

VISUAL ARTS / FAIRS / ARTICLE

## Horsing Around: Patricia Cronin Restages "Tack Room" at The Armory Show

BY JAMES MILLER, MODERN PAINTERS | MARCH 03, 2017



(Patricia Cronin, Tack Room, 1997-98, interior view, mixed media.)

Chaps, saddles, whips, back issues of Polo Magazine, oil paintings of horses, erotic pin-ups—this is the stuff inside artist Patricia Cronin's Tack Room, 1997-98, a wooden barn-like installation and arch comment on horse culture, sex, and class.

"With the Tack Room I simultaneously reimagine an adolescence I never had and fantasize about my future. Someday I'll finally get to have a horse," explains Cronin, wryly.

Cronin will reprise this work at New York's Armory Show, open March 2 through 5, where it will figure prominently in the fair's new curated feature, Platform, which focuses on large-scale installations and site-specific works. The section is one of several fresh additions to the fair under new director Benjamin Genocchio.

"For me, the piece confronts the so-called 'acceptable' class- and gender-based pursuit of equestrian sporting for a 'proper' lady through the insertion of pin-ups and the implicit lesbian desire held therein," says Eric Shiner, the curator of Platform and a vice president at Sotheby's.

Tack Room also includes bronze horse sculptures that Cronin cast from cheap plastic Breyer toys. "I wanted to elevate young girls' objects of desire to the level of art history, by making small editions of solid bronze horses," she says. "Bronze—what Degas famously called 'the medium for eternity.' I consider mine a cross between a Degas horse and a Remington horse—but the girl version."

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