, oil on linen, 48 x 42"





and created in the studio. I can take a small 3½ by 5" sketch and turn it into a 4 foot painting. There's a different quality to those pieces. The larger pieces are a little more reserved, planned out and thought out—percolated. The smaller pieces have more of an urgency to them.

One of Campbell's favorite formats is working with 42 by 48 inch canvases.

"I like to work in large sizes, anything approaching 4 feet. I'm just attracted to that size. It's fun to do a large painting, because it takes so much time and you have a longer dialogue with the painting. On the other end of the spectrum, being able to whip out my little 4 by 6 inch painting kit by the side of the road is enjoyable in a different way."

There is no question that Campbell is enjoying himself these days. Although he experimented early on with watercolors and acrylics, he has found his home with oils. And one of his most significant turning points was when he had his own studio.

"When I committed one hundred percent to painting 10 years ago, the thing that helped promote my success was having my own studio space. Being able to work uninterrupted and having a space that's yours to create in is necessary to get work done."

Collectors are grateful that Campbell is feeling at home and productive—his work is selling as quickly as he can create it. Fortunately, it appears that Campbell has a long productive artistic road ahead of him. 🖌️

For a direct link to the exhibiting gallery go to



www.westernartcollector.com

Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

2007		
Small	Medium	Large
\$700-\$950	\$3,600	\$7,700