

Gillian Jagger
What Was And Is
14 October - 21 December 2014

David Lewis
88 Eldridge Street, Fifth Floor
New York, NY 10002

David Lewis is pleased to present an exhibition by the sculptor Gillian Jagger. The works presented range in date from 1963, during the artist's brief, calamitous association with Pop Art in New York, to sculptures completed in 2014. The main gallery is given entirely to an installation of *And the Horses Ran*, a sculpture which, in its current configuration, re-visits not only the problem of the indexical—central to Jagger's production from the start—but also proposes, due especially to the directionality of this light and the consequent theater of ghosts and shadows, an elaboration, and therefore a contestation, of the Platonic allegory of the cave.

“So, I have not killed anything?”

Yes, you have. Before coming into the light, life is already living. It is germinating long before it responds to your sun's rays.

And, obviously, behind every appearance hides an infinite number of others. But, behind all appearances, there remains an irreducible life that cannot be captured by appearance. Unless it withers away.

And to see and hear this as merely the defensive secret of some essence whose resistance must be broken, here indeed is the dream of the late-comer!

—Luce Irigaray, *Amante marine* (1980)

A horse in a field is seen as part of the field, a man in a field is not. The horse is stretched out on four legs, its neck, shoulder and back have a hill and vale sloping, it fits in with the landscape. (Interesting to me that they use a man as a scarecrow.) [...] We see ourselves without backgrounds: cameos, Florentine style, and then of course suffer from that awful feeling of disconnection. The price I suppose of narcissism which leads in turn to that inevitable fear of death.

—Gillian Jagger, quoted in Lucy Lippard, *Overlay* (1983)