

## PEDRO CABALLERO

My work is rooted in pre-Columbian Iconography.

It is characterised by an unceasing struggle between Figurative and Abstract together with the obsessive study of pre-Columbian textiles particularly those from the Paracas and Chancay culture.

Each composition is framed within one or more rectangles using planes that overlap in message about timelessness, history and reality.

In the second step I add symbolic elements like papers, pre-Columbian dolls, feathers, blankets, books and the rope as a "personal symbolic element", a way of bringing extremes together. It is also a way of extending my culture.

All these elements bring the testimonial presence of human vitality onto the canvas.

### **Carla van Zon – Artistic Director New Zealand Festival - 2002**

"I was seduced by the richness of the colors and the textures. The work conveyed an expressive strength of its Andean origin, invoking the mysteries of his ancestors' world.

While painted in a western art tradition, using both abstract and realistic conventions, Pedro's choice of incandescent reds, purples and greens refer directly to Peru's extraordinary textile art."

### **Philip Markham - President New Zealand Academy of Fine Arts - 2002**

"Through the creative energy evident in his work the artist is able to bring us into closer contact with another land and another people. The rich color and texture, the strong composition and attention to detail in his paintings awaken in us a greater understanding and appreciation of Peru, its people and its culture".

### **Dame Silvia Cartwright – Governor General of New Zealand - 2002**

"The world shown by the painter is a magic one, emerging from his sensitive soul, full of ancient remembrances.

Cabellero's main motivation is the ancient Paracas culture. Three thousand years ago, the Paracas wrapped their dead in the finest cloth. Everyone made the trip to the supernatural world "in style".

Caballero revisits Paracas culture through the use of cloth in fragmented form throughout his paintings.

Recalling Peru's distinctive textile art, Caballero's paintings interweave historical and cultural identity. Symbols belonging to the Paracas' iconography appear in Cabellero's fine work: sea, fauna, garments, textiles, dolls, bags and ropes".

### **Ambassador of Peru in New Zealand – Javier León Olavarria – 2002**

"High levels of artistic expressions and symbolic significance are present in the paintings of Pedro Caballero; the perfection of pre-Columbian textiles still impress the world after thousands of years, their vivid colors so exquisitely preserved. This exhibition intends to recreate the mysterious and magic world of Peruvian ancient civilizations, which continues to translate its messages through the weaver's thread of Caballero's paintings.

### **Joanne Legault - Le Droit Ottawa Hull Canada 1996**

Born in Cajabamba, Peru, Pedro Caballero acknowledges that as a South-American artist he is a heir of a millenary culture. The main motivation for his paintings is the Paracas Culture, whose textiles are recognized worldwide. It is thus that certain symbols belonging to this culture's iconography appear; sea fauna, garments and textiles, dolls, bags, ropes.

The realism of some of these daily objects is surprising. The details of the textile's weft are painted with such precision and care that they not only pose a challenge, but make the artist's concern obvious. By inserting figurative elements in his paintings the painter reconciles the figurative and the abstract.

At first sight a painting would seem to contain multiple paintings within. The artist has created this unique distribution of space. In fact, we are facing different levels of paintings. The artist tries to conceal the elements with color, thus he generalizes them and minimizes concentration. Integration is subtly performed. As a theme, the rope represented in most of his canvases is also a personal symbolic element, a way of bringing extremes together, but also a way of extending his culture.

We are not only witnessing the suggested absence of some character, but also a moment of reconciliation with the powers of life and death. A rope delicately presses against the wrapping of the flowers .. thus forming a bow.

## **VIRGINIA HOWARD - The Ottawa Citizen Canada 1996**

....He wants to invoke the mysterious world of his Pre-Columbian ancestors for the viewer. His success is assured by his artistic approach. A painter of the western art tradition, he uses both abstract and realistic conventions in his work. These conventions make Les Allegories du Temps accessible to most people in the North American art world. Add to this Caballero's, skillful use of color, and the spell cast the viewer is complete. The artist s, choice of incandescent reds, purples and greens refers directly to Peru's extraordinary textile art.

Three thousand years ago, the ancient civilization of Paracas wrapped their dead in the finest cloth. Everyone made the trip to the supernatural world in style. This cunning cloth appears in fragmented form throughout the exit, like cryptic missives from Pre-Columbian times.

Caballero celebrates Pre-Columbian. Despite the Conquest, an indigenous past still telegraphists messages to us along a weaver's thread.

A small diplomatic coup is contained in Les Envelopes du Temps. Without the use of mescal Caballero offers us the mystic sense of collapsed time, end it's a very safe trip to take, given the conformable surroundings of Halerie Montcalm's handsomely appointed interior, and the obvious appeal of this glittering high art painting.

Caballero's visual language is as smooth as a diplomat's, and under its influence, our perception of the mummy bundle is altered the shrouded ancestor makes its stubborn presence felt, silently insisting that we keep faith with it. At close range, the ancestor's, fate touches our own. Then it occurs to us that honoring the past doesn't mean perpetuating its strife. Why relive the Conquest?