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Horses?

JULY 15 - AUGUST 27, 2021
opening July 15, 5-8 PM



Susan Rothenberg, *August* (1976),
acrylic and tempera on canvas, 38 x 52 ½ inches (96.5 x 133.4 cm)
© Susan Rothenberg/Artists Rights Society

JOE ANDOE, DONALD BAECHLER, ELLEN BERKENBLIT, MATTHEW CONSTANT,
WILL COTTON, JACLYN CONLEY, ANN CRAVEN, PATRICIA CRONIN,
GIOVANNI GARCIA-FENECH, MARTINE GUTIERREZ, LENA HENKE,
DOMINIQUE KNOWLES, JESSIE MAKINSON, SHONA MCANDREW, SHARI MENDELSON,
ANTHONY MILER, SANTI MOIX, EADWEARD MUYBRIDGE, LAUREL NAKADATE,
SOPHIA NARRETT, JUSTIN LIAM O'BRIEN, PAT PASSLOF, WENDY RED STAR,
ALISON ROSSITER, SUSAN ROTHENBERG, ADRIANNE RUBENSTEIN, DAN SCHEIN,
DANA SHERWOOD, JASON SILVA, TSENG KWONG CHI, RON TARVER, JAMES ULMER,
VINCENT SZAREK, DAVID WOJANROWICZ, ANDY WOLL

CHART is pleased to present *Horses?*, a group exhibition exploring depictions of the horse and its related cultures in the context of contemporary art history. The exhibition features a group of thirty-four multigenerational artists, including historic works as well as pieces by contemporary artists commissioned specifically for this show. By employing diverse media and practices of representational and non-representational conventions, each artist creates their unique interpretation of this traditional subject matter.

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The image of the horse has long served as an archetype and muse in art history; from the prehistoric cave paintings of Lescaux, the drama and majesty of 19th century Parisian horse markets in Rosa Bonheur's epic paintings to the contemporary appropriated imagery of the Marlboro Man in Richard Prince's *Untitled (cowboys)* series. The horse, and the culture that surrounds the equine are vehicles to communicate ineffable themes of nobility, fantasy, coming of age, gender, eroticism, identity, and the lived experience. Such various manifestations serve as a guide to the deeper values within humanity itself.

The use of the formal physicality of the animal has revolutionized multiple mediums of contemporary art. Eadweard Muybridge's film *The Horse in Motion* (1878) was the genesis of modern filmmaking, combining multiple stop-motion photographs of a jockey riding a horse in rapid succession to display a revolutionary moving image. Similarly, Susan Rothenberg's iconic horse paintings were a watershed moment during the height of minimalist abstraction. Drawing from Muybridge's sequential photographs, her horses reintroduced figuration into a world that was dominated pictorially by non-representational imagery. Peter Schjeldahl once said of this work, "The impression they give is powerful vulnerability or vulnerable power."



Jaclyn Conley, *Taming the War Horse* (2021),
oil on panel, 60 x 48 inches (152.4 x 121.9 cm)

Several artists in this exhibition deconstruct the horse into elements of abstraction. Jaclyn Conley's painting and collage study, *Taming the War Horse* (2021) source historic documentary photography of poignant moments in American history. By creating gestures of impressionistic color, Adrienne Rubenstein and Dominique Knowles employ fine brushwork to deconstruct the horses in their paintings.

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Ron Tarver, *The Basketball Game* (1993), pigment ink print, 12 ¼ x 20 inches (31.2 x 50.8 cm)

A major facet of equine culture is that of the American cowboy. The beginnings of cowboys in the United States were a result of the end of slavery in the late 1800s, where ranchers hired freed slaves to herd their cattle, as it was one of the only paying jobs open to men of color at the time. The black cowboys represented 25% of the more than 35,000 cowboys who rode in the west during the 19th century— a fact that has been obscured in more recent history. Ron Tarver, in his acclaimed series *The Long Ride Home: The Black Cowboy Experience in America*, spent two decades photographing and documenting the culture of the black cowboy in America. In *The Basketball Game 2* (1993) and *David's Last Ride* (1996), Tarver focused on two separate communities of the culture— the urban riding clubs of Philadelphia and the rodeos of East Texas.

After 1950, cowboys as a concept became adopted by the mainstream as a beacon of hypermasculinity, as evidenced in David Wojanrowicz's portrait of a sex worker in Times Square in the 1980s. Cowboys are also main characters of the "American West", a place/era that has been culturally mythologized by both Americans and those from outside the country. Tseng Kwong Chi investigated this mythology in his series *East Meets West*, where he photographed himself in a "Mao" suit in front of famous Western sites of tourism. In *Monument Valley, Arizona* (1987), the artist photographed himself atop a horse in the famous national park, co-opting the image of a masculine lone ranger, questioning issues of belonging and identity. It was his first time riding a horse.

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Laurel Nakadate, *Lucky Tiger #246* (2009), type-C print and fingerprinting ink
4 x 6 inches (10.2 x 15.2 cm)

Another significant theme of equinity explored in this exhibition is the connection between the horse and femininity. The “horse girl”, a young girl or woman obsessed with equines, is a trope that has long existed in popular culture. Dana Sherwood’s video *In Love With a Horse* (2009) charts this trajectory, juxtaposing horse girls in popular television and film with footage of herself taking care of her own horse. In the same vein *Bei Klaus und Annette* (2020), Lena Henke’s surrealist pair of ceramic horse hooves resemble twisted tree trunks, meditating on her childhood growing up on a horse farm near the Teutoberg forest in Germany. Martine Gutierrez and Laurel Nakadate explore feminine dynamics through self-portraiture—Gutierrez poses herself with an identical mannequin to reflect on the female gender itself, while Nakadate co-opts both western and pin-up aesthetics by photographing herself riding a horse in a cowboy hat and minimal clothing. She then asked male strangers to handle the prints with their fingers covered in ink, documenting a history of voyeuristic touch.

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Patricia Cronin, Tack Room (1998), installation view at The Armory Show 2017

On view in the exhibition will be the fifth iteration of Patricia Cronin's seminal Tack Room, 1997-2021, a large-scale installation which premiered at White Columns (1998) reinstalled at Real Art Ways (1999), University of Buffalo Gallery (2004) and the Armory Show (2017). Tack Room is a replica of the storage/locker room area in a horse barn, filled with a plethora of equine accoutrements and paraphernalia. Within the 100 square foot room, floor to ceiling, there are works by the artist related to equine culture, postcards depicting horses painted by Degas, Delacroix, a framed print of Rosa Bonheur's "The Horse Fair," a whole assortment of riding equipment and clothing, centerfolds from erotic magazines, equine themed collectibles and other horse girl objects of obsession. The items in the installation are loaded with double entendres, multiple meanings highlighting the suggestive undertones that exist within much of horse culture related specifically to gender, eroticism and class. As per custom, a



Patricia Cronin, Tack Room (1998) interior view, Armory Show 2017

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new item will be added to the Tack Room with this 2021 installation at CHART.

Alongside the physical exhibition, CHART will present a virtual expanded version of the show on our website. This includes all the artworks shown in the gallery, as well as trace 32 additional iconic horse works throughout art history.

In accordance to CDC guidelines and to ensure the health and safety of our visitors and staff, we ask that face coverings be worn and social distancing be practiced when visiting the gallery. [Reservations](#) are recommended, but not required.

For more information, please contact us at info@chart-gallery.com

All images copyright the artist

Susan Rothenberg: Courtesy Beth Rudin DeWoody Collection

Jaclyn Conley: Courtesy the artist and Maruani Mercier, Brussels

Ron Tarver: Courtesy the artist

Laurel Nakadate: Courtesy the artist and Leslie Tonkonow Art + Projects, New York

Patricia Cronin: Courtesy the artist

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HORSES?

JULY 15 - AUGUST 27, 2021

CHECKLIST

UPSTAIRS SPACE (CLOCKWISE)



Eadweard Muybridge

Horses Galloping and Jumping (from Animal Locomotion, Plate 645), 1887

collotype print

7 3/4 x 14 3/4 inches (19.7 x 37.5 cm)
(CH645)



Wendy Red Star

Hairy Alligator, Akbaléaashíupashku, (Lakota), 1860s, NMAI, "In The Spirit Of Green Skin", 2021

acrylic, graphite, kitakata paper, marble paper

22 x 30 in (55.9 x 76.2 cm)
(CH646)



Susan Rothenberg

August, 1976

acrylic and tempera on canvas

38 x 52 1/2 inches (96.5 x 133.3 cm)
(CH631)



Justin Liam O'Brien

A Horse misus'd upon the Road (After MacMonnies "The Horse Tamers", Prospect Park), 2021

oil on linen

36 x 36 inches (91.4 x 91.4 cm)
(CH617)



Tseng Kwong Chi

Monument Valley, AZ, 1987

selenium toned silver gelatin print

36 x 36 in (91.4 x 91.4 cm)

Edition 2 of 9

(CH594)

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Dominique Knowles

Magdalene, 2021

oil on linen

12 1/8 x 24 1/4 inches (30.8 x 61.6 cm)
(CH634)



Dominique Knowles

Chiron, 2021

oil on linen

12 1/8 x 24 1/4 inches (30.8 x 61.6 cm)
(CH660)

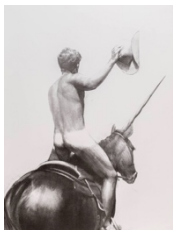


Patricia Cronin

Tack Room, 1997 - 2021

mixed media

96 x 126 x 114 in (243.8 x 320 x 289.6 cm)
(CH591)



Will Cotton

Cowboy, 2019

lithograph with chalk hand work

40 x 30 in (101.6 x 76.2 cm)

Monoprint

(CH609)



Ron Tarver

David's Last Ride, 1996

unique c-print

19 1/2 x 13 in (49.5 x 33 cm)

(CH621)



Ron Tarver

The Basketball Game, 1993

pigment ink print

12 1/4 x 20 inches (31.2 x 50.8 cm)

AP from an edition of 15 + 2 AP

(CH622)

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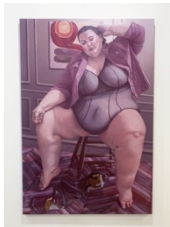
Giovanni Garcia-Fenech
Study for Falling Horse 3, 2021
flashe on linen
diameter 24 in (61 cm)
(CH653)



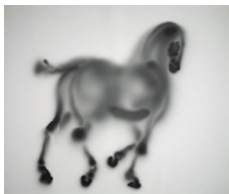
Giovanni Garcia-Fenech
Study for Falling Horse 2, 2021
flashe on linen
diameter 24 in (61 cm)
(CH611)



Lena Henke
Bei Klaus und Annette, 2020
glazed ceramic
each: 18 x 8 x 8 in (45.7 x 20.3 x 20.3cm)
(CH604)



Shona McAndrew
Casey, 2021
acrylic on canvas
72 x 48 inches (182.9 x 121.9 cm)
(SM076)



Alison Rossiter
Rosa Bonheur, The Horse Fair, 2003
light drawing on Ilford MGIV paper
20 x 24 inches (50.8 x 61 cm)
(CH633)



Jason Silva
7-21-19, 2019
graphite on paper
7 1/4 x 10 1/4 inches (18.4 x 26 cm)
Framed: 9 1/2 x 12 1/2 in (24.1 x 31.8 cm)
(CH496)

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Anthony Miler

Not Titled, 2021

acrylic and pigments on canvas
18 x 21 in (45.7 x 53.3 cm)
(CH635)



James Ulmer

True Love, 2021

flashe on canvas
35 x 42 in (88.9 x 106.7 cm)
(CH623)



Jaclyn Conley

Taming The War Horse, 2021

oil on panel
60 x 48 inches (152.4 x 121.9 cm)
(CH610)



Joe Andoe

RR #2 May 20, 2018

oil on aluminum
36 x 24 in (91.4 x 61 cm)
(CH593)



Joe Andoe

RR #2 May 15, 2018

oil on aluminum
36 x 24 in (91.4 x 61 cm)
(CH592)



Vincent Szarek

Oops, 2016

bronze, chrome plated
17 x 17 x 2 inches (43.2 x 43.2 x 5.1 cm)
(CH624)

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Donald Baechler

A Friday Horse, 2011

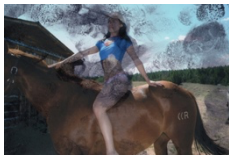
gesso, flashe, and paper collage on paper
21 x 27 in (53.3 x 68.6 cm)
(CH607)



Dan Schein

Mystical Magical Unicorn Beast, 2021

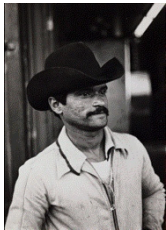
oil on canvas
24 x 30 inches (61 x 76.2 cm)
(CH619)



Laurel Nakadate

Lucky Tiger #246, 2009

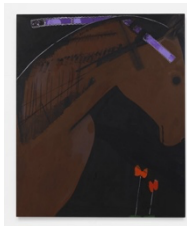
type-C print and fingerprinting ink
image: 4 x 6 in (10.2 x 15.2 cm)
framed: 8 3/4 x 10 3/4 in (22.2 x 27.3 cm)
(CH615)



David Wojnarowicz

Times Square Cowboy, 1980s

silver gelatin print
9 1/2 x 6 3/4 in (24.1 x 17.1 cm)
(CH588)



Ellen Berkenblit

Lilac, 2016

oil and paint stick on linen
77 x 64 inches (195.6 x 162.6 cm)
(CH608)



Ann Craven

Horses Three (on Blue, with Orchids, February 4, 2021), 2021, 2021

watercolor on Arches paper, 140lb
30 x 22 in (76.2 x 55.9 cm)
(CH636)



Matthew Constant

Pony, 2020

graphite, colored pencil, and fixative on paper
16 x 12 in (40.6 x 30.5 cm)
Framed: 19 3/4 x 15 3/4 in (50.2 x 40 cm)
(CH587)



Jessie Makinson

I do not need another spur, 2021

graphite on paper
11 x 7 inches (27.9 x 17.8 cm)
(CH612)

DOWNSTAIRS SPACE (CLOCKWISE)



Shari Mendelson

Horse Askos, 2018

repurposed plastic and mixed media
10 1/2 x 3 x 8 in (26.7 x 7.6 x 20.3 cm)
(CH589)



James Ulmer

Ride!, 2018-2019

flashe on canvas
12 x 10 inches
(CH663)



Andy Woll

Faiz-Ullah, 2019

oil on linen
11 x 14 in (27.9 x 35.6 cm)
(CH605)



Andy Woll

Ulloa, 2020

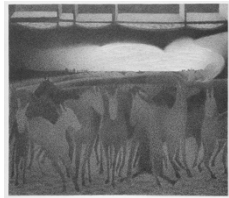
oil on linen
11 x 14 inches (27.9 x 35.6 cm)
(CH664)



Sophia Narrett
Still Burning, 2012
embroidery thread and fabric
33 x 48 in (83.8 x 121.9 cm)
(CH616)



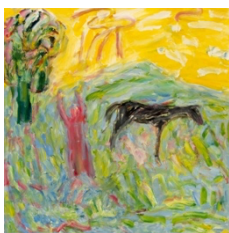
Santi Moix
Untitled, 2010
watercolor on paper
8 1/4 x 10 1/2 inches (21 x 26.7 cm)
(CH614)



Matthew Constant
Ponies, 2021
graphite and fixative on paper
11 1/2 x 13 inches (29.2 x 33 cm)
(CH652)



Shari Mendelson
Horse and Rider for Bill Traylor, 2020
repurposed plastic and mixed media
12 1/2 x 3 x 10 in (31.8 x 7.6 x 25.4 cm)
(CH590)



Pat Passlof
Yellow Sky Back Hours, 1993
oil on canvas
30 x 30 inches (76.2 x 76.2 cm)
(CH666)



Dana Sherwood
In Love with a Horse, 2009
digital video
dimensions variable
Edition of 3
(CH620)



Dana Sherwood
Sight Equus Mongolia, 2019
digital video
dimensions variable
Edition of 3
(CH665)

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Martine Gutierrez

Girl Friends (Anita and Marie 5), 2014

archival inkjet print

9 x 13 1/2 in (22.9 x 34.3 cm)

Edition of 8

(CH606)



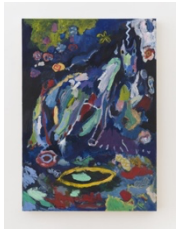
Dana Sherwood

Girl in the Belly of a Horse, 2019

watercolor on paper

9 x 12 inches (22.9 x 30.5 cm)

(CH661)



Adrienne Rubenstein

Floating Horse, 2021

oil on panel

35 x 23 in (88.9 x 58.4 cm)

(CH618)