

Jerry Pethick: Where Sidewalks Leap Upon the Table: Works on Paper 1966-2000

CATRIONA JEFFRIES GALLERY, VANCOUVER BC – May 24-Jun 28, 2014 While Jerry Pethick received some measure of success during his lifetime, it was only after his passing in 2003 that his place in local art history became assured.



Jerry Pethick, *Traversing the Void* (1986), mixed media [Catriona Jeffries Gallery, Vancouver BC, May 24-Jun 28]

Pethick trained as a sculptor, but later moved to holography. He is best known for his “bias arrays”: 3-D montage works that combine assemblage with lens-based serial photography. If Vancouver art was dominated by photo-conceptualism in the 1990s and by sculptural installation in the 2000s, Pethick’s bias arrays could be seen as a hinge between the two areas.

What has never been lost on local audiences is Pethick’s work with pen, pencil, crayon and paper. An expert composer, Pethick kept richly detailed notebooks that contain drawings of proposed large-scale works, as well as ideas based less on what could be realized than on what needed to be recorded.

Like most artists, Pethick composed with whatever was at hand. And so we have numerous drawings, some of which are not on the best quality of paper. But that, too, carries meaning. Notable works include a

battle with Xs and Os (*Crossfire Carpet 1*, 1979) and a “found” collaboration made in Paris (*Missing Hat [military hat]*, 1991). *Michael Turner*