

**GERALD DAVID PEDROS**  
VARIATIONS OF THE ELUSIVE LANDSCAPE



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THIS PUBLICATION IS TO COMMEMORATE THE EXHIBITION "*Variations of the Elusive Landscape*" by Gerald David Pedros. October 24 to November 21, 2015 at the Thielsen Gallery, 1038 Adelaide Street North, London Ontario Canada N5Y 2M9 .

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Design by Laura Woermke

Photography by Jan Row

## **Elusive Landscapes - Gerald Pedros**

With Gerald Pedros's recent series of paintings entitled Variations of the Elusive Landscape, the artist takes us from the beach, with feet solidly planted on the ground from his previous exhibition, Taking a Line for a Walk, to wading out into the water where we become in part amphibian – the breath slows, pulse lowers, and time and space take on a different dimension.

As with Pedros's previous deeply meditative work, these renderings, also from his Costa Rica experience, continue to challenge the viewer and at the same time broaden definitions of aesthetic appreciation of landscape painting as we slip into a level of conscious awareness that is closer to the cerebellum than the cerebrum. With Pedros's unique approach to landscape, taken-for-granted understandings of time, space, the relationship to the object world, and even our own existence become reshaped, redefined.

First, when standing before the group of smaller paintings in this series, all done in situ while vacationing in Costa Rica, whether viewed individually or together, with our gaze lost in brilliant colour, we give over to a moment of transcendence, letting the haze and vividness of the paintings wash over us. A warm rich light cadmium orange bleeds into a bold streak of dark red orange (Landscape #54), light marine blue wildly dances across a soft light yellow (Landscape #53), brilliant cadmium red is energetically brushed back and forth across the picture plane (Landscape #40), and warm transparent cadmium yellow is applied in strokes that go off in all directions (Landscape #55).

Sometimes images are clearly recognizable - trees, land formation, sun, water, horizon line as in Landscape #11, Landscape #22, and Landscape #24, each of which is acrylic painted on paper. But it is with the paintings on translucent mylar where Pedros's

offers a unique approach, taking landscape painting to a different level. In these paintings shapes become blurred and tree, land, house, boat, people become abstracted, with only hints of what they might be. In these works the focus for Pedros is not on the object world, the content of traditional European landscape painting, but instead in Pedros's paintings the object world becomes the background for another way of connecting with the art.

As eyes move from painting to painting, the ever-present sun and moon circle appears to move across the expansive sky resulting in brilliant elusive colours luminously exploding over sky and water. Suggestions of atmospheric movements are presented: morning sun rising, evening sun setting, storms sweep in, dark clouds gather and then dissipate, ocean nightscape shimmers in quiet moonlight, while continuously bodies of water advance and then recede, horizon lines rise and then lower. Such ethereal changes are captured in Pedros's work reflecting the underlying tidal pull on the equator. It is here in this ebb and flow that we experience the unusual; we become groundless, lost in timelessness, held in an intoxicating atmosphere of colour, heat, and water.

How does the artist bring us to this uplifting moment of being, where the taken for granted comes undone? In conventional landscape painting the artist stands before the image, and moving from palette to canvas tries to recreate what he sees, while attempting to lead us into the work, the object world, through an alluring path in and around the painting. The art is created with the eye to mind to hand loop while dabbing brush on to palette and then on to canvas, trying to capture the image that is in front of him or her.

But with Pedros, his work starts in memory, and he labours not with images but with recalled sensations, and a desire to recreate, in this instance, the Costa Rica experience. Pedros's palette is beyond the tubes of paint that he lays out religiously every morning in the discipline of painting. Rather he creates his work as in a kind of dance with an energetic whole body engagement with paint, water, paper, and brush.

For the larger paintings, which were done back home in his studio in Stratford, the dance is more intense. Three or four large pieces of mylar are laid on the floor or table. Then, starting with a large graphite stick, he draws outlines of images of a remembered land-

scape in bold energetic lines and the dance begins. It is a dance of knowledge, intelligence, experience, intuition, and a mind set in recollection of the sensations of his being in Costa Rica. Then he adds the pure pigment of acrylic paint, along with streams of water, going from one painting to another. Bold, vigorous gestures put memories of an exotic waterfall on paper (Landscape #51), or the sensation of standing before voluptuous clouds full of movement and elusive images (Landscape #57), or the sensation of being held by the deep blue colour of an expansive pool of water (Landscape #52). All the time the artist is moving from one painting to another, and so the dance goes.

Like the great master landscape artists of the eastern world, an approach and way of thinking about art and landscape painting that Pedros in many ways emulates, Pedros allows his work to come into being both through and beyond himself. He listens to and feels his work to completion. With the art saturated in water, it is left to dry over a period of a few days as evaporation and crystallization change the art. While this natural process takes place, Pedros manipulates the surface and the completing process by adding more colour and water where he feels necessary in order to bring about the desired effect. This results in a fluidity of line and colour carried along brush strokes of uneven blobs and ripples and various splayed effects, which has a way of magically playing back on the elusiveness of the experience of Costa Rica.

The best way to view Pedros's work is within a frame of meditation and longing. You are called to stand still and settle into a quietness of inner being, block the thinking mind, and leave your cerebral cortex. Focus instead on the breath and immerse yourself in the warm waters of Costa Rica, while basking in the heat and sun of the Costa Rican shore. In that place connect with the underlying flow of being with the art, and become both lost and fulfilled in the elusive Costa Rica experience. Such is the power and brilliance of Pedros's painting.

Nida Home Doherty  
Canadian Art Reviewer



works







Landscape #37, 2015, acrylic and graphite on paper, 18" x 24"



Landscape #38, 2015, acrylic and graphite on mylar, 18" x 24"



Landscape #36, 2015, acrylic and graphite on mylar, 18" x 24"



Landscape #39, 2015, acrylic and graphite on mylar, 18" x 24"



Landscape #40, 2015, acrylic and graphite on mylar, 18" x 24"



Landscape #53, 2015, acrylic and graphite on mylar, 18" x 24"



Landscape #54, 2015, acrylic and graphite on mylar, 18" x 18"



Landscape #56, 2015, acrylic and graphite on mylar, 18" x 18"





Landscape #55, 2015, acrylic and graphite on mylar, 18" x 24"



Landscape #44, 2015, acrylic and graphite on mylar, 18" x 24"



Landscape #41, 2015, acrylic and graphite on mylar, 18" x 18"



Landscape #34, 2015, acrylic and graphite on mylar, 18" x 18"



Landscape #42, 2015, acrylic and graphite on mylar, 18" x 18"



Landscape #43, 2015, acrylic and graphite on mylar, 18" x 18"



Landscape #45, 2015, acrylic and graphite on mylar, 18" x 24"



Landscape #35, 2015, acrylic and graphite on mylar, 18" x 24"





Landscape #46, 2015, acrylic and graphite on mylar, 18" x 24"



Landscape #48, 2015, acrylic and graphite on paper, 18" x 24"



Landscape #47, 2015, acrylic and graphite on paper, 18" x 24"



Landscape #49, 2015, acrylic and graphite on paper, 18" x 24"



Potrero Landscapes #22, 2015, acrylic and graphite on paper, 18" x 24"



Potrero Landscapes #24, 2015, acrylic and graphite on paper, 18" x 24"



Landscape #11, 2015, acrylic and graphite on paper, 14" x 20"



Landscape #20, 2015, acrylic and graphite on paper, 14" x 20"





Playa Potrero #9 #22, 2015, acrylic and graphite on paper, 20" x 14"



Landscape #50, 2015, acrylic and graphite on mylar, 36" x 36"



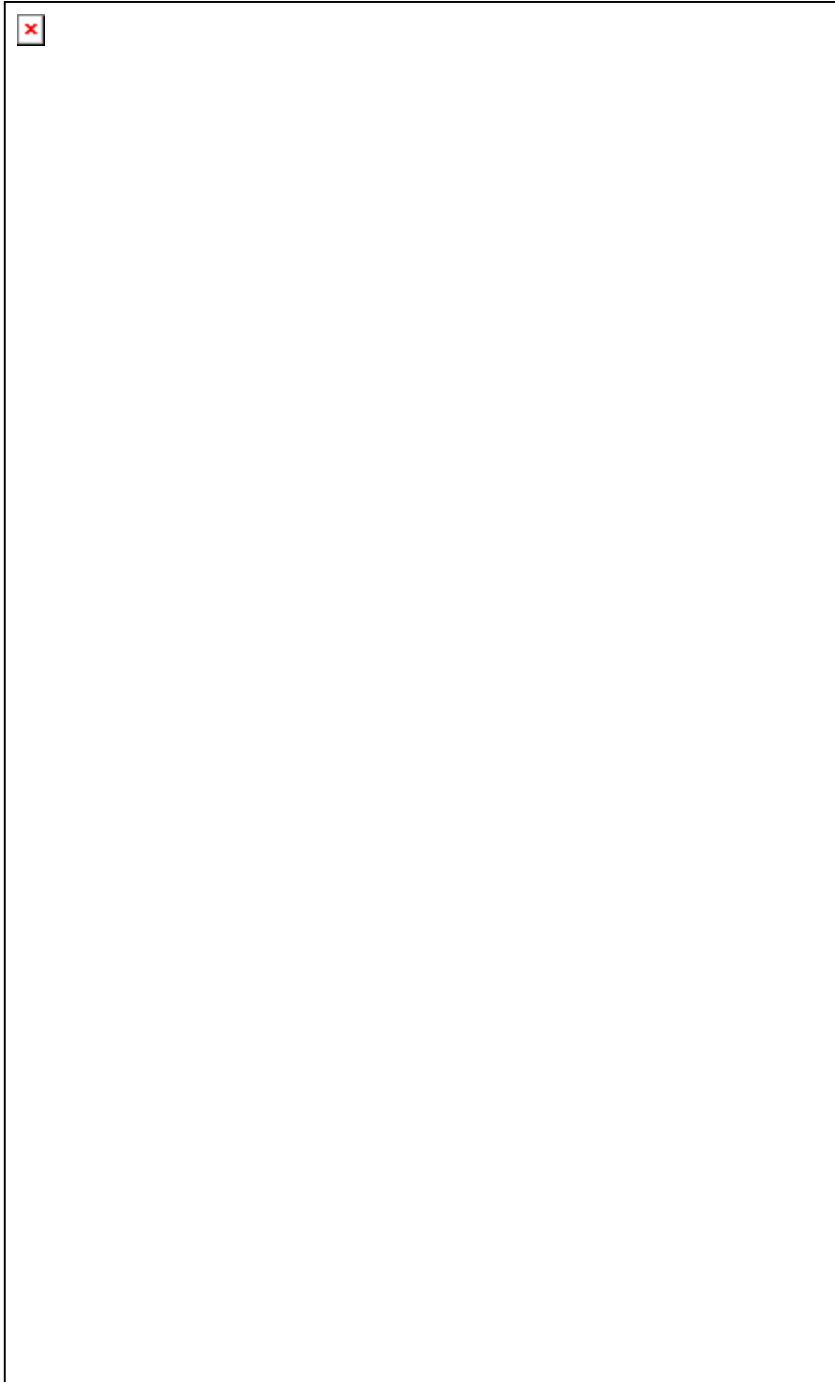
Landscape #1, 2015, acrylic and graphite on paper, 12" x 16"



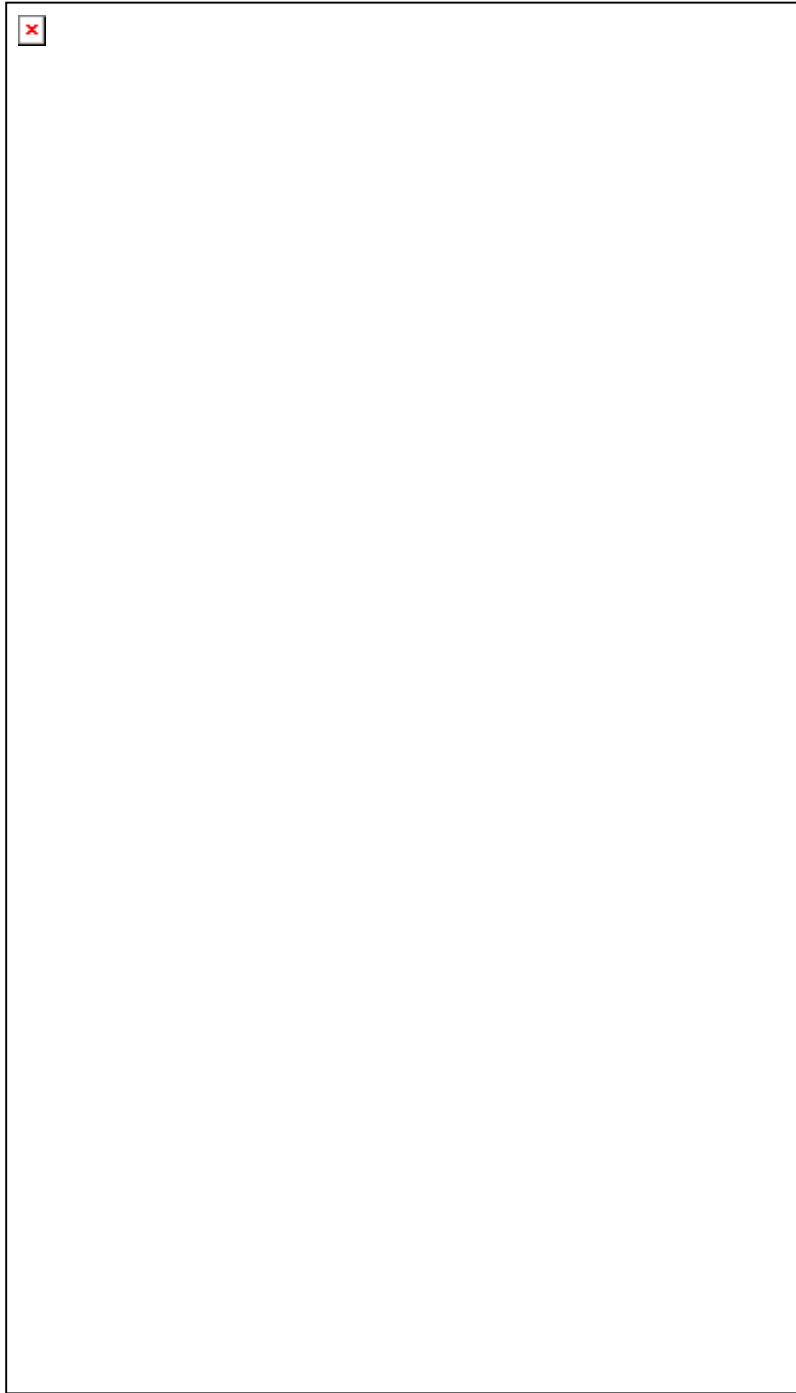
Landscape #57, 2015, acrylic and graphite on mylar, 60" x 36"



Landscape #33, 2015, acrylic and graphite on mylar, 60" x 36"



Landscape #51, 2015, acrylic and graphite on mylar, 60" x 36"



Landscape #52, 2015, acrylic and graphite on mylar, 60" x 36"





# CURRICULUM VITAE



**BORN:**

Montreal, Quebec, Canada 1951

**STUDIED:**

Dawson College, Montreal, 1972-74

Concordia University, Montreal, 1974-77 (BFA)

Concordia University, Montreal, 1980-83 (MFA)

**STUDIOS:**

Pouch Cove Foundation Art Residency Program in Newfoundland (2005)

Banff Centre Leighton Artists Colony, Banff, Alberta (1993)

La Sociedad mexicana de Artes Plasticas 9S.O.M.A.R.T.) Mexico City, Mexico (1987)

Le Centre Genevois de Gravure Contemporaine, Geneva, Switzerland (1978)

Toronto, Ontario

Montreal, Quebec

**AWARDS:**

Ontario Arts Council (1997,1995,1992,1989, 2001)

Canada Council (1979)

Greenshield Foundation Graduate Assistantship (1976.1977)

**SELECTED CANADIAN EXHIBITIONS:**

2015 - Thielsen Galleries, The Elusive Landscape, London, Ontario

2015 - St. Thomas-Elgin Public Art Centre, St. Thomas, Ontario

2012 - Thielsen Galleries, London, Ontario, Canada

2011 - St. Thomas Elgin Art Centre, St. Thomas, Ontario

2010 - Stewart Hall Art Gallery, Pointe-Claire, Quebec, Canada

2009 - Fieldcote Memorial Park and Museum, Hamilton, Ontario, Canada

2009 - Thielsen Galleries, London, Ontario, Canada

2009 - St. Thomas-Elgin Public Art Gallery, St. Thomas, Ontario, Canada

2007 - MacLaren Art Center, Barrie Ontario

2007 - Thielsen Galleries, London Ontario

2006 - Woodstock Art Gallery, Woodstock Ontario

2006 - Thielsen Galleries, London Ontario

2005 - St. Thomas-Elgin Public Art Centre, St.Thomas, Ontario

2005 - James Baird Gallery, St. Johns's, Newfoundland

2004 - Outline in Black, Jens Thielsen Gallery, London, Ontario

2001 - Thielsen Galleries Inc., London, Ontario  
2000 - Roberts Gallery Limited, Toronto Ontario  
1999 - Jean-Claude Bergeron Gallery, Ottawa, Ontario  
1997 - Thielsen Galleries Inc., London Ontario  
1997 - Blyth Festival Art Gallery, Blyth, Ontario  
1997 - Wallace Galleries Ltd., Calgary, Alberta  
1996 - Elgin - St.Thomas Art Gallery, St.Thomas, Ontario  
1996 - Thielsen Galleries Inc., London,Ontario  
1995 - Ottawa School of Art, Ottawa, Ontario  
1995 - Centre Interculturel Strathearn, Montreal, Quebec  
1994 - Thielsen Galleries Inc., London, Ontario  
1993 - Centre of Contemporary Art, St. Thomas, Ontario  
1992 - Temiskaming Art Gallery, Temiskaming, Ontario  
1991 - Elgin - St.Thomas Art Gallery, St.Thomas, Ontario  
1989 - Galerie Samuel Lallouz, Montreal, Quebec  
1985 - Centre Saidye Bronfman, Montreal, Quebec

#### INTERNATIONAL EXHIBITIONS :

2015 - Regional Museum Benkovac, Croatia  
2015 - Zadar City Gallery of State Archives, Zadar, Croatia  
2013 - University of North Carolina, Greensboro, North Carolina, USA  
2011 - Provinciale de Artes Plasticas y Diseno, Santiago, Cuba  
2010 - Galeria Jose Peon Contreras, Merida, Yucatan, Mexico  
2008 - Salon de La Plasticas Mexicana, Mexico City, Mexico  
2006 - Public Exhibition, Berezategui, Argentina  
2006 - Faculty of Arts Universidad Nacional de Tucuman, Tucuman, Argentina  
2006 - Public Exhibition, Catamarca, Argentina  
2006 - 2005 - 4th International Conference on Public Art & Muralism, Tlaxcala , Mexico  
1994 - Swords into Plowshare Peace Museum, Detroit, Michigan  
1991 - Galeria Praxis, Mexico D.F.  
1991 - Morelia, Michoacan, Mexico  
1991 - Kilkenny Arts Festival, Kilkenny, Ireland  
1991 - Guinness Hop Store Gallery, Dublin, Ireland  
1990 - Ernst Brant Galerie, Cologne, Germany  
1987 - Sociedad mexicana des Arts Plasticas, Mexico City  
1978 - Centre Genevois de Gravure Contemporaine, Geneva  
1978 - Galerei Parallele, Geneva, Switzerland

PUBLIC COLLECTIONS:

- Museo Nacional de la Estampa, Mexico City
- Consejo Nacional Para La, Mexico City
- Musee d'Estampes Geneva, Switzerland
- Centre de Gravure, Geneva, Switzerland
- S.O.M.A.R.T., Mexico City
- Guinness Brewery, Dublin, Ireland
- Bibliotheque Gabrielle Roy, Quebec City
- Consulate General of Morocco, Montreal
- Elgin-St. Thomas Art Gallery, St. Thomas
- Teleglobe Canada, London, Ontario
- Woodstock Art Gallery, Woodstock
- London Life of Canada, London, Ontario
- Concordia University, Montreal
- St. Joseph's Hospital, London, Ontario
- St. Thomas - Elgin General Hospital, London, Ontario
- University of Western Ontario, London, Ontario
- Canadian Art Bank
- Air Canada Corporation
- Museum London, London Ontario

CURATORIAL PROJECTS:

Walter Redinger

Apparition

February 2 - March 18, 2007

Canada Southern Railway Station, St. Thomas, Ontario, Canada

Pamela Williams In the Midst of Angels

Esther Rausenberg Anima of air spirit soul

January 17 – March 18, 2009

St. Thomas Elgin Public Art Center, St. Thomas, Ontario, Canada

Gerald Vaandering

Under the Influence

November 10 – January 6, 2008

St. Thomas Elgin Public Art Center, St. Thomas, Ontario, Canada

Leslie Putnam

Alternate Route

November 10 – January 6, 2008

St. Thomas Elgin Public Art Center, St. Thomas, Ontario, Canada

Tobey C. Anderson The New American Century Project

November 14 – January 10, 2009

St. Thomas Elgin Public Art Center, St. Thomas, Ontario, Canada

Aidan Urquhart Making Memories

Helene Lefebvre Social Queen

September 6 – October 26, 2008

St. Thomas Elgin Public Art Center, St. Thomas, Ontario, Canada

The Bank Job: Three Canadian Painters- La Raza Artists

Event- 353 Richmond

September 2008

St. London, Ontario, Canada

John Krygsman Upon Closer Introspection

John Maggio Images along the Way

July 12 – August 31, 2008

St. Thomas Elgin Public Art Center, St. Thomas, Ontario, Canada

Richard Tetrault

Urban Topographies

January 19 – March 8, 2008

St. London, Ontario, Canada

Ron Milton

Symbols

Jan 20 – March 3, 2007

St. Thomas Elgin Public Art Center, St. Thomas, Ontario, Canada

Jan Row / Julie Berry

Discovering a Different Shore

Jan 20 – March 3, 2007

St. Thomas Elgin Public Art Center, St. Thomas, Ontario, Canada

Brian Saby

99-06

September 2 – October 21, 2006

St. Thomas Elgin Public Art Center, St. Thomas, Ontario, Canada

Montreal Artists

Holly King, Francois Morelli, Lorraine Sims, Michael Smith, Shelly Reeves, Giuseppe Di Leo

June 16 – August 18, 2007

St. Thomas Elgin Public Art Center, St. Thomas, Ontario, Canada



**thielsen**gallery