

HOLLY HUNT ART

CURRICULUM VITAE

Pascal Dombis:

Born in 1965. Lives & works in Paris, France

Solo Exhibits/Shows

- 2014 Mixed Grill(e), RAYGUN Art Projects, Toowoomba - AUS
- 2013 Post-Digital, TZR Galerie, Düsseldorf - DE
The End(less), Nuit Blanche, Métro Gare de Lyon, Paris - FR
Glitch_Stitch, Galerie Pascal Janssens, Gent - BE
- 2012 Eurasia, TZR Galerie, Düsseldorf - DE (cat.)
Extra_Vague, Galerie RX, Paris - FR
Le Musée en Herbe, Paris - FR
IBU Gallery, Paris - FR
Eurasia, The Cat Street Gallery, Hong Kong - HK (cat.)
- 2011 Gott ist Tot, Claudio Bottello Contemporary, Turin - IT
Pourquoi ? What_Next ? Nuit Blanche, Saint-Eustache, Paris - FR
- 2010 Text(e)-Fil(e)s, Palais-Royal, Paris - FR (cat.)
IBU Gallery, Paris - FR
EXCES I, Die Galerie, Seoul - KR (cat.)
EXCES II, Seok Gallery, Daegu - KR (cat.)
- 2009 Image-Flux, Galerie RX, Paris - FR (cat.)
Time Spirals, The Cat Street Gallery, Hong Kong - HK (cat.)
- 2008 Géométries Irrationnelles, Galerie municipale, Vitry-sur-Seine - FR (cat.)
- 2007 BLINK, Artpool, Budapest - HU (cat.)
RRB, Espace Orensa de Gaffory, Patrimonio - FR
- 2006 @tom1k, Hôtel Pams, Mairie de Perpignan, Perpignan - FR
- 2005 Château de Linardie, Senouillac - FR
SpamScape, Maison Populaire, Montreuil - FR
- 2004 Galerie Mabel Semmler, Paris - FR (cat.)
Fort Napoléon, La Seyne-sur-Mer - FR (cat.) 2002
Galerie Mabel Semmler, Paris - FR
- 2001 Galerie EOF, Paris - FR

Select Group Exhibits/Shows

- 2014 Art14, Galerie Pascal Janssens, London - UK
ArtParis, Galerie Pascal Janssens, Paris - FR Pascal Dombis / Feb. 14 2
- 2013 NOISE, 55th Venice Biennale of Art (Collateral Event), Venice - IT
Année Lenôtre, Les Nouvelles Folies Françaises, Domaine National de Saint-Germain-en-Laye - FR
Oltre il sublime, Art Space Luisi Spa, Trieste - IT
Wonder Works, The Cat Street Gallery, Hong Kong - HK
Plaisir, Galerie RX, Paris - FR
Made in light, Fondation Vasarely, Aix-en-Provence - FR
Made in light, Fondation EDF, Paris - FR
Artshow Busan, The Page Gallery, Busan - KR
Show Off, the Media Art Fair, Galerie RX, Paris - FR
KIAF, The Page Gallery, Seoul - KR
- 2012 Schrift und Bild, Museum Kunstpalast, Düsseldorf - DE
Plaisir, Galerie RX, Paris - FR

Update_4 Biennial / New Technological Art Award, iMAL, Bruxelles - BE
Science Art 2: Non & Digital, The Central House of Artists, Moscow - RU
Show Off [The Digital Art Fair], Paris - FR
Autour du Psychedelisme, Galerie Janos, Paris - FR

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- 2011 Won Ocean, Neue Galerie Gladbeck, Gladbeck – DE
HK Art Fair, The Cat Street Gallery, Hong Kong - HK
SOAF, The Page Gallery, Seoul - KR Signal 8, The Cat Street Gallery, Hong Kong - HK
Hybrid Boy, TZR Galerie, Düsseldorf - DE
- 2010 Tou_R0se, Traverse, Centre Bellegarde, Toulouse - FR
Salon Dessin Contemporain, Galerie RX, Paris - FR
HK Art Fair, The Cat Street Gallery, Hong Kong - HK
New Era, Galerie RX, Paris - FR
- 2009 Paratissima, Claudio Bottello Contemporary, Turin - IT
HK Art Fair, The Cat Street Gallery, Hong Kong - HK
EcritureAbstraction, Galerie RX, Paris - FR
- 2008 Imaging by numbers, Block Museum, Chicago - USA (cat.)
art.ficial 4.0, Instituto Itaú cultural, Sao Paulo - BR (cat.)
Great wall of Oakland, Oakland - USA
Videoholica 08, Velchev Art Museum, Varna - BU
Summer show, The Cat Street Gallery, Hong Kong - HK
- 2007 Victory Media Network, Dallas - USA
Traverse, Centre Bellegarde, Toulouse - FR (cat.)
Slought in Berlin, Galerie Heike Curtz, Berlin - DE
Slick, Galerie Numeriscausa, Paris - FR
- 2006 Almost Art, Slought Foundation, Philadelphia - USA
Process Revealed, Artpool, Budapest - HU
Trampoline, Broadway Media Centre, Nottingham - UK
- 2005 Espace Recherches / DesignLab, Salon du Meuble, Paris - FR
Nuit d'Art, Place Saint Sulpice, Paris - FR
- 2004 Generative Art Conference, Milan - IT
International Festival of Electronic Art 404, Rosario - AR
Plasticité, Galerie Mabel Semmler, Paris - FR
Art.Metz, Metz - FR (cat.)
Canon Digital Creator, SVA Computer Art, New York - USA
- 2003 Spiral gallery, Canon Digital Creator Award, Tokyo - JP (cat.)
- 2002 Espace Cardin, Paris - FR Pascal Dombis / Feb. 14 3
- 2000 Le temps fractal, Galerie Xippas, Paris - FR (cat.)
Foire de Strasbourg, Galerie Kahn, Strasbourg - FR (cat.)
Universal Concepts Unlimited, New York - USA
- 1999 Fractalisations, Villa Tamaris, La Seyne-sur-Mer - FR (cat.)
Habiter les réseaux, Galerie de l'école des Beaux-Arts, Metz - FR
Centre Culturel Français, Turin - IT
Abbaye de Ronceray, Angers - FR
- 1997 Fractal Art, Espace Paul Ricard, Paris - FR (cat.)
Palazzo Economo, Trieste - IT
Zoom, Visual Arts Gallery, Purchase College, New York - USA (cat.)
Caos Vertiginoso, Galleria Cruce, Madrid - SP
- 1996 Microcosmos, University of Georgia, Athens - USA
Vous avez dit Fractal, Musée, Médiathèque, Le Parefeuille, Enclos de la Source, Uzès - FR
Modernita, Palazzo Bricherasio, Turin - IT (cat.)
Foire de Turin, Galerie Arx, Turin - IT
- 1995 Galerie Arx, Turin - IT (cat.)
Art Fractal, Galerie Angle, Saint-Paul-Trois-Châteaux - FR
- 1994 Ars Electronica (Honorary Mention), Linz - AT (cat.)
- 1993 Salon de Montrouge, Montrouge - FR (cat.)
- 1991 Salon de Montrouge, Montrouge - FR (cat.)
Jeune Peinture, Paris - FR (cat.)
- 1990 Jeune Peinture, Paris - FR (cat.)
- 1988 Multi Media Art Gallery, New York - US

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Plan de Travail, Lyon - FR
1986 Plan de Travail, Lyon - FR Pascal Dombis / Feb. 14 4

PUBLICATIONS

- 2014 *Géométrie de l'excès*, Michel Verlinden, Focus Vif Express
2013 *Lettering Large The Art and Design of Monumental Typography*, Steven Heller, Mirko Ilic, The Monacelli Press
Artpool - The Experimental Art Archive of East-Central Europe, Artpool, Budapest
2012 *A New Regime of Images*, Christine Buci-Glucksmann, Art Absolument
Pascal Dombis' Eurasia, Kay Heymer, TZR Galerie, Düsseldorf 2011 *CensorZip*, Pipeline Magazine, issue #24
Spigolature tra Venezia e la Francia, Giancarlo Pagliasso, revue Zeta
2010 *Aesthetics of Digital Art*, Simon Erohin, publisher: Aletheia (Russian)
Exces, Henri-François Debailleux, Die Galerie, Seoul
2009 *Art, Code, and the Engine of Change*, Paul Hertz, CAA Art Journal
2008 *Philosophie de l'ornement : D'Orient en Occident*, Christine Buci-Glucksmann, Galilée
2007 *From Technological to Virtual Art*, Frank Popper, MIT Press *SpamScape*, Maria Maccotta et Pierre Vermeersch, La Re-Visite, Traverse, Toulouse *Dombis fait bonne impression*, Henri-François Debailleux, Libération 2006 *Au-delà de la mélancolie*, Christine Buci-Glucksmann, Galilée 2004 *La Main de l'Homme*, Blackhawk, La Seyne-sur-Mer 2002 *La folie du voir*, Christine Buci-Glucksmann, Galilée *Pascal Dombis : Les peintures bien roulées de la computation*, Joseph Nechvatal *Dombis, des lignes à l'infini*, Henri-François Debailleux, Libération
2000 *L'art depuis 1945*, Hervé Gauville, Hazan

COLLECTIONS

Ville de Vitry-sur-Seine - FR
Musée des Beaux Arts, Szepmuveszeti Muzeum, Budapest - HU
Seiko Epson Corp. - JP
Canon Inc. - JP
Victory Arts Collection - USA
Block Museum, Chicago - USA
Fondazione Palazzo Bricherasio - IT
Public Art
Ecole Nationale d'Architecture de Strasbourg - FR
Pascal Dombis and Gil Percal
Client: Ministry of Culture / OPPIC – Architect: Marc Mimram
Under completion, 2014
Domaine National de St-Germain-en-Laye - FR
Perspectives Inversées, 2013
Pascal Dombis and Gil Percal

PRESS

In *Passages*, Henri Michaux wrote about the works of Paul Klee: “A line is waiting, expecting, germinating, a line for the sake of being a line. A line is dreaming; never before had anyone left a line to its own musings”. With Pascal Dombis, the line is given a stretch.

Since he started to work with lines – more precisely with curve fragments, arc portions, or ellipses, Dombis has been in the know: when you take a line fragment and give it a stretch, as you do with the string of a bow, the first result is a parenthesis, then a half circle, then almost a full circle and in case you

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go for it, endlessly, the ultimate artefact is a line again. And so on and so forth, looping and looping again. What he did not know though were the various stages and successive states through which Line A turns into Line B, from start to finish. He then decided to concentrate on these interim phases and to push the principle of fake straight lines and genuine curves (as if straightened up eventually, out of saturation) to its utter limits.

Pascal Dombis has been working with computers for fifteen years. Before, he used to work with paint and etching, which acquainted him with lines and outlines, precisely. Since then, he has often repeated that new technologies were not an end in itself but merely a tool which made it possible for him to overlap, weave, juxtapose, and superimpose a vertiginous number of lines, actually something that cannot be done by the human hand. The starting point for the new artworks is still the fractal algorithm, as it is the case for the rest of his production.

But whereas the previous works showed hundreds of thousands of curves generating squares (or is it the other way round?) or accumulating and confronting spam messages flourishing into an arborescence of words, fonts or typographic units which eventually become undecipherable, Dombis's latest pieces are based on straight lines, multiplied into zillions of other straight lines with a life, an identity, and a freedom of their own.

These "irrational geometrics" (for such is the name given to the new exhibition) remind us of the principles of self-reproduction, proliferation and excess which have always been at the core of his art, but this time with effects and aesthetic results of an entirely different kind. In order to display the various states of a stretched line, Dombis has chosen different angles, so to speak, from which his art is developed on four different media: one video installation, lenticular plates, digital and mural prints. With videos, he can animate real-time line movements and their very progression which might be wrinkled at times. The straight line undergoes so much harassment that it ends up losing its head and finds itself alternatively in the horizontal or vertical positions. Digital prints, on the contrary, freeze those movements at a certain moment, as if time were suspended for a while. When the digital prints are covered with lenticulars (functioning then as optical lenses), the number of points of view grows and multiplies according to the viewer's physical displacements or changing angles of vision. The phenomenon will be magnified on an interminable 30-meter wall along which the viewer will walk in order to be in a position to follow the lines and see how their ramifications stretch and spread. On another wall, circles will proliferate endlessly into a huge vortex gradually swallowing up lines, us and all – balefully.

Thus, every new piece offers plays on lines, stripes, and rhythms and chromatic variations which open up to new spaces and give to the whole a highly pictorial dimension; all the more so since colours, commanded by a random access programme, enrich the compositions. At first sight, these new artworks take us back to kinetic art but this is misleading. What Dombis is after is not optical or geometrical effects ; his art aims at showing, out of excess, how a given as simple as a line can engender multiversity: in other words, stretching the line to unleash the potentialities and complexity of the real.

Pascal Dombis' video installation entitled *What_Next ?* is tackling ontological questions through answers provided by Internet search engines. These programmes, including the universally famous Google, are used to find simple and precise information on the World Wide Web. With this installation in mind, Pascal Dombis has collected over the years hundreds of thousands of pictures corresponding to such questions as "Where Do We Come From?", "What Are We Here For ?", "Where Are We Going ?" and in different language context: "Wer sind wir?", "Où allons-nous ?", "Dove andiamo ?", "¿De dónde venimos?"...

In this kind of artistic gesture, the Internet is exploited as a creative process. Dombis makes no selection of the pictures produced. He is not interested in their discrete particularities or aesthetic qualities, but in their excessive accumulation as well as in the various mental scapes conjured up. If considered separately, most of the images obtained on the internet from such fundamental questions are indeed of no interest. They specifically do not provide any concrete answer but once juxtaposed and interwoven, give birth to visual spaces containing semantic translations and displacements, which in turn proves to be

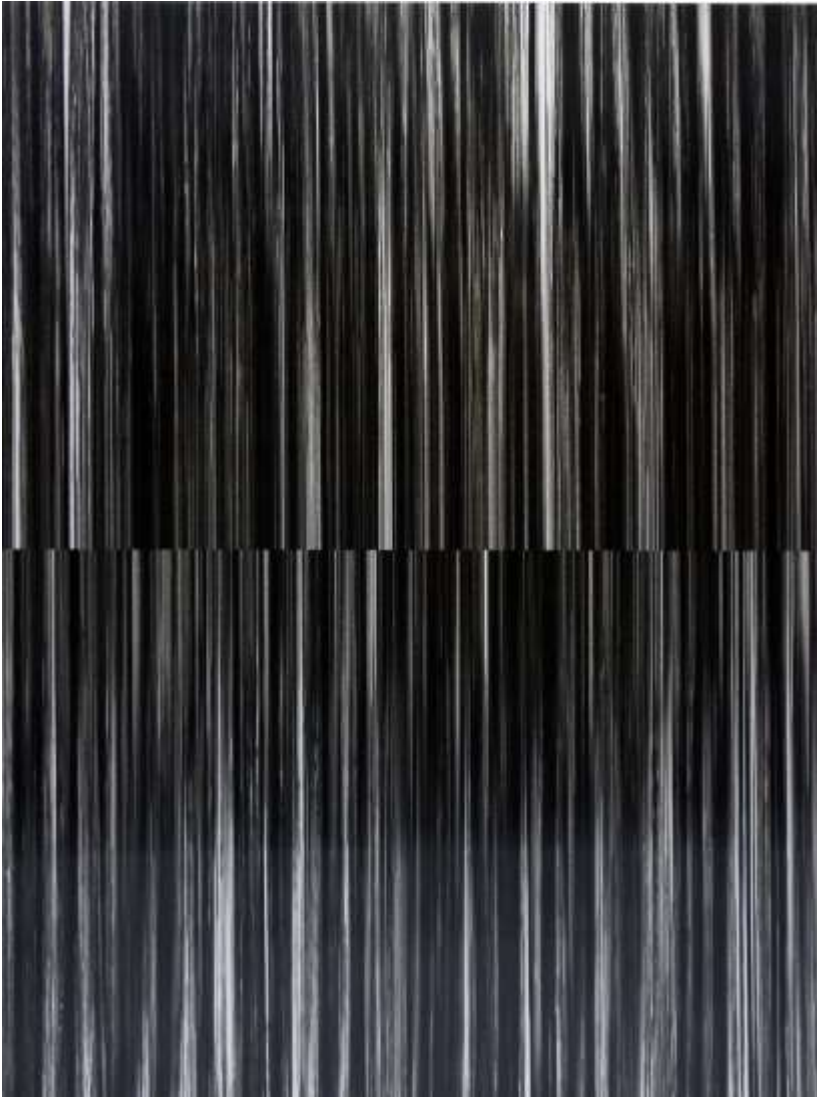
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relevant to the metaphysical questions initially raised. The artist makes use of a peculiar video-playing software which makes it possible to play those sequences at aleatory speed, from super fast 300 images per second (when pictures cannot be read any more) to super slow motion (several seconds for one single image which of course becomes very easy to decode). The variation of speed gives the viewer access to many possible "sensation-al" environments: vertigo, alacrity, infinitude, swoon, or déjà-vu... It also makes it possible for the viewer to catch a glimpse of his own image, then. The installation, so to speak, works as a projective mental test.

Such a scheme does not provide any answer to the questions "Where do we come from?" "Who are we ?" or "Where are we going?". The crux of the matter is rather to explore the mental spaces deriving from the excessive accumulation of images to be found on the internet, opening thus to contemporary metaphysical ontological questions. Henceforth, the real question unfolds as a dolphic oracle. The iconographic maelström finally appears as a phenomenological suspension of the world, as it does lead to the terminal formula: "Know Thyself". It is as if Husserl were revisiting oracles : by attaining awareness of oneself through subtraction from the surrounding world, one rediscovers it anew and different. Such a digital video web installation, in which the vertigo of images becomes some kind of Jocean epiphany, should be considered as an open fragment of enigmatic reality still to be deciphered in its symbolic ambivalence.

AVAILABLE WORKS

HOLLY HUNT ART



Irrational Geometrics
Lenticular Mounted on Alu-Dibond
2010
47 x 63" (120 x 160cm)
\$13,500
(HH037915-PL CODE: IB1)

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Irrational Geometrics Single Piece in 2 Panels
Lenticular Mounted on Alu-Dibond
2011
71 x 71" (180 x 180cm) Overall
\$25,000
(HH037913-PL CODE: IB1)

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Post-Digital Mirror (K B1)
Lenticular Mounted on Alu-Dibond
2011
36 X 48" (90 X 120cm)
\$9,500
(HH037911-PL CODE: IB1)

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Post-Digital Mirror Diptych (E1, E2)
Lenticular Mounted on Alu-Dibond
2013
36 x 48" (90 x 120 cm) Each
\$18,000
(HH037906-PL CODE: IB1)

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Text(e)~Fil(e)s

Site-specific floor-print installation, Pigment print on vinyl floor

10 X 10' - Available for Customization Upon Request: \$40,000.00. NOT FOR SALE FROM FLOOR.

Piece Description:

Text(e)~Fil(e)s is an artwork/installation specially created by artist Pascal Dombis for the Cité de la Mode et du Design. It is a monumental, 140-meter-long ribbon made up of outgrowths of different sizes of tens of thousands of lines of text (literary, political, poetic...) related to Fashion, by a number of different authors: Aragon, Balzac, Baudelaire, Mallarmé, Molière, Proust, Voltaire, Zola, and many more...

It is around various issues raised by Fashion (moral, esthetic, sociological...) that the artist offers visitors a unique sensory promenade, with an immersion into these lines of text. Using algorithmic calculations, Dombis expands these texts on a variety of scales, thus creating a visual experience built around a sense of immersion, vertigo and excess. Visitors can walk along this vast ribbon of text and discover this piece through a continual reading all along the passageway, or, instead, can freely choose to divert their gaze by jumping from one text to another, creating their own non-linear version, moving forward with a new perception that contains their own discoveries and considerations.

More [+]> Le Passage de la Mode, by Christine Buci-Glucksmann