



DELADIER ALMEIDA

Aerial Perspectives



Deladier Almeida gained a literally new perspective on the landscape when he flew from his native Brazil to California where he would eventually study with Wayne Thiebaud and Roland Petersen at UC Davis.

On his first airplane flight, he observed the landscape below and the interaction of nature and man. As he began to paint aerial views, the scenes evolved into semi-

abstractions, the meeting of man-made forms and natural forms defined by juxtapositions of color and light. He plans his paintings, laying them out in charcoal and, as he applies paint, allowing them to take on something of a life of their own. He says, "The way my painting comes out is a function of the way I attack it," adding, "I have to work on the edge of my rational mind."

What comes out are paintings with

almost arbitrary color and often forced perspective that are completely convincing as landscapes. *Local Flora* is like a collage of landscape elements artfully assembled but impossible to navigate. It causes the viewer to look at the elements and their relationships with the willing suspension of belief that it is real.

Almeida says, "A visual pattern of recurring elements emerges that includes

- 1
Rocky Jam, oil on
canvas, 25 x 40"
- 2
Local Flora, oil on
canvas, 36 x 36"
- 3
Late Summer Fresh,
oil on canvas, 25 x 40"



1



2



3

the fields, their edges of separation, the arteries that irrigate them and the shadows of the trees that stand like sentries on their banks. Providing produce for millions, these landscapes are in constant flux and rich with life.

"It has been inspirational to read this ever-changing visual story and reflect it in paint on canvas, recombining these recurring elements into formal composi-

tions as a writer would describe using the building blocks of words," he continues. "I use reduction and abstraction in this visual language, allowing the essential geometry of these shapes to drive the structure of the composition."

In *Late Summer Fresh*, nature's own geologic distortions seem to echo the artist's deliberate reorganization of shapes. He says, "The resulting narrative on

canvas is, when successful, a departure and an extrapolation of the landscape which, in simplifying it, dignifies it and reveals its essence."

Almeida's latest paintings will be shown at Blue Rain Gallery in Santa Fe, New Mexico, June 14 through 29. ●

Blue Rain Gallery 544 S. Guadalupe Street • Santa Fe, NM 87501 • (505) 954-9902 • www.blueraingallery.com