

ART PUFFS

Gillian Jagger “What Was and Is” at David Lewis Gallery

by John Gross

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The installation/landscape *And the Horses Ran* has one thrown, as one stands both above and in the inverted-hoofprint laden landscape lit by floodlights from the ground (rather than ceiling). “Thrown” not strictly in the sense of Heideggerian *Geworfenheit*—thrownness—but a distinctive variation which is a reconciliation with, rather than (*Geworfenheit*’s) alienation from or opposition to Heideggerian *Dasein*—being there.

In *And the Horses Ran* being thrown is commensurate with being asked, “How ought one to reconcile contraries?” There are many contraries in Jagger’s work: was and is; in and above; artifact and art; concavity and convexity—the hoof stamped into the resin earth swells out (Jagger has inverted it); interior and exterior; closed and open—the horseshoe is a shape that closes like pincers yet keeps open, like pincers. In questioning the contraries about their potential for reconciliation an openness is revealed through the work, making it vulnerable, familiar.

The moment of reconciliation in the work is presented as possible in that both contraries are noticeable at once and can be contemplated/questioned in unison, thus offering a moment for meditation and intimacy. The installation/landscape has one thrown, but with its movement in questioning it “opens the floor”. One is both thrown in the landscape and free to open it up and egress. Here in the work is a form of being thrown that holds a special relation to a treatment of landscape as the open plain of difference (exemplified by contraries), devoid of the closed and monolithic.