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# artscope

25 artists that have captured our imagination

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# BRIAN GOSLOW ON PAUL PEDULLA

“A lot of my work provides the viewer with a glimpse of something, not a full scene.”

It’s hard to believe that Paul Pedulla’s bright, colorful landscapes with the feel of summer are created in a viewless apartment complex basement in Cambridge’s Inman Square.

“Isn’t it funny?” Pedulla said, noting the irony. “I hear people telling me I want a studio with a view to inspire me. That’s not how I work. I don’t need a view — I work from an image in my head or in a photograph. I need a sink, and I have that here.”

His portraits of fleeting memories of landmark buildings, landscapes and roadways from vacation settings do much with little. “My work is not abstract; it’s minimalist — almost Zen-like,” he said. A partial rooftop could be the house that comes into view

just before you reach Provincetown on Route 6A, or a sign you’re returning to civilization after driving I-95 en route to Kennebunk, where Pedulla vacations.

“A lot of my work provides the viewer with a glimpse of something, not a full scene,” Pedulla said. “The pieces are what interest me. I’m asked if they’re of places on Cape Cod or Martha’s Vineyard or of triple-deckers in Somerville. It’s whatever view people want to fill in. I leave it open to some interpretation.

“In some cases, it’s more obvious. There are references, like in ‘Dune Shack in the Cape Cod National Seashore.’ It certainly was the case looking at ‘Slice of Jack’s Bridge,’ which I made in 2009 for the Lowell Celebrates Kerouac! Festival.”

Pedulla, an ad copywriter by profession, picked up a brush for the first time just after turning 50, then passionately pursued his craft. The epiphany that he had to paint led him to take classes at the Katherine Martin Widmer School of Painting in Somerville. “It’s a funky little art school that teaches acrylic painting, which is what I wanted to do,” he said. “It was less toxic and more eco-friendly.”

Family members served as an unintentional springboard at a New Year’s Eve party in Kennebunk, where one of their invited guests, Sharon Weiss, a Columbus, Ohio gallery owner, complimented him on his work — validating that he was on the right track. He also received invaluable advice from longtime South End artist Kenny Mac, who encouraged him to join Boston’s

United South End Artists and submit his work for the organization’s next juried show. After breaking the invisible barrier, he began participating in juried shows throughout the region and had his first solo show at the Boston Public Library’s South End Branch in late 2008.

“Your work has to be seen,” Pedulla said. “Luckily, Kenne Mac knew that juried shows were the best way for me to be seen. It was like a stepping-stone. Every time I appeared somewhere, I met someone who led me to someone else which led to something else.”

In early 2010, Pedulla joined five other artists renting studio space at 450 Harrison Street, where during last fall’s South End Open Studio Weekend, his paintings caught the attention of Tao Water Gallery owners Dian Tong and Bao LeDe; they’ll be displaying his work at their Barnstable and Provincetown galleries this summer. Pedulla’s work is on view at the OKW Gallery, 631A Tremont Street, Boston through April 8, SoWa First Fridays in March and May and all SoWa Open Studios Weekends.

“Point is Clear,” his most recent painting, features the top floor of a melon green house that uncharacteristically relinquishes most of the canvas to the clouds overhead, a tip to those childhood days when many of us, like Pedulla, lied on our backs and traveled far away with constantly moving stratus, cirrus and cumulus clouds. “That’s really what life is — glimpses of moments,” he said. “And that’s what I want to catch in my work.” Catch your own peek at [paulpedulla.com](http://paulpedulla.com).



*Dune Shack*, acrylic on canvas.



*Dotted Yellow*, acrylic on canvas.