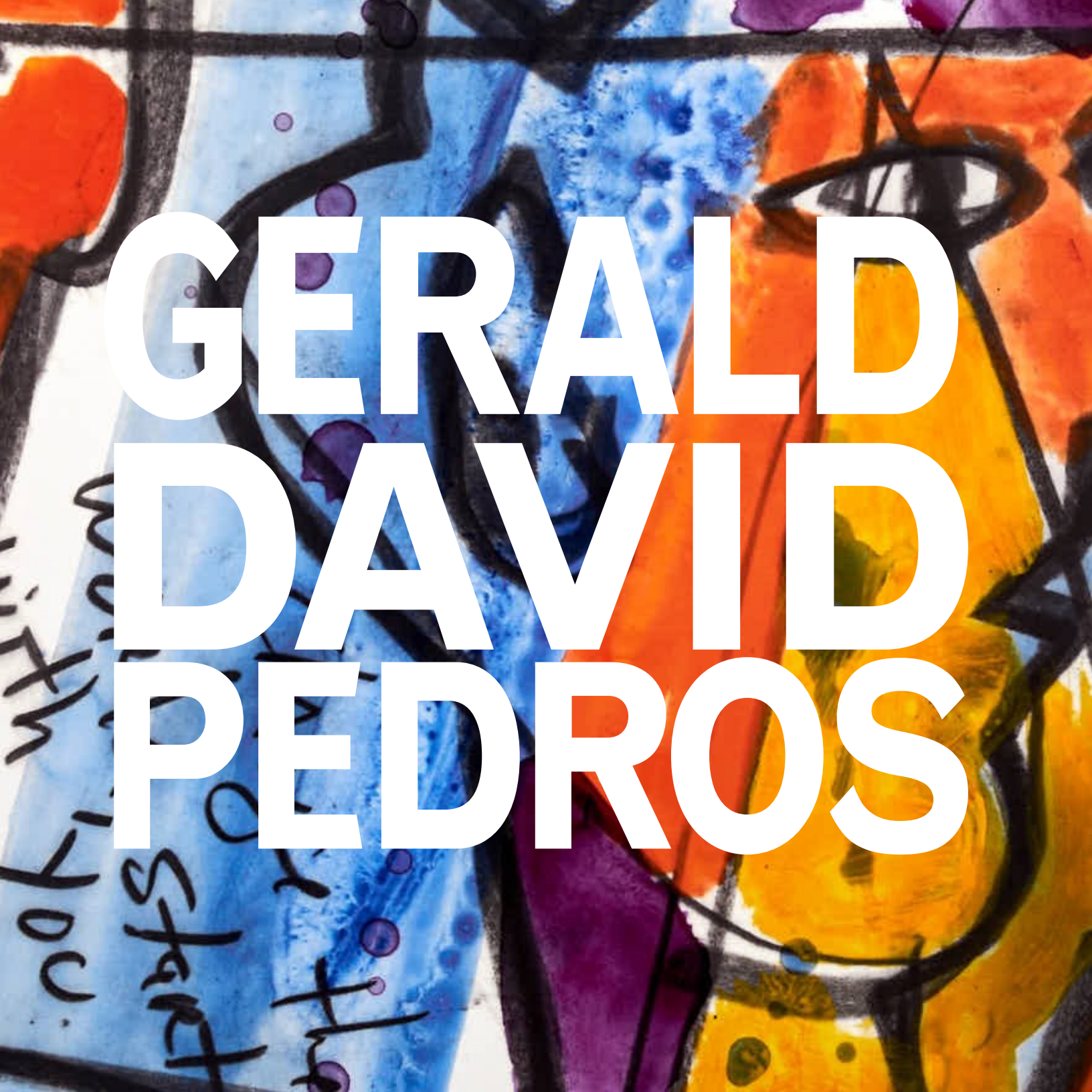


SKETCHBOOK SERIES



GERALD DAVID PEDROS

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Design: Laura Woermke

Photography: Paul Lambert

Gerald David Pedros - Sketchbook Series

The process that Gerald Pedros used to make the works in this exhibition is an intriguing one. He began, as he does for most of his work, by making a large painting on a single sheet of mylar. He then gridded and cut the work into multiple squares small enough to fit onto the pages of a standard sketch book. From there he chose nine of these fragments and had them blown up (keeping some of the white spaces of the sketchbook page), printed as giclees on canvas, and put onto stretchers. And from this point he worked on the images as he would a regular painting.

All of this begs the question: why go through this elaborate procedure to get to a point he could have easily started from? One essential reason is that this is the way Pedros insists on challenging himself in his work, which is to set up problems to be overcome so as to avoid falling into ruts or repeating ways of making that are too easily achieved.

By dismantling and complicating the original work, the structure and coherence is lost, sending him back to a place of having to make sense of something new and fragmented. One might think there is a mildly masochistic streak in the way Pedros enjoys making things hard on himself, but that insistence on looking with fresh eyes is critical to his approach; it allows for a sense of discovery and play which is an essential aspect of his practice.

The cutting up of an image into fragments creates a set of incoherent, hard-to-read images. They are, seemingly, paintings without logic, and one feels that this could be a metaphor for the senselessness of the world, or the vicissitudes of a personal life. A place where the center might not hold. They don't seem to make sense, at least not upon

initial viewing, but they offer the challenge to both the artist and the viewer to create meaning out of what they are given. The challenge seems to be to, if not to quash the ability to construct a coherent narrative, then to make the viewer work very hard to do so. What the filmmaker (and painter) David Lynch said about his movies, I think applies equally to these paintings: “[They] can be very abstract, but people have a yearning to make intellectual sense of it, to put it right into words. And when they can’t do that, it feels frustrating. But they can come up with an explanation from within, if they just allow it.”

A few things stand out when looking at this body of work: the limited palette of mostly primary colours, the use of words and language in a multiplicity of ways, and the fluid and inventive way of laying down paint.

The words that appear on canvas seem like triggers rather than descriptors and function on a number of levels. There are simple nods to the world of art with “New York”, “Museums”, and “Cezann[e]” (which amusingly has an off-registered Matisse goldfish floating happily above it). Others, such as “Keeping my sadness and...loneliness at bay”, seem more personal, diaristic, and comforting in times of darkness and uncertainty. And others still are aphoristic (“Change the World, start with you”) or simply illegible, which does not seem to be a concern.

Whenever words are paired with images, the first response is to try and make sense of the relationship between the two. In these paintings, however, that doesn’t seem to be possible

or even the desired result. One *can* make a connection, but they are certainly personal interpretations. And the titles of the works give no hint either as they are insistently “untitled”.

Many of the phrases, in fact, are simply random thoughts or things heard on the radio that Pedros has playing in his studio; not automatic writing or free writing exactly, because one does imagine the words have some sort of resonance with the artist. But I suspect the words and phrases have a greater connection to the series as a whole than to any one specific painting.

So, what, in the end, can we take from looking at these works? I think the series presents a shared challenge: like him we need to make visual and emotional sense out of our own personal experience with the paintings. To take on the challenge that Pedros has set for himself and try to look into and make sense out of randomness and chaos. And like him, with his joyful use of primary colours and unrestrained brushwork, find joy in the pieces presented to you.

Brian Meehan
Former Director of Museum London





Museums

Life is Good

Life is to



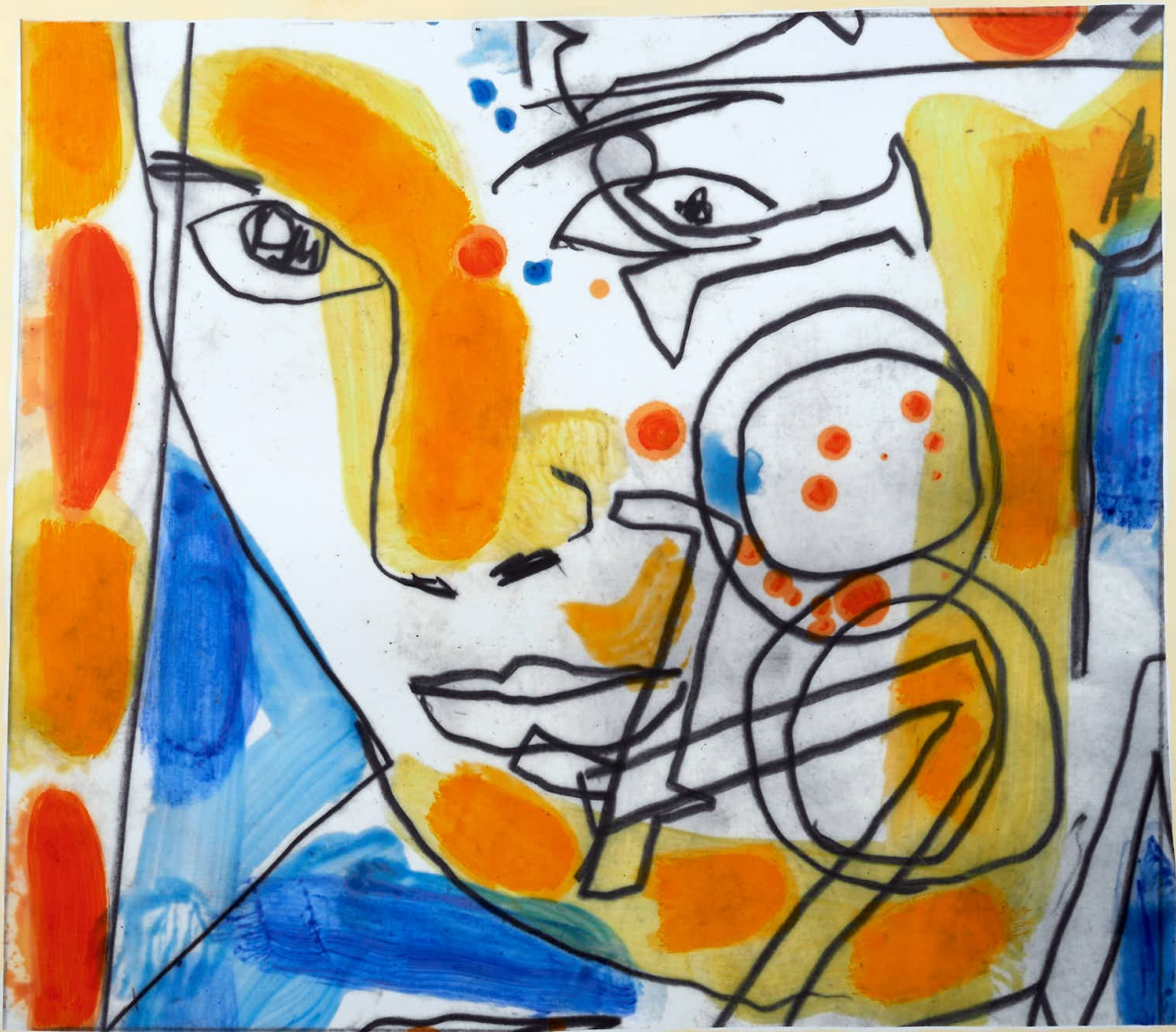
Be Lived

• Keep my Sadness and . . .



are • Loneliness At Day . . .







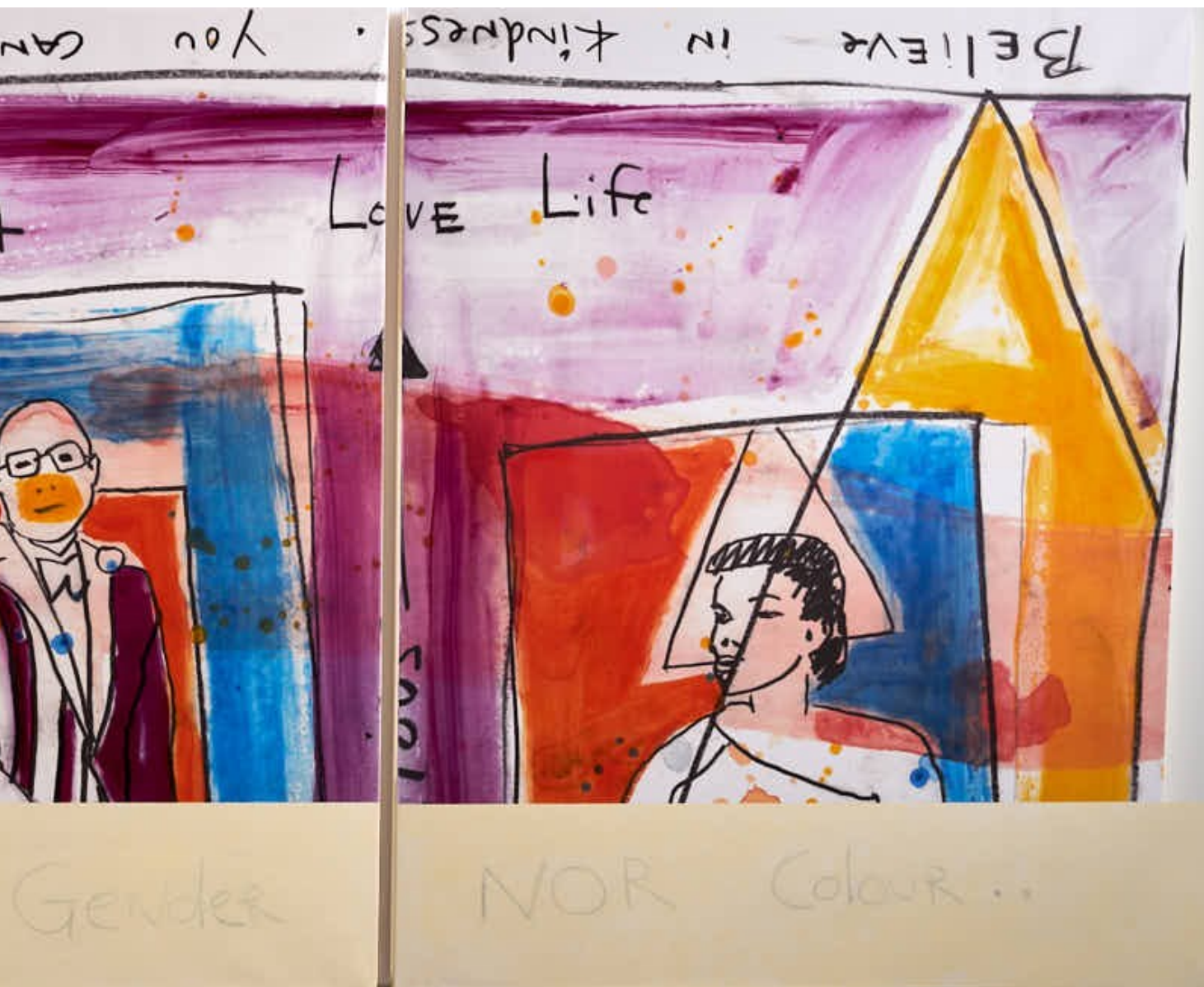








Sketchbook Series #11, 2023, mixed media on canvas





Sketchbook Series #3, (detail) 2023, mixed media on canvas



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Canadian Exhibitions

2023 - *Sketchbook Series*, Central Studio, London, ON
2022 - *BIG Print Show*, Vancouver, BC
2021 - Central Studio, London, ON
2020- Excavo Gallery, London, ON
2019 - Central Studio, London, ON
2018 - Thielsen Gallery, London, ON
2017 - Thielsen Gallery, London, ON
2017 – *Big Print Project*, Roundhouse Community Centre Gallery, Vancouver, BC
2017 – *Big Print Project*, Chinese Cultural Centre Gallery, Vancouver, BC
2015 – St. Thomas Public Art Centre, St. Thomas, ON
2014 – *Big Print Project*, Waterfront Theatre, Vancouver, BC
2012 – Thielsen Gallery, London, ON
2011 – St. Thomas Public Art Centre, St. Thomas, ON
2010 – Stewart Hall Art Gallery, Pointe-Claire, QC
2009 – Fieldcote Memorial Park and Museum, Hamilton, ON
2009 – Thielsen Gallery, London, ON
2009 – St. Thomas Public Art Centre, St. Thomas, ON
2007 – MacLaren Art Center, Barrie, ON
2007 – Thielsen Gallery, London, ON
2006 – Woodstock Art Gallery, Woodstock, ON
2006 – Thielsen Gallery, London, ON
2005 – St. Thomas Public Art Centre, St. Thomas, ON
2005 – James Baird Gallery, St. John's, NFLD
2004 – Thielsen Gallery, London, ON
2001 – Thielsen Gallery, London, ON
2000 – Roberts Gallery, Toronto, ON

1999 – Jean-Claude Bergeron Gallery, Ottawa, ON
1997 – Thielsen Gallery, London, ON
1997 – Blyth Festival Art Gallery, Blyth, ON
1997 – Wallace Galleries Ltd., Calgary, AB
1996 – St. Thomas Public Art Centre, St. Thomas, ON
1996 – Thielsen Gallery, London, ON
1995 – Ottawa School of Art, Ottawa, ON
1995 – Centre Interculturel Strathearn, Montreal, QC
1994 – Thielsen Gallery, London, ON
1993 – Centre for Contemporary Art, St. Thomas, ON
1992 – Temiskaming Art Gallery, Temiskaming, ON
1991 – St. Thomas Public Art Centre, St. Thomas, ON
1989 – Galerie Samuel Lallouz, Montreal, QC
1985 – Centre Saidye Bronfman, Montreal, QC

International Exhibitions

2015 – Zadar and Bankovac, Croatia
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, DF
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, Switzerland
1978 – Galerei Parallele, Geneva, Switzerland

Public Collections

Museo Nacional de la Estampa, Mexico City, MX
Consejo Nacional Para La, Mexico City, MX
Musee d'Estampes Geneva, CH
Centre de Gravure, Geneva, CH S.O.M.A.R.T., Mexico City, MX
Guinness Brewery, Dublin, IRL
Bibliotheque Gabrielle Roy, Quebec City, QC
Consulate General of Morocco, Montreal, QC
St. Thomas-Elgin Public Art Centre, St. Thomas, ON
Teleglobe Canada, London, ON
Woodstock Art Gallery, Woodstock, ON
London Life, London, ON
Concordia University, Montreal, QC
St. Joseph's Hospital, London, ON
St. Thomas-Elgin General Hospital, London, ON
University of Western Ontario, London, ON
Canada Council Art Bank, Ottawa, ON
Air Canada Corporation, Toronto, ON
Museum London, London, ON
McCormick Home, London, ON
Fanshawe College, London, ON

Curatorial Projects

Francis Caprani, *Ghost in the Machine*, July 7 – September 1, 2018 St. Thomas-Elgin Public Art Centre, St. Thomas, Ontario, Canada
Francis Caprani and Gerard Pas, *The Nude*, May 24 – June 18, 2018 Central Studios, London, Ontario, Canada
Francis Caprani, *Recent Works*, July 6, 2017 Central Studios, London, Ontario, Canada
Brian Saby, *Playas Tropicales*, November 19, 2016 Central Studios, London, Ontario, Canada
Laura Woermke, *Paper Crown*, August 27, 2016 Central Studios, London, 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 Centre, St. Thomas, Ontario, Canada
Tobey C. Anderson, *The New American Century Project*, November 14 – January 10, 2009 St. Thomas-Elgin Public Art Centre, St. Thomas, Ontario, Canada
The Bank Job: Three Canadian Painters "Francis Caprani, Ron Kingswood and Brian Saby" September 2008 353 Richmond St. London, Ontario, Canada

Aidan Urquhart, *Making Memories*, Helene Lefebvre, *Social Queen*, September 6 – October 26, 2008 St. Thomas-Elgin Public Art Centre, St. Thomas, Ontario, Canada
John Krygsman, *Upon Closer Introspection*, John Maggio, *Images along the Way*, July 12 – August 31, 2008 St. Thomas-Elgin Public Art Centre, St. Thomas, Ontario, Canada
Richard Tetrault, *Urban Topographies*, January 19 – March 8, 2008 St. Thomas-Elgin Public Art Centre, St. Thomas, Ontario, Canada
Gerald Vaandering, *Under The Influence*, November 10 – January 6, 2008 St. Thomas-Elgin Public Art Centre, St. Thomas, Ontario, Canada
Leslie Putnam, *Alternate Route*, November 10, 2007 – January 6, 2008 St. Thomas-Elgin Public Art Centre, St. Thomas, Ontario, Canada
Holly King, Francois Morelli, Lorraine Sims, Michael Smith, Shelly Reeves, Giuseppe Di Leo, *Montreal Artists*, June 16 – August 18, 2007 St. Thomas-Elgin Public Art Centre, St. Thomas, Ontario, Canada
Ron Milton, *Symbols* January 20 – March 3, 2007 St. Thomas-Elgin Public Art Centre, St. Thomas, Ontario, Canada
Jan Row & Julie Berry, *Discovering a Different Shore* January 20 – March 3, 2007 St. Thomas-Elgin Public Art Centre, St. Thomas, Ontario, Canada
Brian Saby, *99-06* September 2 – October 21, 2006 St. Thomas-Elgin Public Art Centre, St. Thomas, Ontario, Canada

Grants

Canada Council for the Arts: 1979

Ontario Arts Council: 1989, 1992, 1995, 1997, 2001

Greenshield Foundation Graduate Assistantship: 1976, 1977

Education

Dawson College, Montreal, QC 1972 -1974

BFA - Concordia University, Montreal, QC 1974-1977

MFA - Concordia University, Montreal, QC 1980-1983

Studio Residencies

Potrero Studios, Potrero, Costa Rica (2015)

Pouch Cove Foundation Art Residency Program, Newfoundland (2005)

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

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

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

Volunteer Work and Professional Affiliations

Vice President, Board of Directors, St. Thomas-Elgin Public Art Centre, St. Thomas, 1994-1996

President, St. Thomas-Elgin Public Art Centre, St. Thomas, ON, 1996-1999

Board of Directors, St. Thomas-Elgin Theatre Guild, St. Thomas, ON, 1999- 2001

Committee, Unity Project: UPWithArt, London, ON, 2016-2018

Projects Founder, Central Studios, London, ON, 2017-present

Artist, York Theatre Collaborative Mural, Vancouver, BC, 2017-2018

Artist, Big Print Project, Chinatown, Vancouver, BC, 2016

Artist, Big Print Project, Granville Island, BC 2014

Coordinator, Point of Contact (mural), Santiago Cuba, 2011

Coordinator, Canada/Argentina mural (a collaboration with Argentinean Artists), London, ON,

2011 Artist, Jornada por la Paz y la Amistad Argentina Mural, Argentina, 2006