

“I believe a picnic is a utopia,” says Pedro Pedro, whose new solo exhibition at Fundación La Nave Salinas takes its name from the titular activity. In *Picnic*, the Los Angeles-based artist celebrates togetherness, relaxation, and small daily luxuries as a means of maintaining balance and cheerfulness, even during challenging times.

Picnic highlights a total of 15 new canvases. “Beneath their exuberant surfaces lies a subtle homage to the 1950s, through the depiction of mid-century furniture and aesthetic, a lens through which Pedro critiques the relentless pace of 2025,” the gallery says. “In an age defined by nonstop notifications and doom-scroll headlines, Pedro invites us back to a time when people savored the present moment.”



Through a tinge of golden age thinking, paired with La Nave’s setting in Ibiza, Spain, where it perches over the Mediterranean, we’re invited to indulge in simpler pleasures like lounging on the beach and sampling from a seemingly endless array of treats.

Using textile paint on unprimed linen, Pedro begins each work with a digital design, which he then sketches onto the substrate using chalk and fills in with color. The closer one studies a painting, the more motifs appear to replicate, like flawless and nearly identical lilies, dollops of whipped cream, orange slices, or melons.

Just like his method, relationship between how we read digital and “natural” imagery blurs. Half-peeled citrus, knives abandoned in pastries, and random garments suggest that whoever is enjoying the picnic has perhaps just run off to take a dip in the sea and will be back any moment.

Mirroring the artist’s interest in utopia, an ideal and perfect society, every element of his paintings is bright, juicy, and surreally, well, perfect. He draws inspiration from the joyously rotund forms of Colombian artist Fernando Botero and the Wayne Thiebaud’s decadent pies and cakes.



The show also taps into the ethos of memento mori, which translates from Latin to “remember you will die.” The concept was especially in vogue during the Dutch Golden Age, appearing in still life paintings in the form of motifs like wilting flowers and rotting fruit.

For Pedro, it’s not about remembering that life ends; it’s about consciously living it to its fullest. Thus, memento vivere, or “remember to live,” serves as a counterpoint to its weightier cousin.

“Each lemon slice, half-eaten tart, or toppled wine glass is not a warning about mortality, but a luminous reminder to inhabit the present with curiosity, joy, and delight,” the gallery says.

Picnic continues through October 31 in Ibiza.
Find more on the artist’s website and Instagram.







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