

BredWinners: a critique of the horseracing industry and the transference of anthropomorphic attitudes from one generation to the next

Author:

Nicholson, Clare

Publication Date:

2015

DOI:

<https://doi.org/10.26190/unsworks/18255>

License:

<https://creativecommons.org/licenses/by-nc-nd/3.0/au/>

Link to license to see what you are allowed to do with this resource.

Downloaded from <http://hdl.handle.net/1959.4/54616> in <https://unsworks.unsw.edu.au> on 2024-04-26

BredWinners:

A critique of the horseracing industry and the transference of anthropomorphic attitudes from one generation to the next

Clare Nicholson



UNSW ART AND DESIGN

**A thesis in fulfilment of the requirements for the degree of
Master of Fine Art by Research**

March 2015

University of New South Wales Masters by Research Degree

BredWinners:

A response to the horseracing industry and the transference of anthropomorphic attitudes from one generation to the next



UNSW
A U S T R A L I A

GRADUATE RESEARCH SCHOOL

UNSW ART AND DESIGN

March 2015

Clare Nicholson

BredWinners

BredWinners critiques the plight of the thoroughbred within the racehorse industry and anthropomorphic attitudes that seem to go unquestioned, transferred from one generation to the next.

Australians wager an estimated \$15 billion a year on horseracing, so there is much 'riding' on the racehorses back in terms of cultural aspirations regarding hope, greed, elitism and celebration. But concealed behind the glamorous race day facade, the life of the racehorse is barbaric, brutal and unnaturally short. The industry terms this fall-out "wastage".

Traditionally, equine art signified patriarchy, sovereignty and political power but I have ruptured this historical classicism by representing the 'broken' and objectified racehorse, shifting the focus onto the denial of equine suffering.

With ongoing selective breeding from a minimised gene pool, thoroughbreds are bred for speed and not longevity, causing catastrophic break-down and premature death. Because of this I question how we've come to accept such anthropocentric attitudes, especially given the shared collective nostalgia of an idealised childhood as wrapped up in equine toys. By recreating these 'toys' I destabilise reassuring mythological narratives absorbed by children through play, probing where we are heading and what legacy are we preparing children to inherit.

I believe no matter how many fascinators or cases of alcohol are thrown at the horseracing industry, the destructive regime imposed on these sentient animals purely for our need to be entertained remains inexcusable. I also believe children have the right to inherit wonderful relationships with other species, unhindered by morally corrupt influences.

Clare Nicholson.

Table of contents

Chapter One – introduction	10
Chapter Two – riding on the horses back	13
(i) What are the odds?	13
(ii) Blinkered	14
(iii) Learning dysfunction	15
Chapter Three –Australia’s racing history	18
(i) Hindsight	18
Chapter Four – Bloodlines	21
(i) The life of the racehorse	21
(ii) Prescribing the horse	33
Chapter Five – The art of creating a winner	37
(i) Waving the artistic magic wand	37
(ii) Creaming the crop whilst milking the profits	39
(iii) Nicking the winners	42
(iv) Midden of compounding fractures	44
Chapter Six – Otherness	46
(i) Fetish and fascinators	46
(ii) Detaching from sentience	48
(iii) Biopower	56
Chapter Seven –Equine statutory	60
(i) Early statues	60
(ii) Filling the void	65
Chapter Eight – Making choices whilst making art	69
(i) Sweetening the pill	69
(ii) Antibodies	72
(iii) Displace-meant	75
Chapter Nine – Toying with nature	82

(i)	He who dies with the most toys wins	82
(ii)	Ruptured Lullaby	90
(iii)	Rolling Stock	93
(iv)	Carousel	96
Chapter Ten – Questionably feral		103
(i)	Foreign bodies	103
Chapter Eleven – Defying idealisation		109
(i)	Realism in contemporary art	109
Chapter Twelve - conclusion		115
 Appendix		 117
(i)	Stereotypy definitions	117
(ii)	Equestrian Terms	118
(iii)	Horse symbology	118
(iv)	The symbology of statues	121
(v)	Trafalgar Square and the fourth plinth	127
(vi)	Other artists using toys to subvert power	129
 Text reference list		 132
 Figures reference list		 149

Table of images

Figure 1. <i>Watercolour painting of Hyde Park and surrounds, including Hyde Park-Barracks, Sydney</i> . Artist unknown, Circ. 1840	20
Figure 2. <i>Is the party really worth it?</i> Coalition for the protection of racehorses, 2014	23
Figure 3. <i>Distended large colon following colic twist</i> . Westvets, 2013	25
Figure 4. <i>Unilateral or bilateral bleeding from several parts of the respiratory tract coming out from the nostrils</i> . Vetnext, undated	28
Figure 5. <i>Memorial Wall of Gravity 2014</i> , (Installation detail). Clare Nicholson, 2014-2015	30
Figure 6. <i>200 Daily studies</i> . (Installation view from <i>tremble, shiver</i>). Beth Cavener Stitchter, 2002	31
Figure 7. <i>Spanish feral meat goats</i> . (Installation view from <i>tremble, shiver</i>). Beth Cavener Stitchter, 2002	32
Figure 8. <i>Thoroughbred with pin-fired legs</i> . Dressage Daily, undated	34
Figure 9. <i>Midden</i> . (Installation detail). Clare Nicholson, 2014 – 2015	34
Figure 10. <i>Upper lip tattoo of thoroughbred racehorse</i> . College of Veterinary Medicine, Georgia, undated	35
Figure 11. <i>A real Work of Art</i> . Mark Wallinger, 1994	37
Figure 12. <i>Nicking Hope</i> . Clare Nicholson, 2014	42

Figure 13. <i>Nicking Gaze</i> . Clare Nicholson, 2014	43
Figure 14. <i>Midden</i> . (Installation detail), Clare Nicholson, 2014	45
Figure 15. <i>Derby Pride</i> . Clare Nicholson, 2013	48
Figure 16. <i>Spectacular Punt</i> . Clare Nicholson, 2013	49
Figure 17. <i>Untitled (Your Gaze Hits the Side of My Face)</i> . Barbara Kruger, 1981	50
Figure 18. <i>Broken Promises</i> . Clare Nicholson, 2013	51
Figure 19. <i>Self-portrait</i> . George Stubbs, 1782	52
Figure 20. <i>Falling August</i> . Michael Zavros, 2006	53
Figure 21. <i>Black Ice</i> . Michael Zavros, 2006	54
Figure 22. <i>Winning is easy</i> . Michael Zavros, 2009	55
Figure 23. <i>Que le cheval vive en moi</i> . Marion Laval-Jeantet, 2011	57
Figure 24. <i>Que le cheval vive en moi</i> . Marion Laval-Jeantet, 2011	59
Figure 25. <i>The Equestrian Statue of Marcus Aurelius</i> . Sculptor unknown, Circ.175 CE	60
Figure 26. <i>Rider</i> . Marino Marini, 1936	62
Figure 27. <i>War and peace and in between</i> . Tatzu Nishi, 2009	64
Figure 28. <i>The empty Fourth Plinth intended for William IV</i> . 1841	65

Figure 29. <i>Hahn/Cock</i> . Katharina Fritsch, 2013	66
Figure 30. <i>Powerless Structures Fig. 101</i> . Michael Elmgreen and Inga Dragset, 2012	67
Figure 31. <i>Gift Horse</i> . Hans Haacke, 2014	68
Figure 32. <i>Speechless Gray Horse</i> . Belinde de Bruyckere, 2004	70
Figure 33. <i>The Black Horse</i> . Belinde de Bruyckere, 2003	70
Figure 34. <i>In Flanders Fields</i> . Belinde de Bruyckere, 2000	72
Figure 35. <i>Wager's Whim</i> . Clare Nicholson, 2013	73
Figure 36. <i>Arc d'hysterie</i> . Louise Bourgeois, 1993	74
Figure 37. <i>False Favourite</i> . Clare Nicholson, 2013	75
Figure 38. <i>Bicycle wheel</i> . Marcel Duchamp, 1913	76
Figure 39. <i>Dead Heat</i> . Clare Nicholson, 2013	77
Figure 40. <i>Bismarck</i> . Clare Nicholson, 2013	78
Figure 41. <i>Novecento</i> . Maurizio Cattelan, 1997	80
Figure 42. <i>Kaputt</i> . Maurizio Cattelan, 2013	81
Figure 43. <i>Kaputt</i> . Maurizio Cattelan, 2013	82

Figure 44. <i>Ruptured Lullaby</i> . Clare Nicholson, 2013	83
Figure 45. <i>Rocking horse belonging to Charles I</i> . Maker unknown, Circ. 1610	85
Figure 46 and figure 47. <i>Beloved childhood friend</i> . Photographer/date unknown.	87
Figure 48. <i>Ruptured Lullaby</i> , (Detail), Clare Nicholson, 2013	90
Figure 49. <i>Hobby Horse</i> . Alison Smith, 2006	92
Figure 50. <i>Rolling stock</i> . Clare Nicholson, 2014	93
Figure 51. <i>Pull-along toy horse</i> . Maker unknown, Circ. 1875-1899	94
Figure 52. <i>Buckle up chain hobble set for sale</i> . Angus Barrett Saddlery, 2014	95
Figure 53. <i>Carousel</i> . Clare Nicholson, 2013	96
Figure 54. <i>Vintage Carousel</i> . Artist/date unknown	97
Figure 55. <i>Lipizzaner horse performing the Capriole movement</i> . Photographer/date unknown	95
Figure 56. <i>Carousel</i> , (WIP). Clare Nicholson, 2013	95
Figure 57. <i>China Oil Monsters</i> . Wang Mai, 2010	100
Figure 58. <i>China Oil Monsters</i> . (Detail). Wang Mai, 2010	100
Figure 59. <i>Merry-Go-Round</i> . Mark Gertler, 1916	101

Figure 60. <i>Merry-Go-Round Broke Down</i> . Kristine Moran, 2009	102
Figure 61. <i>Constructing Ruptured Lullaby</i> , (WIP). Clare Nicholson, 2013	104
Figure 62. <i>Constructing the rockers</i> , (WIP). Clare Nicholson, 2013	105
Figure 63. <i>The Brumby features on the ten dollar note</i> . Undated	107
Figure 64. <i>Killing Time</i> . (Installation detail). Ricky Swallow, 2003-2004	110
Figure 65. <i>Boy</i> . Ron Muek, 1999	111
Figure 66. <i>Artist at work: Inside the workshop of Ron Muek</i> , 2013	112
Figure 67. <i>Evolution</i> . Mark Quinn, 2005-2007	113
Figure 68. <i>Spiral of the galaxy</i> . Mark Quinn, 2014	114

Figures in Appendix:

Figure 69. <i>The Uffington White Horse</i> . Circ. 600 – 1400 BC	118
Figure 70. <i>Banbury Cross Hobby Horse Festival</i> . 2010	119
Figure 71. <i>Four Horsemen of Apocalypse</i> . Viktor Vasnetsov, 1887	120
Figure 72. <i>Replica of Da Vinci's Horse</i> . Nina Akaum, 2011	121
Figure 73. <i>Spring Temple Buddha</i> . Artist unknown, 2002	122
Figure 74. <i>Statue of Liberty to Enlighten the World</i> . 1886	123

Figure 75. <i>The Motherland calls</i> . Sculptor unknown, 1967	123
Figure 76. <i>Ukrainian protesters topple statue of Lenin in Kiev</i> . 2013	124
Figure 77. Getty Images. <i>A golden toilet installed by activists on a pedestal where a statue of Lenin use to stand in Kiev, 2014</i>	125
Figure 78. <i>Genghis Khan Equestrian Statue</i> . Sculptor unknown, 2008	126
Figure 79. <i>Sculpture mock-up</i> . Mark Wallinger, 2012	126
Figure 80. <i>The monument to the first Viscount Horatio Nelson</i> . 1843	127
Figure 81. <i>Every man remembered</i> . Mark Humphrey, 2014	127
Figure 82. <i>Untitled</i> . Kaws, 2013	129
Figure 83. <i>Police confront protesters holding placards saying "Work"</i> . Nikos Papadopoulos, 2014	130

BredWinners

“We need to become aware of, and to compensate for, the habitual denial of suffering”.

Jamie Mayerfeld, 1999.

Chapter One

Introduction

This research is a response to the plight of the thoroughbred within the racehorse industry and negative anthropomorphic attitudes that seem to go unquestioned, transferred instead from one generation to the next. Within this sport obsessed nation there is much ‘riding’ on the racehorses back in terms of cultural aspirations, hope, greed, elitism and celebration. But concealed behind the performativity of glamorous race day facades, the life of the racehorse is barbaric, brutal and unnaturally short. The rights of the thoroughbred to co-exist alongside mankind are denied, reduced instead into little more than disposable objects, bred for our entertainment. My research intends to act as an agency for cultural and social change, by probing our understanding of how we make connections with animals and each other. By making animal-sceptical art it is my intention to prompt inquiry into how we manipulate the somatic materiality and identity of the racehorse, by interfering with its very nature. Baker, (2000) states:

Animal-sceptical art is likely to be sceptical not of animals themselves (as if the very existence of non-human life was in question), but rather of culture's means of constructing and classifying the animal in order to make it meaningful to the human. (p.9)

In this research I have used a variety of traditional art-making techniques such as oil painting, porcelain slip-casting, hand-carved timber and bronze casting to reference the collective understanding of what was once hierarchically valued within the genre of equine art. By making conceptual art that is grounded in traditional materials I am creating a tension between the past and present and in so doing, recontextualising historical values within present day attitudes. Through this work I am reconsidering future histories.

Traditionally the semiotics embedded within equine art were considered fixed, signifying a discursive gendered and political resolve in order to uphold patriarchy, sovereignty and political power. But I have ruptured this historical classicism with the 'broken' objectified racehorse in order to dismantle these linear semiotics and shift the focus instead onto the denial of equine equity.

Other contemporary artists who have made work directly concerned with the racehorse include Mark Wallinger, Michael Zavros and Marion Laval-Jeantet, although in this paper I argue that their work does not share the same artist intent. Belinde de Bruyckere's unsettling works of abjectified taxidermied horses however vacillates around grief, loss and trauma and whilst the materiality of her work is counter to mine, her intention echo's the underpinning objective of this research. Hans Haacke, Wang Mai, Alison Smith, Michael Elmgreen and Inga Dragset's carousel and rocking horse sculptures reference the nostalgic nature of the traditional rideable toy horse in order to divest the power and wealth assumptions firmly embedded within traditional equine statuary.

I have cast equine bronzes of thoroughbreds flailing on their backs unable to weight-bear due to the current selective breeding programs. These headless, bloated mares have arched backs mimetic of Louise Bourgoies' 1993 bronze sculpture *Arc de l'hystérie*

and are installed on readymade factory chutes in line with values around industrialisation, productivity and disposability.

Referencing the tragic 2014 Melbourne Cup, porcelain slip-cast thoroughbreds are hung precariously tumbling down the gallery wall in an installation titled *Memorial Wall of Gravity 2014*. The two horses that temporarily shocked the public by not surviving that particular race day are smashed on the floor below. Out of control, the remaining horses appear to be perilously heading the same way. Ceramist Beth Cavener Stitcher's realistic works of domestic and feral animals also rebukes human violence against animal powerlessness.

The historically romanticised equine portraits made fashionable by George Stubbs are replaced with subdued grey mono-chromatic paintings of racehorses lacking life or sentience. The only colour depicted on the canvas is the over-emphasised racing gear which dominates the central focus.

Protected beneath glass domes from the surrounding broken thoroughbreds, a bronze embryo and foetus laud the 'potential' promise of things to come. At this stage they are intact, bred to win and highly prized.

A considerable 'midden' consisting of broken, twisted and fragmented porcelain horse legs resembles a pile of sun-bleached bones. The old English proverb "No hoof, no horse" reminds us that once a racehorse has sustained a leg injury its immediate fate is, more often than not, sealed.

With the ongoing modification, over breeding and destruction of racehorses I question how it is we've come to accept such anthropocentric attitudes, especially given the Western shared collective nostalgia of an idealised childhood as wrapped up in equine toys. By hand-carving the double-headed rocking horse, *Ruptured Lullaby*, double-ended *Carousel* horse and pull-along toy, *Rolling Stock* I reference these toys. But through subversion I destabilise reassuring iconic narratives and highlight instead, the normalisation of such attitudes with children through play, asking where are we heading and what legacy are we preparing children to inherit.

Chapter Two

Riding on the horses back

(i) What are the odds?

Common law and Australian statute law classify animals as ‘things’ – a term which also classifies objects or property. People however are classified as legal persons and as such are given a voice in our legal system and afforded protection through the possession of legal rights. ‘Things’, being unable to possess rights, are the property of legal persons and can therefore be subjected to gross abuse and exploitation (Voiceless, 2009, p. 4, para.1.1).

Despite this, animal welfare advocates have managed to persuade the public that the use of animals purely for entertainment is no longer acceptable. However, horseracing is totally overlooked. Given the high stakes, racehorses are often considered to be little more than disposable products, bred purely for profit. Within Australia, horseracing continues to be promoted as a glamorous and flamboyant social recreation and the covert dark-side obscured or denied. Sydney University academics, Albarran Torres and Chen, (2013, para.1) highlight that “While Australian society no longer tolerates the brutal treatment of animals simply for our entertainment in circuses, horse racing remains immune”.

Following the televised deaths of two Melbourne Cup horses in 2014, Sydney Morning Herald journalist De Brito, (para.15) attacks the lack of caring shown towards racehorses by writing:

I don't expect anybody but animal rights activists to give this a passing thought because one of the great uniting themes of being human is we assume we can do whatever the hell we want with animals; they're here for

our benefit. To suggest otherwise makes you somehow bloodless or humourless. *The Australian's* Chris Kenny wrote yesterday that people who'd question the virtue of the Melbourne Cup or horseracing "could suck the joy out of a birthday cake".

(ii) Blinkered

Riding on the backs of the racehorse are elitism and greed, but this is disguised as celebration and concealed behind the performative aberration of corporatized race day facades of fascinators, champagne and lavishly exorbitant member's lounges. The life of the racehorse is barbaric and brutal. During the biggest race meets bookmakers and horse breeders hold the upper-hand. In response the public gets dressed up, boozed up and wagered up. I believe the odds are heavily against regulatory authorities legislating for humane changes that firmly place the subjectivity and welfare of the racehorse as a primary focus. McManus and Graham (2012, p.2) assert that "The long history of thoroughbred breeding and racing is tied, almost inextricably, to the ability of the industry to capture gambling revenue". Shamefully huge racing related profits hold more economic social capital than the massive scale of equine suffering. Horseracing, and the parasitic gambling industry that suckles from it, are entrenched traditions within Australia, keeping the status quo firmly intact. Albarran Torres and Chen, (2013, para.4) state that "last year Australia hosted nearly 19,000 professional races which is 11 per cent of the global total". In fact, our national identity is so tied up with the races that some states even declare public holidays for the big race meets each year, such as the Victorian Melbourne Cup. Cusack and Digance (2009) outline that:

4,000 attended the first Melbourne Cup, held at the Flemington Racecourse on 7 November 1861 and by the end of the late nineteenth century the Cup had become Australia's most important horse race, with the distinction of also being Australia's premier gambling event. (p.4)

Statistics collected from The Victorian Racing Club (VRC, 2014) assert that “At 3pm (AEDST) on the first Tuesday in November, the Cup is televised to more than 700 million people in more than 120 countries. Millions listen to the race on the radio or watch it live on the internet”. And an SBS newsfeed claims that “Australians spend \$455.5 million on the Melbourne Cup - \$53.2mil on fashion, \$68.1mil on gambling, and \$166.3mil on travel” (Park, 2014, para.1).

In fact, this race is so celebrated that a tourist website intended to promote Melbourne city, (Melbourne online, 2014), boasts how the country comes to a halt to celebrate ‘Cup Day’, including the state sanctioned indoctrination of school children claiming:

The Melbourne Cup, a horse race, is Australia's greatest sporting event and literally stops the nation on the first Tuesday in November. In Victoria, a public holiday exists for Cup Day, while in other states people usually get an afternoon off work or else stop work to watch the running of the Cup. A great many schools stop classes so children can watch the race; such is the great history of the race.

(iii) Learning dysfunction

This normalisation of the gambling industry within an educational institution ensures the race industry is legitimised and kept firmly lodged in the collective national psyche and a certain amount of nostalgic transition takes place from one generation to the next. Whilst best pedagogical praxis is nuanced by a gamut of educational and psychological theories that are not pertinent to this thesis, it seems extraordinary that exposing children to activities that rely on the cruelty of animals is at odds with all other pedagogical practices. But it doesn’t end there. In his video report Park (2014) states that “Alcohol is a major part of the Melbourne Cup with sponsorship with no less than four major alcohol brands sponsoring the carnival” going on to argue that the

Australian Bureau for Statistics reports that there is a significant up swing of domestic violence towards women and children during Melbourne Cup day. Park concludes:

Victoria Health research shows that Melbourne Cup co-insides with significant spikes in acute alcohol intoxication needing paramedic treatment, police attending a rise in family related assaults and car crashes and their subsequent hospitalisation. And while several states have introduced tough new measures to try to curb alcohol fuelled violence on our streets, the community and governing bodies seem reluctant to curb the carnival and harm the \$455 million it makes each year.

So not only are school children being introduced to the dysfunctional Australian gambling and alcohol culture, but under the guise of 'sportsmanship' being initiated into destructive anthropocentric attitudes, which are surely the antithesis to learning about ethics and intrinsic well-being. Moriarty (2013, p.14) argues that schoolchildren aged from 10-12 years were generally becoming aware of the negative influences, such as the effects of gambling, alcohol and violence in sport.

Perhaps the Education Department's sheer lack of critical thought could explain in part why it appears that for many adults the Melbourne Cup is viewed as some sort of national birthright, to be imprinted on impressionable young minds and handed on from one generation to the next. In a parenting blog, (2013) posted a question regarding concerns about television watching in their child's daycare centre, asking:

I walked in at about 5.25pm to pick up my 5 year old from daycare (the centre shuts at 6) and the 8 or so kids still there were watching a Peppa Pig DVD/show. I previously thought they wouldn't watch tv/DVDs etc (apart from say the Melbourne cup or similar) at daycare. What would you think?

Of the twenty three respondents only two stated they wouldn't be happy for their preschool aged child to watch horseracing.

This particular race has always held much social capital and is considered an important event regarding national heritage and contextualised as some sort of societal egalitarian equaliser. An Australian Government information website (2013, “Melbourne Cup”, para. 4) testifies:

The Melbourne Cup held a unique historical identity as being an urban fashion parade since colonisation, where high society and the lower classes including military officers, convicts and free settlers came together neutrally for social celebration.

Visiting Australia in the late 1800’s, Mark Twain (as cited by Clampitt, 2009, para.6) wrote of his utter astonishment regarding the national celebrations for Cup Day, describing the festivities as supreme and without rival:

I can call to mind no specialized annual day, in any country, which can be named by that large name—Supreme. I can call to mind no specialized annual day, in any country, whose approach fires the whole land with a conflagration of conversation and preparation and anticipation and jubilation. No day save this one; but this one does it.

Over two hundred years later and the jubilation and national identity wrapped up in the racing industry has not dwindled; on the contrary - it has boomed, with huge amounts of money exchanging hands. Cherney (2013, P.15, para.6) states that “currently Australians wager more than \$15 billion a year on racing and that the new Randwick member’s enclosure cost \$152 million.”

Chapter Three

Australia's racing history

(i) Hindsight

In order to have an understanding of how the race industry has reached such heights in Australia we need to take a cursory look at the status and role of the horse in Australia which led to this.

According to The British Horseracing Authority (2013, "History of British Horseracing", para.3) horseracing in Britain was established by the 17th century although there are indications that the Romans raced horses. With a surge of interest in the sport and improved transportation, by the 19th Century, horseracing was watched by millions and gambling increased. Of course this social activity didn't remain within England.

MacLauren and Cooper (2009, p.2, para.5) unearthed various journal writings, starting with Lieutenant King from October 1787 which states:

When the First Fleet called at the Cape of Good Hope for supplies, en route to Botany Bay, it took on board four mares, one stallion, one colt, and two fillies, as well as sheep, cattle, goats, poultry, and fodder. Only six horses survived, the fillies having died on the voyage.

As a result it was hard to establish the working horse population. MacLauren and Cooper (p.5, para.3) go on to outline that historic NSW records written in 1798 describe that after ten years of settlement there were still only 117 horses in the colony and in response The Duke of Northumberland Papers published in 1806 were reported as stating:

Once the numbers reached a critical level an emphasis was given to increasing horse numbers. Between 1806 and 1844 the horse population grew from 552 to 56,685. All had either originated in, or had been bred

from stock imported from the Cape, India, Timor, or Great Britain.

Comments were frequently made that these later horses were 'far superior to the original stock, both in strength and beauty'.

At the time these horses were trained for riding, labelled as 'saddle-horses' and regarded as highly valuable and necessary assets, capable of withstanding the harsh outback conditions. The role of the saddle-horse in exploring remote territories, whilst mustering and droving livestock over huge tracts of pastoral land was instrumental in forming the Australian economy and much national identity and pride was constructed through historical folklore, legend, myth and imagery. Cusack and Digance (p.4, para.2) highlight that "early colonial Australia relied upon horses for labour, transport and recreation from its foundation in 1788 through to Federation in 1901, and thus it is perhaps not surprising that horses have a special place in the Australian ethos."

An Australian Government website (The Australian Immigration Book, n.d. "Thoroughbred Racing – a national obsession", para. 2) designed to help today's immigrants understand aspects of the historical Australian culture, states that:

It was not until 1799 that the first notable step to improve the breed of horse in the colony was made with the arrival of the English-bred stallion, Rockingham, from South Africa. In 1802, Northumberland became the first stallion to be imported direct from England. The establishment of the Australian breed of racehorses was also influenced by the importation of a number of Arabian horses from Persia and India.

Eight years after the importation of Northumberland and just two weeks after Hyde Park was formally created by Governor Macquarie, the first official horse race in Sydney was run (Dunn, 2008, para.1).

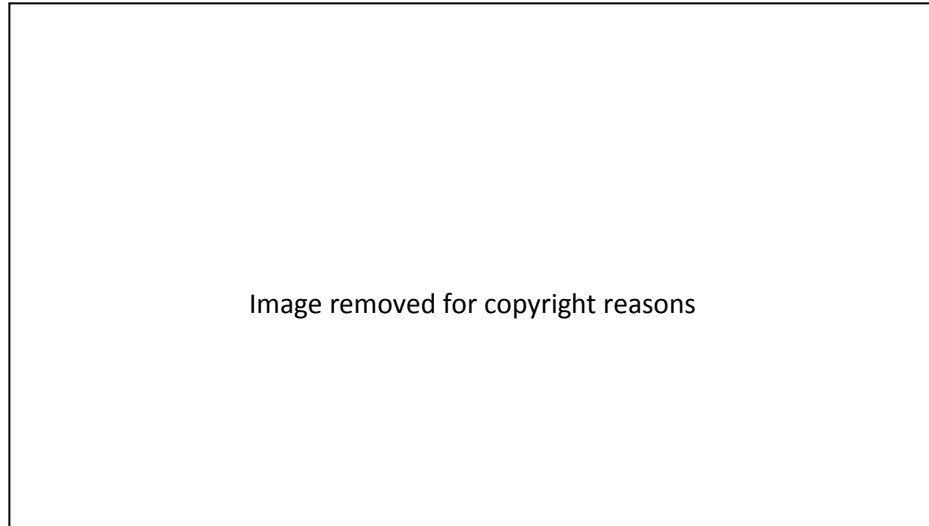


Figure 1. Artist unknown. *Watercolour painting of Hyde Park and surrounds, including Hyde Park-Barracks*, Circ. 1840. Dimensions unknown. Retrieved October 10, 201 from <http://dailytelegraph.com.au/news/nsw/hyde-park-how-a-muddy-treeless-expanse-where-local-aborigines-held-spear-throwing-bouts-became-sydneys-favourite-park/story-fni0cx12-1226981957921>

However, after the importation of thoroughbreds, the stamina of the saddle-horse started to deteriorate as selective breeding shifted away from the wide gene pool which produced robust saddle-horses, capable of great endurance, to include the thoroughbred bloodlines bred purely for speed. As a consequence these horses started to display symptoms of degenerative disease. It is interesting that breeding a strain of horse for track racing proved more detrimental to equine health than the extremes of enduring the outback and sporadic water deprivation. Curr, (as cited by McLauren and Cooper 1996, p.3) observed in his 1863 journal writings:

...the advent of thoroughbred racing, with the Australian emphasis on short distances and two-year-old events often meant that the stallions available as station saddle-horse sires were themselves bred for speed rather than strength. Furthermore, many of them were the progeny of British thoroughbreds, which a prominent authority described at that time as becoming less and less sound.

Horse racing quickly gained momentum, giving the working class an opportunity to escape their mundane lives. At that time, horse racing was a low-key community past-time, unlike the cut-throat industry it is today and as a consequence the life of the racehorse was entirely different to that of today's bloodstock.

Chapter Four

Bloodlines

(i) The life of the racehorse

From six months old, thoroughbred weanlings undergo premature maternal separation and are subjected to the mental suffering of panic-stricken bloodstock sale yards, having been loaded into claustrophobic trucks and driven long distances. Often these weanlings are passed from one owner to another, with profiteers trading them like inanimate objects, regardless of the incredible trauma they incur. Animal Aid (2013, "Bred to death", para. 9) observes "There is now a thriving breed of get-rich-quick speculators, known as pinhookers. They buy and sell young horses purely for profit, in the way that other market speculators trade in zinc or coffee".

There is an inevitable oversupply of young thoroughbreds superseding racing requirements. Cherney (p.15, para.5) claims that "Australia is second only to the USA in breeding thoroughbreds and that of the 17,500 bred every year only two-thirds make it to the track." Stansall and Taylor (2006, para. 3) warned seven years ago that "over 100,000 thoroughbreds were produced each year for the global race industry and that this number is increasing". Since the natural lifespan of a horse is around

thirty years it is physically impossible to care for the vast numbers of horses bred for today's racing industry. But the industry has taken care of that.

Many horses are destroyed before they are fully matured and these yearlings are viewed as an inevitable part of economic loss. Steynar (2012) took secret video footage of failed race horses being shot, identifying that in the industry these yearlings are labelled as "wastage". The Australian Horse Welfare and Rescue News website (AHWRN, n.d., para.3) asserts that "young horses are slaughtered and the meat exported to Russia, France, Italy, Switzerland, Luxembourg, Belgium, Singapore and Japan, whilst older horses are slaughtered and sold for pet food, meat meal, tallow, hair, hides and other products".

Veterinary researchers Bolwell, Russell and Rogers (2010), working for the Institute of Veterinary, Animal and Biomedical Sciences in New Zealand, understand the primary role of today's thoroughbreds when they observe:

The ongoing success of the thoroughbred racing industry relies on the production of horses for 2-year-old racing, ensuring sufficient numbers of racehorses to optimize betting turnover and re-investment of turnover as stakes/prize money and that one of the largest threats to the racing industry is the loss of horses from the training population due to a lack of talent or as a result of wastage. (p.10)

Tragically then, in some cases, even within the veterinary research profession the lens is firmly focused on racing profits, exposing attitudes that regards these sentient young horses as consumable/disposable products.

The yearlings that survive the odds to be trained as potential racehorses are denied vital herd socialisation while captive and subjected to bursts of exhaustive and stressful training regimes at the age of eighteen months in preparation for the two year old races. Rogers and Firth (2004, introduction, para.6) states that "In horses, the

major cause of economic loss to the industry, wastage, is musculoskeletal injury, which may have an incidence five times greater than any other cause”. As an insight into the lack of industry care towards this statistic they go on to state:

Considering the high level of wastage in the racing industry due to musculoskeletal injury and the relationship between the risk of injury and workload, it is surprising that recording of these simple parameters by trainers or researchers has been so limited.

The Coalition for the Protection of Racehorses (CPR, 2008) was “established in Australia in 2008 to address the serious animal welfare concerns that are rife throughout the racing industry and is made up of six animal protection groups”. In the lead up to the 2014 Melbourne Cup race, they came under fire from the Victorian Racing Club (VRC) for a billboard representing an image of a dead racehorse on one of Melbourne’s busiest Citylink roads. Reportedly the image was described as "distasteful" and "highly inappropriate" by racing advocates. (“Dead horse advertisement on Melbourne billboard distasteful, Racing Victoria says”, 2014). Clearly it is the visual representation of dead racehorses that is ‘distasteful’ and ‘highly inappropriate’, as opposed to the reality of racehorses dying for our entertainment.

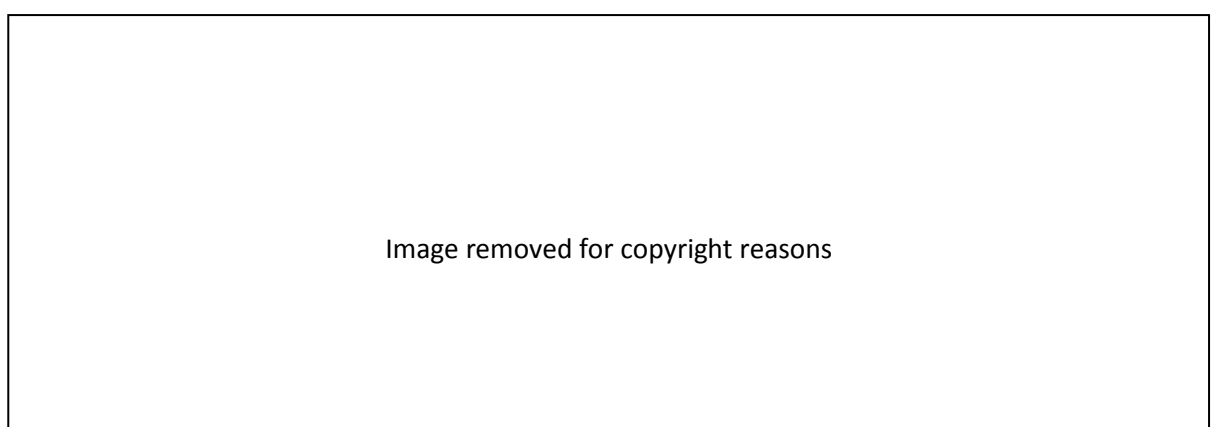


Figure 2. Coalition for the protection of racehorses. *Is the party really worth it?*, 2014. Billboard, Melbourne. Retrieved October 7, 2014 from <http://www.abc.net.au/>

In 2013, the CPR (2013, para. 19) outlined that “racehorses are mostly confined to a stable where they will spend up to 22 hours per day unable to socialise with other

horses; their only reprieve being training.” As a result to this extreme isolation and boredom, many stabled horses develop neurotic stereotypy behaviours such as wind sucking, stall-walking, bruxism, head tossing, crib-biting and weaving. All of these behaviours are indicative of deep psychological disturbance which then manifests as physical problems on the body. (These behaviours are defined on p.117 in the appendix)

Once track training begins the horses are fed an unnatural, high grain, protein rich ‘performance enhancing’ diet, which commonly leads to gastric ulceration and colic. Having witnessed equine colic I know this is an unbearable pain, with death often the only reprieve. Veterinarians Antony and Blackburne (2012, para. 2) describe the symptoms of equine colic:

In the mildest cases a horse may only show signs of depression and lack of appetite. With more painful colics the horse might turn and look at its belly repeatedly, they might sweat a little and curl their upper lip, and they may lie down more frequently than you would expect. Some horses with colic stretch out as if trying to urinate and some dog sit with their hindquarter on the ground and forelimbs extended. As the pain worsens they may paw the ground with a front leg as if they are trying to dig a hole and if the pain gets worse your horse might roll about on its back on the ground, sometimes violently taking skin off from the sides of their head. These horses may distend in the belly, looking bigger and rounder than usual and they may or may not pass manure.

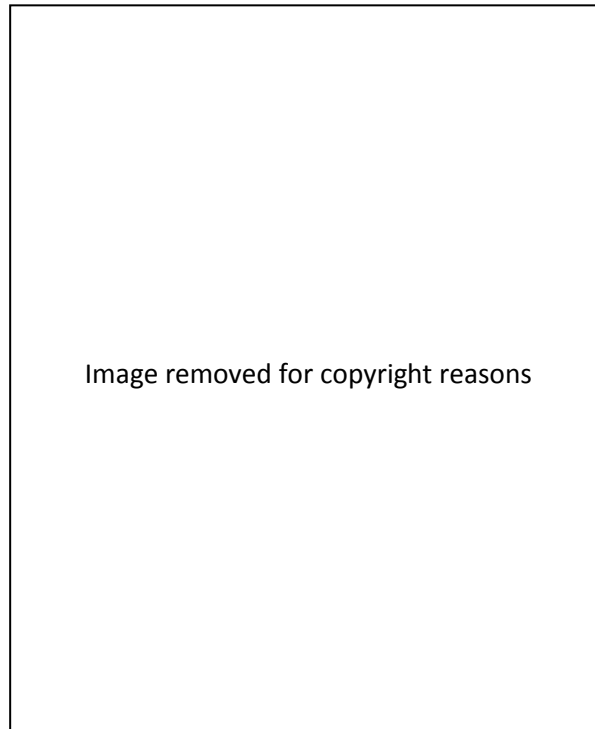


Figure 3. *Distended large colon following colic twist*, Photograph. Retrieved June 6, 2013 from <http://www.westvets.com.au>

Animals Australia (Horse Racing, n.d., “The glitz, the glamour ...the grim reality”, para. 8) states that “a study of racehorses at Randwick (NSW) found that 89% had stomach ulcers, and many of the horses had deep, bleeding ulcers within 8 weeks of the commencement of their training.”

Due to the extreme stress on the body during training and racing, thoroughbreds commonly bleed from the lungs. Within the industry these horses are called ‘Bleeders’ and considered bad news, since not only may they be banned from the race track resulting in financial loss, but the sight of horses bleeding from the nose would be quite shocking for the majority of the public, signalling physical trauma. The medical term for this condition is “exercise induced pulmonary haemorrhage” (EIPH). McDowel (Horse Talk, n.d., “Coping with EIPH or Exercise Induced Pulmonary Haemorrhage”, para. 6) explains why this phenomenon occurs:

Horse’s lungs are very large and powerful and they are driven by the gait where a galloper, particularly as he draws his hindquarters forward, will

pump the air out very forcefully and will draw it in just as efficiently when he stretches out. Of course as he hits the ground each time the whole structure of the animal suffers a significant jarring. Added to this is the effect of turbulence, where a large mass of air being drawn in and then blown out so forcefully creates a terrific amount of turbulence within the lungs and can produce localised areas of very high wind speeds like having a hurricane inside there.

The public are usually unaware of this shocking symptom because actual visible bleeding from the nostrils only occurs in a minority of horses. This is due to the anatomical posture of the horse - the head being well above the gravitational level of the lungs, so whilst traumatic bleeding from the lungs is taking place in many racehorses, the evidence of this is often not visually apparent to the spectator. Also, certain drugs, such as the diuretic Lasix, are used to enhance the performance of young horses and these drugs affect the presence of bleeding - but not the absence of trauma resulting from EIPH. Sherrow (2011, para.4) states:

Lasix enables trainers and jockeys to force horses to run harder and more often than they should by reducing bleeding in the horses' lungs and nose, and it can also mask the use of painkillers, which can lead to catastrophic breakdowns when horses run while injured.

The public were shocked by the deaths of Melbourne Cup favourites, Admire Rakita and Araldo in the 2014 race. Footage of Admire Rakita dying shows the horse bleeding excessively from the nostrils onto the straw in the stable just prior to collapsing fatally. Donovan (November 5, 2014) interviewed Witton, the equine vet at the hospital where the post-mortem on Admire Rakita was carried out. On being questioned about why some horses bleed, Witton replied:

Haemorrhage into the lungs happens in nearly all horses that race to some degree. It's usually a small amount and of no consequence. But in some horses

it happens to a greater degree, and very occasionally and very rarely so much that they actually die. And the reason it happens is because horses are pushing themselves to the limit of biology.

The careful language use is very revealing. According to Witton, the horses are entirely responsible for “pushing *themselves* to the limit of biology”, not the trainers or jockeys. Admire Rakita’s cause of death was recorded as acute heart failure and the reason reported as a ‘mystery’. Parallels were drawn that “... humans also die of acute heart failure sometimes”. Of course the subtextual inference is that the thoroughbred just died of a naturally occurring illness ... just like humans do sometimes, shifting the discourse away from the exact cause of Admire Rakita’s EIPH and cardiac arrest.

So the vast majority of cases of EIPH go unreported in the media - and this keeps the public oblivious. Race veterinarian Steel (2007, para.4) writing for Racing Victoria clarifies that:

Although blood appearing at the nostrils is relatively uncommon, data from large surveys performed in a number of areas around the world indicate that some degree of EIPH may occur in up to 75% of runners.



Figure. 4. *Unilateral or bilateral bleeding from several parts of the respiratory tract coming out from the nostrils, Photograph.* Retrieved September 16, 2013 from <http://www.vetnext.com>

Witnessing violent animal death through human cruelty is not only extremely challenging, but questions the morality of such witness. Is it right to look and bear witness, or turn away in respect? Watching footage of Admire Rakita dying and Araldo sustaining a leg injury which would result in euthanasia was confronting, just as making and viewing art that deals with such issues is also confronting. But in a culture that denies such suffering, this challenge can act as a stark reminder. Animal rights philosopher, Jenni (2005) highlights, “The most familiar and dramatic benefit of visual presentations is that they block avenues of escape from emotionally painful awareness of a problem”.

But often racehorse track deaths give us little choice, as they are predominately shielded from the public view and scrutiny. If a fatal injury or death occurs on the field, screens are immediately erected around the horse, preventing punters from seeing the reality of what their money is supporting. An online blog site to the fallen horses called Racehorse Memorial Wall Worldwide (2013) comments that “since reporting isn't

mandatory, U.S. racetracks' full disclosure of horse injuries/fatalities is sporadic". Animal rights groups are trying to make the industry more transparent. Keeping a score of racehorse deaths, Animal Aid launched a rolling website (<http://www.horsedeathwatch.com/>) during the 2007 Cheltenham Festival in England. At the time of completing this writing, (February 1, 2015) there were 1210 horse deaths in 2883 days either on the track or as a race related injury directly after a race.

In response to an average of twenty-four racehorses dying on tracks each week in America, Jones (2012, para.7) wrote an article titled "Mangled Horses, Maimed Jockeys". Drawing historical correlations, Jones cited a report written by a journalist some sixty-three years earlier, demonstrating a very different attitude to horse dying on the track:

In 1949, W.C. Heinz wrote a story called "Death of a Racehorse" for the *New York Sun*. It is a classic piece of sports journalism, an unflinching account of the shooting of a lame horse named Air Lift. It's so vivid the reader can't help but feel as though he's standing there in the rain, the thunder rolling in the distance. All these years later, we can still watch Air Lift run the sixth race at Jamaica, break down and get shot in the head before our eyes. Now we put up tarps. Now we use syringes filled with pink liquid. Yet there are certain facts about this racing life that will always remain concrete. Horses that run will sometimes break their legs and end up dead. But if the right person happens to be watching, those same dead horses will live forever.



Figure 5. Clare Nicholson. *Memorial Wall of Gravity 2014*, (Installation detail), 2014-2015. Porcelain, various dimensions.

With race-day carnage firmly lodged in my psyche, I have represented some of the horses started in the 2014 Melbourne Cup in an installation titled *Memorial Wall of Gravity 2014*, (figure 5). Using porcelain, thoroughbreds are individually and realistically slip-cast to mimic the gallopers on that fateful day, complete with racing paraphernalia. Abandoned, they are riderless, tumbling in free-fall down the wall.

There is no rationalisation for this race and each horse is suspended somewhere in the zone between a tortuous life and a premature death. Descending as a discarded pack, they are not an equine herd, but a socially constructed grouping, isolated through competition. Their fraught body language is chaotic, vulnerable and extreme. The odds are always against. There are no winners, only losers – it's just a matter of time. Hot favourite Admire Rakita and lesser known Araldo have already met their deaths, smashed into fragmented pieces on the floor below. The violence metered out renders them powerless. Just like real racehorses, the materiality of fragile porcelain is manipulated to represent an exterior of 'embellished refinement', but inside there is nothing, just a hollow void. The horses have been gutted into culturally annihilated empty shells of external beauty.

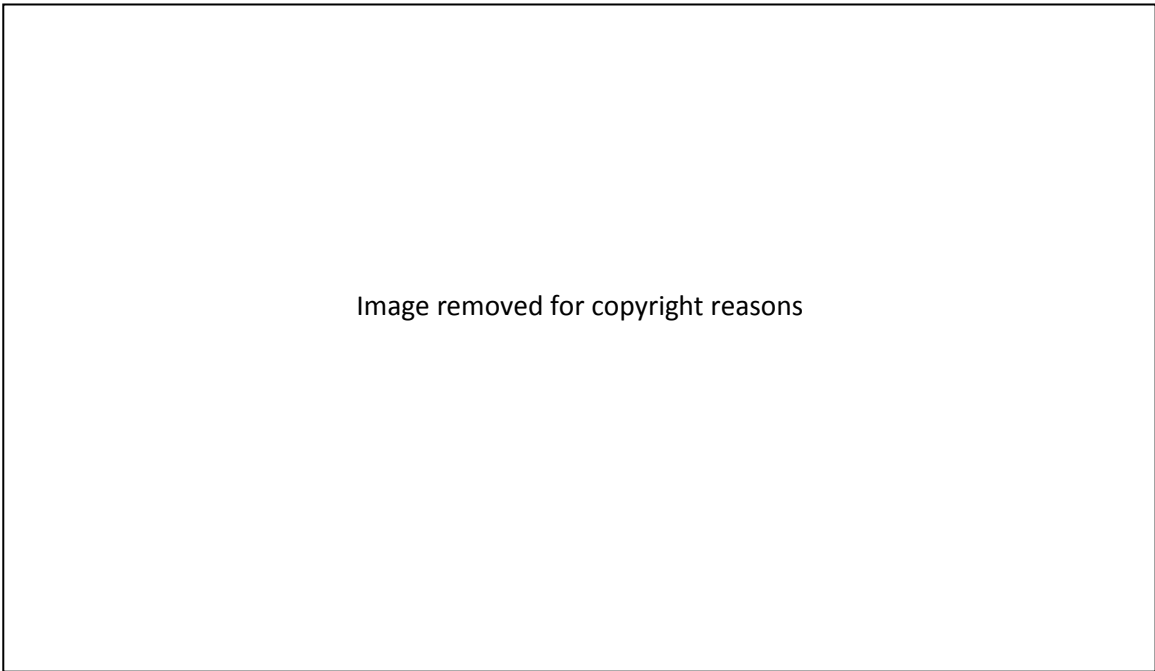


Image removed for copyright reasons

Figure 6. Beth Cavener Stitchter. *200 Daily studies*, (detail from the installation *tremble, shiver*, 2002. Earthenware. Dimensions unknown. Retrieved on January 8, 2015 from http://www.followtheblackrabbit.com/Thesis_Studies.htm

For her MFA thesis exhibition titled *tremble, shiver*, (2002) Beth Cavener Stichter “made the transition from working with human figuration to using the human-scaled portrayal of the animal body to express human emotion and psychological portraits”. Installed in a disused warehouse, her stark ceramic works include a ‘chaos’ of improbable animal species, clustered together on the industrial floor, titled *200 Daily Studies* (figure 6). Each animal emotes a sense of complacency, death and the process of dying. There appears to be oblivion between Cavener Stichter’s animals to the tragic plight as death visits and takes hold.

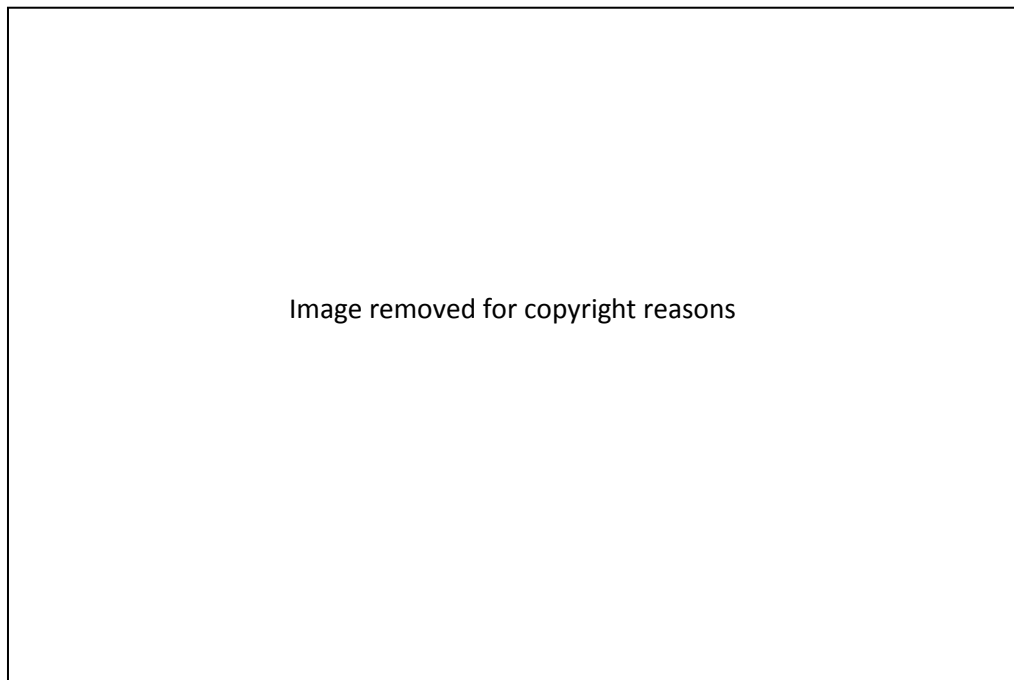


Figure 7. Beth Cavener Stichter. *Spanish feral meat goats* (detail from the installation *tremble, shiver*), 2002. Earthenware. Dimensions unknown. Retrieved on January 8, 2015 from http://www.followtheblackrabbit.com/Thesis_Studies.htm

Helplessly, feral goats are stung up with their backs to the raw brick wall with man-made rope, titled *Spanish feral meat goats* (figure 7). Their vulnerable, exposed bellies bulge forward as if awaiting the primitive butchering of being hung, drawn and quartered. Their struggling legs and craning necks gesture despair. The title infers that

despite coming from domesticated stock, these animals once knew freedom, but human intervention has caught up with that freedom and is correcting this forbidden state. For these suspended animals there is also no way out.

(ii) Prescribing the horse

Anthropocentric attitudes dismantle animal subjectivity, by inscribing attitudes that speak of what animals are capable of and how this might benefit mankind. By making this body of work, *BredWinners*, I am elucidating the suffering of the racehorse by making it more apparent and challenging the concrete status quo of turning the other cheek. Jenni proposes that:

Images of the suffering give substance and emotional power to our beliefs about them. Intellectual knowledge that there is a problem becomes, at least for awhile, something more: a detailed grasp of what that fact entails and a deeply disturbing and salient awareness. (p.5)

The trauma outlined so far are the side-effects of horses being forced into conditions that are unnatural for them, but racehorses have also suffered directly at the hands of their trainers with practices such as pin-firing, inner lip tattooing and branding.

Pin-firing is a traditional, long-standing procedure used in race stables and although now banned in Australia, the practice goes on regardless. Clear evidence of this can still be seen on many young racehorses that present with grids of white hair on the lower legs, since hair follicles that are permanently damaged lose colouring.

The procedure of pin-firing entails red-hot irons, (or more recently, liquid nitrogen frozen irons), driven into the healthy flesh of the lower leg in the belief that the scar tissue laid down during the healing process will strengthen and reinforce that leg. It should be noted that this barbaric practice is performed as a prophylactic measure on healthy horses as well as a 'remedy' on injured horses.

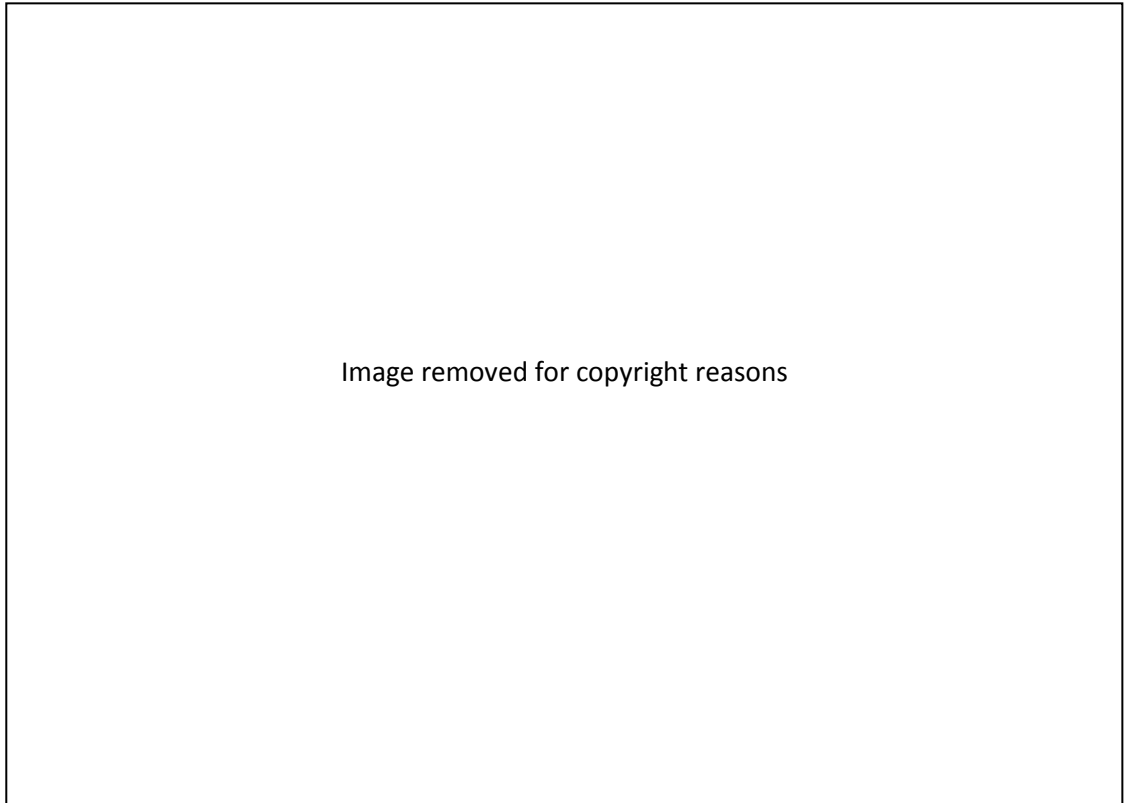


Figure 8. *Thoroughbred with pin-fired legs*, Photograph. Retrieved April 17, 2014 from www.dressagedaily.com



Figure 9. Clare Nicholson. *Midden*, (Installation detail), 2014-2015. Porcelain, various dimensions.

Referencing the inflicted trauma from pin-firing, I have included a porcelain 'pin-fired leg' within the installation titled *Midden* (figure 14). *Midden* is discussed later in this paper.

Quarter and neck brandings are established traditional practices to identify the stud, pedigree and age of the horse. But with the increasing cost of racehorses, concealed lip tattooing has also become commonplace. All of these procedures are performed without anaesthesia.

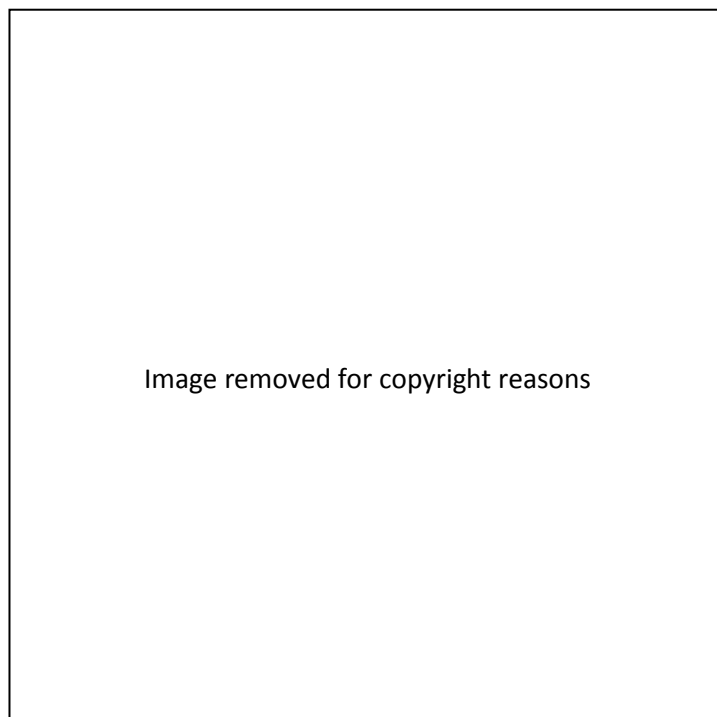


Figure 10. *Upper lip tattoo of thoroughbred racehorse*, Photograph. Retrieved May 7, 2014 from http://www.vet.uga.edu/ivcvm/courses/VPAT5200/02_injury/pigments/pig01.htm

Given that horses don't reach physically maturity until around six or seven years of age it is no surprise that the attrition rate is extremely high due to injuries sustained through immature musculoskeletal breakdown, fatal dietary contra-indications or exercise induced internal haemorrhage. Equine Rights to Quality Life (2013) argues "The majority of young horses will have injuries masked by drugs which will enable the

horse to race a little longer until the injuries worsen and the horse inevitably breaks down”.

The language use around racehorse injuries often softens the reality. Sore shins sounds fairly innocuous but is explained by Davies (2014, para.1) as “sore shins or ‘bucked shins’, occur when young racehorses (usually 2 year olds or unworked racehorses) are over trained...research suggests that sore shins occur due to high-strain cyclic fatigue, as a result of excessive compression causing tiny cracks in the cannon bone. The bone responds by laying down new layers of bone where it is most stressed”. (The equine cannon bone is equivalent to the human tibia bone). Davies then explains the treatment: “Invasive treatment options are available such as shockwave therapy, various forms of blistering, periosteal scraping and pin firing or freeze firing for example”.

At this stage it is probably unnecessary to state the obvious; that immature horses ‘started’ but regarded as slow performers are also given a one-way ticket to the slaughterhouse, since keeping injured or lagging yearlings is rarely an option in an industry which is all about turning over profit margins. Due to the incredible attrition rates, a horse trainer by the name of Durso warned in the New York Times (1991):

Officially, they are "juveniles." Affectionately, Angel Cordero Jr. calls them "babies." Most racing people describe them as "precocious." But whatever they are called, they are 2-year-old race horses, and they keep reminding us old folks of a lesson of life, especially racing life: Don't rush to judgment.

However, within the world of art, “whatever they are called” made all the difference for a particular chestnut yearling, as outlined in the following chapter.

Chapter Five

The art of creating a winner

(i) Waving the artistic magic wand

In 1993 the British Council reported that British artist, Mark Wallinger purchased a yearling filly with a syndicate organised by his dealer and named it *A Real Work of Art* (figure 11). Although it ran just one race before injury, the filly won Wallinger a Turner Prize nomination and was said to “extend the Duchampian idea of the readymade into something with feeling”. (British Council, 2011, “Royal Ascot”, para. 3).

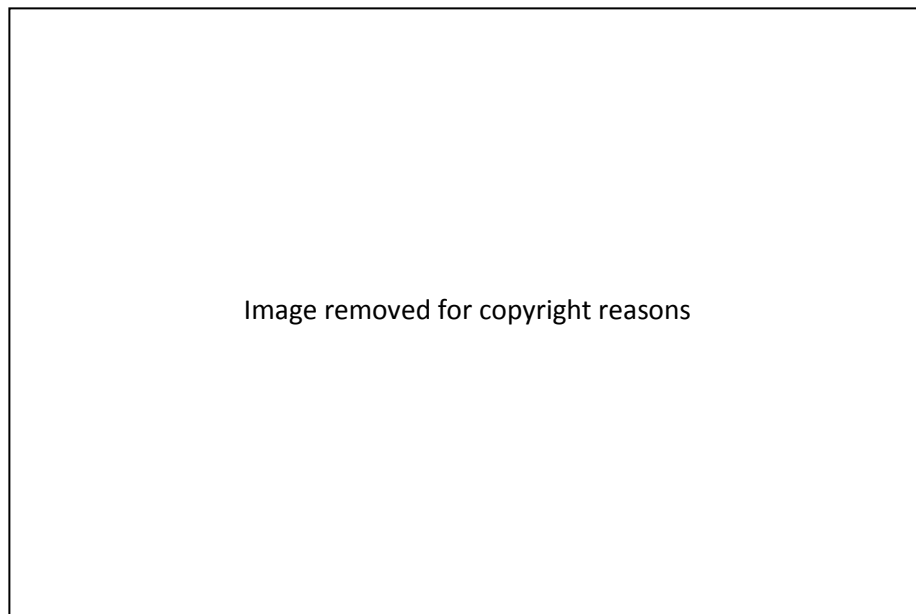


Figure 11. Mark Wallinger, *A real Work of Art*, 1994. Thoroughbred. Retrieved February 14, 2013 from <http://www.locusplus.org.uk/projects/637~A+Real+Work+of+Art>

The Tate Gallery, London (n.d., “Half-Brother (Exit to Nowhere – Machiavellian)”, para. 2) quotes Wallinger from the 1995 Turner Prize as saying:

In choosing a racehorse as the subject of the piece I am signalling the fact that the thoroughbred is already an aestheticised thing, its whole purpose

being to give pleasure to its owners and followers. Here, beyond representation, was the lost object which I could restore in all its fullness and potential by denoting it as a work of art.

Wallinger appears blinded by delusions of grandeur regarding his claim to restore a sentient animal from a “lost object” that without his ownership and artistic representation didn’t actually exist at all. Again it appears the value of the thoroughbred is purely to serve our need for entertainment and in this case, ownership. In a paper published on consumption psychology, Fisher, Hochschild, Ritzer, Scheper-Hughes and Voss (2005) stipulate that “People delude themselves and the need to transform nothing into something is a response to the homogenization of culture and consumption that accompanies the rise of modern and now postmodern societies”.

Whilst this is a broad and generalist statement, it does explain, in part, insatiable consumerist behaviour and the race industry is not exempt. Regardless, in this situation it is not ‘nothing’ that is being magically conjured into ‘something’, but quite the opposite – Wallinger’s reductionist attitude denies the vital subjectivity of the horse into a perceived “nothingness” until he “restores its fullness and potential”. Having waved his magic wand over the filly by giving her an art-related name, whilst referencing the modernist imperative of ‘originality’, we are somehow supposed to see a reshaping and re-symbolising of a new prescriptive meaning in the yearling. In line with outdated theories from modernity we are promised a new utopian experience - when previously – apparently, according to Wallinger, this yearling was “lost and invisible” through what Freud would have prescribed as ‘its own sense of lack’.

A Real Work of Art, (figure 11) ran only one race due to injuries with O’Grady (2003) writing in The Guardian newspaper that “the yearling *A real Work of Art*, ran the 1994 flat season, but was more successful in art-world gossip circles than on the turf, and was eventually bought by a German collector.” Since all horses, but especially selectively bred thoroughbreds, require a great deal of exercise, supplementary

nutrition, grooming, medication and time-consuming care to maintain their health, fitness and musculature, I can't but help wonder if the 'magnified experience' of being one of Wallinger's exhibits continues to live on for that collector, or whether, once back in the paddock away from the spectator's gaze and mutual agreement that this is 'real art', the fairy dust magic has worn off and the horse has defiantly transformed itself back into ... well ... a horse.

I have extensively researched the current whereabouts of *A Real Work of Art*, but ten years on and at the time of writing this paper I have failed to locate her. With this absence of information it is comforting to allow sentimentality to fill the gaps. Of course I know the most likely outcome, but instead appease my fear by picturing this mare grazing peacefully in a paddock, surrounded by her herd. Denial seems to be the primary human default that dictates and shapes our thought processes, but Mayerfeld (1999, p. 106, para.3) reminds us that "We need to become aware of, and to compensate for, the habitual denial of suffering".

(ii) Creaming the crop whilst milking the profits

Equine suffering doesn't start and end with yearlings, since the huge demand and turnover of thoroughbreds is completely dependent on lucrative breeding programmes. The CPR (2012, "Racehorse's life", para.4) argues that:

Successfully raced mares are kept for relentless breeding programs as broodmares and given drugs to control their fertility and artificially lengthened days through artificial lighting in order to produce a foal each year in order for the age of the foal to fall within the racing calendar.

Ordinarily, the equine gestation period is eleven months and under natural conditions a mare would foal just once every two years at the very most. Obviously these artificial breeding programmes take their toll on the mare's body.

Ungelded horses are still not immune either as they are retained for perpetual and lucrative breeding programmes. Stansall, and Tyler, (2013, "The fate of the stallion", para. 2) claim that:

Stallions are effectively enslaved by an industry that regards them as mere semen-producing machines, keeping them isolated from other horses and, for as long as 20 years, can be required to impregnate three mares a day during the six-month breeding season.

However, more recently the breeding season no longer exists as stallions are flown between the Northern and Southern hemispheres so that owners can exploit the fact that broodmares are in season at different times of the year depending on their geographical location. The flying of males on the punishing journey from north to south and vice-versa is known as shuttling (Animal Aid, 2013, "Bred to death: Shuttle stallions", para.1).

"The owner of a leading stallion can charge \$500,000 for a single 'covering' of a mare. That stallion might cover 200 mares in one year" (Animal Aid, "Bred to death", dot point no.11).

Due to the massive economics profits involved, these stallions are kept in isolation between mating and a 'teaser stallion' is initially presented to the mare. This is to protect the 'premium' stallion from getting kicked. If the mare is ovulating and receptive to being mated, the teaser stallion is then led away and the bloodstock stallion brought in to cover the mare.

"The definition of a thoroughbred is set out clearly in the International Agreement on Breeding, Racing, and Wagering and is adopted by all of the International Federation of Horseracing Authorities (IFHA) throughout the world. It requires a "natural covering" (The Horse, 2012, "Australian Court Upholds Thoroughbred Breeding Practices", para.4).

However, the term 'natural' is a stretch since this process doesn't usually take place unhindered in green paddocks, but inside a barn with several people to control the situation: "...mares are often twitched and maintained with a foreleg lifted. If a mare is particularly resistant she might be sedated" (Leste-Lasserre, 2010). A twitch is a band of strong twine or fine chain on the end of a stick which is applied around the horse's top lip and twisted tight to cause enough pain to stop the horse from moving. And ropes or leather straps are used to bend the foreleg off the ground, securing it tightly in place to the underbelly, causing total immobility.

Kept in confinement, stabled away from their herd, with over or under exposure to breeding and being flown around the world, the life for raced stallions is entirely abnormal. Kept perpetually pregnant through artificial medication and breeding techniques, the life of the mare is little better.

(iii) **Nicking the winners**



Figure 12. Clare Nicholson. *Nicking Hope*, (Detail, WIP), 2014. Bronze, glass, 23 x 13cm.

Within the racing business the selection and matching of bloodlines to race winners is called *Nicking* and it is this discriminatory practice that leads to a vastly diminished gene pool. Inbreeding not only results in the unnatural modification of the racehorse but inevitably hereditary disorders become amplified as a consequence. *Nicking Hope*, (figure 12) symbolizes the inception of such values as the forty day old embryo already has disproportionately long legs shielding its bulbous head, with umbilical cord wrapped around its body.



Figure 13. Clare Nicholson. *Nicking Gaze*, (Detail, WIP), 2014. Bronze, glass, 28 x 17cm

At one hundred and fifty days gestation the embryo becomes the foetus *Nicking Gaze*, (figure 13). The dysmorphic gangly legs are awkward and frail, ending in tiny shod hooves complete with horseshoe nails. The semblance of racing gear in the form of a snaffle bit, bridle, saddle and girth are surfacing through the skin as if genetically laid down traits.

Unlike the other equine statues exhibited in *BredWinners*, the bronze embryo and foetus imply the elevated status of embellished and valued trophies, hand polished and gleaming. Positioned under glass domes they are both protected and singled out as specimens of great importance and interest. Despite the evidence of the odds that surrounds them, much promise resides within these unborn horses. They are bred to win.

(iv) Midden of compounding fractures

Being bred for speed alone is unnatural for any horse. Physiologically they are not built to gallop for long distances at such speeds while carrying weight and under the stress of whip and gag bit, and in some cases, over towering jumps. To do so is not only punishing to the body and psyche of the horse, but commonly results in fatalities both on and off the track. Regardless of such carnage, the practice of 'refining' the thoroughly-bred horse continues. Finley's observations in 1993 fell on deaf ears when he stated:

The thoroughbred race horse is a genetic mistake. It runs too fast, its frame is too large, and its legs are far too small. As long as mankind demands that it run at high speeds under stressful conditions, horses will die at racetracks. (para.3)

It is well established that once a racehorse sustains a significant leg injury it is usually destroyed. Leg injuries are commonplace.



Figure 14. Clare Nicholson. *Midden*, (Installation detail, WIP), 2014-2015. Porcelain, various sizes.

Using the fragility of slip-cast white porcelain, broken, twisted, bent and ruptured horse legs are tossed into a heap. Resembling midden bones, the legs provide an ‘archaeological’ find for a cultural signifier of the human condition towards ‘otherness’.

The Scandinavian word Midden is used by archaeologists worldwide to describe any kind of feature containing waste products relating to day-to-day human life. They are a useful resource for archaeologists who wish to study the diet and habits of past societies. Middens can preserve organic remains as the debris of daily life are tossed on the pile. Each individual toss will contribute a different mix of materials depending upon the activity associated with that particular toss (“Midden”, n.d.).

Used up, spent, discarded and trashed, the 'midden heap' we produce is in the midst of our everyday as a signifier to that which we like to claim we value –the racehorse. *Midden* (figure 14) proves that despite the lip service, we don't value racehorses, but simply our need to be entertained no matter what the cost. As a society we circumnavigate the midden heap, side-stepping around it, ignoring it, refusing to understand the level of suffering contained within. But there's no escaping that the accumulation of relics in middens are of great archaeological significance for future generations. Through these we will be viewed and our societal acceptance of such suffering judged.

Chapter Six

Otherness

(i) Fetishes and fascinators

Palestinian post-colonial theorist Edward Said extensively critically analysed his wound regarding human otherness, declaring "Sometimes I was aware that I had become a peculiar creature for many, even some friends, they supposed to be Palestinian amounted to something mythical as the unicorn or hopeless human variation" (cited by Zapata Silva, 2008, para.3). Shamefully for many, the perception of Said was that he resided outside of the realm of humanity into the marginalisation of 'otherness' based purely on his cultural identity. His subjectivity was subjugated by limited definitions and myopic views.

The racehorse is defined by us in terms of the capabilities of its body and the potential of what it can deliver. We dominate, diminish and undermine the horse but at the same time we paradoxically transfer our sense of self onto the horse. The thoroughbred becomes little more than a fetishised, disposable object on the one

hand, but what it can '*do*' acts as a vehicle for our hopes, dreams and aspirations on the other. Deleuze and Guattari (as cited by Baker) states:

We know nothing of a body until we know what it can do, in other words, what its affects are ... a way of describing bodies in terms of elements which, rather than having form, are distinguished solely by movement and rest, slowness and speed. (p.137)

The endless fine-tuning of animal manipulation through artificial breeding programmes reveals pathological neurosis regarding control and fetishism. The race industry is full of such signifiers with overly groomed horses displaying decorative quarter marks, fine leather work and oiled hooves. The bright colours of the Jockey's silks create more fan-fair and spectators often match the ceremony with top hats, taffeta and fascinators. We produce designer horses for an uber clientele, far removed from the spirited wild brumby and the smell of horse flesh, sweat and manure. Lucrative media hype perpetuates the myth that a day betting on the horses will relieve or elevate us from the mundane. Backing a winner is supposed to embellish our sense of worth, privilege, status and purpose, but the tragic fact is even winning horses end up losing.

I believe a day at the races has little to do with valuing the essence of equine prowess or even a sense of respecting the relationship between horse and rider, but more accurately the human subordination of horse into a state of 'otherness' through anthropocentric prerogative of entitlement - regardless of concern or impact - and a relocation of self-identity through projection. As Yamble (2013, p.207) succinctly asserts "By calling all that is not human-animal "other," human-animals define other animals through the language of deficiency. They are not human animal; thus, they are inferior and subject to the whims and experiments of the dominant species".

(ii) Detaching from sentence

Good people get cheated, just as good horses get ridden ~ Chinese Proverb.



Figure 15. Clare Nicholson. *Derby Pride*, 2013. Oil on canvas, 80 x 72cm.



Figure 16. Clare Nicholson. *Spectacular Punt*, 2013. Oil on canvas, 65 x 56cm.

The equine subjects in *Derby Pride* (figure 15) *Spectacular Punt* (figure 16) and *Broken Promises* (figure 18) are rendered in a reductionist greyscale, imparting a sense of objectification towards the racehorse. Sentient life is missing, leaving instead almost ghost-like faces. The only colour on the picture plane is the racing gear as a statement towards the human intervention projected onto the racehorse. The white background

is an empty void, obliterating all other detail as if nothing else exists. The horses cast no shadows. Turned away from the gaze, *Derby Pride* and *Spectacular Punt* take on mute poses, open to the act of unashamed scrutiny by the viewer as highlighted by Kruger's 1981 mono-chromatic commentary regarding the objectification of women as seen in figure 17.

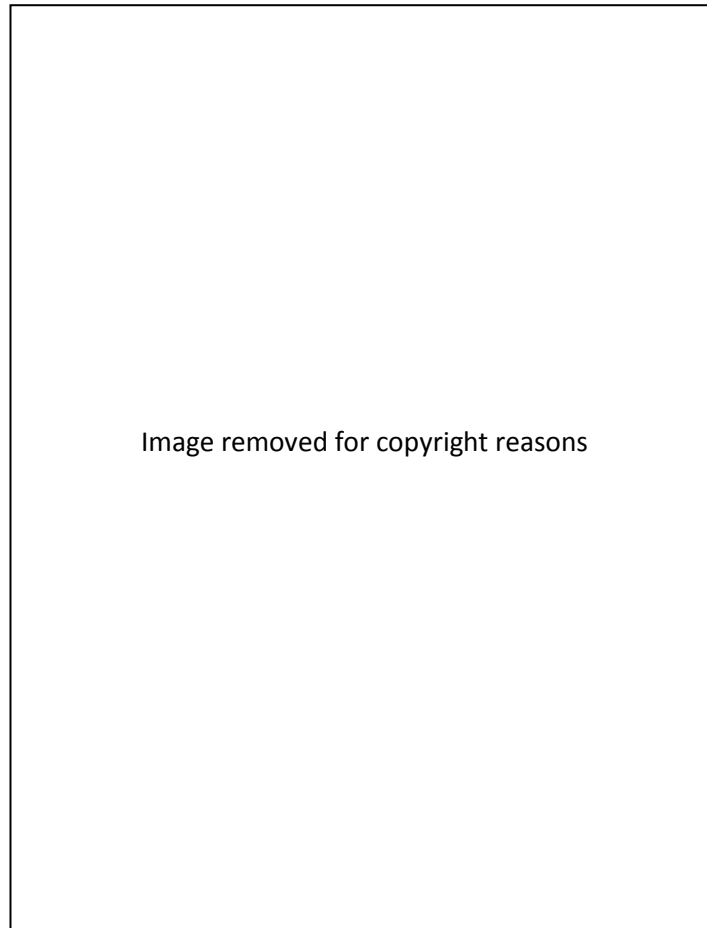


Figure 17. Barbara Kruger. *Untitled (Your Gaze Hits the Side of My Face)*, 1981.

Photograph. Retrieved December 8, 2014 from

<http://www.nyu.edu/library/bobst/research/fales/exhibits/downtown/soho/sohoart/documents/kruger.html>

The image shows a photo of a classical female statue, the symbol of “beauty” in traditional art history, but undermines this interpretation by pointing out that the male gaze at the female object is an aggressive act that silences women from taking part in the discourse (University of New York, 1982, “Barbara Kruger: No Progress in Pleasure”, para.1).

The equine portraits in figures 15 and 16 reflect this sentiment, whilst *Broken Promises* (figure 18) looks back with scared bolting eyes to unsettle the viewer's gaze. The title is accusing, conveying disloyalty through a breach of trust.



Figure 18. Clare Nicholson. *Broken Promises*, 2013. Oil on canvas, 71 x 85cm.

These works are also intended to reference the cannon of classical equine paintings, popularised through the work of George Stubbs during the eighteenth century in England. The National Gallery, London (n.d.) declares “Having studied anatomy, Stubbs's pictures of horses are among the most accurate ever painted, but his work is lyrical and transcends naturalism”. But if the anatomy in Stubbs paintings references equine accuracy during the eighteenth century, it does not reference today's equine anatomy, which could indicate the effects of selective breeding where the length of

bone in the legs is much greater. In the painting titled *Self-portrait*, 1782 (figure 19) it can be observed that the stallion's head is disproportionately small, as is the length of cannon bone between the knee, fetlock and pastern of the front legs and hock, fetlock and pastern on the hind legs.

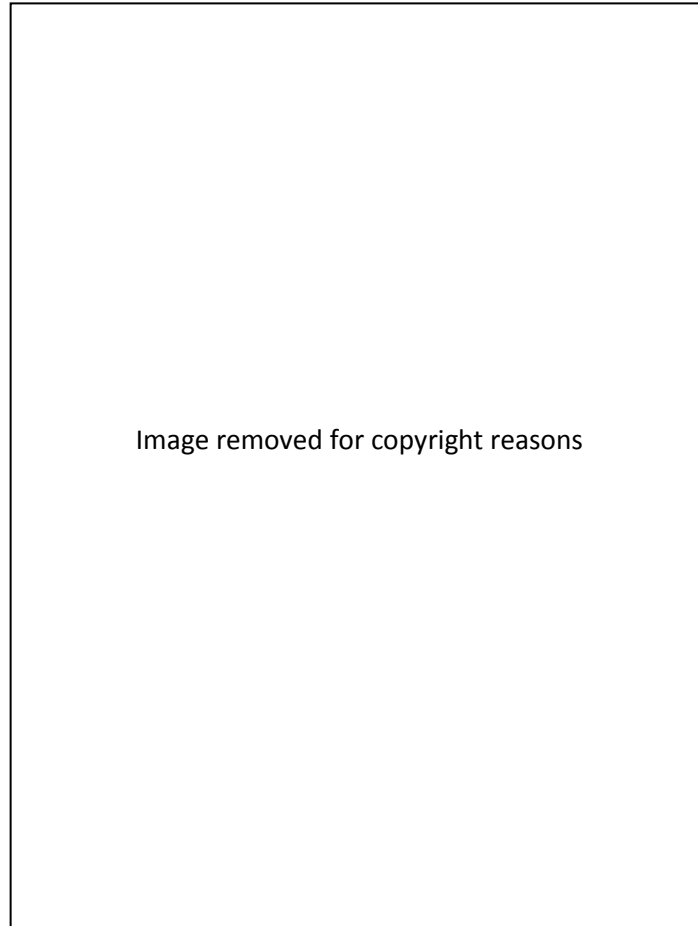


Figure 19. George Stubbs. *Self-portrait*, 1782. Enamel on earthenware plaque, 93 x 71cm. Retrieved December 8, 2014 from <http://www.liverpoolmuseums.org.uk/ladylever/collections/wedgwood/selfportraitcollection.aspx>

The genre of equine painting, along with all the embedded meanings, has remained strong over the centuries. Australian artist, Michael Zavros' realistic equine works are said to be a testament to his "love of the obsessive fastidiousness of equestrian completion". In an interview with Yatzer (March, 2010, para.4), Zavros states:

I like to make reference to this great tradition. It is often associated with aristocracy and wealth when actually equestrian sports have their roots in military strategies when horses were used in combat. In my paintings of horses I remove all the riding accoutrement: the horses are depicted plummeting, falling. I also am interested in this idea of expensive horse-flesh, the way horses are valued and are a symbol of a kind of luxury.

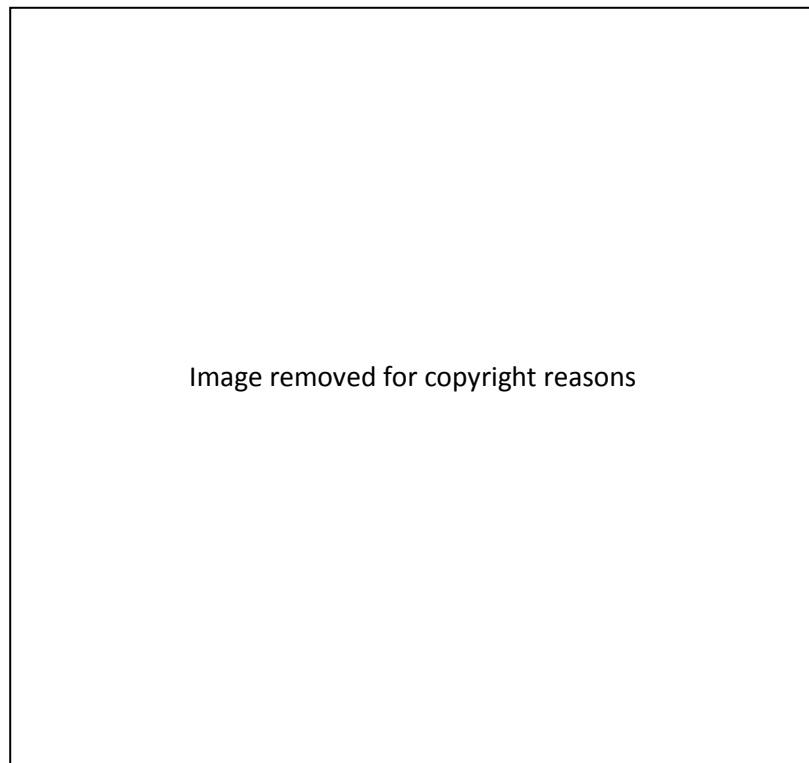


Figure 20. Michael Zavros. *Falling August*, 2006. Charcoal on paper, 122 x 86cm.

Retrieved December 8, 2014 from

http://www.michaelzavros.com/major_category/drawings/

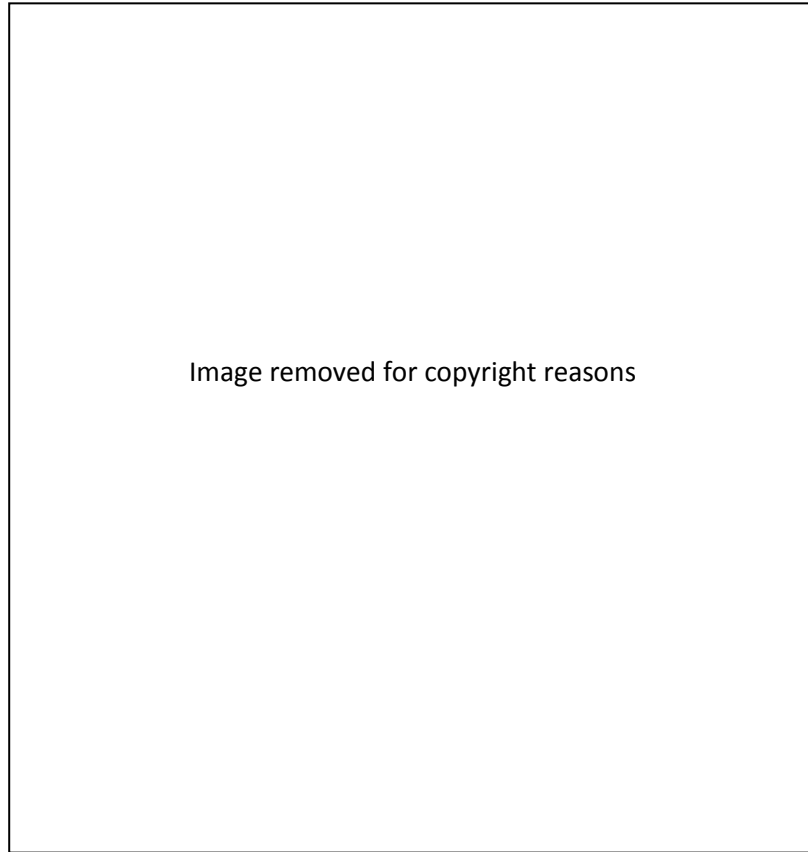


Figure 21. Michael Zavros. *Black Ice*, 2006. Bronze, 17 x 17 x 16cm. Retrieved December 8, 2014 from http://www.michaelzavros.com/major_category/sculptures/

Black Ice (figure 21) is installed on the wall in much the same way as ‘trophy-getting’ hunters display the shot stag. With bound and blind-folded eyes it appears Zavros is making a statement against the race industry since the horse Black Ice was plagued with a leg injury. Burrridge, his trainer, was quoted by Lee (2013, para.3) as saying “I tell ya mate, that horse should have been a dead-set cripple after his last race. He pulled up so lame that I didn’t think he would race again”.

Racehorses are flown around the world to compete and breed. I haven’t been able to pinpoint the exact statistics, but the New York Times (as cited by O’Connor, 2013) claims a customerised Boeing 727 transports some 2,300 horses around America each year. Black Ice was one such horse which was frequently flown but tragically, in Singapore, within three months of Burrridge’s

somewhat premature and inhumane jubilation, it was reported that “Earlier in the evening British jockey Alan Munro escaped unscathed when his mount Black Ice broke a leg and fell in race eight” (Kerr, 2013). The outcome of this fall for Black Ice went unreported.

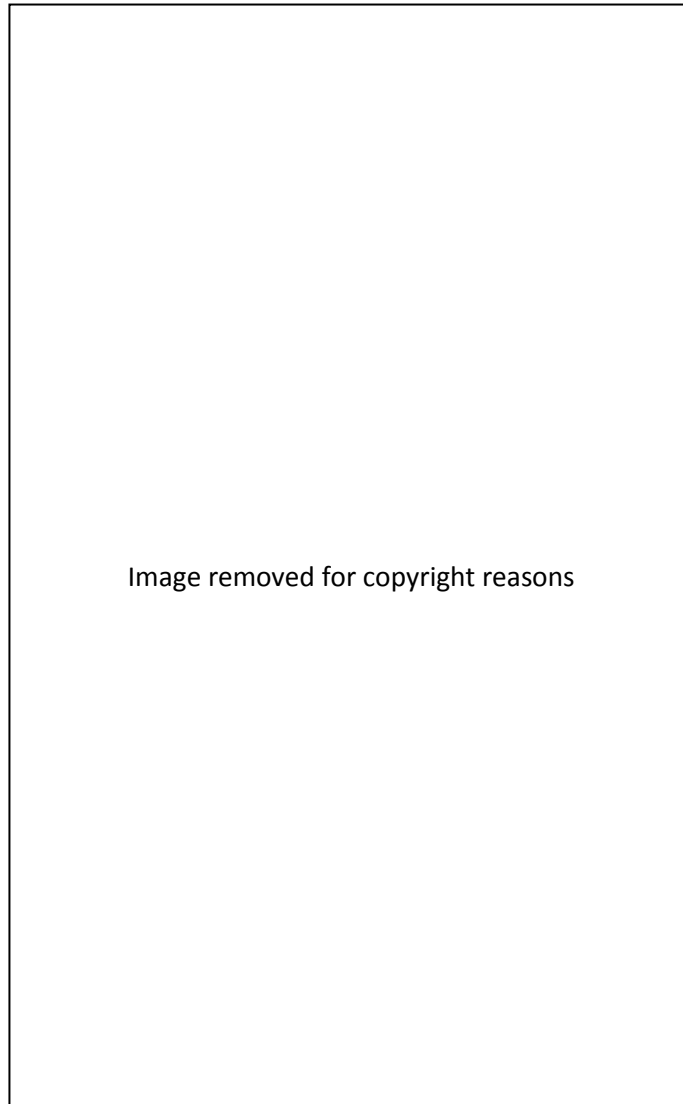


Figure 22. Michael Zavros. *Winning is easy*, 2009. Bronze, 5 x 50 x 22cms.

Retrieved July 16, 2014 from

<http://www.yatzer.com/Obsessed-With-Beauty--Michael-Zavros-talks-to-Yatzer>

Zavros’ bronze titled *Winning is easy*, (figure 22) depicts a thoroughbred complete with flower garlands, a winner’s sash and rosettes pinned to both eyes. This work also reveals the injurious trappings that follow human celebration at the expense of the horse.

(iii) **Biopower**

Paradoxically, some artists make work utilising animals, whether living or posthumously, as a statement against anthropocentrism. This obvious disconnect speaks of a highly selective delegation of biopower, where the artist subjugates the animal in an attempt to make a statement about the very opposite. Vint (2010) has a somewhat positivist view:

... the idea that taking animals into account in our ethical systems is, as is often suggested, a zero sum game in which we must choose between consideration for animals and consideration for humans. Rather, humans and animals alike are shaped and controlled by modes of biopower that designate ways of living and dying. (p.2)

In this statement it appears biopower has become an abstracted third entity operating within a vacuum outside of social constructions. But of course this is impossible since all species and environments constantly impact upon each other. For me, the argument is not that, 'I have no impact', but rather a mindfulness about where I'm prepared to draw the slippery line in at least attempting to lessen the blow.

Giving lip service towards dismantling 'otherness' between horse and rider, performative artist Marion Laval-Jeantet explains how she undertook "a bold self-experiment" by infusing her body with horse-blood plasma and wearing extended horse hooves to walk alongside a horse in a performance at Kapelica Gallery, Ljubljana, 2011 (Hemispheric Institute, 2009-2013, *May the horse live in me*). Critiquing this performance, Regine (2011, para.7) explains:

Instead of trying to attain "homeostasis," a state of physiological balance, with this performance, the artist sought to initiate a process of "synthetic transi-stasis," in which the only constant is continual transformation and adaptation. The performance represents a continuation of the centaur

myth, that human-horse hybrid which, as "animal in human," symbolizes the antithesis of the rider, who as human dominates the animal.

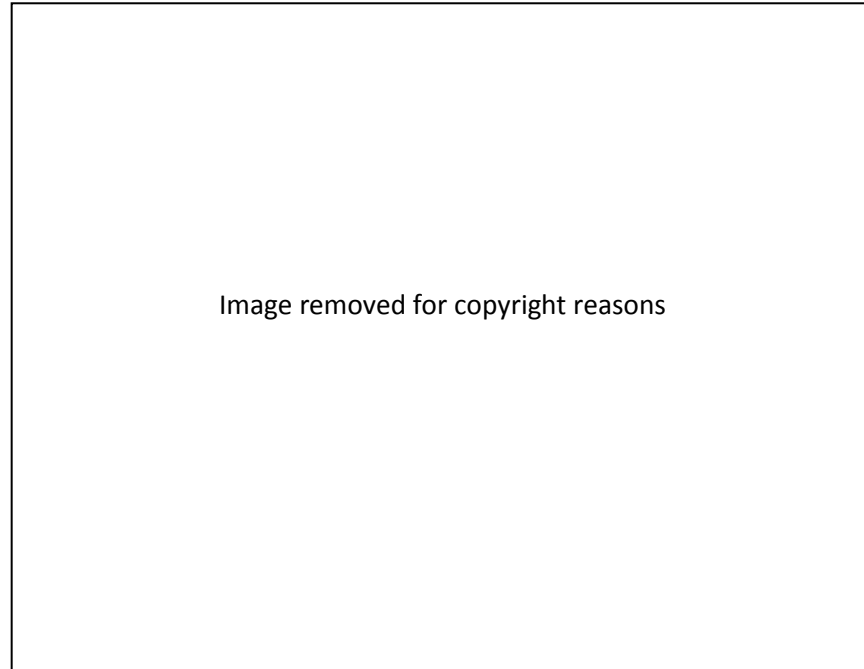


Figure 23. Laval-Jeantet. *Que le cheval vive en moi*, 2011. Photo Miha Fras.

Retrieved June 7, 2012 from http://we-make-money-not-art.com/archives/2011/08/que-le-cheval-vive-en-moi-may.php#.U88zc_mSySq

As part of the performance, Laval-Jeantet was injected with horse serum (figure 23) and donned prosthetic horse limbs to walk alongside a magnificent bay gelding, (figure 24). Horse serum is commonly used as a vaccine to treat certain human ailments and conditions such as Tetanus, Bird Flu, Botulism, Diphtheria and Rabies (Health, Conditions and Treatments, (n.d.), para.5). During the interview with Hemispheric Institute, (para.3) Laval-Jeantet said she was inspired to make this work after viewing Jens Hauser's (n.d.) curated exhibition *L'Art Biotech*, claiming:

...the useage of animals in laboratory research, of animals as consumables, and of laboratory produced animal tissues used as a protein replacement for meat that, nonetheless, required the harvesting of proteins from slaughtered animals. All of these practices are based on the concept of

objectification and instrumentalization of animals to serve humanity's extravagant meat consumption.

As an ex-intensive care nurse I am cognisant that the use of equine anti-bodies carries anaphylactic risk from reactive serum sickness, but such risks are considered relatively low due to the pathology intervention which renders horse serum compatible for human infusion. As a result, equine anti-bodies are used extensively in anti-tetanus serum (ATS) and I have never experienced anyone claiming to feel "...a bit like a horse" as a result of the inoculation of ATS. However, following the performative equine anti-body injection, Regine, (2011, para. 5) quotes Laval-Jeantet as stating "I had the feeling of being extra-human. I was not in my usual body. I was hyper-powerful, hyper-sensitive, hyper-nervous and very diffident. The emotionalism of an herbivore. I could not sleep. I probably felt a bit like a horse".

Despite Laval-Jeantet's altered psychological response, the relationship between herself and the horse appeared unaltered. Laval-Jeantet explains "He seems to always be saying "What does this woman who walks by my side want from me?" Establishing a connection was slow and seemed improbable. I would offer my hand and he would shy away. Here I stretch out my arm toward him and yet again he backs off" (Hemispheric Institute, para.16).

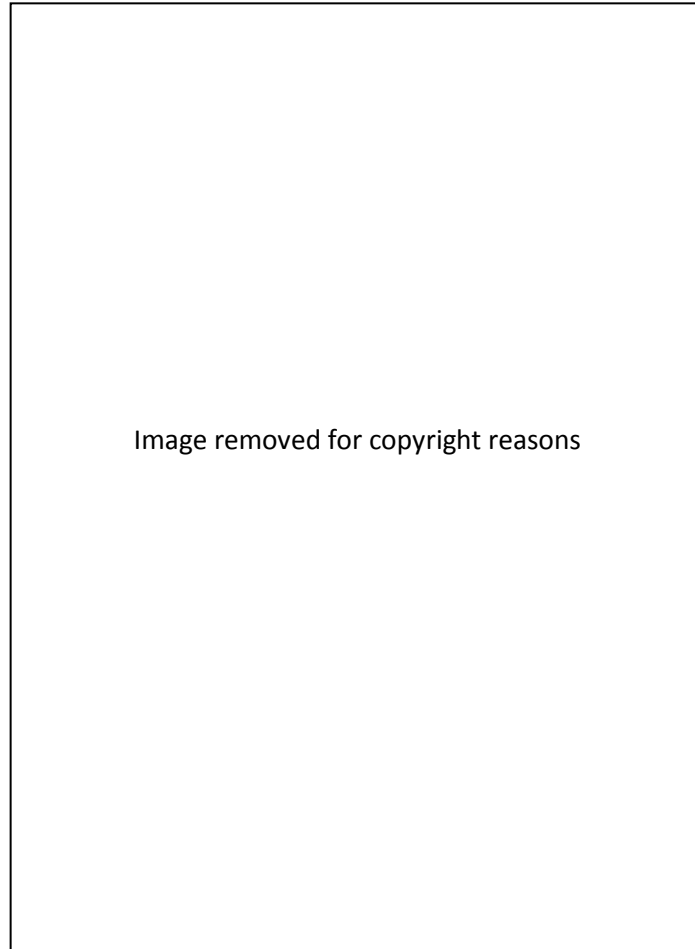


Figure 24. Laval-Jeantet. *Que le cheval vive en moi*, 2011. Photo by Miha Fras.

Retrieved June 7, 2012 from http://we-make-money-not-art.com/archives/2011/08/que-le-cheval-vive-en-moi-may.php#.U88zc_mSySq

The Artist Bestiary website (2013, "Art Oriente Object: Performances about transformation", para. 3) states of Laval-Jeantet's performance " ... this performance was one of the most literal (and discomfiting) combination of human and animal in contemporary art".

Regarding this work I am left agreeing with Jaschinski (cited by Baker, p.135) that: "We need animals. Animals don't need us, but we need them. We constantly look for any kind of connection we can possibly get to them". Clearly in some instances we go so much further, using non-human animal sentience as a vehicle to egotistically pamper the human need to be both seen and heard.

Chapter Seven

Equine statutory

(i) Early statues

To be seated on horseback, five feet above contradiction, brings authority; to gallop hell-for-leather with the wind in your face lends the rider wings, as if at one with the gods. (Baskett, 2006)

A cursory glance at ancient equestrian (mounted) statutory on plinths reveals a deeply rooted discursive gendered and political position – an ideological state apparatus to uphold patriarchy, sovereignty and political dominance. These statues were considered important symbols, enmeshing triumph with transcendence.

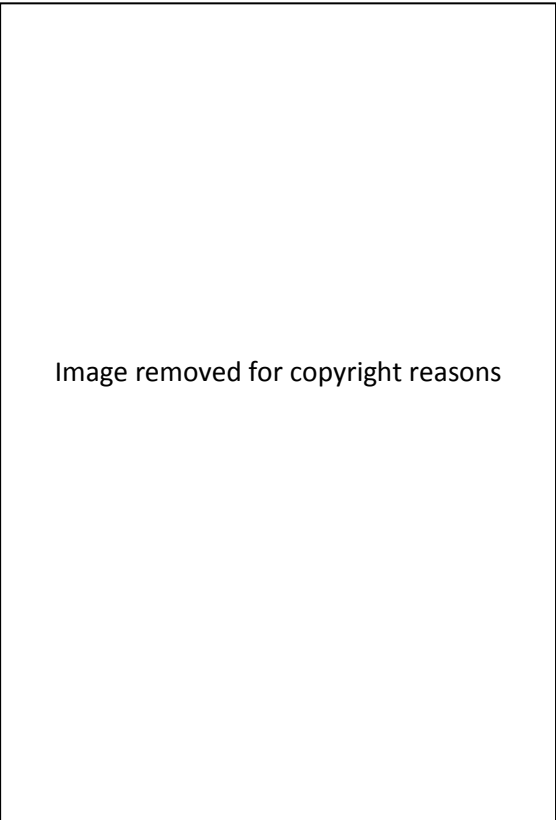


Image removed for copyright reasons

Figure 25. Sculptor unknown. *The Equestrian Statue of Marcus Aurelius*, 175 CE. Bronze, 4.24m high. Retrieved October 13, 2014 from <http://www.ancient.eu/image/2405/>

Schwartz (1988) states that:

The association of royal or aristocratic power with horses enabled the monarch or the lord to appear more “erect,” more potent, more the rational and the spiritual master not merely of his own flesh, nor simply of its various analogs in political and natural worlds, but of death itself. In its origins, this association almost certainly was related to the martial distinction between those who fought on horseback and those who served in wars as conscripted foot soldiers. Military prowess, which signified mastery of death by virtue of one’s ability to inflict death upon others, was the measure of virility. (p.658)

Some of the earliest equestrian bronzes found were an integral part of the Ancient Greek and Roman cultures. “By the late Archaic period (500-480 B.C), the Lost Wax method of casting replaced the simple sphyrelaton (hammer-driven) methods of constructing sheets of metal into form” (Metropolitan Museum of Art, 2000 -2014, “*The technique of bronze statuary in Ancient Greece*”, para.4). Few ancient bronzes survived the historical ‘melt down’ since the metal was used for church bells and coinage (Equestrian Statue, n.d., para.2), but some extraordinary examples remain, such as the iconic statue of *Marcus Aurelius*, (figure 25) erected in 175 CE.

The underpinnings of early horse symbology and statues are covered in the appendix (pp.118 - 127), however dismantling symbolic potency, Italian sculptor Marino Marini created a series of equestrian sculptures to challenge the ideological state apparatus embedded within the traditional equestrian bronze of ruling warlords just prior to the start of the second world war.

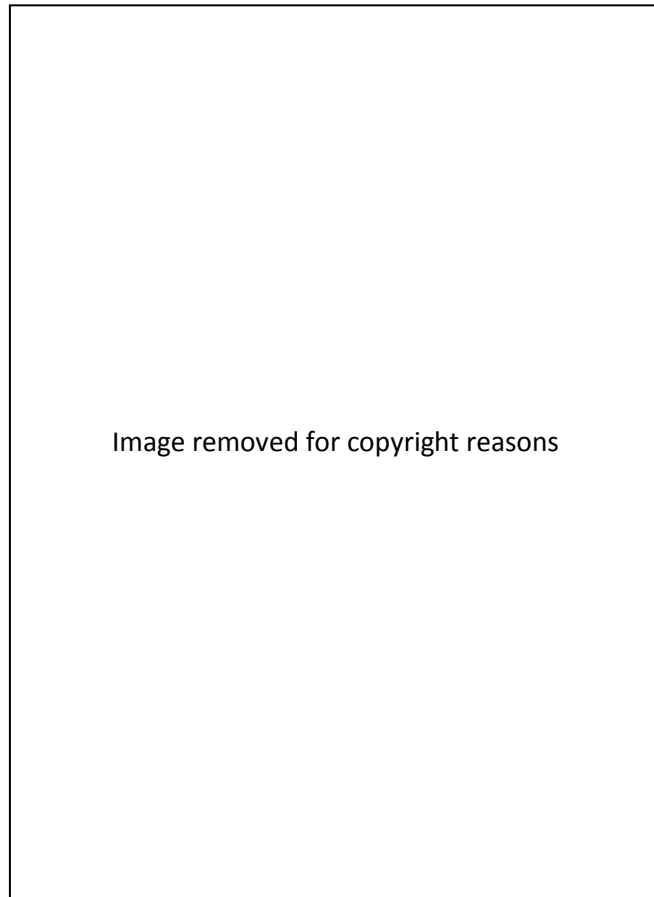


Figure 26. Marino Marini. *Rider*, 1936. Bronze, 203 x 94 x 165cm. Retrieved March 14, 2013 from <http://www.artgallery.nsw.gov.au/collection/works/113.1979/>

In 1979, The Art Gallery of New South Wales, Sydney, purchased Marini's *Rider* (1936) (figure 26). In 2013 they invited me to present my bronze, *Dead Heat* (figure 38) and deliver a public floor talk, drawing correlations between my work and a work from the AGNSW collection. Marini's equestrian bronze, *Rider* was the obvious choice.

Whilst the political themes embedded within our work are as different as the aesthetic styles, a common thread prevails with the use of the debauched equine bronze. Both are taking a stand against the dominant paradigms regarding societal acceptance of unethical, hierarchical structures by subverting orthodox semiotics intrinsic to the equine bronze. Our bronzes create an alternative discourse to act as an agency against the complicity of accepting societal constructs and normal power assumptions.

During the 1930's, when Mussolini formed a military and economic allegiance with Hitler, Marini responded by creating his first equestrian sculpture, *Rider*, as an initial protagonist statement towards the dystopia he saw unfolding before him across Europe. Marini stated that his equine bronzes symbolised "the last phase of the decomposition of a myth-that of the heroic and victorious man, of the 'uomo di virtu' of the humanists" (Art Gallery of NSW, n.d., para.1).

Rider (figure 26) represents an unskilled bareback horseman where both horse and rider are literally stripped bare of the traditional signifiers. Whilst the rider is disproportionately large for the horse, both appear somewhat shrunken and are smaller than life-size. There is nothing imposing about this sculpture and it does not dominate the confines of the interior gallery space. Instead, from certain vantage points the viewer looks down upon the statue, but unlike other artworks of reduced scale, there is a lack of intimacy. The rider is seated incorrectly and there is an obvious disconnect between both horse and rider. Cast separately and with welded seams left rough, the horse and rider are not integral to each other. The rider appears stiff, vulnerable and uncertain, balanced precariously, with hands held up and stiffly out to the side, which is the reactive position taken up by the vast majority of beginner riders when handed the reins. But in this instance there are no reins, imparting a sense of complete lack of direction and control. The rider's gaze is fixed in a forward stare. His feet are bare, adding to the anxiety in the viewer, since if a horse treads on a bare foot, crippling fractures result.

The horse has also been stripped bare and appears crude in its representation. It is devoid of the usual man-made embellishment or glorification such as the trappings of warfare saddlery or overemphasised muscles indicating unnaturally strenuous work under saddle. In fact the anatomy of the horse lacks the equine sinewy musculature of a straining 'Equus' mount suitable for emperors or kings and there is little to indicate any sort of relationship between horse and human, other than the barbaric docking of its tail.

Within the Western culture, the legacy of power and celebrity enjoyed by kings has been replaced to a certain degree with the celebrity, notoriety and glorification of sports identities. Whilst there is a minority of equine memorials that recognise the hundreds of thousands of horses killed at war, it is usually the 'equine' in horse statues that is little more than a prop to elevate human supremacy. Equine statues produced by the race industry are no different. These trophies articulate triumph, wealth and power –and overlook the subjectivity of the horse.

Being aware of the human condition to 'overlook', Japanese installation artist Tatzu Nishi created two works called *War and peace and in between*, 2009 (figure 27) by enclosing the two historic equestrian sculptures by Gilbert Bayes situated outside the Art Gallery of New South Wales.

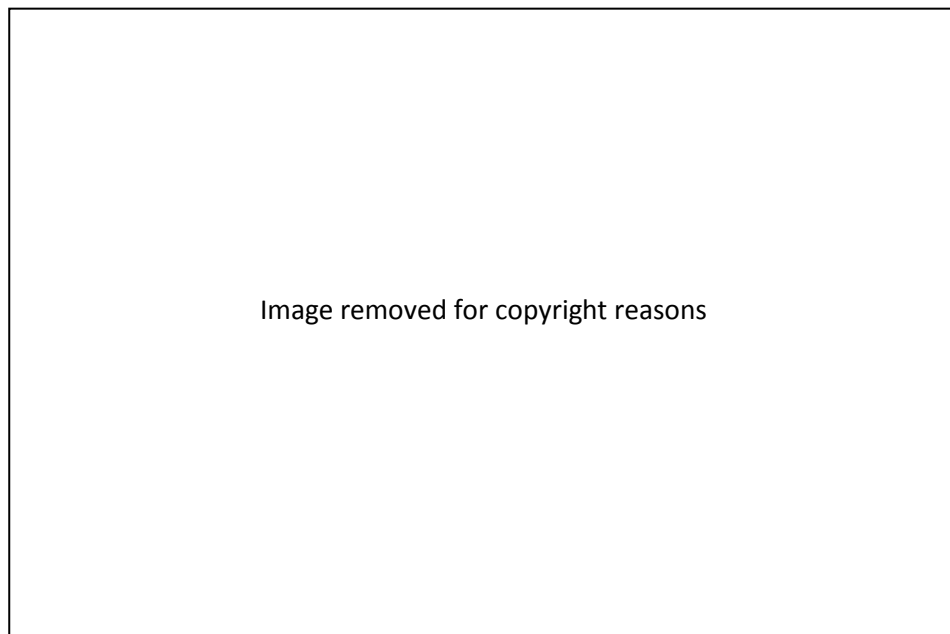


Figure 27. Tatzu Nishi. *War and peace and in between*, 2009. Mixed media. Art Gallery of NSW, Retrieved November 27, 2014 from <http://johnmcdonald.net.au/2009/40-years-kaldor-public-art-projects/>

Assistant director of the Art Gallery of New South Wales, Antony Bond, (2009, para.6) explains:

There is a serious aspect to both the possible comment and to the surreal strategy of making strange in that it helps us to see again and to read possible associations into objects that we have come to take for granted. The public enter the elevated rooms via stair ramps constructed between the top step of the Gallery and Nishi's temporary structures, finding themselves in a beautifully decorated living room in the case of 'Peace' and a bedroom for 'War'. Everything seems completely normal except that, in the living room, the top of a rider appears on a coffee table like a giant bust while a horse's head is wedged into a cabinet; in the bedroom, the horse and rider seemingly waded through a snowdrift of sheets atop the bed.

(ii) Filling the void

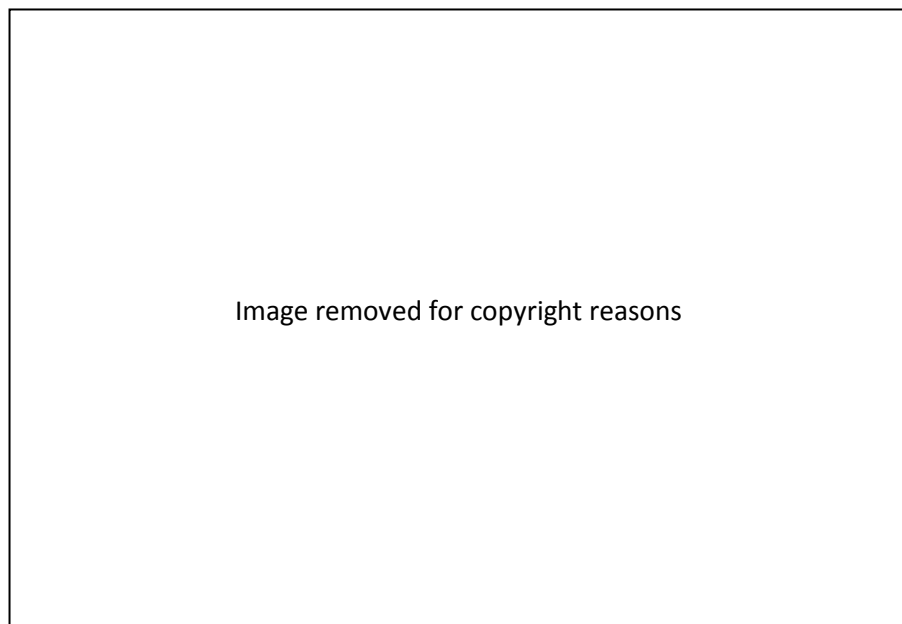


Figure 28. *The empty Fourth Plinth intended for William IV, 1841.* Trafalgar Square, London. Retrieved July 9, 2014 from <http://www.independent.co.uk/arts-entertainment/art/news/nelsons-ship-in-a-bottle-unveiled-on-fourth-plinth-1981648.html?action=gallery&ino=2>

In 1999 The British Royal Society of Arts instigated London's Trafalgar Square's Fourth Plinth project. Trafalgar Square is in central London and with the National Gallery

nearby, is an international tourist destination. The vacant plinth within the square (figure 28) was originally erected for an equestrian statue of William IV in 1841, but due to dwindling finances the construction of this statue never took place, leaving the plinth unadorned for over 150 years ("Fourth Plinth, Trafalgar Square", n.d.).

With the insight of the Royal Society of Arts in 1998 to fill the void on the empty fourth plinth, a contemporary and temporal exhibition space was created with the genre of the sculpture no longer required to be military based ("Fourth Plinth, Trafalgar Square", n.d.). In 2013 a 4.72 metre blue cockerel, (figure 29) was installed by German artist Katharina Fritsch (Higgins, 2013, para.3).

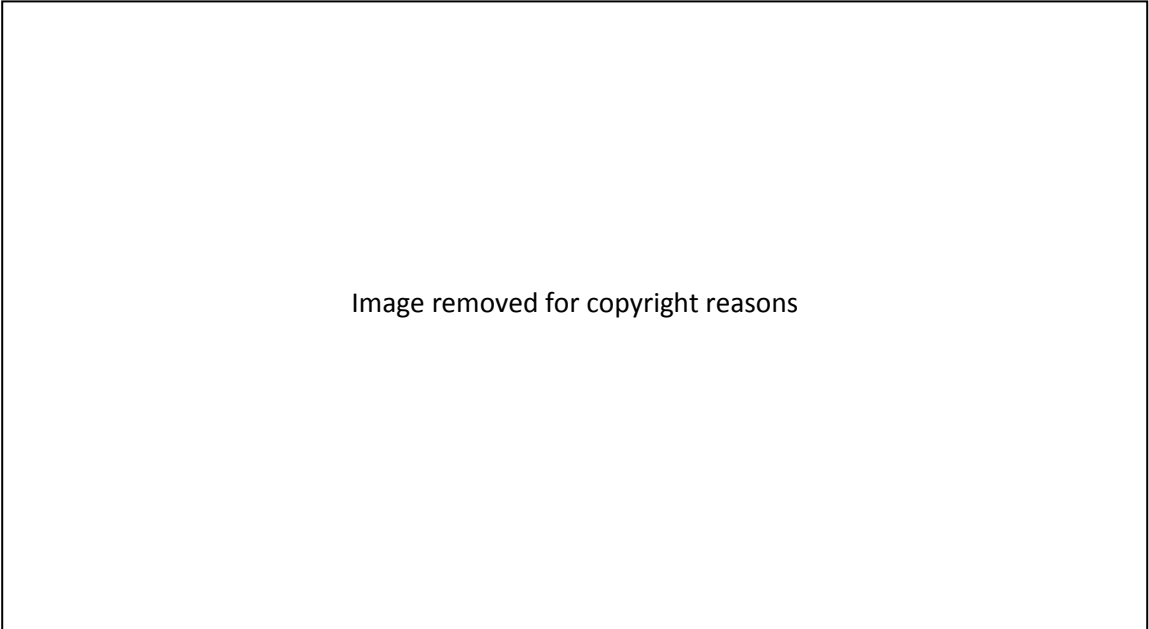


Image removed for copyright reasons

Figure 29. Katharina Fritsch. *Hahn/Cock*, 2013. Fibreglass, 4.72 metres. Retrieved December 4, 2014 from <http://metro.co.uk/2013/07/25/giant-blue-cockerel-unveiled-on-traffic-squares-fourth-plinth-3898612/>

This sculpture replaced a 4.1 metre bronze of a boy on a rocking horse in 2012 by Scandinavian artists Michael Elmgreen and Ingar Dragset as seen in figure 30. Referencing equine statues, the work was titled *Powerless Structures Fig. 101* ("Fourth Plinth Rocking Horse Unveiled", 2012). The intention of the artists was summed up by

Brown (2011) “The child is elevated to the status of a historical hero in the context of the iconography of Trafalgar Square. Instead of acknowledging the heroism of the powerful, the work is said to celebrate the heroism of growing up and gently question the tradition for monuments predicated on military victory or defeat”.



Figure 30. Michael Elmgreen & Ingar Dragset. *Powerless Structures Fig. 101*, 2012. Bronze, dimensions unknown. Photograph by Sylvia Ross.

German artist Hans Haacke’s equine sculpture, *Gift Horse*, (figure 31) will be installed on the plinth in early 2015 (BBC News, Entertainment and Arts, 2014).

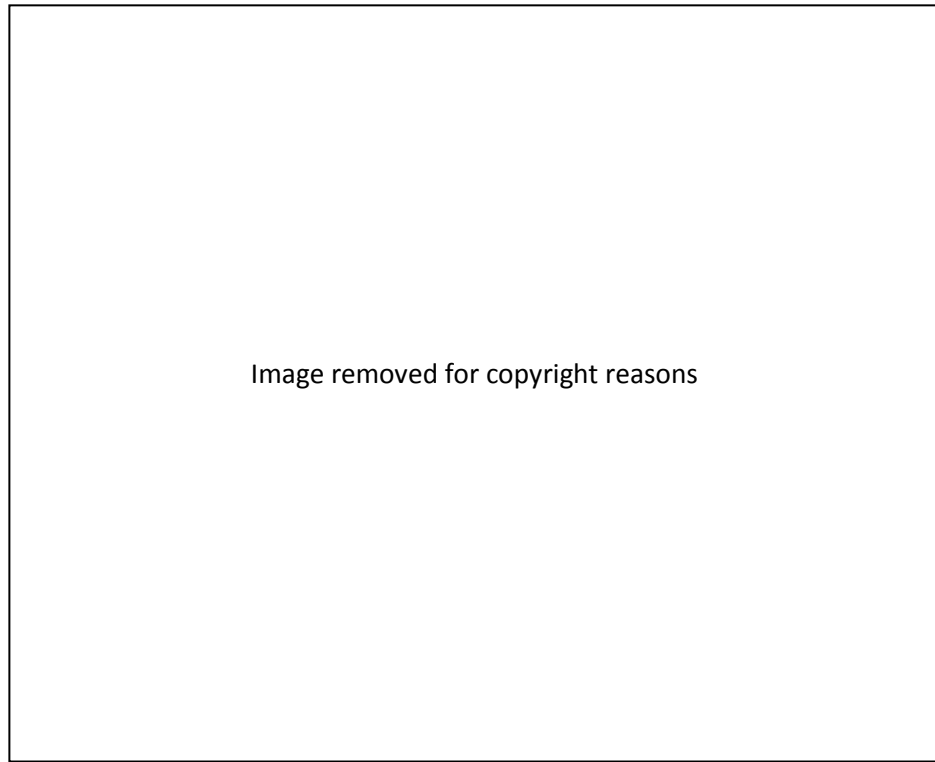


Figure 31. Hans Haacke. *Gift Horse*, 2014. (Photograph of marquette for The Fourth Plinth to be installed 2015). Retrieved July 9, 2014 from <http://www.bbc.com/news/entertainment-arts-26081375>

Gift Horse is an appropriation from a George Stubbs etching of a horse skeleton and Haacke states that he based his work as a nod to the equestrian statue of William IV originally planned for the plinth, claiming that he hopes the other two horses on Trafalgar Square, the one carrying Charles I, strutting, and the other, with George IV on its back - rather stoic - accept the newcomer graciously and recognise that their temporary companion has a lot to talk about ("Latest fourth plinth works revealed", 2013). The sculpture also features an electronic ticker tape used to scroll stocks by the London Stock Exchange tied to its off foreleg and the commissioning chairman for the Fourth Plinth is quoted as saying "This is a reference to our history but also to the fact that money is the hidden dynamic that fuels our city for good or bad" (Cascone, 2014, para.3). Again, the equine bronze is intrinsically interwoven with power assumptions and societal values. (Further information on the Fourth Plinth can be found in the appendix, pp.127-129).

Chapter Eight

Making choices whilst making art

(i) Sweetening the pill.

There is no escaping that in the developed world, we are collectively responsible for global warming, environmental degradation and natural habitat loss ensuring we are all complicit, to a lesser or greater degree, in anthropocentrism. Immunity from these gloomy issues is impossible and can feel quite overwhelming. So within the everyday it is important for me to feel empowered through personal choices regarding where I'm prepared to draw the line. One such choice is against the use of live horses, or horse skin, hair or hoof to create work. I believe to do so would make a strong discursive statement regarding the delegation of biopower, since to incorporate materiality of the horse in order to draw the gaze and attention of an audience would be continuing the currency and performativity of the agency of that horse through its body. I consider this posthumous/postequous performativity would be no different to the performative mimesis of just another race day. Instead, I am exploring the circumstances of the cultural trauma we inflict, rather than representing something of the direct trauma itself, by sublimating the abject through means that are as ethical as possible. Regarding the conflictual positioning of representing trauma and abjection without giving these states currency, Foster (1996) succinctly wrote:

The first is to identify with the abject, to approach it somehow-to probe the wound of trauma, to touch the obscene object-gaze of the real. The second is to represent the condition of abjection in order to provoke its operation-to catch abjection in the act, to make it reflexive, even repellent in its own right. The danger, of course, is that this mimesis may confirm a given abjection. (p. 157)

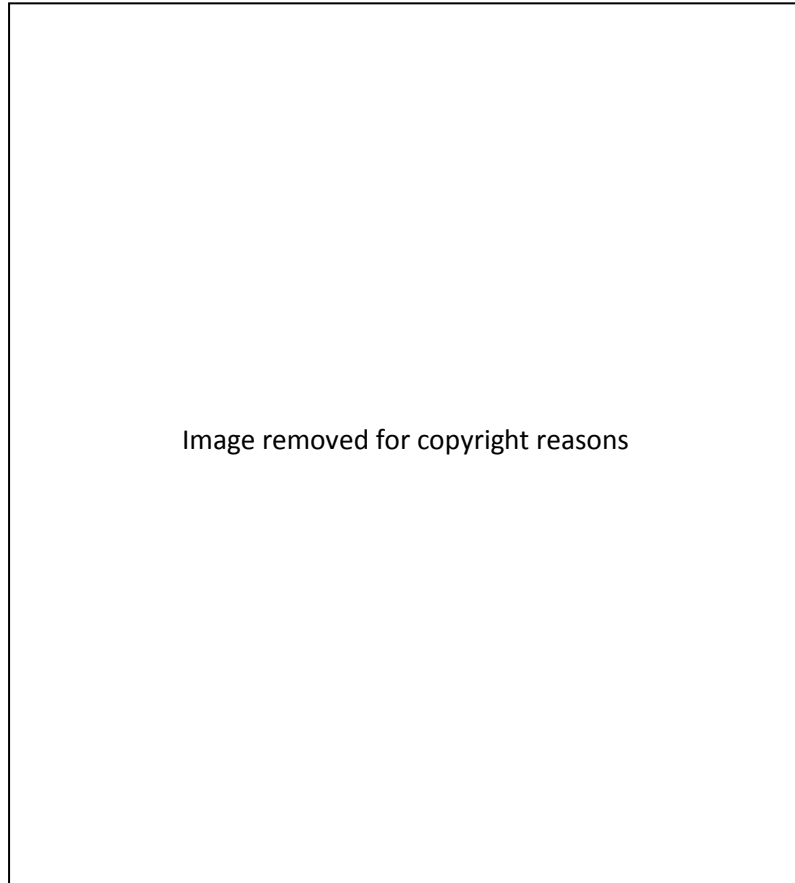


Figure 32. Berlinde de Bruyckere. *Speechless Gray Horse*, 2004. Mixed media, dimensions unknown. Retrieved July 15, 2014 from <http://www.pauldoolan.com/2011/05/speechless-gray-horse.html>

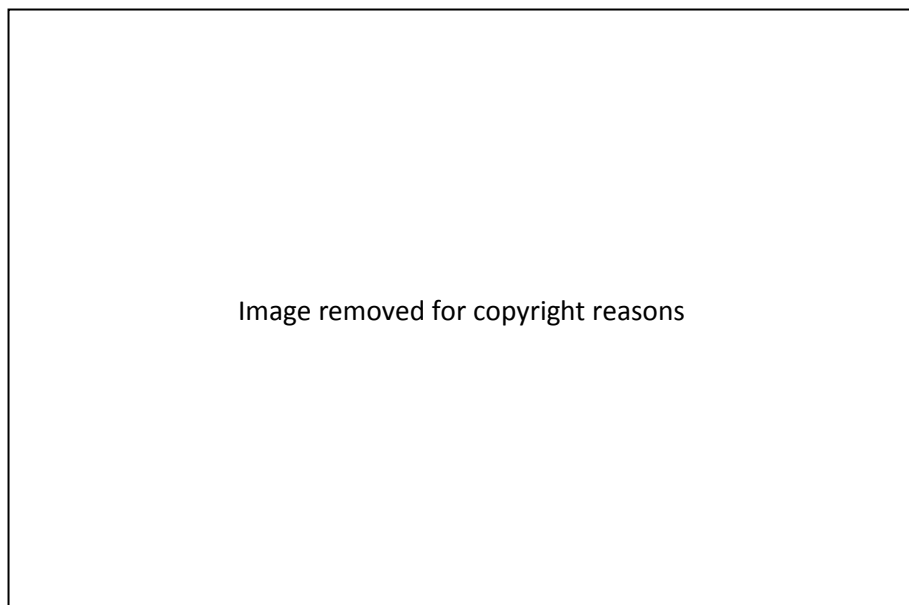


Figure 33. Berlinde de Bruyckere. *The Black Horse*, 2003. Mixed media, dimensions unknown. Retrieved July 15, 2014 from <http://pictify.com/249219/berlinde-de-bruyckere>

However, Flemish artist Berlinde de Bruyckere uses the skin, hair and hoof of horses combined with wax, wood, steel and fibreglass to make works that are hauntingly powerful (figures 32, 33 and 34). The Saatchi Gallery ("Berlinde de Bruyckere" 2014, para.3) describes the emotive response to de Bruyckere's process by stating:

... covering pseudo-anatomical works in familiar materials that inspire both a sense of nightmarish displacement and of visual comfort, of animal suffering and material abstraction. ..The horse pieces are eyeless (K36 (The Black Horse), 2003) and sometimes headless too (K21, 2006). The glossiness of their skin underscores all of the things that are covered and hidden, a sensual, almost tender casing for these uncomfortable shapes.

Symbology of the equine statue and associations with war are present in de Bruyckere's work titled *In Flanders Fields* (figure 34), but unlike the historical attributes of gallant nobility, de Bruyckere's works are a flagrant admonition of the terrors that underpin society at its most inhumane. Her horses are bloated and cadaverous-like, flipped up with stiff legs, directly referencing the battlefields of World War I, as poetically scribed by John McCrae (1872 – 1918):

In Flanders Fields

*In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place: and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.
We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.*

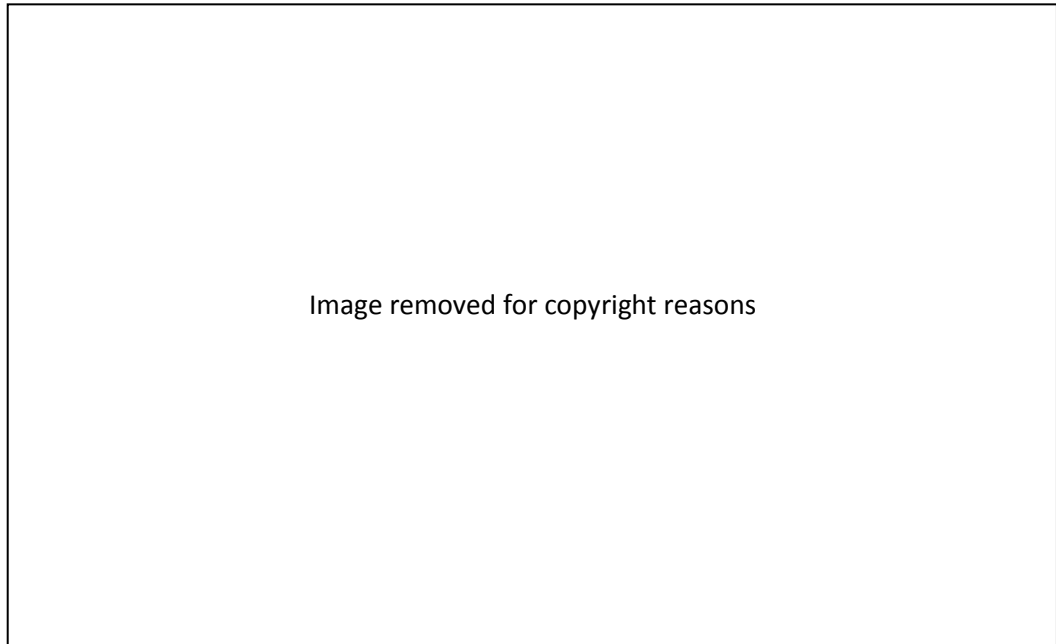


Figure 34. Berlinde de Bruyckere. *In Flanders Fields*, 2000. Mixed media, dimensions unknown. Retrieved July 15, 2014 from <http://3dwithabbi.blogspot.com.au/2012/10/artist-one-sloan-armstrong.html>

(ii) Anti-bodies.

Some of the horse postures in de Bruyckere's work *Flanders Field*, (figure 34) is similar to my equine bronze works. Again, whilst a thematic difference separates the works, a sense of grave casualty at the hands of human failing unites. Stephens (2012, para.6) observes that de Bruyckere's equine bodies "... draw out ideas about fear, anger, loss and loneliness- all these things being at the heart of war".



Figure 35. Clare Nicholson. *Wager's Whim*, 2013. Bronze, marble, 32 x 34 x 30 cm

In my research I have ruptured the historical classicism of the equine bronze by representing objectified, headless thoroughbreds flailing on their backs unable to weight-bear due to the selective breeding of disproportionately long legs and small hooves - anatomical traits to aid speed and not longevity. These inert horses are not intact trophies that celebrate human supremacy through the socially constructed 'sport of kings', or intended to reside neatly within the canon of what is culturally prescribed 'aesthetically beautiful', but 'things' conceived from greed and contempt. Contorted and flipped upside-down like stranded turtles, they are totally defenceless against their own fate. With an inability to bolt and escape their destiny and flee from their sorry condition, they are captured, immobilised and suspended in metallic form, despite the visceral realism of exaggerated musculature, tendon and shod hooves – characteristics attributed to the human intervention of 'work'. There is a contradiction in the corporeal pose which vacillates between moribund carcass and sentient vitality; they are solidified between life and death. With arched backs these mares are mimetic

of the classic convulsive tension of the arc-de-cercle as found in Louise Bourgeois' bronze sculpture *Arc d'hysterie*, (figure 36).

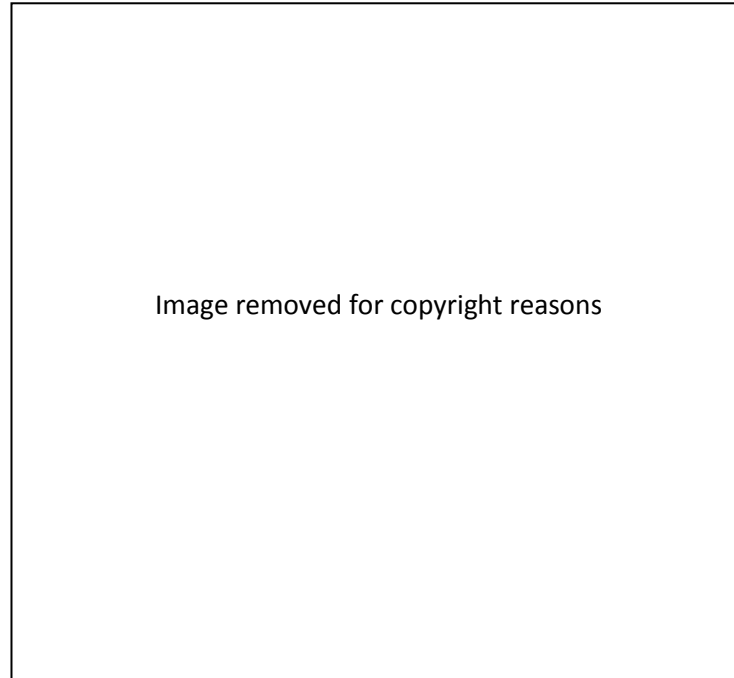


Figure 36. Louise Bourgeois. *Arc d'hysterie*, 1993. Bronze, 83.8 x 101.6 x 58.4 cm. Retrieved December 5, 2014 from <http://arttattler.com/archivebourgeois.html>

Freud considered the presentation of arc-de-cercle a diagnostic symptom for hysteria found in women, but of course it was actually symptomatic of extreme despair, regardless of gender. Charcot, Freud's psychoanalytical colleague, describes in a lecture given in 1877 that:

The patient suddenly falls to the ground, with a shrill cry; loss of consciousness is complete. The tetanic rigidity of all her members, which generally inaugurates the scene, is carried to a high degree; the body is forcibly bent backwards, the abdomen is prominent, greatly distended, and very resisting (Charcot cited by Gilman, 1993, p. 345).



Figure 37. Clare Nicholson. *False Favourites*, 2013. Bronze, marble, 33 x 40 x 49 cm

The simplistic deduction that women were prone to hysteria purely based on gender as opposed to the affects of great societal subjugation, marginalisation and abuse led me to represent mares. With their bloated bellies vulnerable and bare, pushing out their rib cage and magnifying their oversized frame, they are mimetic of Charcot's description "...bent backwards, the abdomen is prominent, greatly distended, and very resisting". The tangled, frail legs create a silhouette, appearing intertwined, scrambling or reaching out; Legs that are the weak-link between survival and slaughter, implying the very nature of being *Racehorse* is the very reason for its downfall.

(iii) Displace-meant

Arguably the most influential artistic development of the twentieth century, the readymade, was set in motion one hundred years ago when Marcel Duchamp mounted an upturned bicycle wheel on a stool. (Monash University Museum of Art, 2013)

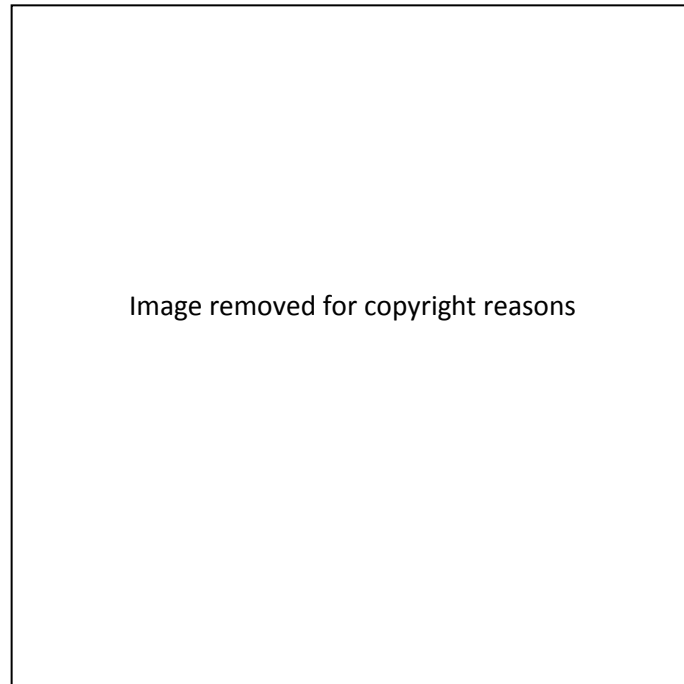


Figure 38. Marcel Duchamp. *Bicycle Wheel*, 1913. Metal wheel mounted on painted wood stool, 129.5 x 63.5 x 41.9 cm. Retrieved December 2, 2014 from http://www.moma.org/learn/moma_learning/marcel-duchamp-bicycle-wheel-new-york-1951-third-version-after-lost-original-of-1913

Since Duchamp's canonic moment, contemporary artists have enjoyed pushing the conceptual boundary. The nexus of the readymade is the recontextualising of 'objects' from the familiarity of their everyday situ in order to disorientate that object through strategies such as displacement or juxtaposition of other media. This disorientation transfers a new relationship and therefore interpretation to the original locus of meaning. Bourriaud, (as cited in Potts, 2012, para.6) states that "The various instances of transfer and translation practised in contemporary art constitute "a practice of displacement", involving the passage of signs from one format to another".



Figure 39. Clare Nicholson. *Dead Heat*, (Installation detail), 2013. Bronze, steel, paint, sound recording, 156 x 49 x 54 cm.

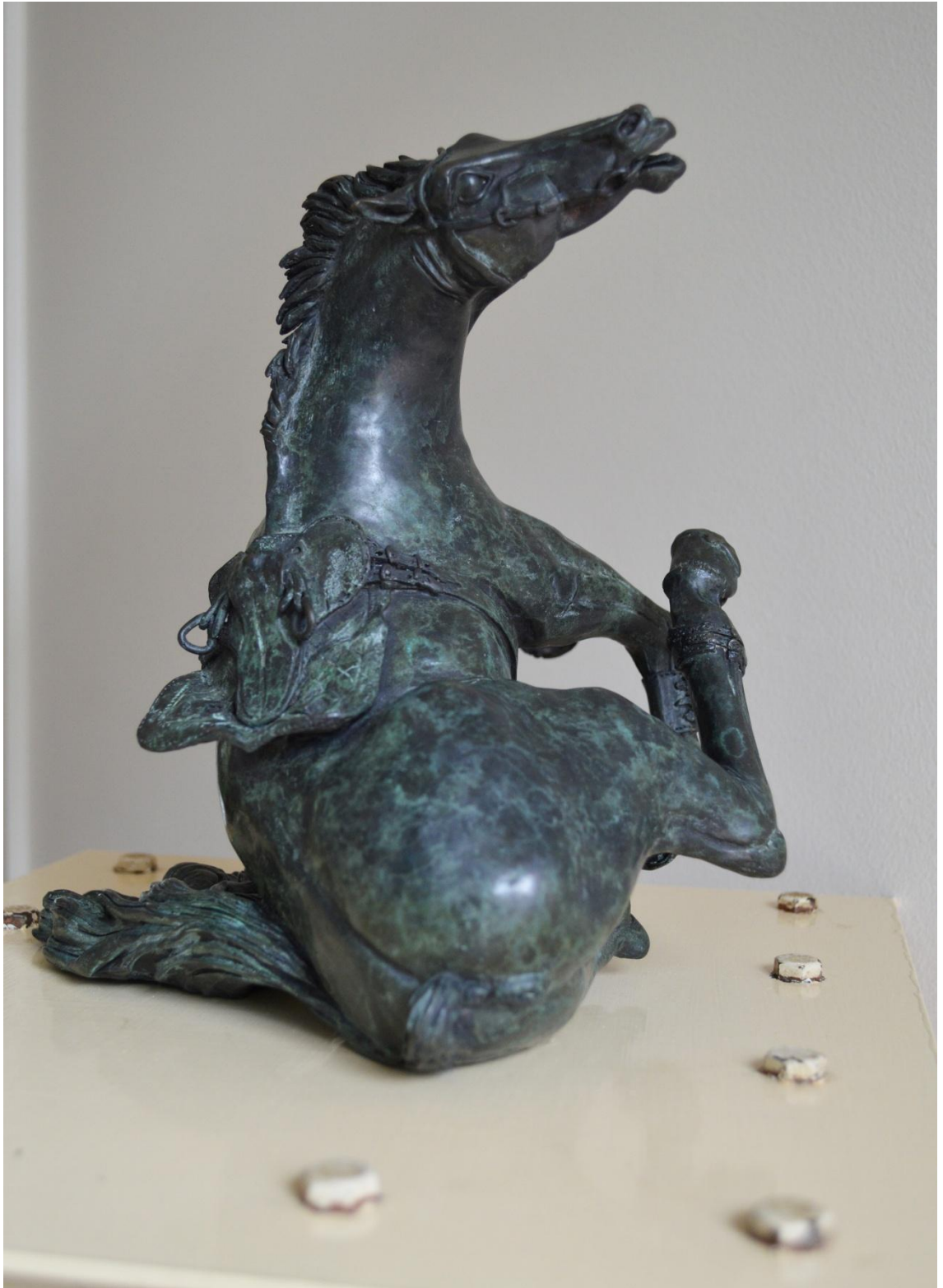


Figure 40. Clare Nicholson. *Bismarck*, (Installation detail), 2013. Bronze, steel, paint, 135 x 33 x 35cm

The equine bronzes titled *False Favourite*, (figure 37), *Wager's Whim*, (figure 35), *Dead Heat* (figure 39) and *Bismarck* (figure 40) are installed on discarded readymades - industrial chutes from my studio at the time, in the now derelict Mungo Scott Flour Silos, Summer Hill, Sydney. Whilst the horses are given their own space on these chutes, they are contextualised by this space. As equine statues they are not honoured, adorned or glorified, but instead dismissed, precariously abandoned and forsaken. The crude 'plinths', complete with hex-head bolts, chipped paint and rusted metal creates a palpable tension between the material hierarchy of bronze and the industrial makeshift steel. There is nothing remotely memorial, triumphant or jubilant about these plinths. On the contrary, they echo the agricultural industry of mass-productivity and commercialisation necessary with automated yields of factory production.

"Any time a sound is selected – whether recorded or just singled out, ("listen!") – attention has already transformed it". (Joel Smith, 2001)

Furthering the visual displacement, a looped sound recording of whale song, ocean waves, seagulls, children's voices playing and a squeaking metal-swing emanates from the negative space within the metal plinth of *Bismarck* (figure 40). The term Bismarck is a betting term for a punter favourite that the bookies expect to lose. The textured sounds are aesthetically discordant since the layered sonic cues are out of sync with the visual, contributing towards the conflictual orientation of our visual understanding and hearing. This misinterpretation imparts a disjuncture towards our sensory perception, causing a preoccupation of listening in order to make connections with the installation- but the only connection is the lack of logic and sense in the same way there is a lack of logical sense within our hierarchically constructed taxonomies. "...artistic, sonic transmission of meaning about place, time, environment and listening perception encourages a focus of fidelity of message, of musical idea involving

soundscape and appraisal of the numerous recording and reproduction techniques available..." (Westerkamp, cited by Barnard, 2010, p.7).

So it is this concept of transformation through displacement where the tension lays and displacing the readymade seems to know no bounds. Writing on behalf of the Guggenheim Museum, Soloman (2011, para.3) described how Italian sculptor and painter, Maurizio Cattelan stretched the concept of the readymade when he "...stole the entire contents of another artist's show from a nearby gallery with the idea of passing it off as his own work (*Another Fucking Readymade*, 1996), until the police insisted he return the loot on threat of arrest". Penny (2013, para.1) writing for Artobserved described Cattelan as being "known for his humor and morbid imagery, especially in his use of taxidermied animals, Cattelan has been described as one of the great post-Duchampian artists, and a smartass, too".

The horse has been a prominent feature in much of Cattelan's readymade work.

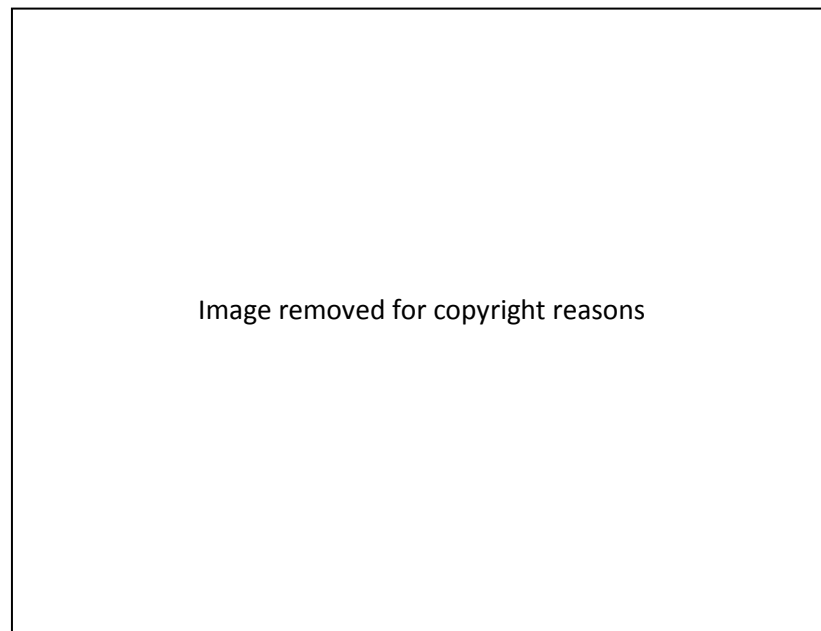


Figure 41. Maurizio Cattelan. *Novecento*, 1997. Taxidermied horse, leather, rope, pulley. Retrieved December 2, 2014 from http://the-art-markets.com/?attachment_id=6351

The Sydney Biennale hosted Cattelan's work *Novecento*, 1997 (figure 41) which consisted of a taxidermied horse suspended from the Museum of Contemporary Art ceiling. Clement (2008, para. 5) critiqued *Novecento* saying "Cattelan's taxidermied horse has been interpreted as a lament for the 21st-century's loss of revolutionary zeal. Like the uninspiring state of current politics, it's going nowhere fast".



Figure 42. Maurizio Cattelan. *Kaputt* (installation view), 2013. Taxidermied horses. Retrieved December 2, 2014 from <http://www.designboom.com/art/maurizio-cattelans-5-horses-at-fondation-beyeler/>

Sixteen years on and Cattelan's exhibition *Kaputt* also featured taxidermied horses (figure 42). Based on the novel 'Kaputt Primavera' by Curzio Malaparte this was an embellished account of Malaparte's experiences on the eastern front during WWII. The author recounts the tragic death of a thousand horses who jumped into Finland's lake Ladoga in their attempts to escape a forest fire caused by aerial bombardments. As the horses swam across, the waters of the lake suddenly froze solid, trapping the animals in place, their heads above the water and eyes frozen open ("maurizio cattelan's 5 horses at fondation beyeler", 2013). However, the installation detail of *Kaputt* as seen in figure 42 demonstrates that Cattelan has reversed this narrative since it is the horse's heads that are 'concealed' and their bodies exposed, perhaps creating greater tension and a reverse-play on the fashion of displaying taxidermied animal head trophies.

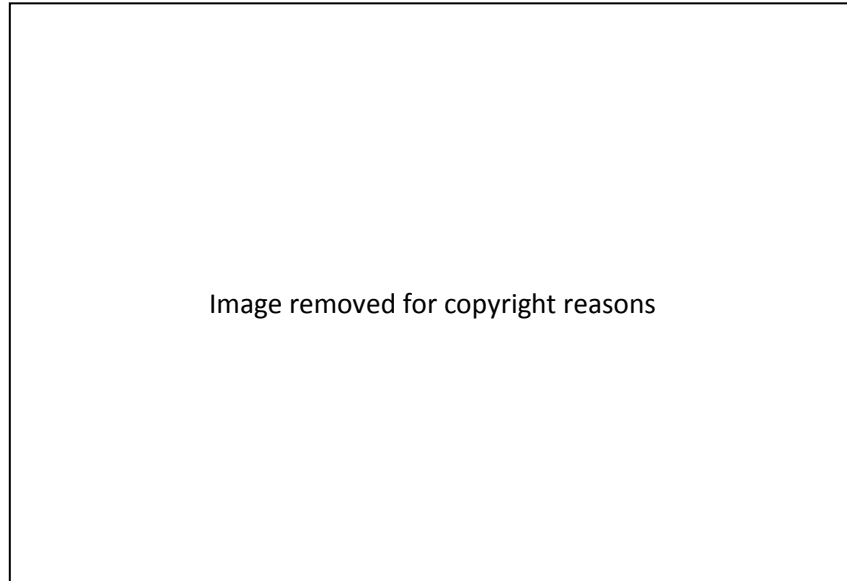


Figure 43. Maurizio Cattelan. *Kaputt* (installation view), 2013. Taxidermied horse, wood. Retrieved December 2, 2014 from <http://artobserved.com/2013/09/basel-maurizio-cattelan-kaputt-at-fondation-beyeler-through-october-6th-2013/>

Another horse in *Kaputt* lays on its side, in a death pose (figure 43). With neck outstretched and eyes and mouth open, the horse's gaze 'looks' upward. The hind legs are suspended stiffly just off the floor and the recently unshod hooves still bear the nail holes. A wooden stake is driven into the belly supporting a plywood sign with the biblical INRI inscription from the crucifixion. Given Cattelan's determination to shock and lack of sensibilities, it would seem unlikely this installation references the martyrdom of the horse at the hands of humans.

Chapter Nine.

Toying with Nature.

(i) He who dies with the most toys wins

Moral and social welfare issues related to humane treatment of animals confront children and continue to be important societal issues through adulthood. (Melson, 2013)



Figure 44. Clare Nicholson. *Ruptured Lullaby*, 2013. Wood, stainless steel, bronze, paint, Upholstery. 127 x 168 x 57cm.

The intention of the works *Ruptured Lullaby* (figure 44 & 48), *Carousel* (figure 53) and *Rolling Stock* (figure 50) is to trigger an emotive response regarding the power of collective nostalgic memories of an idealised childhood as embedded within certain equine toys, whilst probing the transference of anthropocentric inflation from one generation to the next. Boym (2001, para. 4) states:

Nostalgia appears to be a longing for a place but is actually a yearning for a different time—the time of our childhood, the slower rhythms of our dreams. In a broader sense, nostalgia is a rebellion against the modern idea of time, the time of history and progress. The nostalgic desires to obliterate history and turn it into private or collective mythology, to revisit time as space, refusing to surrender to the irreversibility of time that plagues the human condition.

Nostalgia then is reinforced by both a muddying of memories and the formation of collective memories of longing attached to a bygone era or experience. Nostalgia lacks accuracy and cannot exist only in the present, since the passing of time is an essential element for nostalgia to take affect and flourish. But despite this, nostalgia holds huge emotional social capital, capable of consuming and shaping our thoughts, dominant narratives and actions. In this way it becomes the cognitive gatekeeper, causing us to hark back to a time of perceived innocence, when all too often the original situ of meaning regarding that innocence never existed at all. Boym points out that the retrospective nature of nostalgia has an important prospective role too:

The fantasies of the past determined by the needs of the present have a direct impact on the realities of the future. Considering the future makes us take responsibility for our nostalgic tales. Unlike melancholia, which confines itself to the planes of individual consciousness, nostalgia is about the relationship between individual biography and the biography of groups or nations, between personal and collective memory. (para.5)

Drawing on my own experience of growing up in England and dreaming of owning a rocking horse as a young child, it is with a sense of nostalgia that I can recognise the rocking horse as a poetically iconic object, firmly placed and valued within the realms of a privileged Eurocentric familial and cultural heritage, resembling the adult ownership of racehorses today. The rocking horse in England is considered to conjure up collective memories, transporting recollections back to a time when society was supposed to be safer, more predictable and honest. Whether as a fleeting experience or substantively imprinted into the genealogical psyche, for many the rocking horse imbues a sense of history, guardianship, nurture and the purity of play. Nostalgic mythology considered this to be a time when innocence was intact and the pace much slower.

Whilst rocking horse popularity has ebbed and flowed over the past four hundred years, it is understood as an heirloom repository for embedded childhood memories - to be handed down from one generation to the next.

Murphy, (1998, "History of the rocking horse", para. 1) states that "Making horses into children's toys has been a pastime for many hundreds of years worldwide. The first hobby horse existed in Persia as well as ancient Greece around 400BC". However the earliest rocking horses were intended as an educational instrument to prepare young aristocratic boys for equestrian mastery in a risk-free environment as outlined by Mullins (1992, p.24) when she proposes that since the Spanish horsemanship of 'Haute École' (as defined in appendix, p.118) was a preoccupation of the aristocracy during the 1700's, the rocking horse was originally a toy found in many nurseries of privileged boys and that the earliest surviving example of a broad-sided rocking horse belonged to Charles I of England, dated 1610 as seen in figure 45.

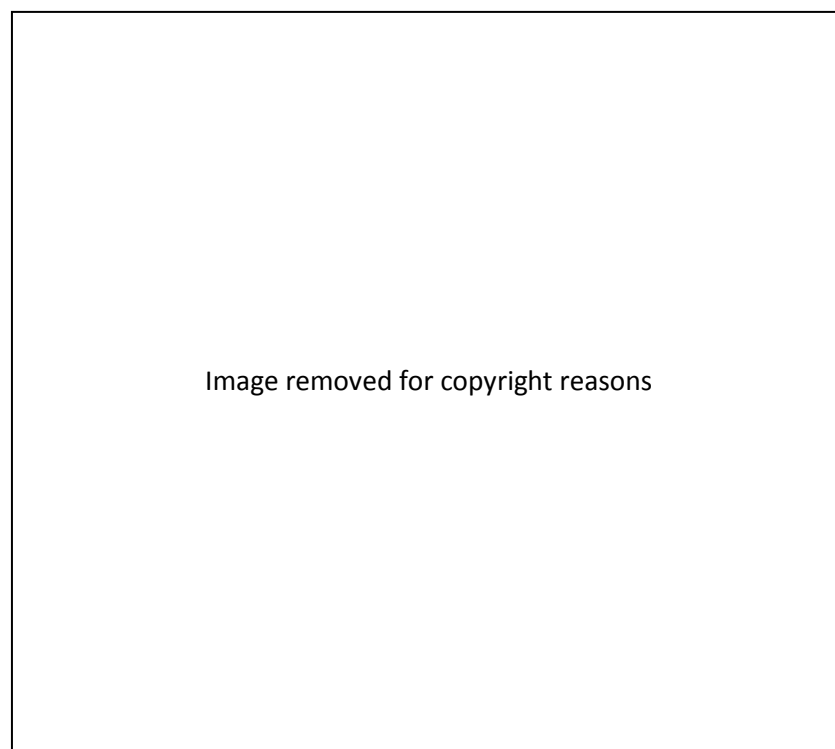
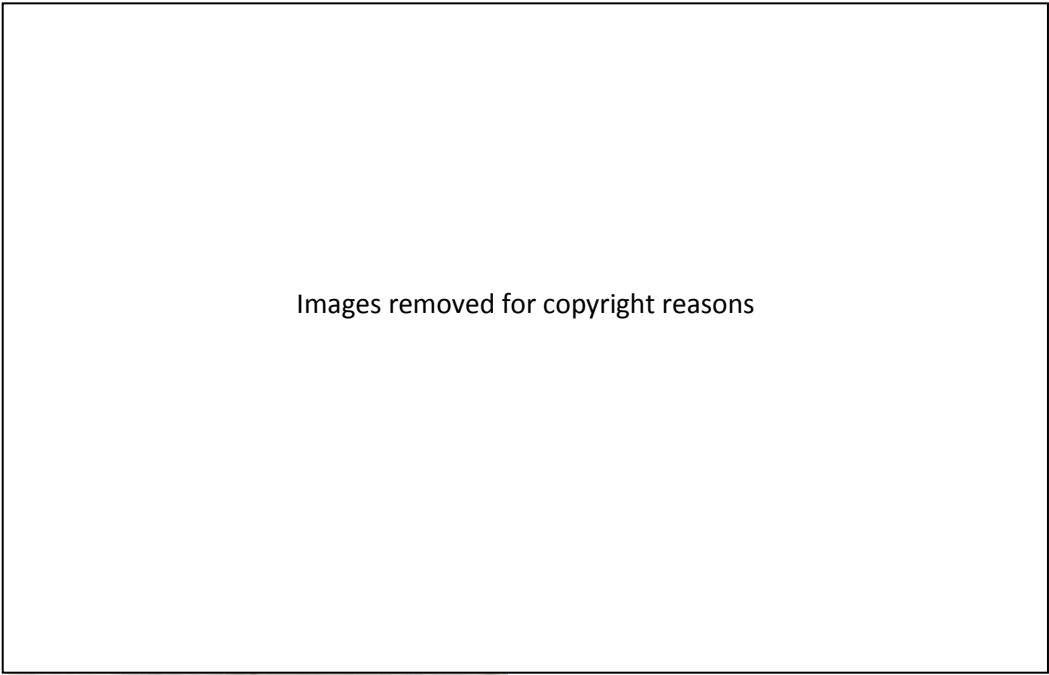


Figure 45. Maker unknown. *Rocking horses belonging to Charles I*, circa.1610. Wood, Victoria and Albert Museum, (Museum of Childhood, Moving Toys Gallery, Case 3) Retrieved April 7, 2014 from <http://collections.vam.ac.uk/item/O138880/rocking-horse-unknown/>

At this time, young riders had to learn their own limitations and vulnerabilities in preparation for the societal expectation of equine proficiency, as they rode astride their moving wooden horse, finding their balance and following the rhythm. Adopting the correct riding posture and developing fine hand dexterity, they'd learn to hold the reins, whilst applying lower leg aids to ask the horse to go forward. Through this, they were acquiring necessary communication skills that are rudimentary for basic horsemanship in the safety of the nursery, before being exposed to the variable gait and unpredictable nature of the awaiting mount in the stables.

Sheets – Johnstone (2003, p. 428) states that “When we learn our bodies and the bodies of others, we learn a common kinetic language, becoming as kinetically attuned to the movements of others as we are kinaesthetically attuned to our own”.

But over the centuries the intended role and status of the rocking horse changed, shifting from an educational instrument during the seventeenth century, to a toy for the wealthy during the nineteenth century. Mullins (p. 26, para.4) states the rocking horse reflected the increase in popularity of horse sports, including hunting and racing with the ‘blood horse’. Given this embedded status, the rocking horse started to make an appearance as a popular prop in photographic studios for child portraiture as captured in figures 46 and 47.



Images removed for copyright reasons

Figure 46 and figure 47. *Beloved childhood friend*, (n.d.). Vintage photographs,
Retrieved August 8, 2014 from
<http://cassandraconsiders.blogspot.com.au/2011/07/beloved-childhood-friend.html>

Hopkins (2010, para. 3) states that “Toys take us back to our metaphysical beginnings...and it’s not just childhood, but mysteries, and the telling of stories to make us understand.”

These historical photographs reveal a stark absence of play. It is often argued that children create their own imaginative meaning when playing with toys, but of course cultural conditioning towards that play is never absent. Renowned pedagogical theorist Vygotsky (cited by Bodrova, Germeroth and Leong, 2013) argues:

The role the child plays, and her relationship to the object if the object has changed its meaning, will always stem from the rules, i.e., the imaginary situation will always contain rules. In play the child is free. But this is an illusory freedom. (p.116)

Clearly then, even during imaginative play, the child integrates expectations about normative social constructs and ‘plays’ by these embedded cultural rules. *Ruptured*

Lullaby (figure 44 & 48), *Carousel* (figure 53) and *Rolling Stock* (figure 50) may be mimetic of traditional toys, but in this instance the meaning of these ‘toys’ has changed.

It could be argued that inanimate objects resembling animals are grossly deficient substitutes for the sentient corporeality of animal flesh and blood - and therefore have little or no impact on the development of children’s thinking, but this has been found not to be true. For children, being exposed to animal simulacra in play could engender an important step towards integrating an ongoing moral and ethical compass for animal welfare. Melson (p.83, para.1) believes “Animal symbols abound in children’s media, stories, imagination and play are important carriers of meaning, including moral meaning and that adult views about animal welfare, animal rights, endangered species, and habitat protection may have roots in childhood.” Clearly then, children in their formative years relationally develop a sense of non-human animal existence through play, along with internalised assimilation of the prevailing adult attitudes.

The taxonomy we construct around animals is both hypocritical and illogical and it is my observation that this does not elude children’s thinking. It is now socially desirable to clad ‘designer’ dogs in diamanté collars, placing them in doggy daycare complete with spas, but continue to turn a blind eye to the destruction of the sentient horses which feed these dogs. For many children these anthropocentric attitudes create an early cognitive dissonance as their knowledge increases in an attempt to make sense of the world. Myers (as cited by Melson, p. 82, para. 3) found that “From an early age, children view animals as other subjectivities, rather than objects, relating to them as living actors who have autonomy, internationality and feeling.” As socio-constructivist theories define, by building on subjective prior knowledge, experiences and emotions, children are capable of their own complex, critical thought. The definition of constructivism was outlined by Airasian and Walsh (1997, para.4) when they stipulated “Constructivism is based on the fundamental assumption that people create knowledge from the interaction between their existing knowledge or beliefs and the new ideas or situations they encounter”.

So with these understandings I have made 'toys' that are symbolic of a collective nostalgia that vacillates around the simple and predictable narrative of an idealised Western childhood. But unlike the comforts of this bygone era, my works are an anathema to nostalgia. Unsettling the status quo, they probe how culturally we deny children's intellectual integrity, by conditioning them instead to accept the subjugation of animals. Within the race industry, horses are treated as little more than performative 'play things' for adult amusement and children are subconsciously conditioned to accept our values from a young age.

Ruptured Lullaby, *Carousel* and *Rolling Stock* are intended to be both beguiling and unsettling, signifying that prospectively things may not be as aspirational as we'd like. As redesigned playthings they stand in motionless isolation, inanimate and alien to themselves, occupying a space of a modified flawed 'otherness'.

Obviously my wooden sculptural horses are not metaphors for exact truths, but salient reminders of deviated, metaphorical bodies, driven to the outer through an accelerated devolution engendered through artificial modification and alteration. They are reminders of anthropocentrism in the extreme. De Mul (1999) states that:

For Nietzsche, our entire world of concepts is completely anthropomorphic. That which we call truth is ultimately a moving army of metaphors, metonyms, anthropomorphisms, in brief, the sum of human relations which, in a poetic or rhetorical manner, are elevated, transferred, and romanticised, and which appear to a people after long usage, as canonic and binding: truths are illusions which people have forgotten to be illusions, metaphors which have become threadbare and impotent. (p. 48)

(ii) **Ruptured Lullaby**



Figure 48. Clare Nicholson. *Ruptured Lullaby*, (Detail), 2013. Wood, stainless steel, bronze, paint, upholstery. 127 x 168 x 57cm.

This research has resulted in an extensive body of work and the wooden 'toys' are intended to create aesthetic and nostalgic links to the past, whilst imagining the direction of technological sciences and what children may inherit. *Ruptured Lullaby* is a morphed, hand-carved rocking horse made from laminated solid timber measuring 127 x 168 x 57cm. At the chest, the horse physically splits leading to two necks and heads and three front legs. The horse is conjoined giving a sense of somatic dysmorphia. Carved anatomical details, including sinewy legs and even ridges in the individual teeth help to give an impression of realism, whilst the custom made saddlery and bronze stirrups and bits impart a sense of privilege and adornment. Unlike traditional rocking horses that are attached to the rockers with their hooves, *Ruptured Lullaby* is elevated above the bow rockers, supported by a brushed stainless steel pole into the belly from

the carved base plate (figure 44). This ennobles the horse whilst giving a sense of the galloping horse reminiscent of Muybridge's horse gait study.

But the conjoined horse initiates an emotive split. The innocence of the rocking horse becomes an abject 'thing', hybridising naive child's play with the uncertain complex worlds of ongoing selective breeding and genetic modification. This 'toy' imparts a message that the child is being prepared to accept the normalisation of ethically exploitative values, sub-textually stating this 'animal-thing' is for you to play with-just as we adults 'play' with the real thing. And in the ongoing plight of 'perfecting' and modifying aren't we transgressing beyond the alteration of the relationship between child and animal, but instead altering the relationship between child, animal and the very nature of nature itself? Donnelley, McCarthy and Singleton (1994) observe that:

The full range of humans' interactions with nature constitutes the most appropriate context for raising final ethical concerns, asking what should be the ethically self-imposed limits, if any, to our interventions into nature, for what reasons, in service of what moral values? (p. 68)

If memory or hindsight are to serve us well, maybe it is time to reconsider the prospective narratives of selectively striving for 'perfection' through modification. Caines (2004, para. 6) remind us that "The mapping of memory offers history a chance to reinvent itself, and yet concurrently exposes the un-crossable voids: those irreversible wounds that remind us of what humanity is capable of".

American sculptor Alison Smith (2006, para.1) employed a similar strategy by combining the embedded meanings located within the rocking horse and historical equestrian statues in her anti-war performative work titled *Hobby Horse*, (2006) as illustrated in figure 49, stating: "Inspired by a small, hand-carved rocking horse found at a fair in England I decided to 'monumentalize' the toy in homage to its anonymous maker, as well as to physically 'enter' equestrian statuary, the best-known form of war memorial sculpture". She went on to say:

While riding the Hobby Horse in costume, I sang a song set to the tune of the patriotic Civil War song "When Johnny Comes Marching Home," which was in fact based on an antiwar Irish folk ballad. The Civil War version is a call to welcome home the heroic soldier, while the earlier song is a sad lament on the horrors of any war, wherein Johnny returns a broken man. In my own version, I asked when or if soldiers ever can "come home," rocking in place as a way of gesturing toward a contemporary state of cultural impasse. (para.2)

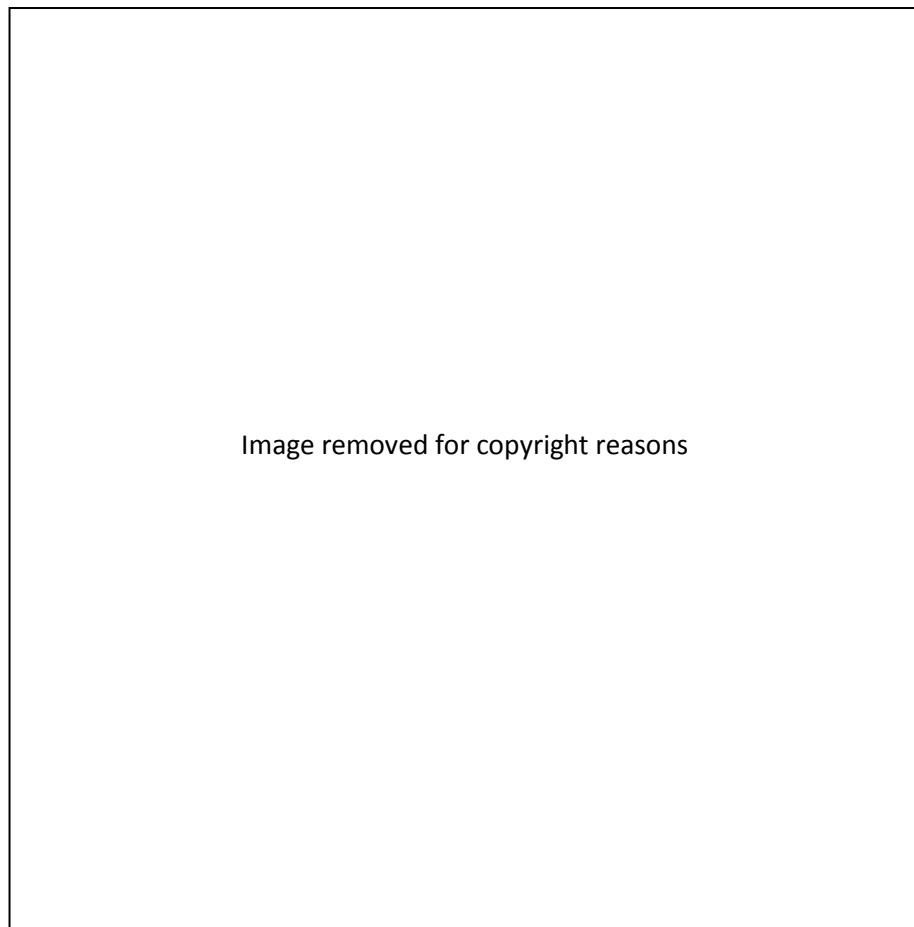


Figure 49. Alison Smith. *Hobby Horse*, 2006. Wood, paint, horsehair, leather, brass, glass. 249 x 285 x 92cm. Retrieved on August 5, 2014 from <http://www.allisonsmithstudio.com/pages.php?content=gallery.php&navGallID=2>

(iii) Rolling Stock



Figure 50. Clare Nicholson. *Rolling Stock*, 2014. Laminated Camphor Laurel, bronze, steel. 87 x 85 x 37cm.

The pull-along horse is still a popular child's toy today. Carved from laminated camphor laurel slabs, *Rolling Stock* (figure 50) measures 87 x 85 x 37cm. Mullins, (p. 13, para.4) describes how the earliest wooden wheeled horses were thought to have originated from the mid 1300's and were intended to help young boys learn the art of jousting. The rider would sit astride with joust whilst two other boys pulled the horse towards the target to mimic real tournaments. By the nineteenth century, hide-covered pull along horses were commonly found throughout Europe, such as in figure 51, belonging to the Powerhouse Collection, Sydney.

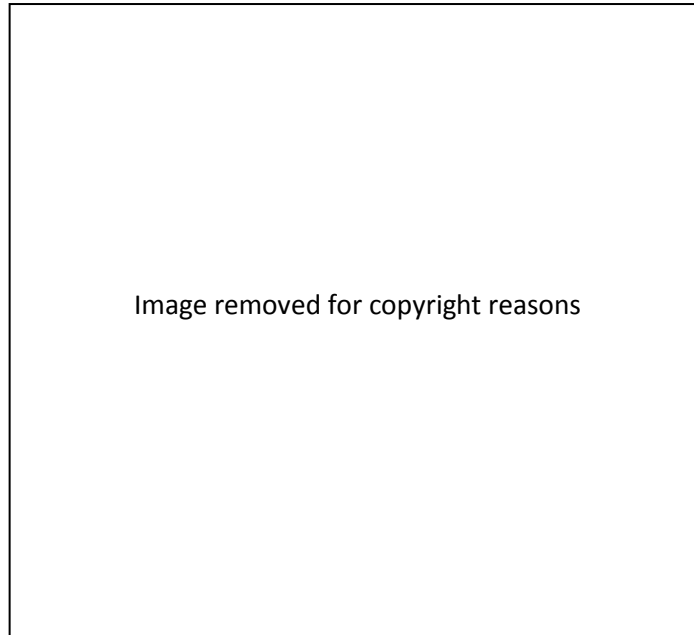


Figure 51. Maker unknown-probably manufactured in Germany. Circa 1875-1899. Wood, leather, metal, calf skin, cow's tail hair. 64 x 52 x 20 cm. Retrieved from <http://www.powerhousemuseum.com/collection/database/?irn=169139>

Again the cultural significance wrapped up in the comfort of bygone equine toys is dismembered with *Rolling Stock*, (figure 50). In this work the pull-along horse is flipped on its back, in an air of desperation and vulnerability. Its clustered legs scramble to the centre with its head reaching upwards. The horse appears to be defending itself and the placement of its legs prevents the child from riding it. A cast bronze bit entraps the muzzle and this is the axis point by which the pony is dragged around by a heavy chain. Chains reference shackling, enslavement and imprisonment. Chained hobbles are still used today around the fetlocks as a means of preventing escape as depicted on a current online saddlery shop (figure 52). In *Rolling Stock* any chance of a mutualistic relationship is violated. The horse is enslaved to the child, broken and subjugated.

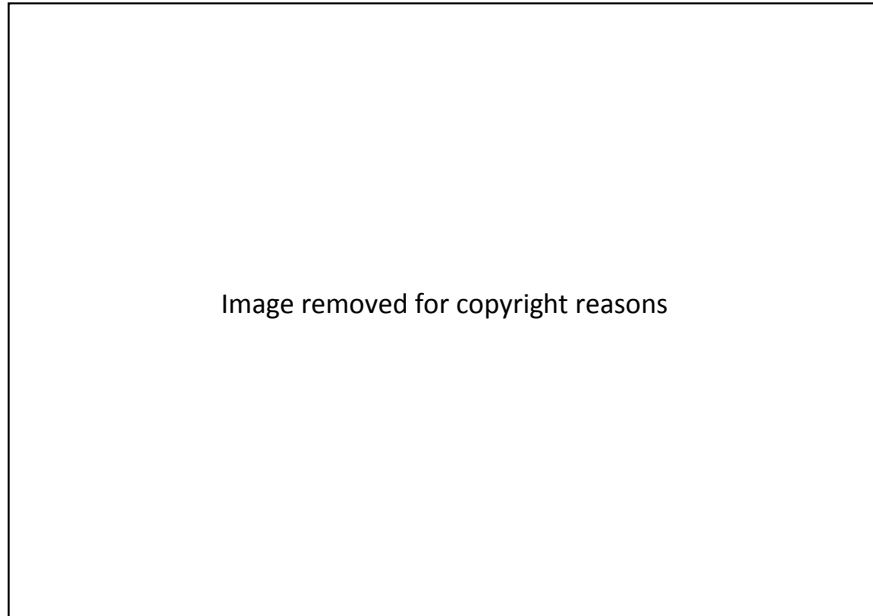


Figure 52. Angus Barrett Saddlery. *Advertisement for Buckle up chain hobble set for sale*. Retrieved December 6, 2014 from <http://angusbarrett.com.au/products/hobbles-handling-training/buckle-up-chain-hobble-set#.VIKKBzGUESo>

(iv) Carousel



Figure 53. Clare Nicholson. *Carousel*, 2013. Wood, stainless steel, paint. 181 x 152 x 78cm.

The wheeled pull-along horse was the precursor to the much larger moving platform of horses, that being the merry-go-round and carousel. Again, these toys were devised to

teach young boys jousting skills. The International Museum of Carousel Art (n.d., para.1) describes how:

... in the 1100's, Arabian and Turkish horsemen played a game on horseback. They took it very seriously... so seriously that Italian and Spanish crusaders who watched, described the contest as a "little war" or garosello and carosella respectively. The crusaders brought the game back to Europe where it became, in time, an extravagant display of horsemanship and finery that the French called carrousel. A major event of the carrousel was the ring-spearing tournament in which a man would ride his horse or chariot full tilt, lance in hand, toward a small ring hanging from a tree limb or pole by brightly coloured ribbons. The object, of course, was to spear the ring.

Over the centuries the role of the carousel was transformed until by the end of the nineteenth century highly carved, ornate horses mounted on dazzling, steam driven merry-go-rounds became common place throughout Europe, to delight the young and old at community fair grounds.

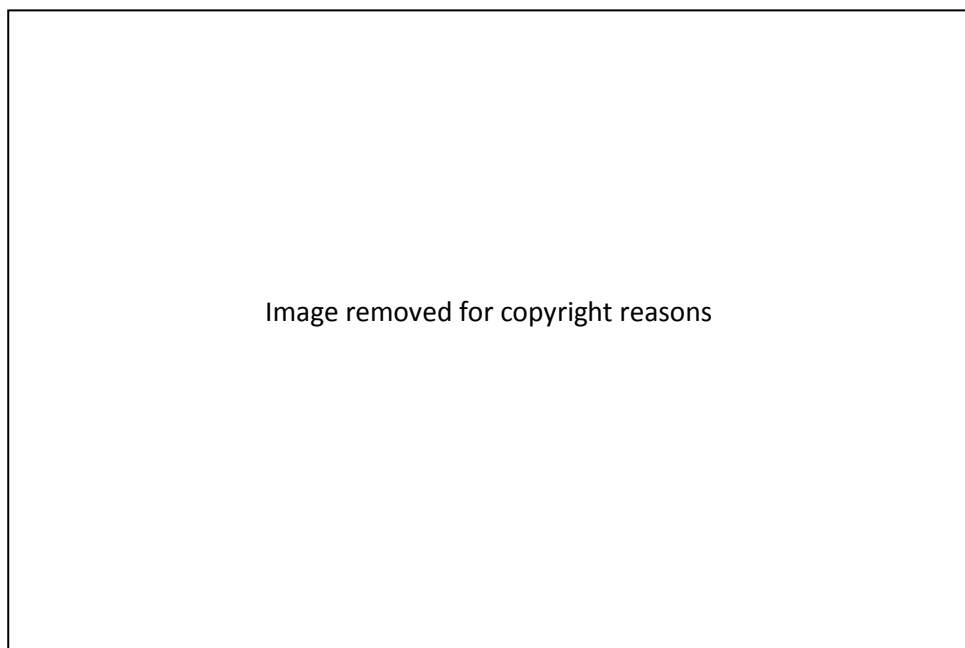


Figure 54. Artist unknown. (n.d.). *Vintage Carousel*. Retrieved August 21, 2014 from <https://sallanscorner.wordpress.com/tag/janes-carousel/>

Carousel, (figure 53) subverts that delight through abject somatic misery. In remembering the carousel, my solid timber horse is both morphed and dysmorphic. Pushing against each other, a pair of hand-carved majestic Lipizzaner Haute École horses become fused, one disappearing into the other, dismembered into just torso and hind quarters. The hind legs and shod hooves stiffly jut out, as if paralysed by fear. Despite this they display the equitation aesthetic of theatrically bound tails - a practice to prevent the natural flowing tails impeding performance. The show must go on.

Measuring 181 x 152 x 78cms, the 'horse' in *Carousel* is impaled on a shiny metal pole, taking us back to the merry-go-round. However, this horse is held in frozen suspension, the only possible movement being cyclic, to spin on the spot. There is something reminiscent of the natural history museum as you walk around this sculpture. It takes on a futuristic parody of a confronting specimen, mutated and pinned to the floor. And through close-up engagement the viewer catches their self-reflection in the mirrored base-plate - unwittingly, a complicity exists between the viewer and the sculpture, delivering a jolting discomfort that such voyeurism brings. The reflected gaze also reveals that this abject 'thing' is both male and female –one pushing against the other as another performativity is played out in our society.

The unnatural movement of the Lipizzaner horse performing the capriole movement as developed by The Haute École Spanish Riding School in Vienna informs this sculpture. The capriole requires the horse to rear and jump into the air, whilst kicking the hind legs straight out behind, following through by landing on all four hooves, (figure 55). This manoeuvre is considered the most difficult of the advanced Haute École 'jumping' moves and requires extensive training ("Haute École", 2011). Initially I carved flowing tails on the horse for the work *Carousel* as seen in figure 56, but later recarved the tails in line with the performing Lipizzaner. This breed of horse is almost always grey in colour and this influenced the painterly finish on my sculpture.

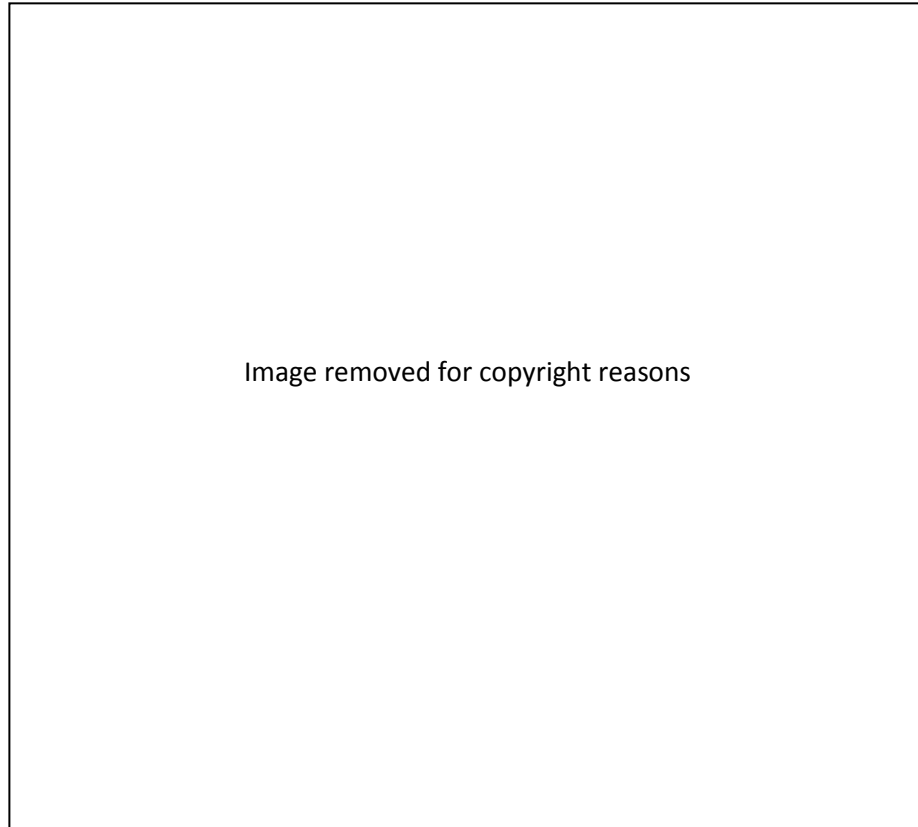


Figure 55. Photographer unknown, *Lipizzaner horse performing the Capriole movement*. Retrieved May 6, 2014 from http://www.ponybox.com/upload/news/919_image1.jpg



Figure 56. Clare Nicholson, *Carousel* (WIP), 2013. Laminated Camphor Laurel.

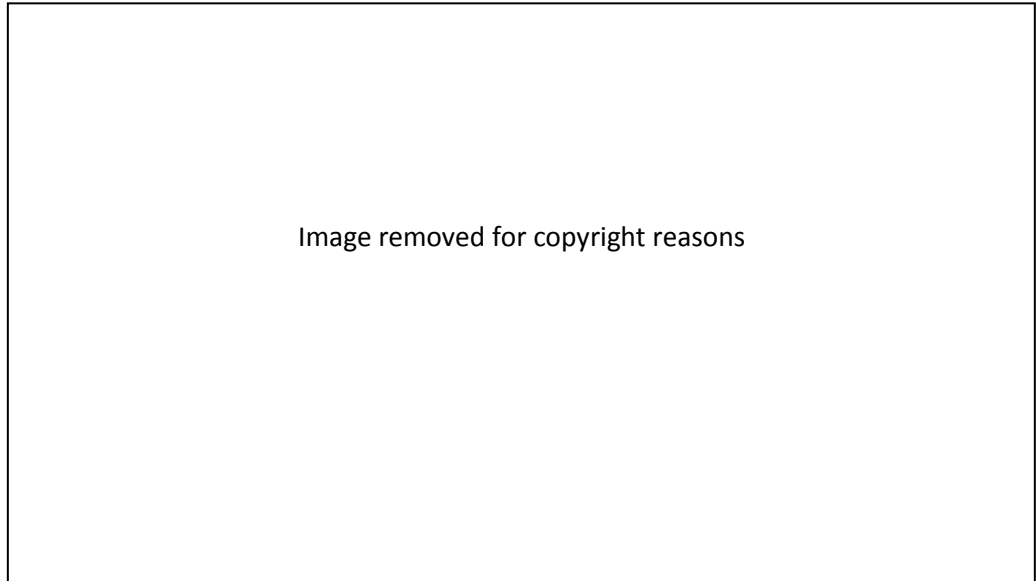


Figure 57. Wang Mai, *China Oil Monsters*, 2010. Mixed media. Retrieved May 6, 2014 from <http://www.halfslant.com/?p=174>

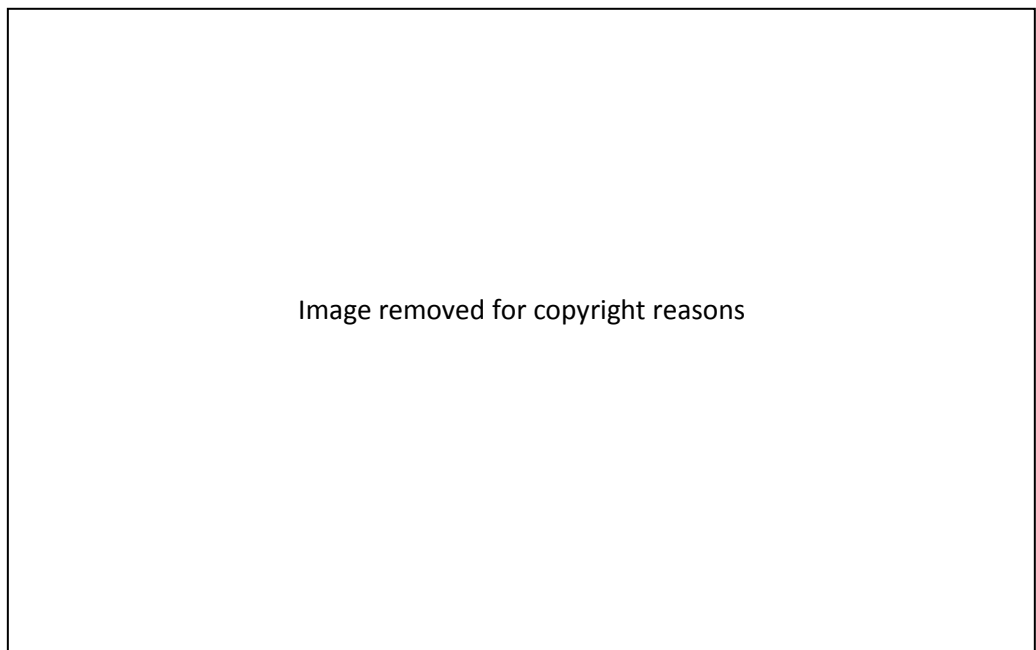


Figure 58. Wang Mai, *China Oil Monsters* (detail), 2010. Mixed media. Retrieved May 6, 2014 from <http://travel.cnn.com/shanghai/play/8-reasons-visit-eighth-shanghai-biennale-272541>

Carousels and merry-go-rounds have been used as political vehicles against power imbalances previously within the modern and postmodern world of art. Chinese artist Wang Mai created a nightmarish carousel sculpture as a protest against oil companies

for the 2010 Shanghai biennale, (figures 57 and 58). Hor-Chung Lau, (2010, para.18) writing for the New York Times, describes Wang Mai's *China Oil Monsters* as "a life-size carousel with grotesque figures that look like plastic toys that have escaped from a Chinese factory and are running amok, wielding weapons and riding mounts shaped like spewing oil pipes".

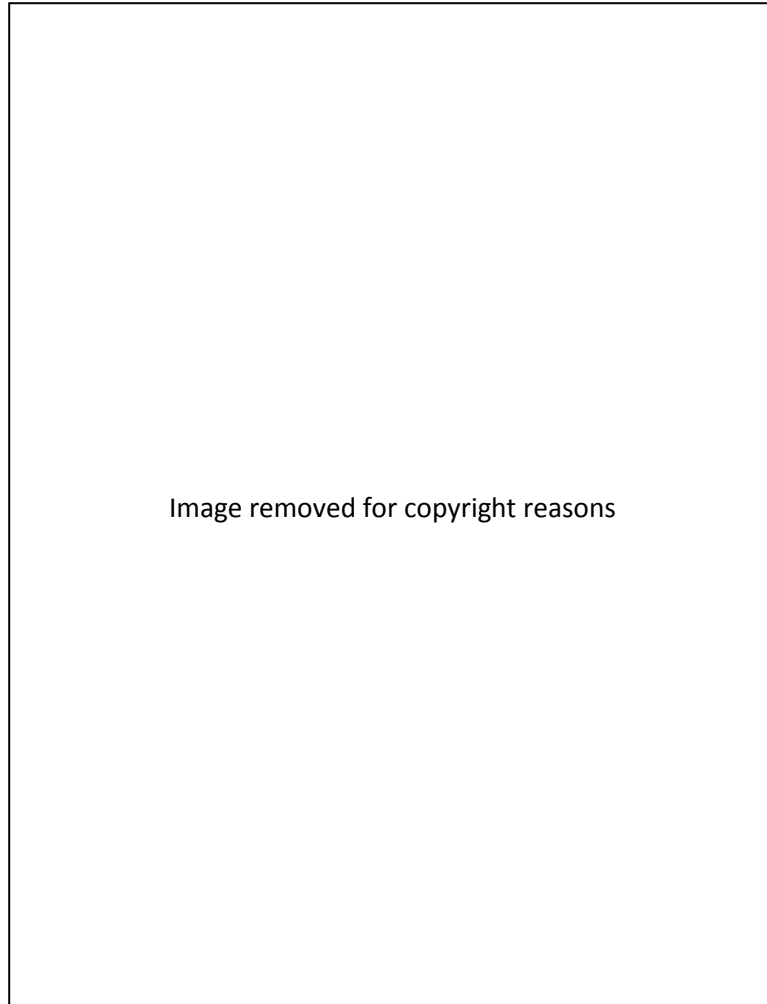


Figure 59. Mark Gertler, *Merry-Go-Round*, 1916. Tate Gallery, London. Retrieved May 15, 2013 from [http://en.wikipedia.org/wiki/Merry-Go-Round_\(Gertler_painting\)](http://en.wikipedia.org/wiki/Merry-Go-Round_(Gertler_painting))

And Gertler's painting simply called *Merry-Go-Round*, 1916 (figure 59) was initially misunderstood as simply a decorative work, but given Gertler was a conscientious objector it was later understood as a "...visceral reaction to - and protest against - the First World War, perhaps triggered by the possibility that Gertler could be conscripted into the British Army" ("*Merry-Go-Round (Gertler painting)*", n.d.). The Tate Gallery

holds this painting and in a letter by D.H. Lawrence referencing Gertler's work, he wrote: "There is a fair on behalf of the wounded soldiers today, and myriads of the wounded, in their bright blue uniforms and red scarves, and bands, and swing boats, and a whole rowdy enjoyment. It is queer" (Tate Gallery, n.d., para.1). Clearly the decorative, painterly style of soldiers enjoying the fair-ground was not understood at the time for its political message.

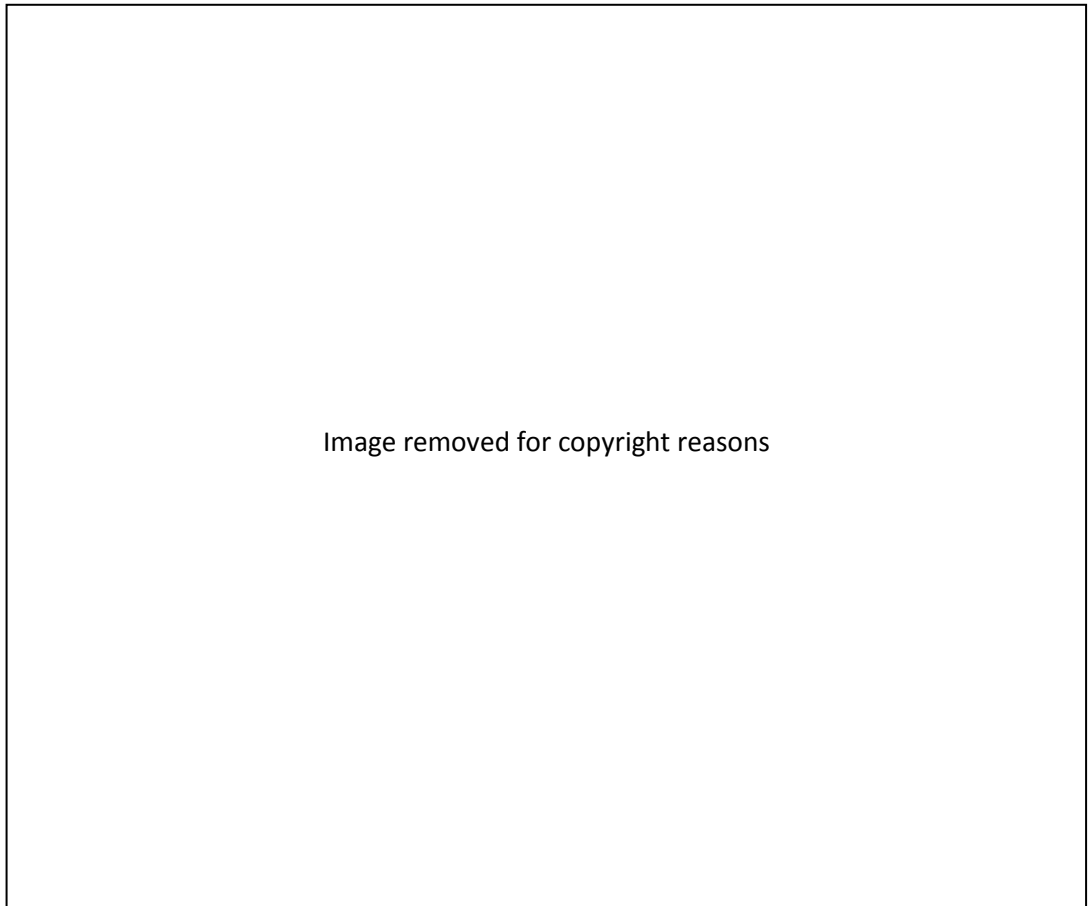


Figure 60. Khristine Moran. *Merry-Go-Round Broke Down*, 2009. Oil on canvas on panel, 152 x 183 cm retrieved May 6 2014 from <http://www.blouinartinfo.com/node/250047>

As a more generalist statement about the state of the world, Canadian artist Moran's semi-abstract painting *Merry-Go-Round Broke Down* is unsettling (figure 60). Villas (2009, para.5) describes Moran's work as dystopic of a utopian world, suggesting:

In *Merry-Go-Round Broke Down*, Moran presents the torso of a white carousel horse with bent legs emerging from the characteristically messy paint. The image of the horse evokes memories of childhood ... as an example of a fantasy experience that has been deconstructed.

Again the carousel has been implemented to jolt us out of myopic nostalgia in order to remind us of the affects of chaos and anxiety.

Chapter Ten

Questionably feral

(i) Foreign bodies

In order to make the works *Ruptured Lullaby*, *Carousel* and *Rolling Stock* I sourced the sustainable timber Camphor Laurel. Along the Northern NSW/Southern QLD coastal hinterland strip, Camphor Laurel is declared a noxious weed as it has invaded and infested huge swaths of natural habitat and agricultural land. As a consequence the logging of this tree is considered desirable and environmentally very sustainable.



Figure 61. Clare Nicholson. *Constructing Ruptured Lullaby*, (WIP). 2013.

Laminated Camphor Laurel.

Having selected suitable rough-sawn Camphor Laurel slabs that had been seasoned in a tin shed for over two years (“one inch per year” is the old Timber-Getters way of measuring the required length of seasoning time according to thickness of wood), I dressed the slabs on a thicknesser and jointer so they measured a consist depth of 38mm. Using plywood templates, I drew the profiles of each horse onto the slabs in components then cut these out using a bandsaw. I then laminated the various pieces using traditional mortise and tenon joints where there was a change of direction, such as a bent leg, neck or tail etc. (figure 61). This ensures the integrity of the wood grain. Once blocked up I started carving with a chain saw, then an Arbortec, which is an industrial cutting disc fitted to an angle-grinder, then slowly refined my carving tools using smaller and smaller hand chisels and power carvers, finishing with dentistry drill bits for the really detailed areas, such as eye lids, grooves on the teeth etc and much hand sanding.



Figure 62. Clare Nicholson, *Constructing the rockers*, (WIP), 2013. Laminated Silkwood.

Camphor Laurel is an oily wood requiring specialised gluing techniques for stability and longevity but due to the oil content it is unsuitable for bending, so for the rockers on *Ruptured Lullaby* I used a fine Northern Queensland cabinet timber, Silkwood, which has good bending properties. Deep sawing a Silkwood beam into 4mm thick lengths of over 2m long, I clamped the thin laminates to a form I had constructed of the desired curve (figure 62).

Once the horses and rocker base were shaped and carved, I determined the centre of balance on the horses and used a forstner bit to create the holes in the belly of the horses and centre of the base plate to embed the stainless steel poles. Once installed on the poles I used many layers of paint glazes to achieve subtle optical colour mixing. For *Carousel* I had a mirror-finish stainless steel plate laser cut. I customised the

leather work for *Ruptured Lullaby* and designed bronze ware for both *Ruptured Lullaby* and *Rolling Stock*.

Camphor Laurel is much maligned in Northern New South Wales. Originally from China and Japan, Camphor Laurel (*Cinnamomum camphora*) was first brought to Sydney in 1828 by botanists from London's Kew Garden and planted at the Royal Botanic Gardens, NSW in the Domain as a prized, 'exotic' tree ("Stop the killer camphors", 2012, para.3).

Due to the adaptive nature of Camphor Laurel to climatic ecosystems along the eastern seaboard of NSW, but especially Northern NSW, this tree is now considered an environmental catastrophe for being 'non-native' and 'invasive'. These descriptors are also used towards the wild brumbies located around Australia, with both referred to as 'feral'. Due to illogical ideologies and distorted taxonomies, a sense of 'disposability' exists towards both the camphor tree and by many, the brumby horse. This is the very same attitude of 'disposability' that is seen within the race industry.

So 'feral' is attached to any species that is considered undesirable and extends to horses residing outside of captivity - although public debate is conflicted on this. "The name 'Brumby' is generally thought to have originated from an early settler, James Brumby. Horses owned by him were left to free range and readily adapted to the harsh climate of the Australian bush" (Carter, 2014, para.5).

Unlike the Camphor Laurel, brumbies are surrounded in folklore regarding the settling of Australia. Muller, (2013, para. 1) states "To many, brumbies are a quintessential Australian symbol, an image which was presented to the world at the 2000 Sydney Olympics." However, each year brumbies are culled by helicopter to control numbers, attracting public outcry. An impassioned website titled "Stop the Brumby Culling", (n.d., para.2), argues:

The Australian brumby is an iconic Australian horse breed which is featured in many great and globally famous stories like *'The silver brumby'*, *'The man*

from the snowy river' and many more. The brumby is even pictured on the Australian ten dollar note!

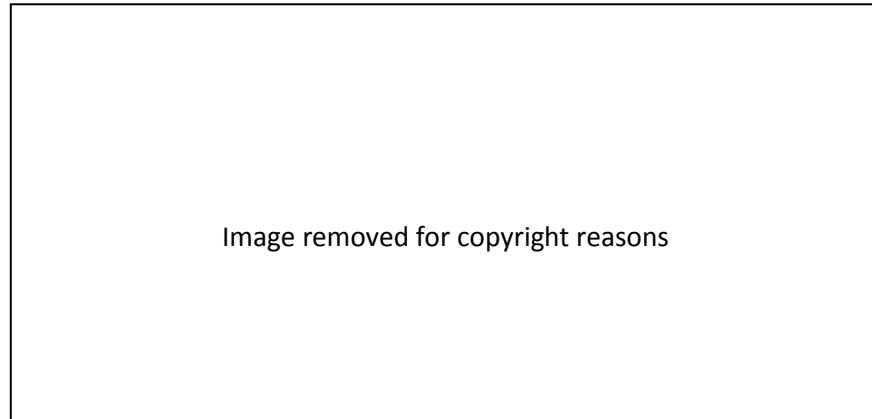


Figure 63. *The Brumby features on the ten dollar note*. Retrieved October 12, 2014 from <http://clatterymachinery.wordpress.com/2006/09/03/the-top-20-greatest-banjo-paterson-poems-of-all-time/>

Unlike the Brumby, the dominant discourse vacillating Camphor Laurel is that it is an endemic menace and its introduction to 'native' Australia is somehow considered to destabilise the very socio-political sentiment of 'nationhood'. Head (2004) asserts:

Plant nativeness or belonging has become entwined in many areas with national belongings, partly because the late nineteenth and early twentieth century's were an important period for establishing both the idea of nation and the research areas of plant geography, plant ecology, and plant sociology. (p.75)

In Byron Shire, where I am from and where I sourced the timber, the Camphor tree symbolises that which is deemed 'un-Australian' and treated with more than disdain. Undoubtedly Camphor is invasive, but it also seems to be a direct threat to those who proudly fly the 'native' Waratah flag. Paradoxically though, any suggestion of post-colonial ideological links between the 'foreign' nature of Camphor Laurel and its ability to flourish in the subtropical coastal landscape, aligned with the colonising influx of invasive 'foreign' human settlement radiating from Wuganmagulaya (Farm Cove) and

now prevalent along the same eastern seaboard, is entirely overlooked. Head, (2004, p.203, para.3) cites Mosquin by saying:

The biggest unacknowledged social overlay on debates about plant nativeness and alienness is what Mosquin referred to as the paradox of human exemption: "These definitions [of invasive aliens] exclude humans from recognition as alien species regardless of biological, geographical or historical facts".

Groning & Wolschke-Bulmahn (2003, p. 75) argue that "the idea of classifying plants as 'native' or 'foreign' may be as old as concepts of nations and of native and foreign people".

Setting all this aside, Camphor Laurel is a very fine, stable timber suitable for interior architectural and cabinetry uses. It has an exquisite grain, often featuring the shimmering 'mackerel skin' patina called fiddleback, highly desired by cabinet makers – so long as it is found in any other species. This timber joins well, is capable of holding an intricate edge from the chisel and polishes to a refined finish in line with other quality timbers. Structurally, Camphor Laurel is stronger than plantation Radiata Pine (*Pinus Radiata*) ("Wood Explorer", n.d., dot-points 6 and 17). However Radiata Pine is the timber grown for the fabrication of house trusses and frames for the building industry in Australia. Instead of utilising the abundance of Camphor Laurel for this purpose, land is clear-felled and mono-cultural *Pinus Radiata* plantations are put in place throughout Australia. Needless to say, Radiata Pine trees are no more 'native' than Camphor Laurel is to the north coast. But unlike the prejudice that exists towards Camphor Laurel, Radiata Pines are valued and understood economically, demonstrating an illogical phylogenetic hierarchy of tree species, based on the validation of economic revenue. The very same illogical hierarchy projected onto the 'feral' brumby and the thoroughbred horse. Sadly, the same emotive response is lacking when it comes to racehorses, demonstrating that just as one tree species

enjoys priority over another, so too do horse breeds – or at least until they stop being useful to us.

Chapter Eleven.

Defying idealisation

(i) Realism in contemporary art

At the time of writing there is much validation within contemporary art institutions for art to be made using technology. Curating an exhibition consisting entirely of art created this way titled *Love of Technology (2014)* at America's Museum of Contemporary Art, Braithwaite, (2014, para.2) asserts "MOCA has not felt this contemporary for a while".

However, there is also an appreciation towards the resurgence of traditional skills within contemporary art, along with the recognition that conceptual realism transcends naturalistic idealisation.

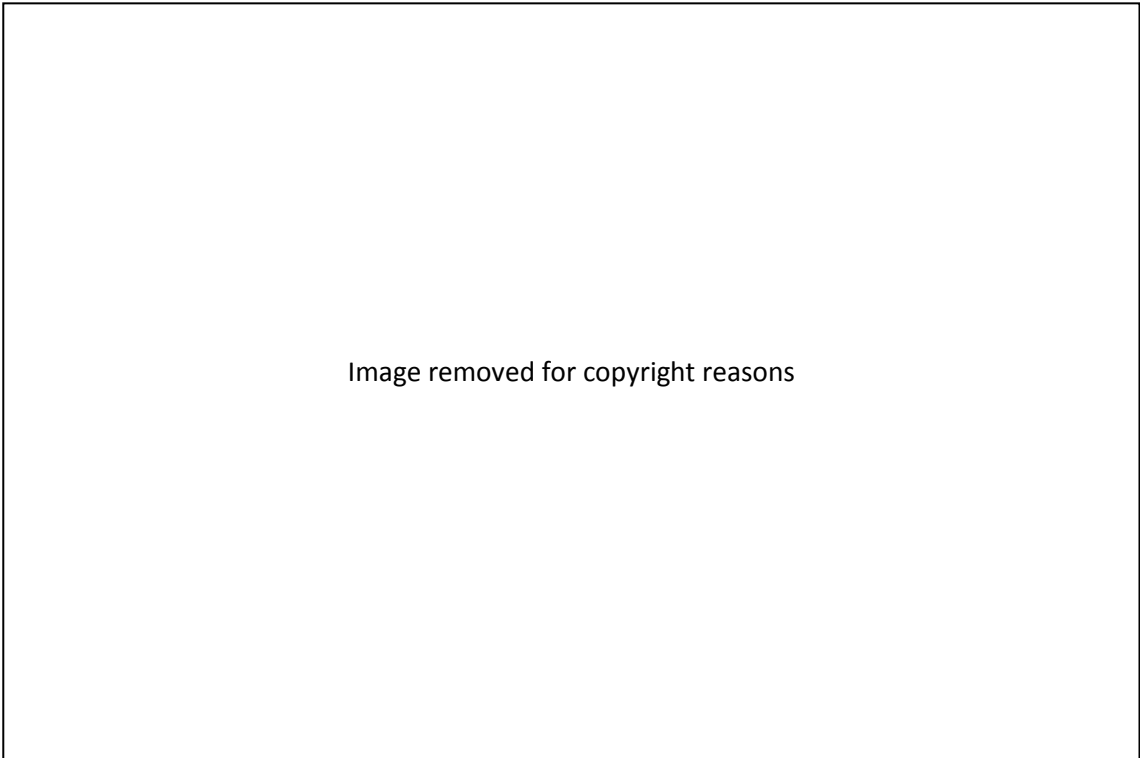


Image removed for copyright reasons

Figure 64. Ricky Swallow. *Killing Time*, (installation detail), 2003-2004. Laminated Jelutong, maple, 108.0 x 184.0 x 118.0 cm. Retrieved December 6, 2014 from <http://www.artgallery.nsw.gov.au/collection/works/125.2004/>

Ricky Swallow's realistically hand-carved work titled *Killing Time* (figure 64) demonstrates an incredible honouring of the skills required to replicate such naturalistic detail.

Head of Australian Art at the Art Gallery of New South Wales, Wayne Tunnicliffe, (2014) describes how Swallow carved the dinner table of his childhood. Swallow's father was a fisherman and all the seafood Swallow remembers catching, killing and eating have been carefully carved down from a single piece of wood. In this way it is considered to be a form of self-portrait since the title also references the passing of time in art history and Swallow's personal history and the time it took to laboriously make the work. Chisel marks in the wood represent the marking this of time.

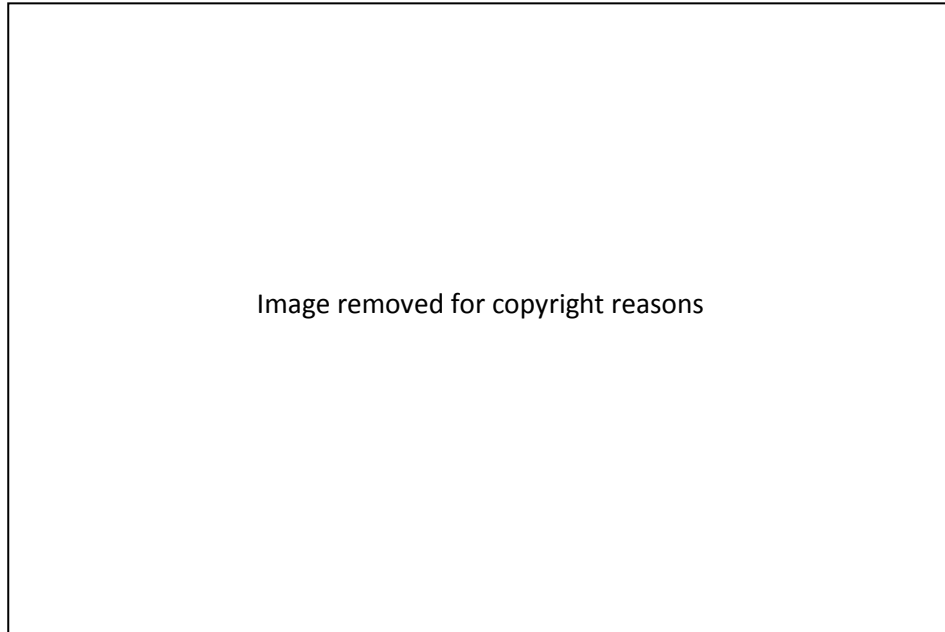


Figure 65. Ron Muek. *Boy*, 1999. Mixed media, 490 x 490 x 240cm. Retrieved December 7, 2014 from <http://www.artfridge.de/2012/07/never-forget-ron-muecks-boy.html>

Ron Muek's hyperrealism sculptures of humanity, complete with warts and all, fascinate audiences around the world. His use of altering scale is also arresting. Muek has developed finely tuned skills from originally working as a puppet-maker, and painstakingly creates his own work. *Boy* (figure 65) was exhibited at the 2001 Venice Biennale. The Aarhus Art Museum, Denmark ("Ron Muek's Boy", n.d., para.3) writes:

It took the artist eight months to progress from a 40 cm high clay maquette to the present almost five metre high sculpture cast in glass fibre. The figure is executed with astonishing attention to detail: the surface of the skin, for instance, is utterly convincing with veins and hair follicles clearly marked. This hyperrealism makes the boy at once a living and compelling presence and yet alien and unreal. Ron Mueck's *Boy* is a major addition to ARoS' collection of international contemporary art. With its highly realistic representation of body, the work inscribes itself into the neo-realist tradition...It may be noted that the figure's crouching posture draws

inspiration from the Australian aborigines, vigilantly scanning the plain for game.

Mueck was born in Australia but is now London based.

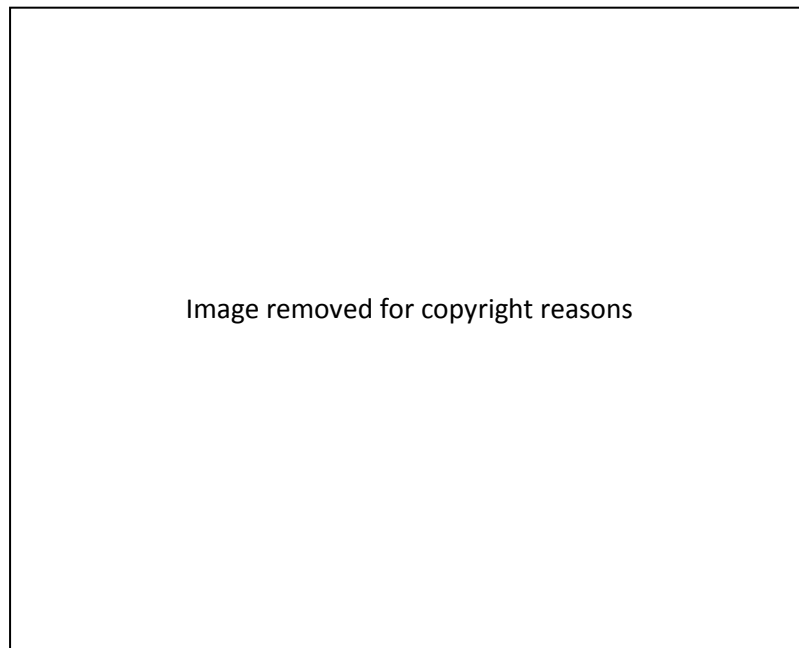


Figure 66. *Artist at work: Inside the workshop of Ron Mueck, creator of eerily lifelike sculptures*, 2013. Mixed media. Retrieved December 7, 2014 from <http://www.independent.co.uk/arts-entertainment/art/features/artist-at-work-inside-the-workshop-of-ron-mueck-creator-of-eerily-lifelike-sculptures-8567614.html>

Mueck sculpts in clay to make the 'positive master' in which to take a mold - the same process I use in my bronze and porcelain sculptures. The clay master is destroyed when the mold is taken, therefore it has to be absolutely perfect otherwise the process has to be repeated. Mueck is very private, but allowed his photographer friend, Gautier Deblonde to film him at work. Gautier (as cited by Dwyer, 2013, para.6) describes Mueck's process:

It was quite meditative. This is the core of Mueck's process, hence the solitary daily task – his two assistants don't help until after the mould is cast. You still don't understand how Ron makes it work. It's not a technical, step-by-step instruction manual. It's a film about time spent, about the

smell and feel of a workshop, about some kind of metamorphosis through endeavour. You see him working on a piece of clay and suddenly this person appears. Somehow, out of his hands, he manages to create an object – alive.

Also working with realism and concepts regarding humanity, Marc Quinn's sculptures deal with life, death, spirituality and identity, using both traditional and non-traditional materials. "The materiality of the object, in both its elemental composition and surface appearance, is at the heart of Quinn's work" (Quinn, bibliography, n.d., para.1).

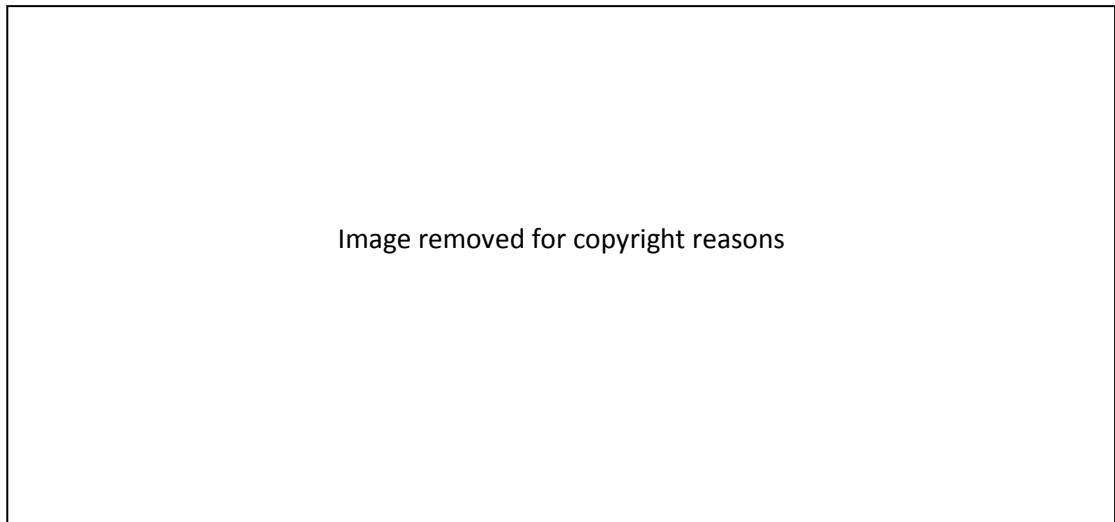


Figure 67. Marc Quinn. *Evolution*, 2005-2007. Pink marble, various sizes. Retrieved December 6, 2014 from <http://www.artlyst.com/articles/new-marc-quinn-exhibition-parallels-55th-venice-biennale>

In recognition for the excellence of combining realism with the conceptual, Marc Quinn's beautiful depictions of early human life rendered in mottled pink marble titled *Evolution* (figure 67) were represented at the 2013 Venice Biennale. Curating Quinn's work from the show, Celant, (2013, para.5) writes:

This series of ten monumental flesh-pink marble sculptures represent fetuses at different stages of gestation. Placed leading down to the edge of the water in the Squero, a former boat factory, these sculptures conjure the mystery of life that

emerges from the lagoon. In another dialogue with nature, five colossal seashells in the series *The Archaeology of Art* (figure 68) seem to ask if the will to create art is an intrinsic part of nature. These perfectly symmetrical, naturally occurring forms belie a strange intelligence and seem to follow some order greater than themselves.

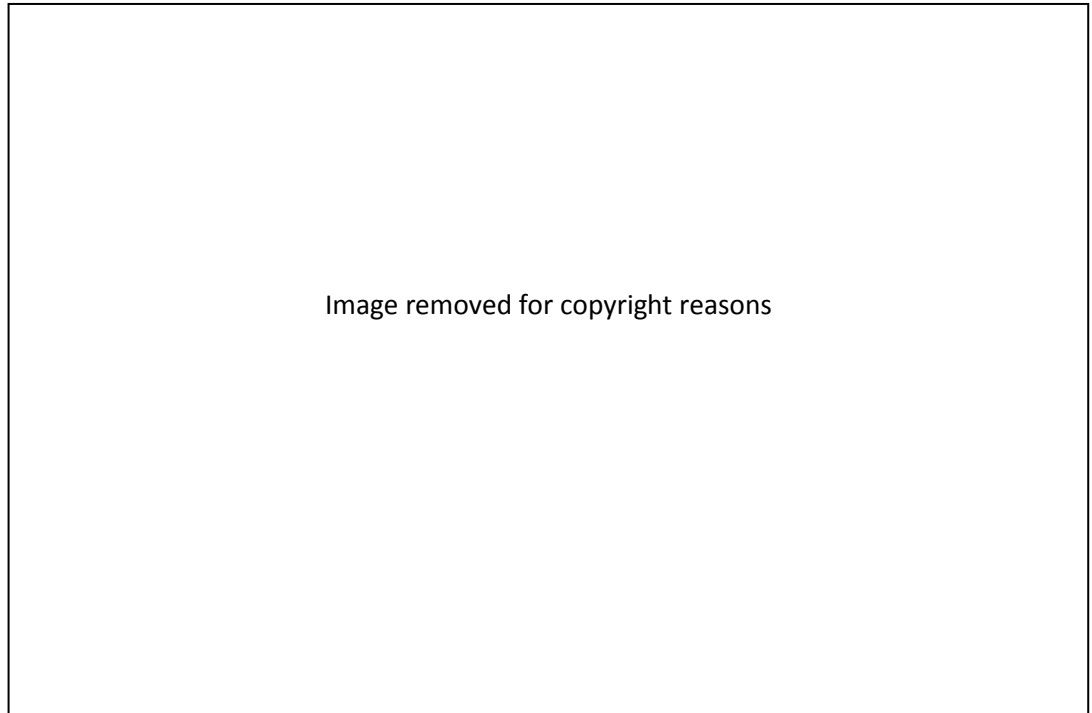


Figure 68. Marc Quinn. *Spiral of the galaxy*. (Installation detail from *The Archaeology of Art*), Bronze, 333 x 499 x 256 cm

Retrieved December 6, 2014 from <http://www.alfabeta2.it/2013/07/30/controllo-le-abilita-di-marc-quinn/>

Chapter Twelve

Conclusion

My Masters of Fine Art research project, *BredWinners*, critiques the acceptance of anthropocentric attitudes towards the Australian thoroughbred racing industry – attitudes that deny racehorse suffering and are transferred from one generation to the next.

BredWinners has been informed by research into the veterinary sciences, early and current horseracing practices, animal welfare bodies, art theorists and philosophers. Utilizing the classicism of equine art along with traditional artmaking materials and methodologies, I have dismantled the orthodox value systems and power assumptions historically enjoyed within this genre, by applying strategies that bring about a subversion of these hierarchical semiotics instead.

The life of the racehorse is usually gruelling, often barbaric and frequently incredibly short. With an over-supply of young horses selectively bred for an industry that views these sentient animals as little more than disposable objects, the industry lens is firmly fixed on profit margins and closed to equine suffering. With certain race meets continuing to dominate dates on the calendar, along with Australians wagering an estimated \$15 billion a year, the chance of real ethical changes happening soon seems incredibly unlikely. Instead, the Australian national identity is inextricable interwoven within horseracing and this appears to be getting stronger.

Being very mindful of the responsibilities regarding the representation of the objectified, marginalised or abused, I have made work that speaks of the human-inflicted trauma towards the racehorse and children who are culturally conditioned to internalise and accept such trauma. I believe it is better to confront the viewer without the use of visual shock or repulsion, since to do so would create the consequential risk of emotional shut down. Rather, I have applied a covert approach to provoke an

emotive response by relying on the intrinsic beauty of the horse as historically represented through art and the nostalgia of equine toys.

BredWinners is intended to act as an agent to instigate public awareness, stirring a social conscience. Entertainment that leads to the traumatising, crippling and slaughtering of animals is not only entirely inhumane, but simply unjustifiable. Pedagogical and dominant mainstream thought that sanctions such values with children creates an invisible collective societal 'peer pressure' of complicit transference. Increasingly, children are expected to embrace the dismantling of boundaries towards the manipulation and alteration of animals under the guise of 'human benefit' and by using nostalgia as the psychological link, I bring such practices into question.

I consider the slaughtering of animals in order that we are entertained and the indoctrination of children regarding this 'entertainment' morally moribund. But I am also hopeful that future generations will question the denial of animal cruelty and suffering.

Appendix

(i) Stereotypy definitions

Windsucking is a harmful habit of horses in which the animal arches its neck and swallows a gulp of air. Retrieved January 16, 2014 from

<http://dictionary.reference.com/browse/wind-sucking>

Stallwalking describes the continuous movement of a horse within the stall. Horses who stallwalk may pace back and forth against one wall (usually the door side), or they may circle the stall continuously. Horses with an established stallwalking problem may also pace repetitively against a fence when turned out in a paddock or pasture.

Retrieved January 15, 2014 from <http://www.asPCA.org/pet-care/virtual-pet-behaviorist/horse-behavior/stallwalking-and-weaving>

Bruxism is associated with a physical or physiological disturbance and may also be associated with other clinical signs such as increased salivation, colic, weight loss, restlessness and other pain behaviours. Retrieved January 16, 2014 from

<https://www.vetstream.com/equis/Content/Disease/dis01441>

Crib-biting involves the grasping of a fixed object between incisor teeth and pulling caudally. Air is drawn into and then expelled from the cranial oesophagus via the mouth, producing a characteristic grunt. Retrieved January 15, 2014 from

<https://www.vetstream.com/equis/Content/Disease/dis00067>

Weaving: Horses swing their head from side to side in a rhythmic motion. Typically, the horse leans forward, facing a wall, lowers its head and swings it back and forth approximately two feet above the ground. Some horses sway their entire forehand or even their entire body, lifting a leg each time they shift their weight from side to side. As with stallwalking, weaving occurs most commonly in front of the stall door or at the

front stall wall. Retrieved January 15, 2014 from <http://www.asPCA.org/pet-care/virtual-pet-behaviorist/horse-behavior/stallwalking-and-weaving>

(ii) Equestrian terms

Haute École: The Spanish Riding School in Vienna is the only institution in the world where the classic equestrian skills (haute École) has been preserved and is still practiced in its original form. Many years of training fuse horse and rider into an inseparable unit. Retrieved May 16, 2014 from <http://www.wien.info/en/sightseeing/sights/imperial/spanish-riding-school>

(iii) Horse symbolism

Mythological symbolism of the horse is a reoccurring theme throughout history and is certainly lodged within my psyche having grown up in England and being exposed to the Uffington white horse (Figure 69), nursery rhymes such as Ride a cock horse, (figure 70), childhood stories of knights on white horses and religious imagery of the Four Horsemen of the Apocalypse (figure 71).

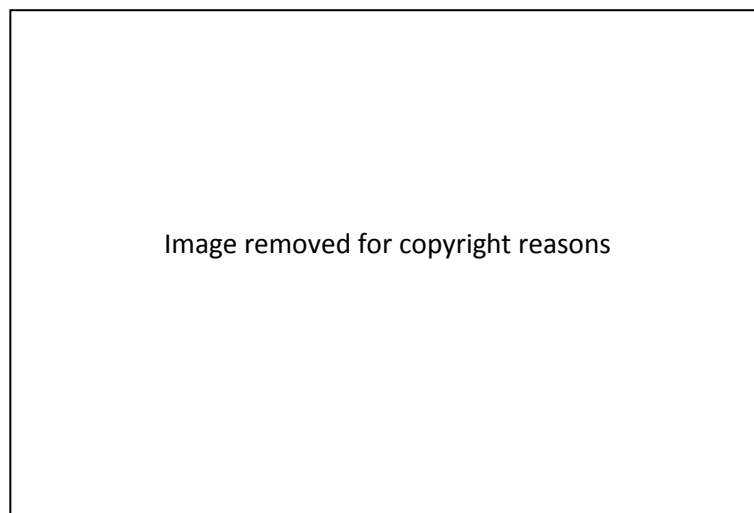


Figure 69. *The Uffington White Horse*, circa. 600 – 1400 BC, Chalk. Photograph by Dave Collier, (2000). Retrieved December 4, 2014 from <http://www.wiltshirewhitehorses.org.uk/uffaerial.html>

Considered to represent a horse goddess, the Uffington horse is constructed with chalk packed into deep trenches cut into the hillside. A website dedicated to the site (Wiltshire White Horses, 2013, “The Uffington White Horse”, para.3) explains the prehistoric dating of this work:

Optical stimulated luminescence dating (OSL), can show how long soil has been hidden from sunlight. The lines of the horse consist of trenches dug in the hillside, then filled with chalk. OSL testing of soil from between the lower layers of that chalk shows that it has been buried since between 1400 BC and 600 BC, and probably between 1200 BC and 800 BC, and thus the horse is of Bronze Age origin.

It was considered that the white horse was associated with Saxons in the Dark Ages, symbolic of the first Anglo-Saxon invaders into England. During the eighteenth century, the white horse was a heraldic symbol associated with the new British royal family. (“Westbury white horse”. n.d.)

Ride a cock-horse.

*Ride a cock-horse to Banbury Cross,
To see a fine lady upon a white horse,
Rings on her fingers and bells on her toes,
And she shall have music wherever she goes.*



Figure 70. *Banbury Cross Hobby Horse Festival*, 2010. Photograph by Rosy Burke. Retrieved December 3, 2014 from <http://www.hobbyhorsefestival.co.uk/>

Cleaver and Park, (n.d.) state that the nursery rhyme *Ride a cock horse* has enjoyed a revival since 2000 as the small town of Banbury, Oxfordshire holds an annual hobby horse festival. The nursery rhyme of the lady upon a white horse became legendary and is thought to refer to Queen Elizabeth I riding to Banbury.

The Four Horsemen of the Apocalypse.

I watched as the Lamb opened the first of the seven seals. Then I heard one of the four living creatures say in a voice like thunder, "Come and see!" I looked, and there before me was a white horse! Its rider held a bow, and he was given a crown, and he rode out as a conqueror bent on conquest. (Revelation 6:1-2)



Figure 71. Viktor Vasnetsov. *The Four Horsemen of the Apocalypse*, 1887. Oil on canvas. Retrieved December 3, 2014 from <http://www.fourhorsemenoftheapocalypse.net/references.html>

The Four Horsemen of the Apocalypse are described by John of Patmos in his Book of Revelations, the last book of the New Testament. The chapter tells of a “‘book’, or ‘scroll’, in God’s right hand that is sealed with seven seals”. The Lamb of God, or Lion of Judah, (Jesus Christ) opens the first four of the seven seals, which summons forth four beings that ride out on white, red, black, and pale horses. The white horse from the four horsemen of the Apocalypse is considered to symbolise victory (Public domain review, n.d., “The four horsemen of the Apocalypse”, para.1).

(iv) The symbology of statues

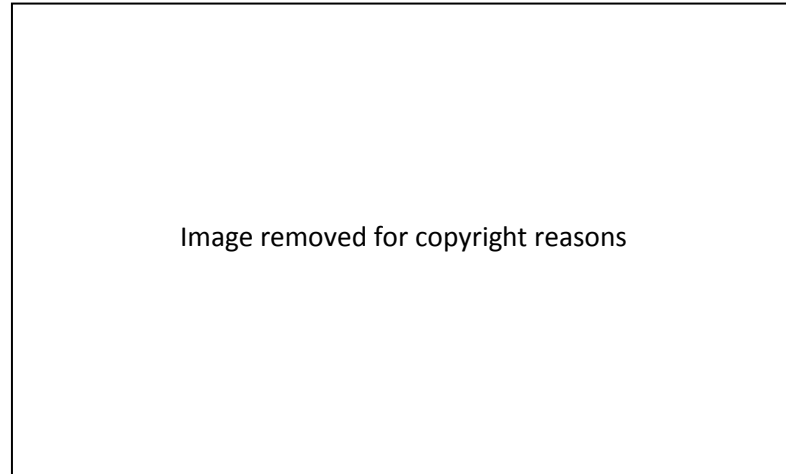


Figure 72. Nina Akaum. *Replica of Da Vinci's 'unmade' horse*, 2011. Bronze, 7.3m high.

Retrieved December 3, 2014 from

<http://www.theguardian.com/artanddesign/jonathanjonesblog/2011/may/17/leonardo-da-vinci-horse-statue>

Due to the 'melt down' it is impossible to know how many great bronzes were forsaken, but one of the most famous is Da Vinci's *Gran Cavallo*. Andrews (2009, para.10) explains:

Da Vinci spent twelve years working on the statue, and in 1492 he unveiled the 23-foot tall clay model of his "Gran Cavallo," which was praised by many as one of the most beautiful works of art ever created. But before the mold of the horse could be cast in bronze, war broke out between France and Italy. The Duke then decided to donate the 200,000 pounds of metal intended for the horse to the military, which was used to build cannons.

Using the drawings as reference, a replica of *Gran Cavallo* was installed in Milan in 2001 measuring 7.3m high. (Figure 72)

This act symbolises the psychological projection of transference that memorialises 'life' into inanimate statues and our desire for large-scale statues to metamorphose into iconic markers of great reverence and significance remains strong. It appears the sheer physical scale mirrors the extent of what we value and relational ideation is the unifying factor, whether the statues symbolise power, liberation, spirituality or celebrity.



Figure 73. Highest notable statues around the world. *Spring Temple Buddha*, 2002. Copper, 153m. Retrieved December 4, 2014 from <http://digitalphotopix.com/unbelievable/highest-notable-statues-around-the-world/>

According to the Dhamma Encyclopaedia, (2011), The *Spring Temple Buddha* in Henan, China (figure 73), was cast in copper and measures one hundred and fifty three metres. Installation was completed in 2002 in response to the destruction of Bamiyan Buddhas by the Taliban in Afghanistan.

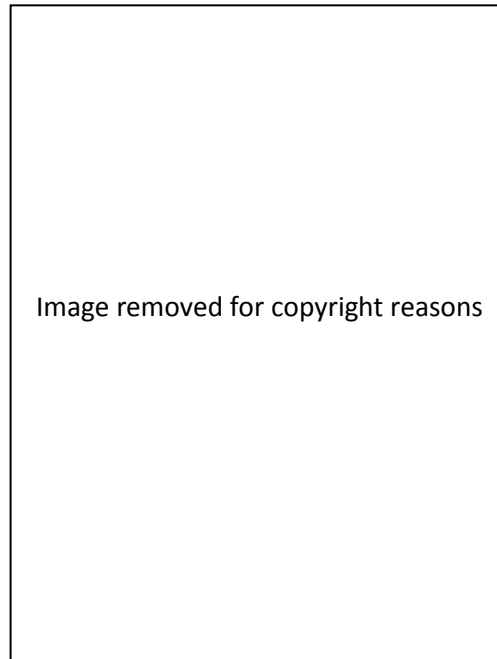


Figure 74. Gray line New York. *Statue of Liberty Enlightening the World*, 1886. Copper, 93m. Retrieved December 2, 2014 from <https://newyorksightseeingtours.wordpress.com/tag/when-does-the-statue-of-liberty-open/>

A gift from France to the United States of America as a symbol for freedom and democracy, the copper *Statue of Liberty Enlightening the World* on Liberty Island, New York, (figure 74) stands at ninety three metres. (National Parks Service, USA, 2014)

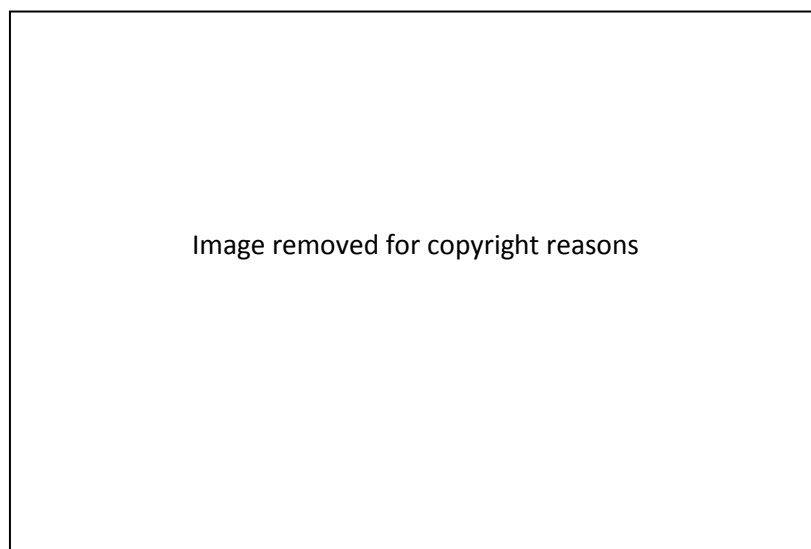


Figure 75. Art in Russia. *The Motherland calls*, 1967. Lead and Concrete, 85m. Retrieved December 4, 2014 from <http://artinrussia.org/motherland-calls-collapse/>

Commissioned in 1967 *The Motherland calls* installed in Volgograd (figure 75), is part of the Heroes of the Battle of Stalingrad memorial complex. The sculpture sits atop two hundred steps which symbolise the 200 days of the Battle of Stalingrad but is said to be slowly collapsing (School of Russian and Asian Studies, 2014).

Of course any symbol for supremacy of power or devotional beliefs will remain a target for all that it signifies. The Latin term *damnatio memoriae* meaning damnation of memory was decreed by the Roman Empire. Bond, (2011, para.5) explains:

Such a decree meant that the name of the damned was scratched (oftentimes conspicuously) from inscriptions, his face chiselled from statues and the statues themselves often abused as if real persons, frescoes of his likeness painted over, his wax masks banned from being paraded in funerals, coins with his image defaced, his writings sometimes destroyed and his wills often annulled. Romans saw it as a punishment worse than execution: the fate of being forgotten.

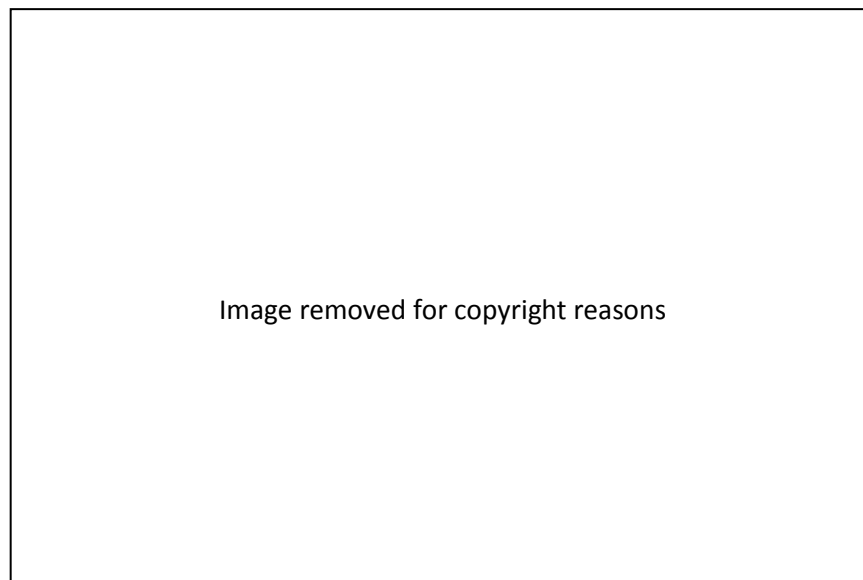


Figure 76. *Ukrainian protesters topple statue of Lenin in Kiev, 2013.*

Retrieved December 2, 2014 from <http://www.socialistphalanx.com/t1391-ukrainian-protesters-topple-statue-of-lenin-in-kiev>

Damnatio memoriae lives on today, as seen by the destruction of statues and artefacts around the world, including the 2013 toppling of a statue of former Soviet leader Vladimir Lenin in Kiev (Figure 76). In the place of Lenin, a student group placed a golden coloured toilet, (figure 77) on top of the plinth as a scathing commentary on allegations of corruption among government ministers (Web, 2014).



Figure 77. Getty Images. *A golden toilet installed by activists on a pedestal where a statue of Lenin use to stand in Kiev, 2014.* Retrieved December 2, 2014 from <http://www.dailymail.co.uk/news/article-2551622/Ukraine-protesters-replace-statue-Lenin-golden-TOILET-highlight-corruption-government.html>

The propaganda of dictatorial statues serve as a reminder towards repressive governments, but in a democratic society maybe it is this fear of being ‘forgotten’ or at least overlooked that in part has led to our insatiable appetite to colonise the landscape with huge sculptures. To date the largest equestrian statue was erected of ruling leader and legendry horseman Genghis Khan in Mongolia in 2009. (Figure 78). The structure stands at 40 metres high (“Genghis Khan Equestrian Statue”, n.d.).

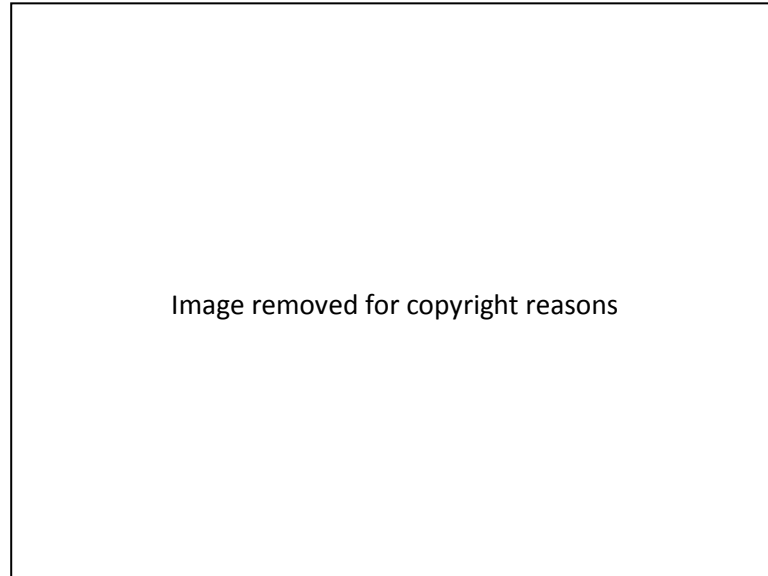


Figure 78. *Genghis Khan Equestrian Statue*, 2008. Stainless Steel, 40m high. Retrieved July 10, 2014 from http://en.wikipedia.org/wiki/Genghis_Khan_Equestrian_Statue sourced 10/7/14

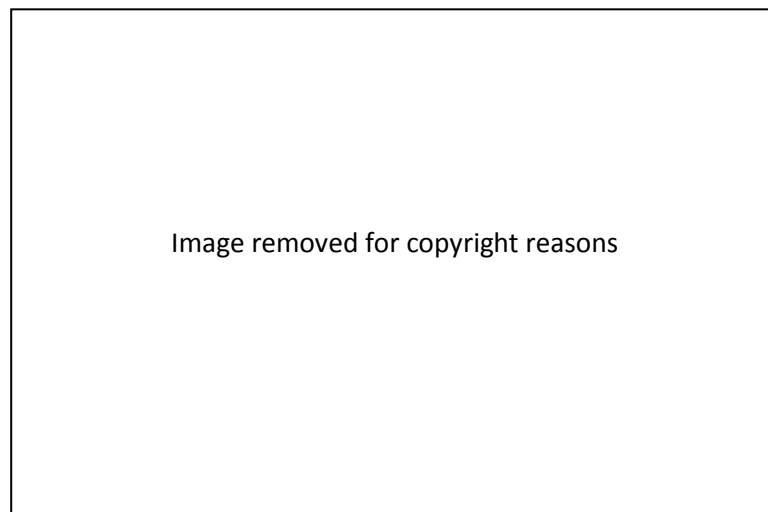


Figure 79. Mark Wallinger. *Sculptural model*, 2012. (Photoshop mock-up). Retrieved July 14, 2014 from <http://www.sculptsite.com/sculpture-headlines-Mark-Wallinger-04-15-10.html>

In 2008, Mark Wallinger proposed a 50 metre high steel and fibreglass grey racehorse intended for Kent, England (figure 79). Initially the project was estimated to cost £2 million (“A Giant White Horse for Ebbsfleet”, 2010, para.2), but subsequently the figure blew out to between £12m and £15m, which put the project on hold. Clark, (2013, para.12) reported Wallinger as saying: “I don’t think we’ve been as bold as

previous generations. There is space and room and appetite for public art. Future generations may thank us for being a bit braver for what we give them”.

(v) Trafalgar Square and the Fourth Plinth

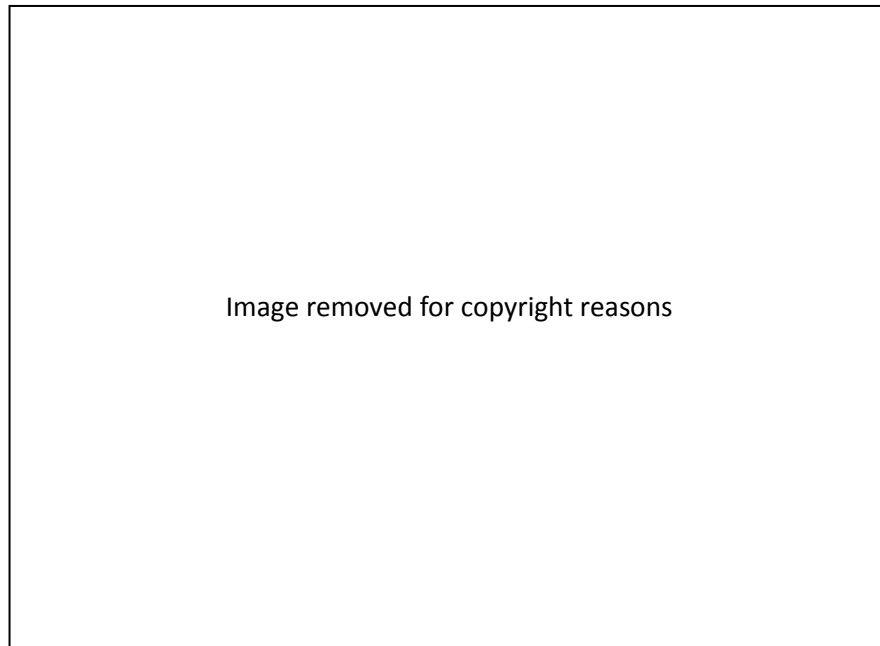


Figure 80. *The monument to the first Viscount Horatio Nelson*, 1843. Dartmoor granite column and sandstone figure. Retrieved December 4, 2014 from http://www.maritimequest.com/misc_pages/monuments_memorials/nelsons_column_page_1.htm

But of all the statues by far the best known would be *Nelson's Column*, (figure 80) which was erected in honour of Admiral Lord Nelson who lost his life in 1805 during the battle of Trafalgar. Hanlon (2010, para.2) describes the artist intent with the gaze of Lord Nelson when he writes “At the top, his gaze directed to the South-West, France and Cape Trafalgar itself, stands the 18ft sandstone statue of Lord Nelson, scourge of the French”.

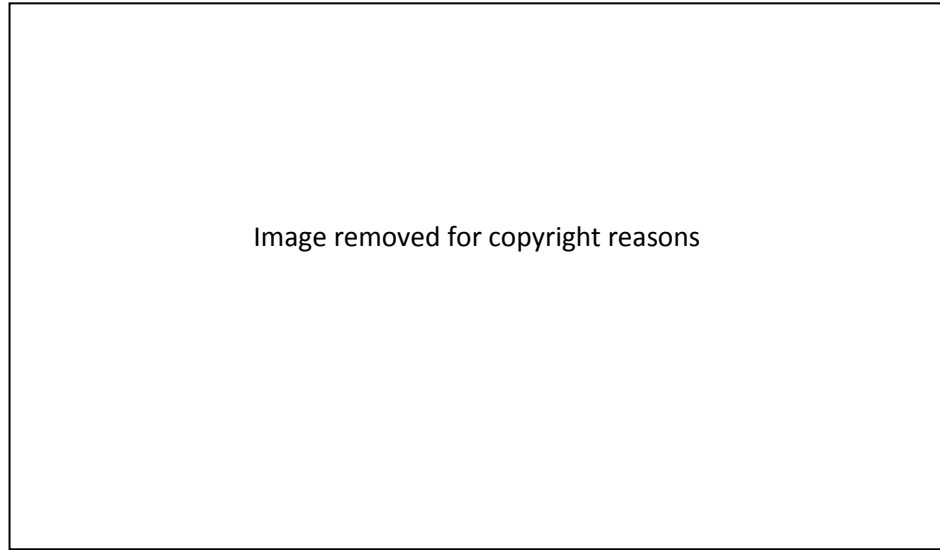


Figure 81. Mark Humphrey. *Every man remembered*, 2014. Brass, perspex.

Retrieved December 4, 2014 from <http://www.bbc.com/news/uk-england-london-29954997>

In keeping with the tradition of this landmark saw the unveiling on November 7, 2014 of a 7.5 metre brass First World War soldier enclosed within a Perspex obelisk, titled *Every Man Remembered* (figure 81). Poppies are blown at regular intervals around the figure and a spokesperson on behalf of The Royal British Legion (2014) contextualised the work by stating “This impressive work of art which is based on the Unknown Soldier invites members of the public to remember and pay tribute to the British and Commonwealth lives lost in the First World War”.

(vi) Other artists using toys to subvert power

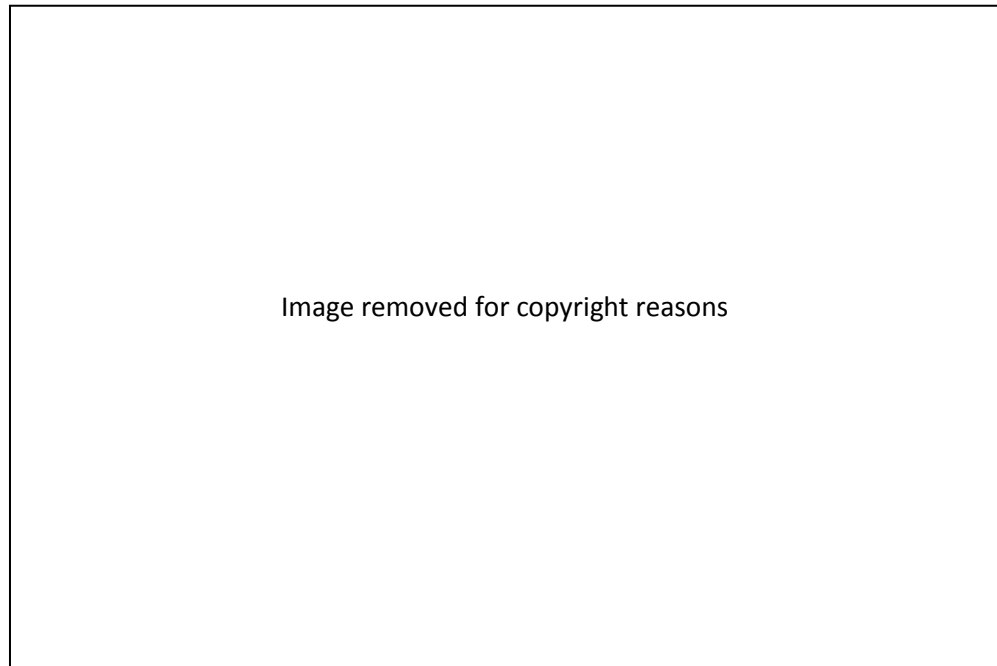


Figure 82. Kaws. *Untitled*, 2013. Resin, paint. Retrieved December 8, 2014 from <http://arrestedmotion.com/2013/10/openings-kaws-pafa-pennsylvania-academy-of-fine-arts/?images=2>

New York artist Kaws, creates distorted 'toys' as a political statement towards popular culture and the media. His painted resin figures surpass endearing renditions in order to challenge the category of 'toy' and have become highly collectable art pieces. Kaws uses classical environments, such as the historical Pennsylvania Academy of Fine Arts, shown in figure 82, to exhibit his work. In this way Kaws is employing the museum's distinguished collection and saloon style of hanging work to juxtapose with his own ("Kaws at PAFA", 2013).

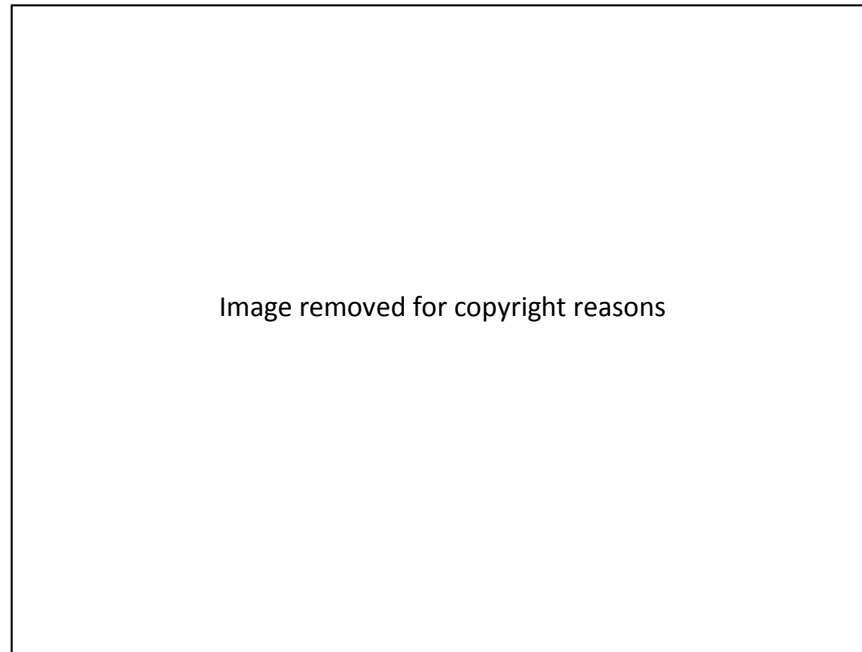


Figure 83. Nikos Papadopoulos. *Police confront protesters holding placards saying "Work"*, 2014. Playmobil Installation. Retrieved July 16, 2014 from <http://www.enetenglish.gr/?i=news.en.article&id=1852>.

Nikos Papadopoulos, Greek physicist, astrophysicist and screenwriter used Playmobil toys arranged into theatrical sets or scenes to represent the disquiet he felt about the Greece, (figure 83). He engaged Facebook and a blog forum to impart his message. Mac Con Uladh, (2014, para.1) explains the artist's intent:

The general idea behind the blog and page was to offer satire about what is happening, especially in Greece. It is a social and political commentary on the facts through the use of an 'innocent' subject from our childhood, as Playmobil is.

However, Playmobil objected to the use of the figures and the German toy company had the Facebook page removed on the grounds of trademark infringement and the "political" use of its products. Mac Con Uladh (para.8), disclosed the Playmobil statement that they:

...would take action against any public "modification" of Playmobil figures that contains "any discriminating content, content used for political statements, content not suitable for children, extremist content of any kind, aggressive content and

respective content dealing with war and violence (and) content and forms harming children.

Text reference list:

- A Giant White Horse for Ebbsfleet. (2010, April). *BBC Kent online*. Retrieved from http://news.bbc.co.uk/local/kent/hi/people_and_places/arts_and_culture/newsid_8283000/8283384.stm
- Aarhus Art Museum, Denmark. (n.d.). *Ron Muek's Boy*. Retrieved from the Aarhus Museum of Modern Art website: <http://en.aros.dk/visit-aros/the-collection/boy/>
- ABC News. (2014). *Dead horse advertisement on Melbourne billboard distasteful, Racing Victoria says*. Retrieved October 7, 2014 from <http://www.abc.net.au/news/2014-10-07/horse-racing-custom/5794528>
- Airasian, P. & Walsh, M.E. (1997). Constructivist Cautions. *The Phi Delta Kappan International*, 78(6), 444-449.
- Albarran Torres, C., & Chen, P. (Presenters). (2013, May 13). There Are No Winners: horse racing is unethical. In *The Drum* [Television program] [Transcript]. Sydney, Australia: ABC TV. Retrieved from <http://www.abc.net.au/unleashed/4086304.html>
- Andrews. (2009). *Top 10 unfinished works of art*. Retrieved December 3, 2014 from <http://www.toptenz.net/top-10-unfinished-works-of-art.php>
- Animal Aid. (2013). *Bred to Death*. Retrieved January 13, 2013, from <http://www.animalaid.org.uk/h/n/CAMPAIGNS/horse/ALL/1350/>
- Animal Aid. (2013). *This unsporting life: Racehorse deaths in British racing*. Retrieved January 15, 2013, from <http://www.animalaid.org.uk/h/n/campaigns/horse/all/611/>

Animals Australia. (n.d.) *Horse Racing: The glitz, the glamour ... the grim reality*.

Retrieved September 16, 2013, from

http://www.animalsaustralia.org/issues/horse_racing.php

Antony, N., & Blackburne, A. (2012). West Vets. *Symptoms of Colic*. Retrieved

September 14, 2014, from http://www.westvets.com.au/veterinary-articles.php?id_art=43

Art Gallery of New South Wales. (n.d.). *Collection: Marino Marini*. Retrieved from

<http://www.artgallery.nsw.gov.au/collection/works/113.1979/>

Artist Bestiary. (2013). *Art Oriente Object: Performances about transformation*.

Retrieved October 10, 2014, from <http://artistbestiary.wordpress.com>

Australian Government. (2013). *Melbourne Cup*. Retrieved March 11, 2013, from

<http://australia.gov.au/about-australia/australian-story/melbourne-cup>

Australian Horse Welfare and Rescue News. (n.d.). *Horse slaughter in Australia-horse*

meat, abattoirs, knackeries, wastage and related issues. Retrieved July 14, 2013,

from <http://www.australianhorserescue.com/news/resources/horse-slaughter-in-australia-horse-meat-abattoirs-knackeries-wastage-and-related-issues/>

Australian Immigration Book. (n.d.). *Thoroughbred Racing – a national obsession*.

Retrieved January 5, 2013 from [http://www.aust-immig-](http://www.aust-immig-book.com.au/general/thoroughbred-racing-national-obsession)

[book.com.au/general/thoroughbred-racing-national-obsession](http://www.aust-immig-book.com.au/general/thoroughbred-racing-national-obsession)

Baker, S. (2000). *The Postmodern Animal*. London: Reaktion Publishing.

Barnard, M. (2010). *The sounds of displacement: A portfolio of binaural compositions*.

(Doctoral thesis, University of Hull, England). Retrieved from

http://www.academia.edu/1881063/PhD_Thesis_Sounds_of_Displacement_A_portfolio_of_binaural_compositions

Baskett, J. (2006). *The Horse in Art*. Yale University Press Publishing.

BBC News, Entertainment, Arts. (2014, February 7). Retrieved from
<http://www.bbc.com/news/entertainment-arts-26081375>

Bodrova, E., Germeroth, C., & Leong, D. (2013). Play and self-regulation: Lessons from Vygotsky. *American Journal of Play*, 6(1), 111-123.

Bolwell, C.F., Russell, L. J., & Rogers, C.W. (2010). A cross-sectional survey of training practices of 2-year-old racehorses in the North Island of New Zealand. *Comparative Exercise Physiology*, 7(1), 37-42.

Bond, A. (2009). *Tatzu Nishi on his work*. Retrieved from The Art Gallery of New South Wales website: <http://www.artgallery.nsw.gov.au/exhibitions/tatzu-nishi/artist-and-his-work/>

Bond, S. (2011, May 14). Erasing the face of history. *The New York Times*. Retrieved from http://www.nytimes.com/2011/05/15/opinion/15bond.html?_r=0

Boym, S. (2001). *Atlas for Transformation*. Retrieved April 10, 2014 from
<http://monumenttotransformation.org/atlas-of-transformation/html/n/nostalgia/nostalgia-svetlana-boym.html>

Braithwaite, H. (2014, February 17). Love of Technology. *Art in America*. Retrieved October 11, 2014 from <http://www.artinamericamagazine.com/reviews/love-of-technology/>

British Council. (2011). *Royal Ascot*. Retrieved January 8, 2013, from
<http://collection.britishcouncil.org/collection/theme/6/74/object/44787>

- British Horseracing Authority. (2013). *History of British Horseracing*. Retrieved May 9, 2013 from http://www.britishhorseracing.com/inside_horseracing/racingindustry/history.asp
- Brown, M. (2011, January 14). Rocking Horse child wins place on Trafalgar Square's Fourth Plinth. *The Guardian*. Retrieved from <http://www.theguardian.com/artanddesign/2011/jan/14/rocking-horse-child-fourth-plinth>
- Caines, R. (2004). Christian Boltanski: Representation and the performance of memory. *Afterimage*, 32(1), 4-5. Retrieved from <http://search.proquest.com.wwwproxy0.library.unsw.edu.au/docview/212116565?accountid=12763>
- Carter, J. (2014). *The Australian heritage brumby*. Save the brumbies. Retrieved May 11, 2013 from <http://www.savethebrumbies.org/about-us/the-australian-heritage-brumby/>
- Cascone, S. (2014). Art in America. *Haacke and Shrigley set up London's Fourth Plinth*. Retrieved July 9, 2014 from <http://www.artinamericamagazine.com/news-features/news/haacke-and-shrigley-step-up-to-londonrsquos-fourth-plinth/>
- Cavender Stitcher, B. (2014, December 12). Beth Cavender Stitcher [Facebook update]. Retrieved from <https://www.facebook.com/media/set/?set=a.289108477766916.77624.283241255020305&type=3>
- Celant, G. (2013, May 29 – September 29). *Marc Quinn: Venice, Island of San Giorgio Maggiore*. Retrieved <http://www.cini.it/en/events/marc-quinn-2>
- Cherney, S. (2013, September 28). They shoot horses don't they? *Good Weekend*, p. 15.

Clampitt, C. (2009, October 3). Waltzing Matilda: Mark Twain in Melbourne. [Web log post]. Retrieved from <http://waltzingaustralia.wordpress.com/2009/05/10/mark-twain-in-melbourne>

Clark, N. (2013, March 5). Mark Wallinger hopes life-size white horse unveiled on The Mall will 're-kick-start' momentum for its 50m sister. *The Independent*. Retrieved from <http://www.independent.co.uk/arts-entertainment/art/news/mark-wallinger-hopes-lifesize-white-horse-unveiled-on-the-mall-will-rekickstart-momentum-for-its-50m-sister-8520911.html>

Cleaver, A., & Park, L., (n.d.). *World hobby horse championships*. Retrieved from the Strange Britain website:
<http://www.strangebritain.co.uk/traditions/hobbyhorses.html>

Clement, T. (2008, June 12). Biennale of Sydney 2008. *The Sydney Morning Herald*. Retrieved from <http://www.smh.com.au/news/arts-reviews/biennale-of-sydney-2008/2008/06/12/1212863824987.html>

Coalition for the Protection of Horses. (2013). Retrieved September 16, 2013, from <http://www.horseracingkills.com/features/racehorses-life/>

Cusack, C., & Digance, J. (2009). The Melbourne Cup: Australian identity and secular pilgrimage. *Sport in Society*, 12(7), 876-889. doi: 10.1080/17430430903053109

Davies, J. (2014). *Sore Shins: How we can avoid them and how they are treated when they occur*. Retrieved from <http://johndaviesracing.com/2014/09/19/sore-shins-how-can-we-avoid-them-and-how-are-they-treated-when-they-occur/>

De Brito, S. (2014). The Cup- that'll do me. *Sydney Morning Herald*. Retrieved December 2, 2014 from <http://www.smh.com.au/comment/the-cup-thatll-do-me-20141105-11h06i.html>

De Mul, J. (1999). *Romantic Desire in (Post)modern Art and Philosophy*. Albany: State University of New York Publishing.

Dead horse advertisement on Melbourne billboard distasteful, Racing Victoria says. (2014, October). *ABC News online*. Retrieved from <http://www.abc.net.au/news/2014-10-07/dead-horse-billboard-distasteful-racing-victoria-says/5794452>

Dhamma Encyclopaedia. (2011). *Spring Temple Buddha*. Retrieved December 2, 2014 from [http://www.dhammadownload.com/index.php?title=World%27s tallest Buddha statue](http://www.dhammadownload.com/index.php?title=World%27s_tallest_Buddha_statue)

Donovan, S. (November 5, 2014). *Reasons for Melbourne Cup favourite's heart failure may remain a mystery*. Retrieved December 5, 2014 from <http://www.abc.net.au/am/content/2014/s4121677.htm>

Donnelly, S., McCarthy, C., & Singleton, R. (1994). The Brave New World of Animal, *The Hastings Centre Report*, 24(1), 1-31

Dunn, M. (2008). *Hyde Park Racecourse*. Dictionary of Sydney. Retrieved October 10, 2014 from http://dictionaryofsydney.org/entry/hyde_park_racecourse

Durso, J. (1991, October 15). On Horse Racing; With the 2-Year-Olds, Sure Bets Don't Exist. *The New York Times*, p. 16.

Dwyer, C. (2013, April 13). Artist at work: Inside the workshop of Ron Mueck, creator of eerily lifelike sculptures. *The Independent*. Retrieved from <http://www.independent.co.uk/arts-entertainment/art/features/artist-at-work-inside-the-workshop-of-ron-mueck-creator-of-eerily-lifelike-sculptures-8567614.html>

Equestrian Statue. (n.d.). *Encyclopedia of Sculpture*. Retrieved July 4, 2014 from <http://www.visual-arts-cork.com/sculpture/equestrian-statue.htm>

Equine Rights to a Quality Life. (2013, October 1). Masking racing Injuries [Web log post]. Retrieved from <http://www.equineright.com/racing-industry.html>

Finley, B. (1993, June 10). Sadly, No Way to Stop Deaths. *New York Daily News*, p. 14.

Fischer, C., Hochschild, A., Ritzer, G., Scheper-Hughes, N., & Voss, K. (2005). Considering the magical world of consumption. *Berkeley Journal of Sociology*, 49, 137-157.

Foster, H. (1996). *Obscene, Abject, Trauma*. 78(Autumn) 106-124. Retrieved from <http://www.jstor.org/stable/778908>

Fourth Plinth Rocking Horse Unveiled. (2012, February). *BBC News, Entertainment and Art*. Retrieved from <http://www.bbc.co.uk/news/entertainment-arts-17140952>

Fourth Plinth, Trafalgar Square. (n.d.). In *Wikipedia*. Retrieved November 12, 2014 from http://en.wikipedia.org/wiki/Fourth_plinth,_Trafalgar_Square

Genghis Khan equestrian statue. (n.d.). In *Wikipedia*. Retrieved January 10, 2014 from http://en.wikipedia.org/wiki/Genghis_Khan_Equestrian_Statue_sourced_10/7/14

Gilman, S. (1993). *Hysteria beyond Freud: The image of the hysteric*. University of California Press. Retrieved December 5, 2014 from <http://ark.cdlib.org/ark:/13030/ft0p3003d3/>

Groning, G., & Wolschke-Bulmahn J. (2003). The Native Plant Enthusiasm: Ecological Panacea or Xenophobia? *Landscape Research*, 28(1) 75-88, doi: 10.1080/01426390306536

Hanlon, M. (2010, October 20). *How Nelson's Column was cut down to size: Not by those dastardly French but by Victorian budget cuts that left him 30ft shorter*. The Daily Mail. <http://www.dailymail.co.uk/sciencetech/article-1322027/How-Nelsons-column-cut-size-30ft.html>

Hauser, J. (n.d.). *L'Art Biotech*. [Art exhibition]. Retrieved August 10, 2014 from <http://www.transmediale.de/content/jens-hauser>

Haute École: Advanced components of classical dressage. (2011). In *Wikipedia*. Retrieved December 27, 2014 from http://en.wikipedia.org/wiki/Haute_%C3%A9cole

Head, L. (2004). Nativeness, Invasiveness and Nation in Australian Plants. *Geographical Review* 94(2), 199-217.

Health, Conditions and Treatments. (n.d.). *The Healthcare Industry: List of Vaccines Derived from Horse Serum*. Retrieved May 7, 2014 from <http://www.brewlabel.com/index.php/conditions-treatments/bird-flu/List-of-Vaccines-Derived-From-Horse-Serum.html>

Hemispheric Institute E-Misferica. (2009-2013). Interviewed essay with performance artist Marion Laval-Jeantet: *May the horse live in me*. Retrieved June 7, 2013 from <http://hemisphericinstitute.org/hemi/en/e101-jeantet-essay>

Higgins, C. (2013, July 26). Big blue cock erected in London's Trafalgar Square. *The Guardian*. Retrieved from <http://www.theguardian.com/artanddesign/2013/jul/25/big-blue-cock-traffic-square>

Hopkins, D. (2010). *Toys are Us: a grim reality or happy ever after? Childish things at the Edinburgh Fruitmarket Gallery*. Retrieved February 2, 2013 from

<http://www.relay.eca.ed.ac.uk/zine/2010/12/10/toys-are-us-a-grimm-reality-or-happy-ever-after-childish-things-at-the-edinburgh-fruitmarket-gallery/>

Hor-Chung Lau, J. (2010, November 10). Eighth shanghai biennale offers wide range of concepts. *New York Times*. Retrieved from <http://www.nytimes.com/2010/11/11/arts/11iht-shangshow.html?pagewanted=all&r=0>

Horse Death Watch. (October 10, 2014). [Web log post]. Retrieved from <http://www.horsedeathwatch.com/>

International Museum of Carousel Art. (n.d.). *A brief history of the carousel*. Retrieved from <http://www.carouselmuseum.com/history.html>

Jenni, K. (2005). The power of the visual. *Animal Liberation Philosophy and Policy*, 3(1), 3-23. Retrieved from <http://www.criticalanimalstudies.org/wp-content/uploads/2012/09/JCAS-Vol-3-Issue-1-2005.pdf>

Jones, C. (2012). The death of another racehorse. *ESPN Horse Racing*. Retrieved from the ESPN Horseracing website: <http://espn.go.com/>

Kaws at PAFA (Pennsylvania Academy of Fine Arts). (October 15, 2013). [Web log post]. Retrieved from <http://arrestedmotion.com/2013/10/openings-kaws-pafa-pennsylvania-academy-of-fine-arts/>

Kerr, T. (May 19, 2013). Com Lucky nine roars to KrisFlyer victory. *Racing Post*. Retrieved from <http://www.racingpost.com/news/horse-racing/lucky-nine-kranji-singapore-lucky-nine-roars-to-krisflyer-victory-at-kranji/1273382/#newsArchiveTabs=last7DaysNews>

- Latest Fourth Plinth Works Unveiled. (2014, February 14). *BBC News, Entertainment and Art*. Retrieved from <http://www.bbc.com/news/entertainment-arts-26081375>
- Leste-Lasserre, C. (December 1, 2010). *The Horse*. 10 steps for successful live cover. Retrieved from <http://www.thehorse.com/articles/26864/10-steps-for-successful-live-cover>
- Lee, M. (February 24, 2013). Black Ice defies injury with another win. *Thoroughbred News*. Retrieved from <http://www.thoroughbrednews.com.au/singapore-racing/default.aspx?id=65036>
- Mac Con Uladh, D. (2014). *Playmobil sets limits on 'political' use of its plastic figures*. Retrieved July 24, 2014 from <http://greekcurrent.com/playmobil-sets-limits-on-political-use-of-its-plastic-figures/>
- Maurizio cattelan's 5 horses at fondation beyeler.(2013, July). *Designboom Newsletter*. Retrieved from <http://www.designboom.com/art/maurizio-cattelans-5-horses-at-fondation-beyeler/>
- Mayerfeld, J. (1999). *Suffering and moral responsibility*. Retrieved August 5, 2014 from <http://books.google.com.au/books?id=VLpxBSNXRwYC&printsec=frontcover&dq=jamie+mayerfield+suffering+and+moral+responsibility&hl=en&sa=X&ei=0WrMU5yiNsfn8AXOq4HoAw&ved=0CB8Q6AEwAA#v=onepage&q=jamie%20mayerfield%20suffering%20and%20moral%20responsibility&f=false>
- McCrae, J. (1914, published 1919). *Lost poets: In Flanders Fields*. Retrieved from <http://www.english.emory.edu/LostPoets/McCrae.html>
- McDowell, R. (n.d.). *Coping with EIPH or Exercise Induced Pulmonary Haemorrhage*. Retrieved from the Horse Talk website: <http://www.horsetalk.co.nz/health/rm-bleeders.shtml#axzz2z7pFYppz>

McLaren, G., & Cooper, W. (1996). The saddle - horse. *Journal of Australian Studies*, 20, 21-32. doi: 10.1080/14443059609391739

McManus, P., & Graham, R. (2012). Horse racing and gambling: comparing attitudes and preferences of racetrack patrons and residents of Sydney, Australia. *Leisure Studies*, 35, 400-417. doi: 10.1080/02614367.2012.748088

Melbourne online. (2014). *The Melbourne Cup*. Retrieved October 10, 2014, from <http://www.melbourne.com.au/cup.htm>

Melbournecup.com (2013). *The Melbourne Cup Carnival*. Retrieved December 10, 2013, from <http://www.melbournecup.com>

Melson, G. (2013). Children's Ideas about the Moral Standing and Social Welfare of Non-Human Species. *Journal of Sociology and Social Welfare*, 81-105. Retrieved April 10, 2013 from <http://heinonline.org.wwproxy0.library.unsw.edu.au/HOL/Page?handle=hein.journals/jrlsasw40&id=672&collection=journals#672>

Merry-Go-Round (Gertler painting). (n.d). In *Wikipedia*. Retrieved May 15, 2013 from http://en.wikipedia.org/wiki/Merry-Go-Round_%28Gertler_painting%29

Metropolitan Museum of Art. (2000 -2014). *The Technique of Bronze Statuary in Ancient Greece*. Retrieved July 7, 2014 from http://www.metmuseum.org/toah/hd/grbr/hd_grbr.htm

Midden. (n.d.). In *Wikipedia*. Retrieved December 29, 2014 from <http://en.wikipedia.org/wiki/Midden>

Monash University Museum of Art. (2013). *Reinventing the wheel: the readymade century*. Retrieved from <http://www.monash.edu.au/muma/assets/pdfs/2013/readymade-mediakit.pdf>

- Moriarty, M. (2013). Sport and children's spirituality: An Australian perspective. *International Journal of Children's Spirituality*, 18(1), 103-117. Retrieved from <http://www.tandfonline.com.wwwproxy0.library.unsw.edu.au/doi/full/10.1080/1364436X.2013.771116#.Uv7d-mSySq>
- Muller, G. (2013). *Calls for Brumby culling in Australia's alpine habitats*, Retrieved August 14, 2014, from <http://www.abc.net.au/radionational/programs/bushtelegraph/4723832>
- Mullins, P. (1992). *The Rocking Horse: A history of moving toy horses*. London: New Cavendish Books Publishing.
- Murphy, S. (1998). *History of the rocking horse*. Retrieved December 6, 2014 from <http://www.legendsrockinghorses.co.uk/history.shtml>
- National Gallery, London. (n.d.). *George Stubbs*. Retrieved September 16, 2014 from <http://www.nationalgallery.org.uk/artists/george-stubbs>
- O'Connor, (2013, July 11). Air horse one: Onboard the custom aircraft that transports million dollar race horses, *Business Insider Australia*. Retrieved from <http://www.businessinsider.com.au/inside-plane-that-transport-racehorses-2013-7?op=1#horses-can-travel-in-style-on-a-boeing-727-run-by-kalitta-charters-hesuttons-partner-the-aircraft-has-a-custom-interior-and-is-dedicated-solely-to-transporting-horses-1>
- O'Grady, C. (2003, November 1, 2003). Mark Wallinger (Nominee 1995). *The Guardian*. Retrieved from <http://www.guardian.co.uk/artanddesign/2003/nov/01/20yearsoftheturnerprize.turnerprize19>

- Park, A. (November 4, 2014). [Web video]. Retrieved from <http://www.sbs.com.au/news/thefeed/story/melbourne-cup-alcohol-and-domestic-violence>
- Penny, D. (2013). Artobserved. *Basel – Maurizio Cattelan: “KAPUTT” at Fondation Beyeler*. Retrieved December 15, 2014 from <http://artobserved.com/2013/09/basel-maurizio-cattelan-kaputt-at-fondation-beyeler-through-october-6th-2013/>
- Potts, J. (2012). The theme of displacement in contemporary art. *E-rea*. 9(2), (no page numbers). Retrieved from <http://erea.revues.org/2475>
- Public Domain Review. (n.d.). *The four horsemen of the Apocalypse*. Retrieved December 3, 2014 from <http://publicdomainreview.org/collections/the-four-horsemen-of-the-apocalypse/>
- Quinn, M. (n.d.) *Marc Quinn bibliography*. Retrieved December 6, 2014 from the Marc Quinn website: <http://www.marcquinn.com/biography/>
- Racehorse Memorial Wall Worldwide. (September 10, 2013). [Web log post]. Retrieved from <http://racehorsememorialwall.blogspot.com.au/2013/03/not-mandatory-for-tracks-to-report.html>
- Regine. (2011). *Que le cheval vive en moi (May the horse live in me)*. Retrieved June 7, 2013 from <http://we-make-money-not-art.com/archives/2011/08/que-le-cheval-vive-en-moi-may.php#.U2mEnfmSySp>
- Rogers, C. W., & Firth, E. C. (2004). Musculoskeletal responses of 2-year-old Thoroughbred horses to early training. *New Zealand Veterinary Journal*, 52, 272-279. doi: 10.1080/00480169.2004.36439

[] (2013, December 11). Watching TV at daycare [Web log comment]. Retrieved from <http://www.essentialbaby.com.au/forums/index.php?/topic/1116001-watching-tv-at-daycare/>

Royal British Legion. (2014). *First World War Sculpture unveiled in Trafalgar Square*. Retrieved December 4, 2014 from <http://www.britishlegion.org.uk/about-us/news/remembrance/first-world-war-sculpture-unveiled-in-traffic-square>

Royal Australian Historical Society. (n.d.). *The Domain: Cultural landscape study*. Retrieved from The Royal Botanic Gardens, Sydney website: https://www.rbgsyd.nsw.gov.au/_data/assets/pdf_file/0005/39938/Domain_Conservation_Reports.pdf

Saatchi Gallery. (2014). *Belinde de Bruyckere*. Retrieved July 15, 2014 from http://www.saatchigallery.com/artists/berlinde_debruyckere.htm

Schawartz, P. H. (1998). Equestrian Imagery in European and American Political Thought: Toward an Understanding of Symbols as Political Texts. *The Western Political Quarterly*, 4 (Dec.), 653-673. Retrieved from <http://www.jstor.org/stable/448488>

School of Russian and Asian Studies. (2014). Art in Russia. *The Motherland Calls statue in Volgograd may collapse into the Volga*. Retrieved December 4, 2014 from <http://artinrussia.org/motherland-calls-collapse/>

Shaninman, J. (2014). *Gehard Demetz*. Retrieved from the Jack Shaninman Gallery website: <http://www.jackshainman.com/artists/gehard-demetz/>

Sheets-Johnstone, M. (2003). Child's Play: A multidisciplinary perspective. *Human Studies*, 26(4), 409-430. Retrieved from <http://link.springer.com/article/10.1023/B%3AHUMA.0000003668.23164.7d>

- Sherrow, M. (2011, August 12). Racehorses: No more bleeding from the lungs [Web log post]. Retrieved from <http://www.peta.org/blog/drugs-banned-biggest-horse-races/>
- Smith, A. (2006). *Hobby Horse* [Sculpture]. Saatchi Gallery, London. Retrieved from <http://www.allisonsmithstudio.com/pages.php?content=gallery.php&navGallID=2>
- Smith, J. (2001). *The Word Phonography*. Retrieved December 4, 2015 from <http://www.phonography.org/word.htm>
- Stansall, D., & Tyler, A. (2013). *Bred To Death*. Retrieved September 16, 2013 from <http://www.animalaid.org.uk/h/n/CAMPAIGNS/horse/ALL/1350/>
- Steel, C. (2007). Racing Victoria. *An update on bleeders and EIPH*. Retrieved September 16, 2013, from <http://www.racingvictoria.net.au/asset/cms/Vet%20Services%20PDF/CSteel-UpdateBleedersEIPH-June07-EDITED.pdf>
- Stephens, A. (2012, June 2). Works born out of bloodied memory. *The Age*. Retrieved from <http://www.theage.com.au/entertainment/art-and-design/works-born-of-bloodied-memory-20120601-1zmd6.html>
- Steynar, G. (Presenter). (2012, November 5). *ABC online news* [Television broadcast]. Retrieved from <http://www.abc.net.au/news/2012-11-14/racing-industry-accused-of-breeding-too-many-horses/4372158>
- Soloman, R. (2011). *Maurizio Cattelan*. Retrieved from the Guggenheim Museum website: <http://www.guggenheim.org/new-york/exhibitions/past/exhibit/3961>
- Stop the Brumby culling. (n.d.). Retrieved October 10, 2014 from <http://stopthebrumbyculling.weebly.com/stop-the-brumby-culling.html>

Stop the killer Camphors. (2012). Retrieved January 7, 2012, from

<http://www.camphorlaurel.com/chronology.html>

Tate Gallery, London. (n.d.). *Half-Brother (Exit to Nowhere - Machiavellian)*. Retrieved

October 10, 2014, from <http://www.tate.org.uk/art/artworks/wallinger-half-brother-exit-to-nowhere-machiavellian-t07038/text-summary>

Tate Gallery, London. (n.d.). *Mark Gertler: Merry-go-round, 1916*. Retrieved August

21, 2014 from <http://www.tate.org.uk/art/artworks/gertler-merry-go-round-t03846>

The Horse. (2012). *Australian Court Upholds Thoroughbred Breeding Practices*.

Retrieved December 9, 2014 from

<http://www.thehorse.com/articles/31089/australian-court-upholds-thoroughbred-breeding-practices>

Tunncliffe, W. (Head of Australian Art, AGNSW). (2014). *Ricky Swallow: Killing time*

[Videorecording]. Retrieved from the Art Gallery of NSW website:

<http://www.artgallery.nsw.gov.au/discover-art/take-a-tour/online-tours/curator-insights-wayne-tunncliffe/>

Victorian Racing Club. (2014). *The Melbourne Cup carnival race*. Retrieved November

21, 2014 from <http://www.melbournecup.com/racing/race-results-statistics/>

Villas, A. (2009). Kristine Moran in New York. *Artinfo*. Retrieved from

<http://danielfariagallery.com/wp-content/uploads/2011/09/ARTINFORKRISTINEMORAN.pdf>

Vint, S. (2010). Animal studies in the era of Biopower. *Science Fiction Studies*, 37(3),

444-455. Retrieved from <http://www.jstor.org/stable/25746445>

Voiceless. (2009). *Animal Law Toolkit*. Retrieved from the Voiceless website:

http://www.voiceless.org.au/sites/default/files/VoicelessFinalToolkit_010210small1.pdf

University of New York. (1982). *Barbara Kruger: No Progress in Pleasure*. Retrieved December 8, 2014 from

<http://www.nyu.edu/library/bobst/research/fales/exhibits/downtown/soho/sohoart/documents/kruger.html>

Web, S. (2014, February 5). Ukraine protesters replace statue of Lenin with a golden toilet to highlight 'corruption' in government. *Daily Mail Australia*. Retrieved from

<http://www.dailymail.co.uk/news/article-2551622/Ukraine-protesters-replace-statue-Lenin-golden-TOILET-highlight-corruption-government.html>

Westbury white horse. (n.d.). In *Wikipedia*. Retrieved December 29, 2014 from

http://en.wikipedia.org/wiki/Westbury_White_Horse

Wiltshire White Horses. (2013). *The Uffington white horse*. Retrieved December 4,

2014 from <http://www.wiltshirewhitehorses.org.uk/uffington.html>

Wood Explorer. (n.d.). *Compare*. Retrieved May 16, 2013 from

<http://woodexplorer.com/images/Online%20compare.png>

Yamble, C. (2008). When science blurs the boundaries: The commodification of the

animal in young adult science fiction. *Science Fiction Studies*, 105(32), 1. Retrieved

from <http://www.depauw.edu/sfs/backissues/105/yampell105.htm>

Yatzer. (2010). *Michael Zavros: Obsessed with beauty*. Retrieved from

<http://www.yatzer.com/assets/Press/Michael-Zavros-Yatzer-Fashionclash.pdf>

Zapata Silva, C. (2008). *Athena*, 498, 55-73. Retrieved November 13, 2014 from

<http://dx.doi.org/10.4067/S0718-04622008000200005>

Figure reference list:

- Figure 1. Artist unknown. (Circ.1840). *Watercolour painting of Hyde Park and surrounds, including Hyde Park-Barracks, Sydney*. Retrieved from <http://dailytelegraph.com.au/news/nsw/hyde-park-how-a-muddy-treeless-expanse-where-local-aboriginals-held-spear-throwing-bouts-became-sydneys-favourite-park/story-fni0cx12-1226981957921>
- Figure 2. Coalition for the protection of racehorses. (2014). *Is the party really worth it?* [Billboard]. Footscary, Melbourne. Retrieved from <http://www.abc.net.au/>
- Figure 3. Westvets. (2013). *Distended large colon following colic twist*. [Photograph]. Retrieved from <http://www.westvets.com.au>
- Figure 4. Vetnext. (n.d.). *Unilateral or bilateral bleeding from several parts of the respiratory tract coming out from the nostrils*. [Photograph]. Retrieved from <http://www.vetnext.com>
- Figure 5. Nicholson, C. (2014-2015). *Memorial Wall of Gravity 2014*, (Installation detail). [Porcelain].
- Figure 6. Cavener Stitchter, B. (2002). *200 Daily studies*. (Detail from the installation *tremble, shiver*). [Earthenware]. Retrieved on January 8, 2015 from http://www.followtheblackrabbit.com/Thesis_Studies.htm
- Figure 7. Cavener Stitchter, B. (2002). *Spanish feral meat goats*. (Detail from the installation *tremble, shiver*). [Earthenware]. Retrieved on January 8, 2015 from http://www.followtheblackrabbit.com/Thesis_Studies.htm
- Figure 8. Dressage Daily. (1997-2014). *Thoroughbred with pin-fired legs*. [Photograph]. Retrieved from www.dressagedaily.com

Figure 9. Nicholson, C. (2014). *Midden*. (Installation view). [Porcelain].

Figure 10. Vet.uga.edu. (n.d.). *Upper lip tattoo of thoroughbred racehorse*.

[Photograph]. Retrieved from

http://www.vet.uga.edu/ivcvm/courses/VPAT5200/02_injury/pigments/pig01.htm

Figure 11. Wallinger, M. (1994). *A real Work of Art*. [Thoroughbred]. England.

Retrieved from <http://www.locusplus.org.uk/projects/637~A+Real+Work+of+Art>

Figure 12. Nicholson, C. (2014). *Nicking Hope*. [Bronze, glass].

Figure 13. Nicholson, C. (2014). *Nicking Gaze*. [Bronze, glass].

Figure 14. Nicholson, C. (2014). *Midden*. [Porcelain].

Figure 15. Nicholson, C. (2013). *Derby Pride*. [Oil on canvas].

Figure 16. Nicholson, C. (2013). *Spectacular Punt*. [Oil on canvas].

Figure 17. Kruger, B. (1981). *Untitled (Your Gaze Hits the Side of My Face)*.

[Photograph]. Mary Boon Gallery, New York. Retrieved from

<http://www.nyu.edu/library/bobst/research/fales/exhibits/downtown/soho/sohoart/documents/kruger.html>

Figure 18. Nicholson, C. (2013). *Broken Promises*. [Oil on canvas].

Figure 19. Stubbs, G. (1782). *Self-portrait*. [Enamel on earthenware plaque]. Liverpool

Museum, England. Retrieved from

<http://www.liverpoolmuseums.org.uk/ladylever/collections/wedgwood/selfportraitcollection.aspx>

Figure 20. Zavros, M. (2006). *Falling August*. [Charcoal on paper]. Private collection. Retrieved

from http://www.michaelzavros.com/major_category/drawings/

Figure 21. Zavros, M. (2006). *Black Ice*. [Bronze]. Private collection. Retrieved December 8, 2014 from http://www.michaelzavros.com/major_category/sculptures/

Figure 22. Zavros, M. (2009). *Winning is easy*. [Bronze]. Private collection. Retrieved from <http://www.yatzer.com/Obsessed-With-Beauty--Michael-Zavros-talks-to-Yatzer>

Figure 23. Laval-Jeantet, M. (2011). *Que le cheval vive en moi*. [Still of performance art]. Kapelica Gallery, Ljubljana. Retrieved from <http://we-make-money-not-art.com/archives/2011/08/que-le-cheval-vive-en-moi-may.php#.U88zcmSySq>

Figure 24. Laval-Jeantet, M. (2011). *Que le cheval vive en moi*. [Still of performance art]. Kapelica Gallery, Ljubljana. Retrieved from <http://we-make-money-not-art.com/archives/2011/08/que-le-cheval-vive-en-moi-may.php#.U88zcmSySq>

Figure 25. Sculptor unknown, (175 CE). *The Equestrian Statue of Marcus Aurelius*. [Bronze]. Capitoline Museums, Rome. Retrieved from <http://www.ancient.eu/image/2405/>

Figure 26. Marini, M. (1936). *Rider*. [Bronze]. Art Gallery of New South Wales, Sydney. Retrieved from <http://www.artgallery.nsw.gov.au/collection/works/113.1979/>

Figure 27. Nishi, T. (2009). *War and peace and in between*. [Mixed media]. Art Gallery of NSW. Retrieved from <http://johnmcdonald.net.au/2009/40-years-kaldor-public-art-projects/>

Figure 28. *The empty Fourth Plinth intended for William IV*. (1841). [Architectural photograph]. Trafalgar Square, London. Retrieved from

<http://www.independent.co.uk/arts-entertainment/art/news/nelsons-ship-in-a-bottle-unveiled-on-fourth-plinth-1981648.html?action=gallery&ino=2>

Figure 29. Fritsch, K. (2013). *Hahn/Cock*. [Fibreglass]. Trafalgar Square, London.

Retrieved from <http://metro.co.uk/2013/07/25/giant-blue-cockerel-unveiled-on-traffic-jam-plinth-3898612/>

Figure 30. Elmgreen, M. & Dragset, I. (2012). *Powerless Structures Fig. 101*. [Bronze].

Trafalgar Square, London. Photograph by Sylvia Ross, (2014).

Figure 31. Haacke, H. (2014). *Gift Horse*. [Photograph of marquette for The Fourth

Plinth to be installed 2015]. Proposed for Trafalgar Square, London. Retrieved from

<http://www.bbc.com/news/entertainment-arts-26081375>

Figure 32. de Bruyckere, B. (2004). *Speechless Gray Horse*. [Mixed media]. Retrieved

from <http://www.pauldoolan.com/2011/05/speechless-gray-horse.html>

Figure 33. de Bruyckere, B. (2003). *The Black Horse*. [Mixed media]. Retrieved from

<http://pictify.com/249219/berlinde-de-bruyckere>

Figure 34. de Bruyckere, B. (2000). *In Flanders Fields*. [Mixed media]. Retrieved from

<http://3dwithabbi.blogspot.com.au/2012/10/artist-one-sloan-armstrong.html>

Figure 35. Nicholson, C. (2013). *Wager's Whim*. [Bronze, marble].

Figure 36. Bourgeois, L. (1993). *Arc d'hysterie*. [Bronze]. National Gallery of Canada,

Ottawa. Retrieved from <http://arttattler.com/archivebourgeois.html>

Figure 37. Nicholson, C. (2013). *False Favourite*. [Bronze, marble].

Figure 38. Duchamp, M. (1913). *Bicycle wheel*. [Mixed media]. The Museum of Modern Art, New York. Retrieved from http://www.moma.org/learn/moma_learning/marcel-duchamp-bicycle-wheel-new-york-1951-third-version-after-lost-original-of-1913

Figure 39. Nicholson, C. (2013). *Dead Heat*. [Bronze, steel, paint].

Figure 40. Nicholson, C. (2013). *Bismarck*. [Bronze, steel, paint].

Figure 41. Cattelan, M. (1997). *Novecento*. [Taxidermied horse, leather, rope, pulley]. Retrieved from http://the-art-markets.com/?attachment_id=6351

Figure 42. Cattelan, M. (2013). *Kaputt*. (Installation view). [Taxidermied horses]. Retrieved from <http://www.designboom.com/art/maurizio-cattelans-5-horses-at-fondation-beyeler/>

Figure 43. Cattelan, M. (2013). *Kaputt*. (Installation view). [Taxidermied horses]. Retrieved from <http://artobserved.com/2013/09/basel-maurizio-cattelan-kaputt-at-fondation-beyeler-through-october-6th-2013/>

Figure 44. Nicholson, C. (2013). *Ruptured Lullaby*. [Wood, stainless steel, bronze, paint, upholstery].

Figure 45. Maker unknown (Circa 1610). *Rocking horses belonging to Charles I*. [Wood]. Victoria and Albert Museum, (Museum of Childhood, Moving Toys Gallery, Case 3). Retrieved from <http://collections.vam.ac.uk/item/O138880/rocking-horse-unknown/>

Figure 46. Photographers unknown. (n.d.). *Beloved childhood friend*, [Vintage photographs]. Retrieved from <http://cassandraconsiders.blogspot.com.au/2011/07/beloved-childhood-friend.html>

Figure 47. Photographers unknown. (n.d.). *Beloved childhood friend*. [Vintage photographs]. Retrieved from <http://cassandraconsiders.blogspot.com.au/2011/07/beloved-childhood-friend.html>

Figure 48. Nicholson, C. (2013). *Ruptured Lullaby*. (Detail). [Wood, Stainless Steel, Bronze, Paint, Upholstery].

Figure 49. Smith, A. (2006). *Hobby Horse*. [Wood, paint, horsehair, leather, brass, glass]. The Saatchi Gallery, London. Retrieved from <http://www.allisonsmithstudio.com/pages.php?content=gallery.php&navGallID=2>

Figure 50. Nicholson, C. (2014). *Rolling stock*. (WIP). [Wood, bronze, steel, leather].

Figure 51. Maker unknown. (Circa 1875-1899). *Pull-along toy horse*. [Wood, leather, metal, calf skin, cow's tail hair]. Powerhouse Museum, Sydney. Retrieved from <http://www.powerhousemuseum.com/collection/database/?irn=169139>

Figure 52. Angus Barrett Saddlery. (2014). *Buckle up chain hobble set for sale*. [Advertisement]. Retrieved from <http://angusbarrett.com.au/products/hobbles-handling-training/buckle-up-chain-hobble-set#.VIKKBzGUeSo>

Figure 53. Nicholson, C. *Carousel*. (2013). [Wood, stainless steel, paint].

Figure 54. Artist unknown (n.d.). *Vintage Carousel*. [Antique Carousel]. Retrieved from <https://sallanscorner.wordpress.com/tag/janes-carousel/>

Figure 55. Photographer unknown. (n.d.). *Lipizzaner horse performing the Capriole movement*. [Photograph]. Retrieved from http://www.ponybox.com/upload/news/919_image1.jpg

Figure 56. Nicholson, C. (2013). *Carousel*. (WIP). [Camphor Laurel].

Figure 57. Wang Mai. (2010). *China Oil Monsters*. [Mixed media]. Retrieved from <http://www.halfslant.com/?p=174>

Figure 58. Wang Mai. (2010). *China Oil Monsters*. (Detail). [Mixed media]. Retrieved from <http://travel.cnn.com/shanghai/play/8-reasons-visit-eighth-shanghai-biennale-272541>

Figure 59. Gertler, M. (1916). *Merry-Go-Round*. [Oil on canvas]. Tate Gallery, London. Retrieved from [http://en.wikipedia.org/wiki/Merry-Go-Round_\(Gertler_painting\)](http://en.wikipedia.org/wiki/Merry-Go-Round_(Gertler_painting))

Figure 60. Moran, K. (2009). *Merry-Go-Round Broke Down*. [Oil on canvas]. Private collection. Retrieved from <http://www.blouinartinfo.com/node/250047>

Figure 61. Nicholson, C. (2013). *Constructing Ruptured Lullaby*. (WIP). [Camphor Laurel].

Figure 62. Nicholson, C. (2013). *Constructing the rockers*. (WIP). [Silkwood].

Figure 63. *The Brumby features on the ten dollar note*. [Money]. Retrieved from <http://clatterymachinery.wordpress.com/2006/09/03/the-top-20-greatest-banjo-paterson-poems-of-all-time/>

Figure 64. Swallow, R. (2003-2004). *Killing Time*. (Installation detail). [Sculpture]. Retrieved from <http://www.artgallery.nsw.gov.au/collection/works/125.2004/>

Figure 65. Muek, R. (1999). *Boy*. [Fibreglass, resin, silicon]. The Aarhus Museum of Modern Art, Aarhus, Denmark. Retrieved from <http://www.artfridge.de/2012/07/never-forget-ron-muecks-boy.html>

Figure 66. *Artist at work: Inside the workshop of Ron Muek*. (2013). [Photograph]. Retrieved from <http://www.independent.co.uk/arts-entertainment/art/features/artist-at-work-inside-the-workshop-of-ron-muek-creator-of-eerily-lifelike-sculptures-8567614.html>

Figure 67. Quinn. M. (2005-2007). *Evolution*. [Marble]. Retrieved from <http://www.artlyst.com/articles/new-marc-quinn-exhibition-parallels-55th-venice-biennale>

Figure 68. Quinn. M. (2014). *Spiral of the galaxy*. [Bronze]. Retrieved from <http://www.alfabeta2.it/2013/07/30/contro-lintatto-le-abilita-di-marc-quinn/>

Figures in Appendix:

Figure 69. *The Uffington White Horse*. circa 600 – 1400 BC. [Chalk earthworks]. Wiltshire, England. Retrieved from <http://www.wiltshirewhitehorses.org.uk/uffaerial.html>

Figure 70. *Banbury Cross Hobby Horse Festival*. (2010). [Photograph]. Banbury, England. Retrieved from <http://www.hobbyhorsefestival.co.uk/>

Figure 71. Vasnetsov, V. (1887). *Four Horsemen of Apocalypse*. [Oil on canvas]. Museum of Religion and Atheism, St. Petersburg, Russia. Retrieved from <http://www.fourhorsemenoftheapocalypse.net/references.html>

Figure 72. Akaum, N. (2011). *Replica of Da Vinci's Horse*. [Bronze]. Retrieved from <http://www.theguardian.com/artanddesign/jonathanjonesblog/2011/may/17/leonardo-da-vinci-horse-statue>

Figure 73. Artist unknown. (2002). *Spring Temple Buddha*. [Copper]. Henan, China. Retrieved from <http://digitalphotopix.com/unbelievable/highest-notable-statues-around-the-world/>

Figure 74. *Statue of Liberty to Enlighten the World*. (1886). [Copper]. Liberty Island, New York. Retrieved from

<https://newyorksightseeingtours.wordpress.com/tag/when-does-the-statue-of-liberty-open/>

Figure 75. *The Motherland calls*. (1967). [Lead, concrete]. Volgograd, Russia. Retrieved from <http://artinrussia.org/motherland-calls-collapse/>

Figure 76. *Ukrainian protesters topple statue of Lenin in Kiev*. (2013). [Sculpture]. Kiev, Ukraine. Retrieved from <http://www.socialistphalanx.com/t1391-ukrainian-protesters-topple-statue-of-lenin-in-kiev>

Figure 77. Getty Images. (2014). *A golden toilet installed by activists on a pedestal where a statue of Lenin use to stand in Kiev*. [Sculpture]. Kiev, Ukraine. Retrieved from <http://www.dailymail.co.uk/news/article-2551622/Ukraine-protesters-replace-statue-Lenin-golden-TOILET-highlight-corruption-government.html>

Figure 78. *Genghis Khan Equestrian Statue*. (2008). [Stainless steel]. Ulaanbaatar, Mongolia. Retrieved from http://en.wikipedia.org/wiki/Genghis_Khan_Equestrian_Statue_sourced_10/7/14

Figure 79. Wallinger, M. (2012). *Sculpture marquette*. [Photoshop mock up]. Proposed site Kent, England. Retrieved from <http://www.sculptsite.com/sculpture-headlines-Mark-Wallinger-04-15-10.html>

Figure 80. *The monument to the first Viscount Horatio Nelson*. (1843). [Column Dartmoor granite, figure sandstone]. Trafalgar Square, London. Retrieved from http://www.maritimequest.com/misc_pages/monuments_memorials/nelsons_column_page_1.htm

Figure 81. Humphrey, M. (2014). *Every man remembered*. [Brass, perspex]. Trafalgar Square, London. Retrieved from <http://www.bbc.com/news/uk-england-london-29954997>

Figure 82. Kaws. (2013). *Untitled*. [Resin, paint]. Size unknown. Retrieved from <http://arrestedmotion.com/2013/10/openings-kaws-pafa-pennsylvania-academy-of-fine-arts/?images=2>

Figure 83. Papadopoulos, N. (2014). *Police confront protesters holding placards saying "Work"*. [Playmobil Installation]. Retrieved from <http://www.enetenglish.gr/?i=news.en.article&id=1852>.