

“In reality, only a fragment carries the mark of authenticity.”

Bertolt Brecht

This statement, attributed to Brecht by Jean-Luc Godard in his 2018 film *The Image Book*, echoes an assertion I am inclined to embrace. “To the victor goes the spoils” indeed. Histories are written by so-called victors, yet the myth of victory is as hollow as yesterday’s political campaign promise.

Denying a claimant to the spoils of victory, the fragment refuses totality and basks in the glory of uncertainty. This reaches closer to a truth than any claim to narrative cohesion.

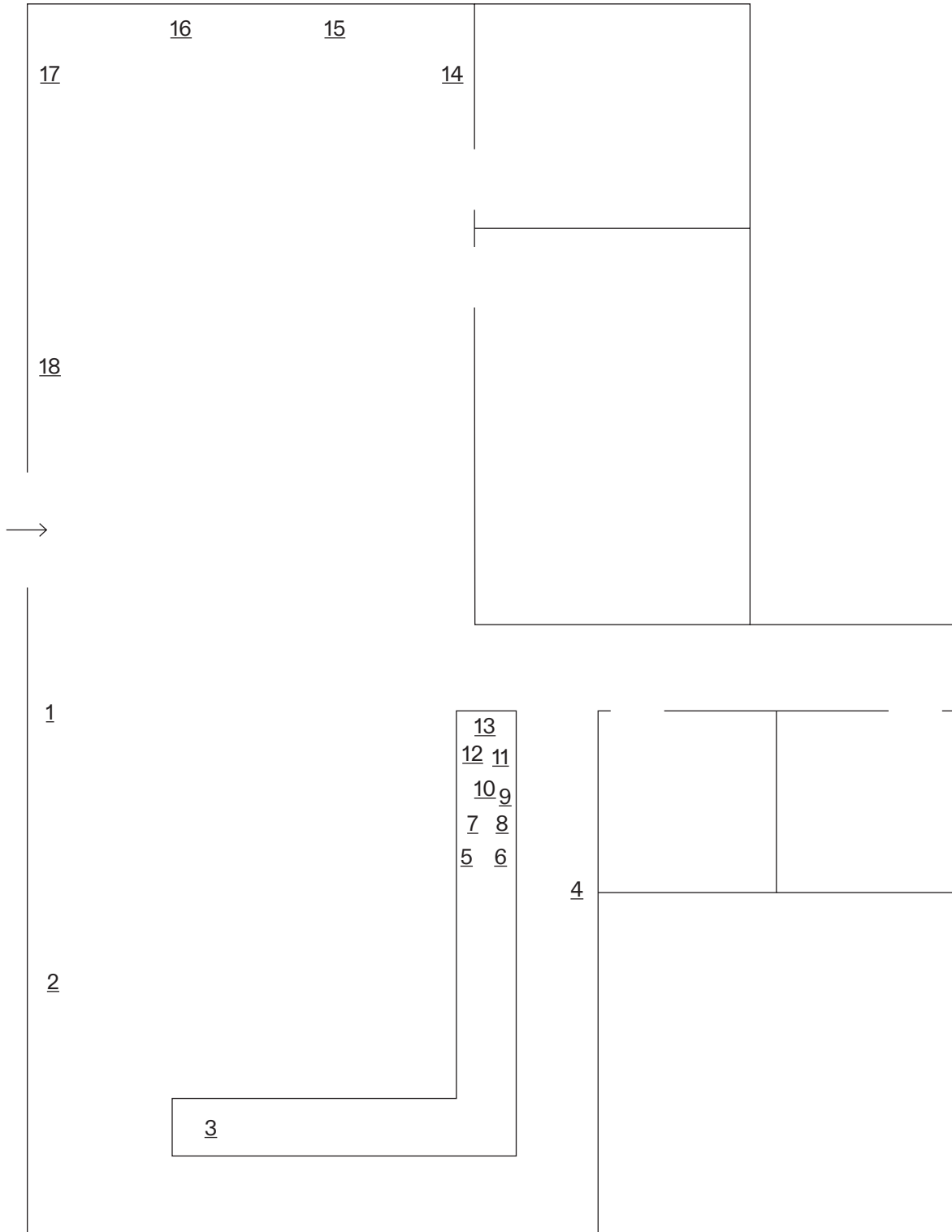
The emancipatory potential of fragments, pregnant with unspecified meaning, provides the foundation for my latest collage work. Each representing a moment in time, dislodged from context yet signifying the remains of an event or image, these truncated paper shards combine to imply a quasi-narrative while denying explicit resolution, thereby creating an open text that is rich with speculative possibilities.

The exhibition title, *Pollen & Fragments*, is lifted from a collection of aphorisms by 18th-century polymath Novalis (born Friedrich von Herdenberg). For Novalis, writing created a kind of pollen wafting hither and yon until successfully bonding to a kindred spirit. The quest for recognition found through unintended and unexpected encounters—that’s the potential I value most, though foreground the intuition of the visual over the structure of words.

In these works float a number of ideas: visuality, the act of looking, revision as essential to the act of creation, quoting the past to enliven the present, making peace with history while marking a future. These are a few of the concepts at play in the garden of my imagination. The notion of wafting pretty much nails it. Hither and yon.

Jerry Phillips (2024)

Pollen & Fragments by Jerry Phillips is the artist’s third solo exhibition with Good Weather and is on view until July 13, 2024, with gallery hours on Saturdays from 1–6 p.m. or by appointment.



1
Untitled, 2023
Graphite, inkjet print on paper
23.25 × 22.25 in

2
Untitled, 2023
Graphite on paper
25.25 × 22.75 in

3
Untitled, 2009–2024
Graphite, inkjet print on paper
38 × 64 in

4
Untitled, 2023
Graphite, gouache on paper
15 × 10.5 in

5
Untitled, 2016
Graphite on paper
8 × 11 in (unframed)

6
Untitled, 2021
Graphite on paper
12 × 10 in (unframed)

7
Untitled, 2003
Graphite on paper
7 × 5.5 in (unframed)

8
Untitled, 2022
Graphite on paper
9 × 8.5 in (unframed)

9
Untitled, 2021
Graphite, gouache on paper
6 × 7.5 in (unframed)

10
Untitled, 2022
Graphite and acrylic
medium on paper
13.5 × 14.5 in (unframed)

11
John Riley's Hand, 2016
Graphite on paper
12 × 10 in (unframed)

12
Untitled, 2014
Graphite on paper
8 × 10 in (unframed)

13
Untitled, 2022
Graphite on paper
9 × 9 in (unframed)

14
Untitled, 2023
Graphite on paper
16 × 15 in

15
Untitled, 2023
Graphite, carbon paper
tracing on paper
12 × 23 in

16
Untitled, 2023
Graphite on paper
14.125 × 37 in

17
Untitled, 2023
Graphite on paper
20 × 17 in

18
Untitled, 2023
Graphite on paper
15 × 20 in

Jerry Phillips (b. 1958 Marshalltown, Iowa) lives and works in Little Rock, Arkansas. Solo and two-person exhibitions include *It Should Have Been the Happiest Moment of My Life* at Artists Space (New York), *maybe nothing was said/might be continued* at TOPS (Memphis), *Cultivate Your Garden* at Good Weather (North Little Rock), *Phantom* (following five previous solo exhibitions) at Feature Inc. (New York), *In Between the Lines* (with Raque Ford) at Good Weather (Little Rock), *Get A Simple Landscape* at Butler Center at Arkansas Studies Institute (Little Rock), and *Into Thin Air* at University of Arkansas, Little Rock (UALR), among others. His drawings are included in the collections of the Museum of Modern Art (New York), Centre Pompidou (Paris), and Museum Overholland (Amsterdam), as well as in private collections in the United States and Europe. Phillips' work has been featured in group exhibitions both nationally and internationally, including at Yerba Buena Center for the Arts (San Francisco), The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College (Saratoga Springs), Blondeau & Cie (Geneva), Feature Inc. (New York), Good Weather (Chicago), Hallwalls Contemporary Arts Center (Buffalo), ACME. (Los Angeles), Fringe Projects (Miami), The Bedfellow's Club (Little Rock), MOCA Pacific Design Center (Los Angeles), and through Gallery Galerie Galería at Jack Barrett (New York). He received a BA from Florida State University (1980) and an MFA from California Institute of the Arts (1993). A concurrent solo exhibition *Phantom Redux* is on view at Good Weather (Chicago), and forthcoming, he will represent Arkansas as part of the 2024 *Delta Triennial* at Arkansas Museum of Fine Arts (Little Rock).