

GERALD DAVID PEDROS
NEW LANDSCAPES ON MYLAR

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Introduction by : Nida Doherty, Canadian Art Reviewer

Photography: Philip Bell, Shutter Studios

Design: Laura Woermke

For me, I want to make it my goal that my art is a reflection of listening to the silence of the void.

-Gerald Pedros

New Landscapes on Mylar

Ni Zan sits at his painting table, watercolour paper well-placed in front of him, a bamboo brush poised in hand, India inks opened and ready to use, a ceramic container of water positioned within convenient reach. And after a measured time of thoughtful meditation, connecting mind, body and spirit, Ni Zan begins his landscape painting. But Ni Zan's approach to painting does not follow the elaborate and belaboured work of the other renowned landscape painters of his time and the Yuan Dynasty. Instead, with his minimal depiction of images and his spontaneity of brush stroke, he attempts to create an emotional connection to the landscape vista as he quickly moves to render a work that is both arresting and uplifting.

Travelling seven hundred years later and to the other side of the world, Ni Zan's artistic spirit now finds a home in the person of Gerald Pedros, which is apparent in Pedros' current selection of acrylic works, entitled *New Landscapes on Mylar*. In these landscapes, and in previous bodies of his work, Pedros stands well outside traditional Western landscape and the desire to reproduce what the artists sees in front of him/her. Rather, Pedros' acrylic washes, as shown here, try to capture the invisible, the uniquely emotional relationship held between the artists and his natural setting.

Certain characteristics supported Ni Zan in his approach to art: a practicing Taoist, a thinker, a scholar, and someone who was inclined to wander the land. Pedros has similar characteristics. Initially, Pedros was thinking of joining the Franciscan order, before he turned to art. From attending retreats, he learned the discipline of meditation and of letting go of outward concerns. Instead, as in Taoism, there was a turn inward for Pedros, with long periods of sitting with the silence. For this current work Pedros set aside a four-month period from May to September, painting in the mornings and thinking about his travels and wanderings in the Muskoka area, Costa Rica, and the Okanagan Valley.

Pedros, like Ni Zan, attends to his painting with intelligence as he absorbs and processes, in a mindful way, how the self relates to a natural landscape. He brings his readings in religion and philosophy, his studies in Western art, and work as a teacher into his renderings as he pushes the boundaries of landscape painting in both style and composition. In these acrylic works simplicity remains paramount, and the concrete world provides mere suggestions. Various land formations jut out from large bodies of water, or are silhouetted against open expanses of sky and clouds. An occasional sailboat or rare human figure is diminished in the atmospheric expansiveness of land and water. Details in nature such as trees and foliage seem to be hurriedly sketched or dabbed in. "What I call painting is no more than free brushwork done sketchily," is a statement given by Ni Zan that could also be voiced by Pedros. At times, in Pedros' work compositional elements dissolve into flat abstract areas of paint.

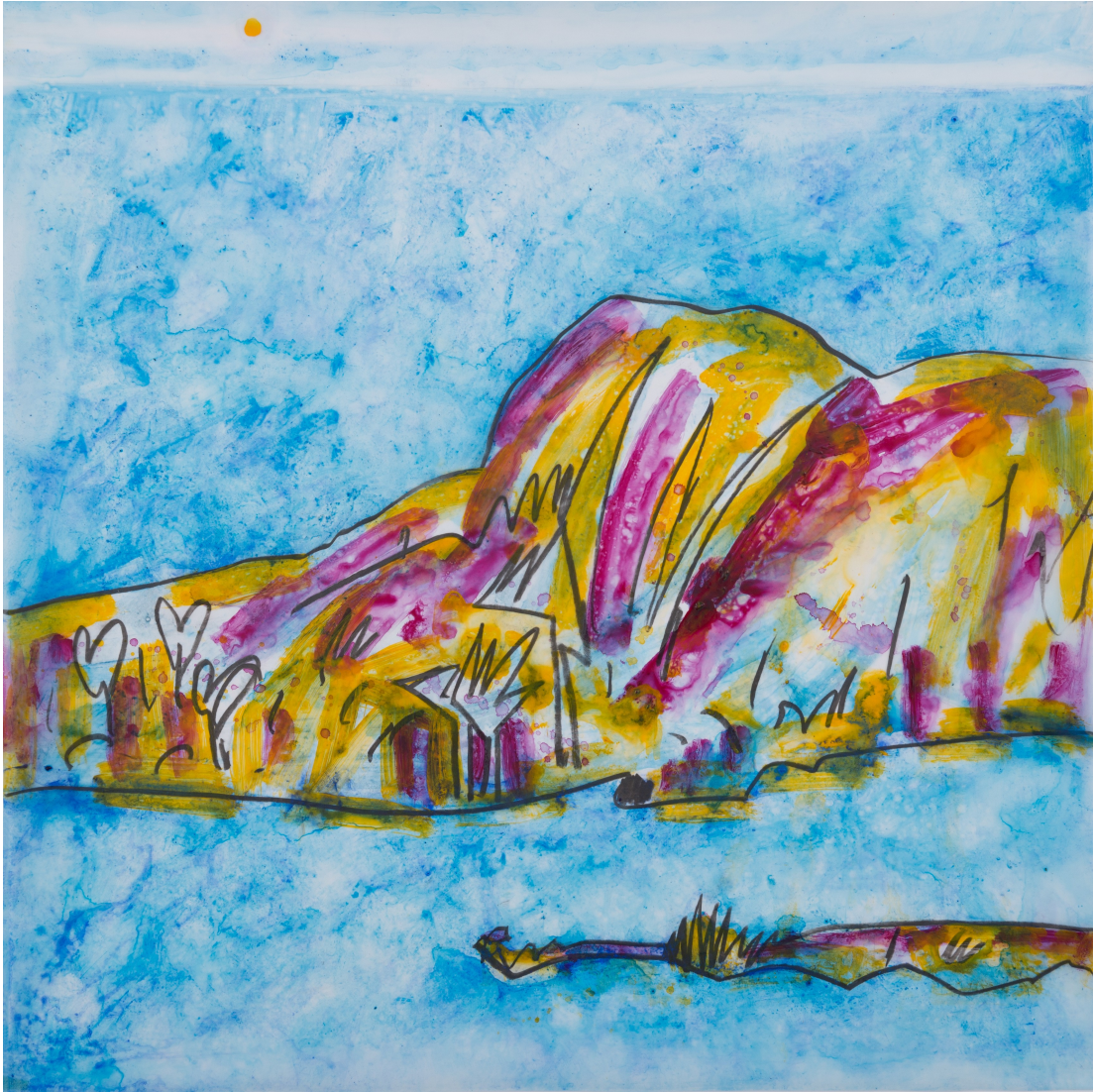
Pedros does all his work in his studio, often painting several landscapes at the same time, moving from a sheet of Mylar neatly laid out on a table, to a large Mylar sheet on the floor, to his ongoing sketchbook where Pedros plays with ideas and thoughts. Unlike the tranquil monochrome ambiance and tone of a Ni Zan painting, Pedros' acrylic paintings are bathed in a spectrum of colour from washes in light tones to substantial dark forms in dark tones, which speak to an unmistakable bravado in Pedros' approach. It is a tempered energy that is there at the very moment Pedros begins a painting, when he says, "Start at the edge and be fearless."

The way Pedros approaches Mylar adds tension and fluidity in the act of painting in acrylic. Large areas of colour are boldly applied with bold washes of free flowing, sometimes swirling, brush strokes. But a challenge for Pedros was to find, what he calls, "the language of Mylar," meaning, how to enable the inherent properties of Mylar to communicate a certain aesthetic that worked for him. In the end, as we can see in these works, the unpredictability of water and acrylic on Mylar is handled masterfully. Working with a sort of spontaneity and uncertainty is demanding and requires a high degree of alertness in order to ensure that work remains aesthetically pleasing and adheres to the artist's intention. Here, the intention is that the finished product reflects a remembered landscape and the recalled inner emotions associated with it; that it reflects a space where silence is made visible. In the end what is conveyed in Pedros' work is pure enjoyment and love of painting and a deep

engagement in the present moment. “I never seek representative likeness since I paint only for my own amusement,” Ni Zan says, and so might Pedros.

In the moment of viewing, a silence also descends on the viewer, but it is a moment of quiet reverie that is filled with emotion and a sense of being reflectively present. As in viewing a certain tradition of Taoist art, for those of us who are weary of a world growing every more complex and increasingly more troubling, Pedros’ minimal, uncluttered, and sublimely joyful landscapes are an expression of longing for a simpler world.

Nida Doherty
Canadian Art Review



#1 New Landscape, Mixed Media on Mylar, 36" x 36"



#2 New Landscape, Mixed Media on Mylar, 36" x 36"



#3 New Landscape, Mixed Media on Mylar, 36" x 36"



#4 New Landscape, Mixed Media on Mylar, 36" x 36"



#5New Landscape, Mixed Media on Mylar, 36" x 36"



#6 New Landscape, Mixed Media on Mylar, 36" x 36"



#7 New Landscape, Mixed Media on Mylar, 36" x 36"



#8 New Landscape, Mixed Media on Mylar, 36" x 36"



#9 New Landscape, Mixed Media on Mylar, 36" x 36"



#10 New Landscape, Mixed Media on Mylar, 36" x 36"



#12 New Landscape, Mixed Media on Mylar, 36" x 36"



#13 New Landscape, Mixed Media on Mylar, 36" x 36"



#14 New Landscape, Mixed Media on Mylar, 36" x 36"



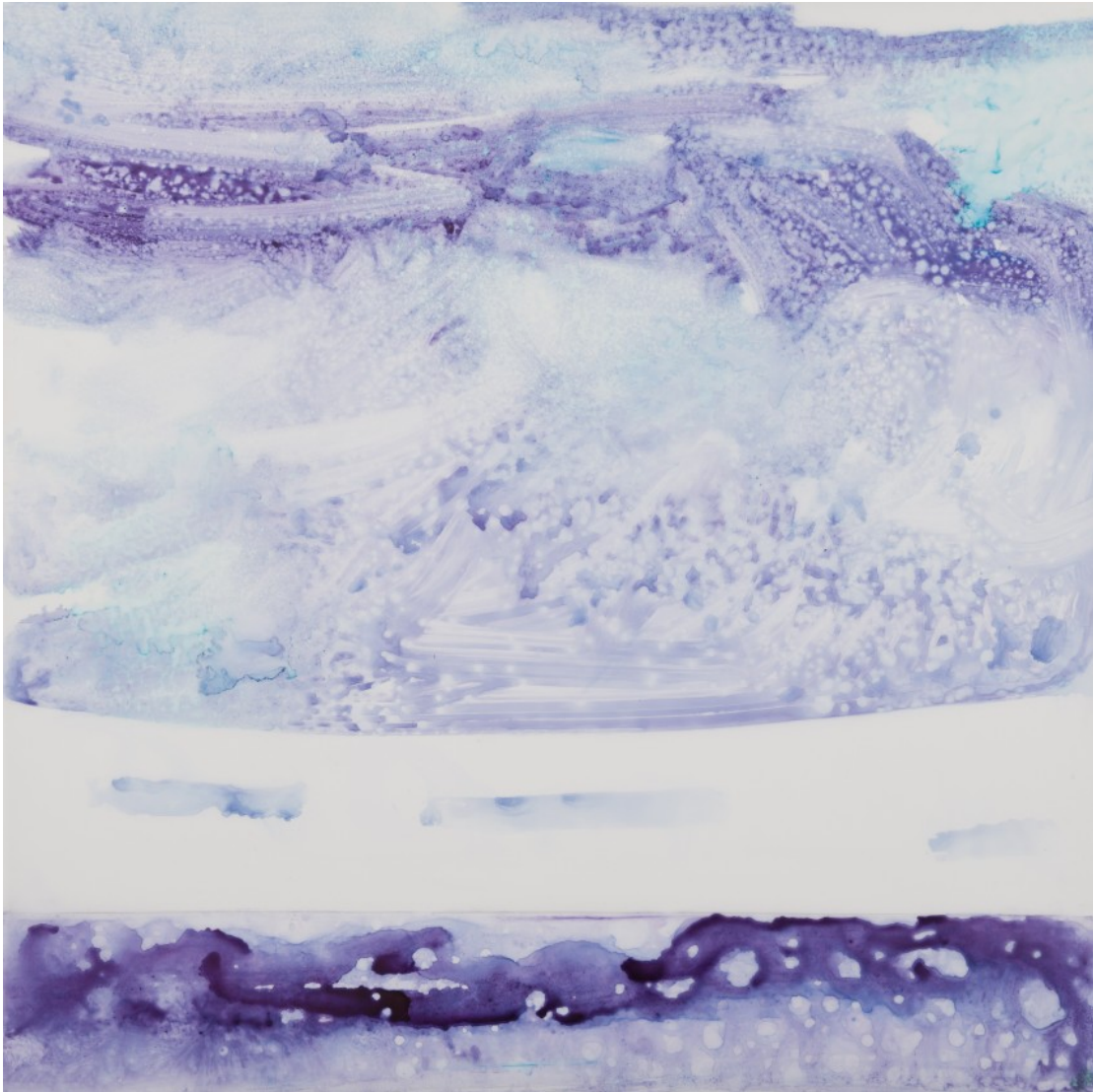
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#17 New Landscape, Mixed Media on Mylar, 36" x 36"



#18 New Landscape, Mixed Media on Mylar, 36" x 36"



#19 New Landscape, Mixed Media on Mylar, 36" x 36"



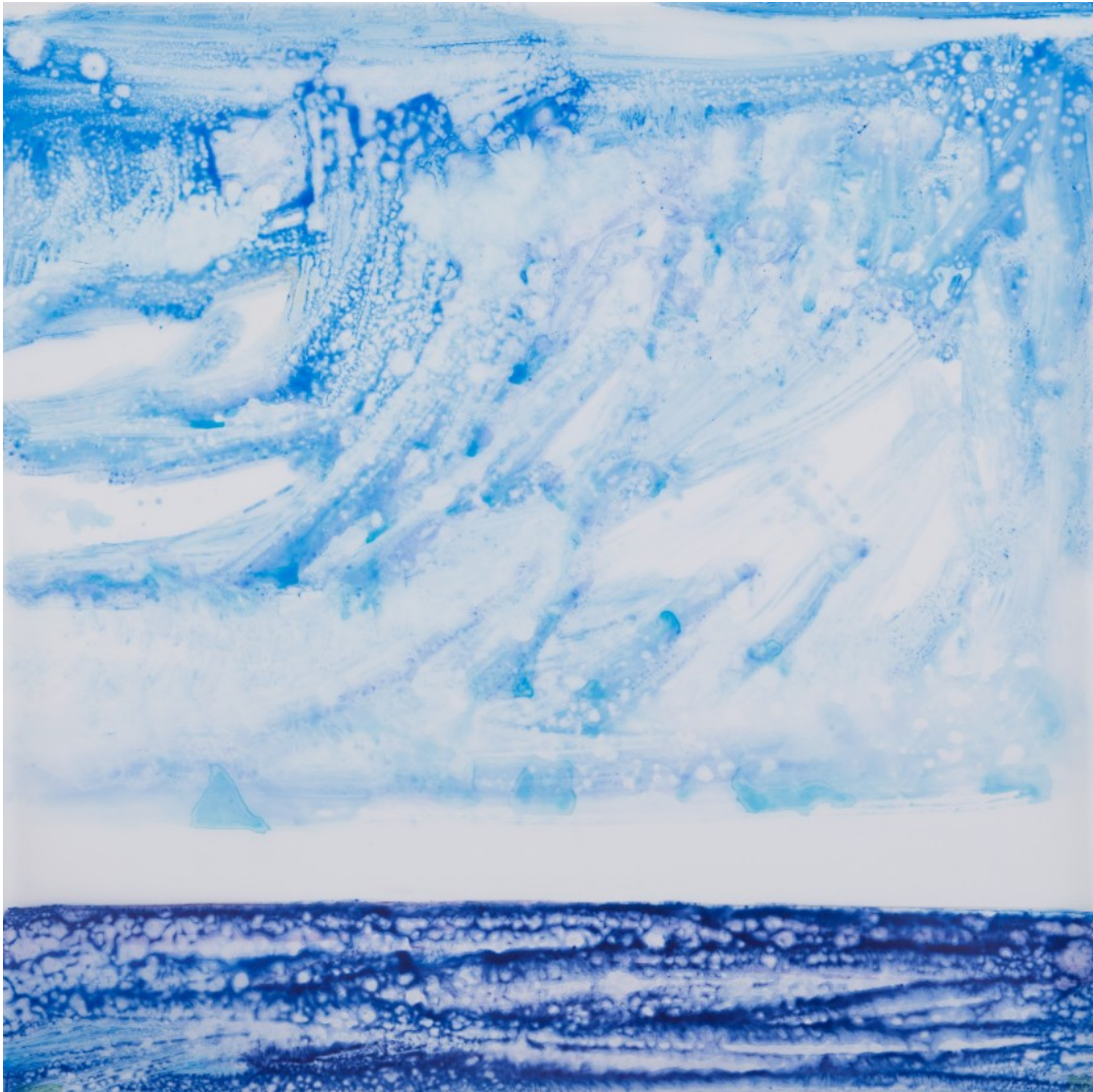
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#21 New Landscape, Mixed Media on Mylar, 36" x 36"



#22 New Landscape, Mixed Media on Mylar, 36" x 36"



#23 New Landscape, Mixed Media on Mylar, 36" x 36"



#24 New Landscape, Mixed Media on Mylar, 36" x 36"



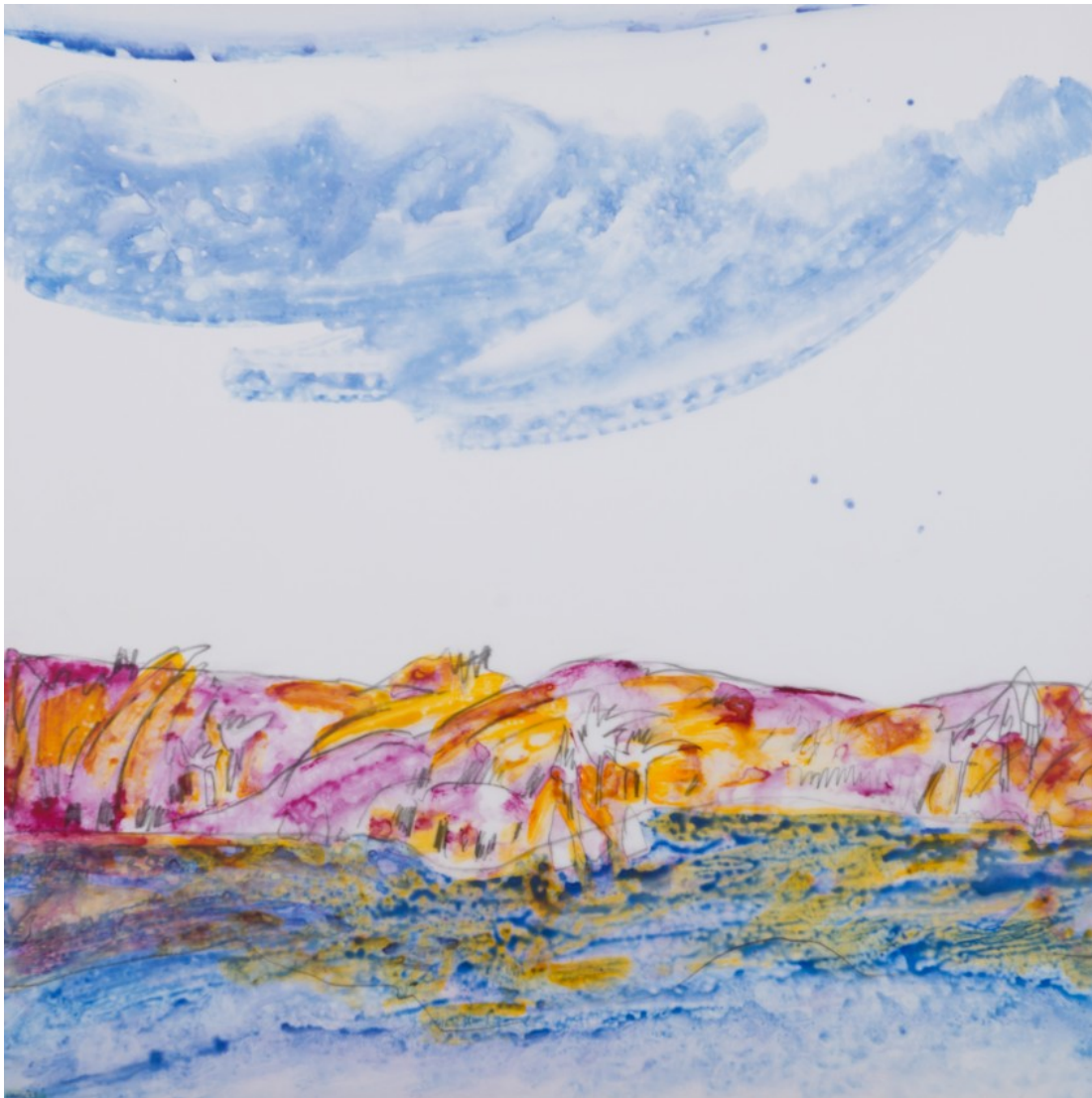
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#31 New Landscape, Mixed Media on Mylar, 36" x 36"



#32 New Landscape, Mixed Media on Mylar, 36" x 36"



#33 New Landscape, Mixed Media on Mylar, 36" x 36"



#34 New Landscape, Mixed Media on Mylar, 36" 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:

2016 - Thielsen Galleries, London, Ontario

2016-2014 - Big Print Show, Vancouver, British Columbia

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

2012 - Thielsen Galleries, London, Ontario

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

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

2009 - Fieldcote Memorial Park and Museum, Hamilton, Ontario

2009 - Thielsen Galleries, London, Ontario

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

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 - Gallerie Samuel Lallouz, Montreal, Quebec
1985 - Centre Saidye Bronfman, Montreal, Quebec

INTERNATIONAL EXHIBITIONS :

2015 - Museum Gallery, Biograd Na Moru, 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:

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

Contact:

Gerald Pedros

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