

Whirl, 1974

Fiber, molding paste, paint, stain

Eadan [The Brow], 1991

Lead

Aon, 1992

Wood, steel chains

Horse Eye I, 1995
Pencil and paint

Cloim (Reach), 1995
Wood on steel base

Rock Horse Head, 1996
Photocollage with drawing

Sleeping Faith, 1996

Pastel on paper

Hanging Deer I, 1997–1998

Conté crayon, pencil, charcoal

Hanging Deer II, 1997–8

Conté crayon, pencil, charcoal

Matrice, 1997–1998

Deer, stone, wax, wood, and steel
stanchions, chains

Wise Horse, 1998

Wood

Horse Cry, 1998

Wood on steel base

Horse Cry I, 1998
Photocollage

Crazy Horse, 1998
Wood on steel base

Hope, 1998
Wood on steel I-beam

Racing Horse, 1998
Wood on steel base

Dog's Head, 1998
Wood

Rift, 1999
Calf stanchions, animal bones,
farm implements, barbed wire

Running Deer, 2000

Deer, paint, plaster on pressed
wood

Kicking Deer, 2000

Deer, barbed wire, paint, ink,
charcoal on pressed wood

Cara, 2001

Pastel and pencil on paper

Daedalus, 2001

Pastel and pencil on paper

Horse Cry II, 2001

Pastel on paper

Horse Eye II, 2001

Pastel on paper

In Memory, 2001

Collage of paper and paint

Faith's Head, 2001

Pencil and pastel on paper

Frightened Horse, 2001

Pastel on paper

White Doe, 2002

Paris Craft molding paste,
charcoal, paint

Horse Eye III, 2002

Paris Craft molding paste, paint,
pastel

White Doe and Twins, 2002

Plaster, wood, wire

This past fall, I thought about loses again. I had collected the casts of many parts of many deer by the roadside and fields near where I live in upstate New York. One day I hung the body of a deer upside down and thought about the conversation I had with my neighboring farmer that I couldn't get out of my mind.

“They shot the white doe”

“Who did?”

“The hunters!”

“Your white doe? The one that always had twins?”

“Yes, she had the twins this year too.”

“How awful.”

“You know you never shoot the white deer. The Indians can tell you, they never shoot the white deer.”

Gillian Jagger

Pregnant Deer, 2001

Plaster, mixed media

She must have been hit in the
night on the road. She lay on her
back with her leg up against the
guardrail. Her nipples were waxy.
I felt the head of the baby through
her skin. She was cold and damp.
I cast her as I found her.

Gillian Jagger

Casting Faith: A Portrait of Gillian Jagger
by Barbara A. Gordon and Richard Schlesinger, 2002
58 minutes

Barbara Gordon made this film about her first art teacher almost 40 years after their classroom encounter. The production shows Jagger making her work at her farm in New York. She discusses her childhood influences, particularly the work of her father, English sculptor C. S. Jagger, and the role of animals and nature in her art. The film features several of the works on view in the Elvehjem's exhibition including *Absence of Faith*, *Matrice*, *Spiral* (in Paige Court), and *Rift*.

Art critics Michael Brenson, Edward Gomez, and John Perreault, art historian and philosopher Donald Kuspit, and art dealer Phyllis Kind add their insightful commentaries.

Gillian Jagger and Michael Brenson will present a public discussion of her work on **Thursday, December 5 at 5:30 p.m. in room L140** on the lower level of the Elvehjem.

Donald Kuspit will lecture on Jagger's place in contemporary sculpture on **Friday, December 6, at 5:30 p.m.**
in room L140.

Wisconsin Public Television (WHA-TV in Madison) will broadcast this film on December 12 at 10 p.m. and on December 29 at 11 p.m.