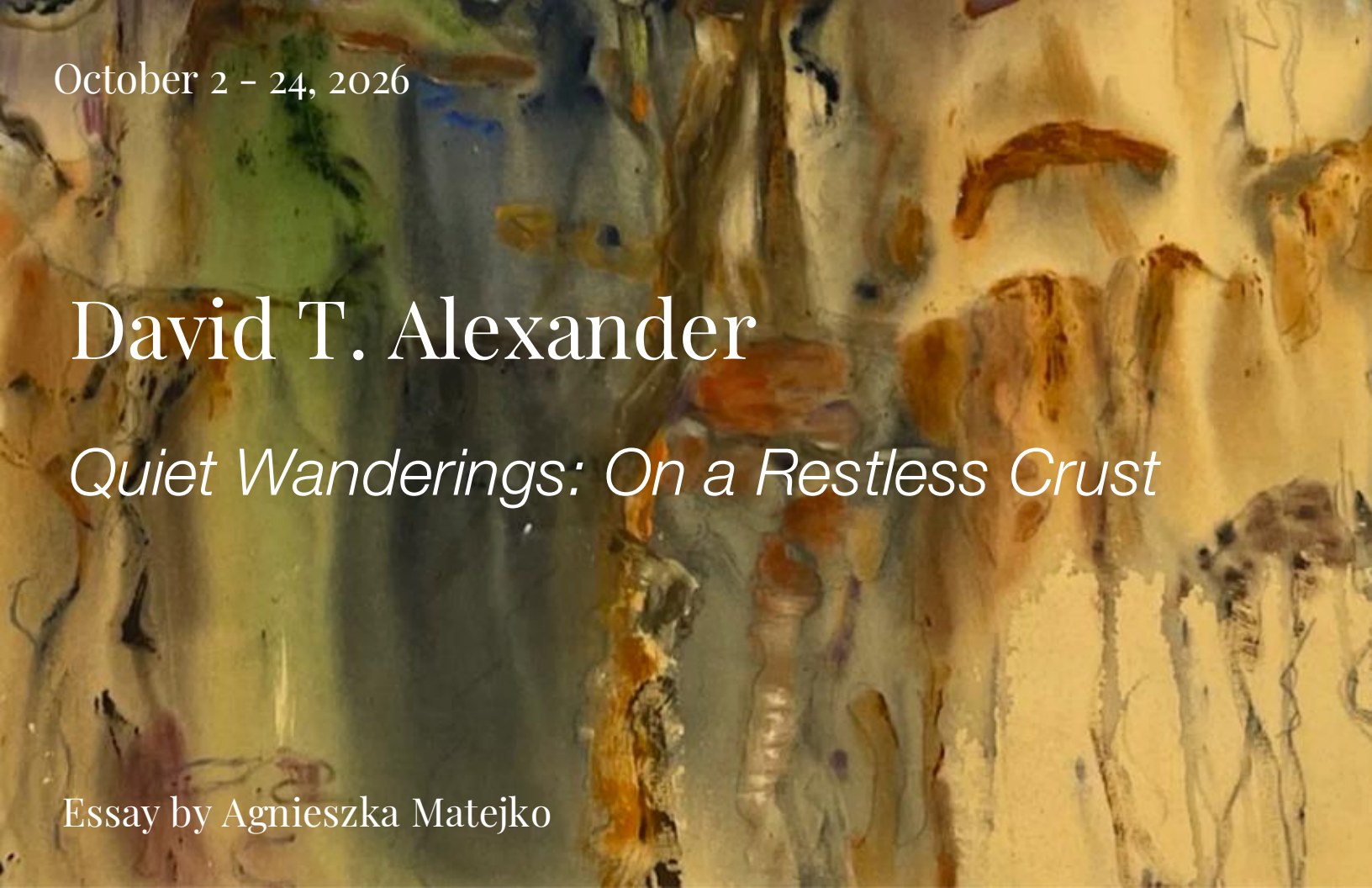


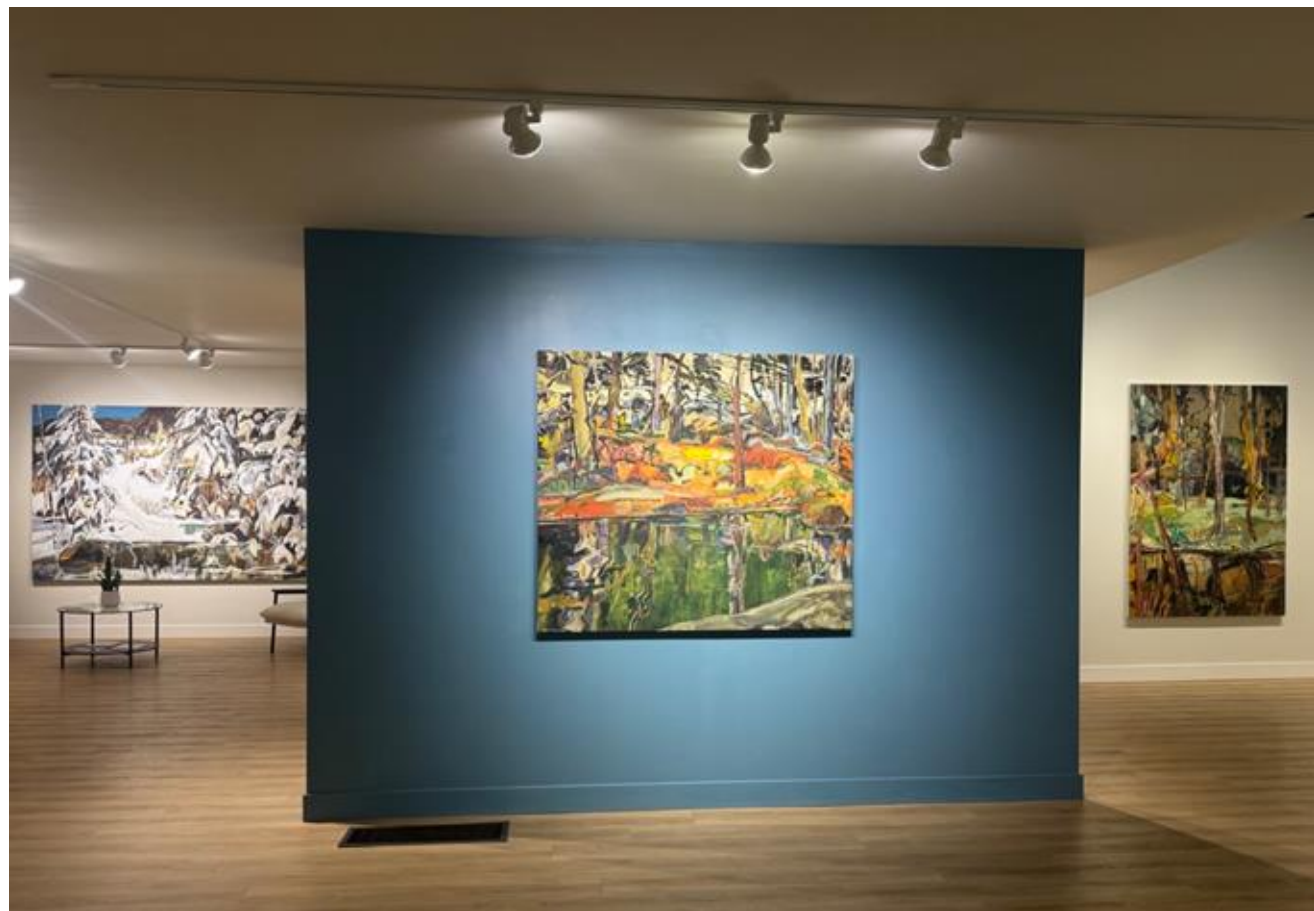
An abstract painting with a textured, layered appearance. The colors are primarily earthy, including shades of ochre, sienna, and brown, with some cooler tones of green and blue on the left side. The brushstrokes are visible, creating a sense of movement and depth. The overall composition is non-representational, focusing on color and texture.

October 2 – 24, 2026

David T. Alexander

Quiet Wanderings: On a Restless Crust

Essay by Agnieszka Matejko



Suspended Animation:

The Forest Moves Beneath Alexander's Brush

By: Agnieszka Matejko

Every child knows that euphoric moment of flying into the air on a swing, pausing for a brief second before gravity pulls us back down. David Alexander, one of Canada's treasured landscape painters, knows that feeling well. He almost catches his breath as he recalls the sense of suspended animation he experienced as a young gymnast performing vault jumps. Later in life, he found similar exhilaration on skis, unafraid of speed or risk.

"My life is about movement," Alexander says without hesitation. A wanderer by nature, he lives in a state of flux, often setting out alone, without a map or an agenda, his sketchbook tucked in his backpack. Once he leaves the parking lot, wide trails narrow to footpaths before disappearing altogether. By the time he reaches 10,000 feet above sea level, the visitors have usually fallen away, leaving him alone for miles amid endless vistas of virgin forest. Here, almost by chance, he sometimes finds what he is searching for: "places that are made for me."



When such a moment comes—a slough filled with rotting leaves, perhaps with a broken branch lying across its banks—he freezes, pulls out his sketchbook, and the world seems to stop. That's what happened when he first saw the little pond in Kaloya Regional Park, on the shores of Kalamalka Lake in B.C. Like Monet, he returned to this pond over a period of 18 years, watching the light change. Sometimes, it took only minutes for a passing cloud to transform the landscape.

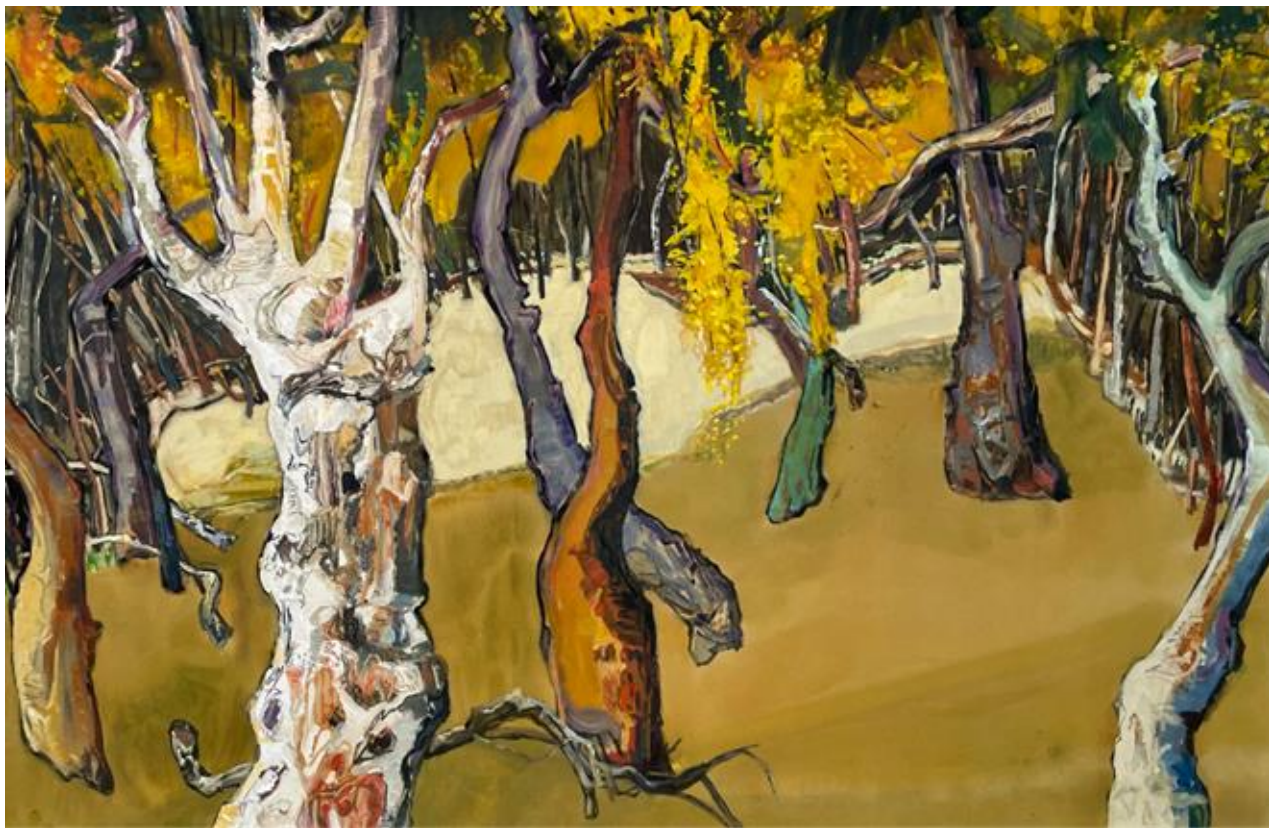
Thawing Spring Pond is one of the paintings he completed in his studio, drawing on countless sketches and photographs of this beloved slough. It's a haunting scene. Falling tree trunks collide across the canvas like jagged slashes. But the soft, watery underpainting, which Alexander propped up so it could drip beyond the canvas, forms the misty surface of the pond. The effect is so convincing that one longs to dip a hand into the cool spring runoff.



Thawing Spring Pond, 2025. Acrylic on Canvas, 47 $\frac{3}{4}$ " x 64"

Neither the watery pond nor the arid forest in *10 Thousand Feet Holding Up*, inspired by his climb up a mountain in New Mexico, is a literal depiction of a particular place. Alexander always combines elements from several drawings, sometimes relying on memory, to capture something rarer and more elusive than a photographic likeness: the feeling of being there.

As viewers, we almost become one of the trees in his New Mexico painting. Like us, they stand unmoored and unrooted on a plane of desiccated, ochre-coloured earth. Our viewpoint is strangely suspended among the trunks, as though we have climbed partway up a tree and paused to look around. From this unusual vantage point, the trunks twist and twirl like dancers caught in an agitated dance. Bears' gnaw marks and claw scars mar their delicate white bark, making these old quaking aspens seem even more vulnerable.



10 Thousand Feet Holding Up, 2026. Acrylic on Canvas, 48 " x 72"

In this show, as throughout Alexander's work, nature flows, tumbles and twirls. This movement begins in the act of painting: an athlete by nature, Alexander uses his whole body, often to the point of exhaustion. Trunks tumble across the canvas; branches twist and collide, bringing the art to life. Rather than viewing the landscape from a passive distance, like tourists looking through a car window, we join him on his artistic treasure hunt and enter deep into the wilderness.

Like Alexander soaring on a trampoline, suspended for an instant before falling back to earth, his paintings capture movement at the point of stillness. The effect is exhilarating, as though motion frozen on a canvas could begin again. This paradox has sustained viewers' fascination with his work for more than four decades. Alexander allows us to feel the landscape moving even as it stands still.



Publication in conjunction with the David T. Alexander *Quiet Wanderings: On a Restless Crust* exhibition by Peter Robertson Gallery from October 2 - 24, 2026.

Essay written by Agnieszka Matejko.

Peter Robertson Gallery
10332 124 Street NW
Edmonton, Alberta T5N 1R2
www.probertsongallery.com

Front cover:
David T. Alexander
Thawing Spring Pond, 2025.
Acrylic on Canvas,
47 $\frac{3}{4}$ " x 64"

David T. Alexander is a B.C. based painter, often inspired by landscapes across Canada, Iceland, Japan and the U.S. His vibrant brush strokes and unique cropping of landscape compel viewers to live in the experiences of his expeditions. His paintings attempt to capture the richness of the ever-in-flux faces of nature that sometimes get oversimplified due to familiarity.

**peter
robertson
gallery**



David T. Alexander