

Jerry Pethick, born in 1935 in London, Ontario, was educated in London, England, at Chelsea Polytechnic and Royal College of Art. He lives and works in British Columbia and is represented by Galerie Brenda Wallace in Montreal.

Selected Solo Exhibitions

- 1993 Cliff Michel Gallery, Seattle
- 1992 Centre international d'art contemporain de Montréal
Galerie Brenda Wallace, Montréal
The Power Plant, Toronto
- 1991 Southern Alberta Art Gallery, Lethbridge
- 1989 Cliff Michel Gallery, Seattle
- 1988 Grace Gallery, Granville Island, Vancouver
- 1986 49th Parallel Centre for Contemporary Canadian Art, New York City
- 1985 Crousel Robelin BAMA, Paris
- 1984 Vancouver Art Gallery, Vancouver
- 1983 Canadian Cultural Centre, Paris

Selected Group Exhibitions

- 1989 Canadian Biennial of Contemporary Art, National Gallery of Canada, Ottawa
- 1986 FOCUS-Kanadische Kunst von 1960-1985, 20 Internationaler Kunstmarkt '86, Cologne, Germany
- 1984 Reconstituted Elements, Open Space, Victoria
- 1982 Mise en scène, Vancouver Art Gallery, Vancouver

Public Collections

Art Gallery of Ontario, Toronto
Seattle Arts Commission, Seattle
Vancouver Art Gallery, Vancouver
Arts Council of Great Britain, London
Bibliothèque Nationale, Paris
Metropolitan Art Museum, Amsterdam
Canada Council Art Bank, Ottawa

Selected Bibliography

- John K. Grande, *Sculpture*. Nov./Dec./92
- Henry Lehmann, *The Gazette*. Sept. 26/92
- Marie-Michèle Cron, *Le Devoir*. Sept. 12/92
- Jocelyn Lepage, *La Presse*. Aug. 15/92
- John Bentley Mays, *The Globe and Mail*. Aug. 8/92
- Barbara Fischer, *C Magazine*. Summer/92
- Gary Dufour, Canadian Art. Winter/91
- Billy Little, *Capilano Review*. Fall/89
- Ron Glown, *Artweek*. Nov. 30/89
- Regina Hackett, *Seattle Post Intelligencer*. Feb. 20/84
- Scott Watson, *Traces of Discovery*. Vancouver Art Gallery/84



Jerry Pethick explores an eidetic memory of space in an other reality. In an unpublished text, "The Bases for Spatial Exploration," he recalls memories of this space from childhood:

perhaps the sandwich of air created by the two deep banks of the creek at my grandfather's, where I spent several days making the cliff dwellings of an imagined civilization take shape and become real for me; added to that, that childhood vision we experience (which) makes a location or a toy become real, and this tangible belief often commandeers, without knowing, the housing of space as well. Some of that ability to exist elsewhere disappears, but the echoes (remain) and reminders were added – by viewmasters' stereo space, 3D in various forms, and the curious experience of mining, where nothing visually exists without light, and the light describes the space that you inhabit.

Rather than replicating the space of waking reality, in *Material Space* Pethick effects the imaginary yet *real* space of daydreams wherein perception of dimension and detail is heightened, as if magnified by the mind, and time and motion are contemplative and serene. This daydream space offers and authorizes autonomous choice, subjectivity, complementarity, and intense pleasure; it seems to invite repose and reflection. For Pethick there is pleasure as well in the making and in the discovery: in the mystery, the investigation, the unravelling of clues.

Annette Hurtig

'In the Eyes of This Beholder'
Material Space catalogue, 1991

The visual echo enriched world of memory sometimes has a spatial quality akin to day dreams; a still, silent timelessness. The photo element of this work is based on integral photography's illusory space and the intruding object element, a material bridge that relates the tangibility of the viewer to the object and the illusion.

The photo array's reconstructed image (Qualicum Falls) creates a low resolution illusory space which may remind us of other memory images that reside in our consciousness. Those memories of unique spatial clarity are often of childhood events.

All the photos of the array are of different viewpoints of the same scene and become one large single composite image with attendant space. This particular reconstruction is a magnified virtual image. I believe the indistinct spatial aspect of this photo construct relates to the spatial quality of memory and the way we perceive it.

This photo array's entire picture (also called a fly's eye lens photograph) is viewed as peering through a veil-like aperture to the illusory space beyond.

This awareness of volume is assisted by the close proximity to the object element's material presence (which usually breaks the periphery of the array's space). I am attempting to empty the elements of structure through reducing resolution but without losing that material sense of density or solidity that special stones held in the hand seem to possess or river rocks that we imbue with auric presence, which gives us a strong affinity with specific locations and place.

The awareness of another visual space adjoined with the sculptural element attempts to trigger some residue of memory, which at surprising times jumps out at us and transports us to other spaces that we aren't able to normally retrieve.

The sense of smell has a way of loosening memory that can give a sense of the transformation of time and space. These memories, by existing outside our normal process of recall, I feel carry a precognitive recognition of ourselves within a spatial context.

Jerry Pethick
British Columbia, 1993