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The Stories Behind 5 of The Armory Show’s Largest Artworks

ARTSY EDITORIAL
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MAR 3RD, 2017 1:23 AM

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Patricia Cronin, Tack Room, 1997–98

Cronin’s contribution to Platform is her own take on the tack rooms found in horse stables; the installation is lined with bridles and saddles, paintings, and accessories, some more sexually suggestive than others. “You smell leather, wood, a few bales of hay; you see the riding crops, whips, chaps—it’s all there, and your mind’s eye will just fill in the rest,” Cronin said with a laugh.

In 1997, the artist’s wife was teaching at Maine’s Skowhegan School. While there, Cronin took up horseback riding and began painting portraits of the animals. “I wanted to be a successful artist so I could buy a horse, and I’m trying to relive an adolescence I never had,” she added. Cronin later purchased saddles and other equestrian accoutrements for still lifes, but felt drawn to the objects themselves—which led to her creation of Tack Room in the Skowhegan woodshop.



The work was first shown at White Columns in 1998, and has been featured in two more exhibitions since. However, it never sold, despite strong reviews. Now those reviews are framed and included in the installation at The Armory Show. Shiner said it's the work he's most proud to show, especially given its powerful female energy in the present political climate.

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