



Wildwood Farm CLIPS & CLOPS Oak Harbor

March 2023

YOUR NEIGH-BORHOOD HULLABALOO

CREATED & EDITED BY HEATHER CARDER

CATTELAN'S HORSES

Taxidermied horse sculptures

Maurizio Cattelan is an Italian conceptual artist extraordinaire. He established himself as an artist by courting controversy through provocative, playful and emotive conceptual practices that challenge established and contemporary social norms. Born in September 1960 in Padua, Italy, earlier in his life he worked as a carpenter and would often create wooden sculptures. As an artist, Cattelan is perceived as humorous and was once described by curator Jonathan P. Binstock as "one of the greatest post-Duchampian artists and smartass, too."

Cattelan has often been compared to famous artists like Takashi Murakami and Jeff Koons because he uses collaborators to create his artworks. Unlike artists who have big studios and numerous assistants, Cattelan works from a small one-room studio in Greenwich Village.

The artist uses art to make fun of different systems of order. He usually uses themes and ideas from the past as well as other cultural sectors to drive his point home. Many of his works, such as

his horses, are based on simple subvert or puns clichéd conditions and use animals in place of humans in sculptural tableaux.

Horses have been used in art as a symbol of power for centuries. Perhaps one of the most talked-about examples of the past decades is Maurizio Cattelan horse sculptures series. The series comprises taxidermied horses with their heads stuck on the wall or hanging from the ceiling. Many critics, including audiences, took great umbrage on the installations, but it only serves as a boost for Cattelan in the global art market.

The Ballad of Trotsky, 1996 (above)

This taxidermied horse was presented to the public during Cattelan's first solo exhibition in New York. It shows a horse suspended in mid-air. The title references Russian revolutionary Leon Trotsky, an influential figure in the Bolshevik Revolution and the Soviet Union. However, thanks to opposing Stalin in the 1920s, he had to flee to Mexico City, where the Marxist theorist consequently was murdered by a devout communist.

Untitled (Inri), 2009

In another horse sculpture, the artist created a dead horse with the symbol INRI. That is an acronym from Latin

meaning Iesus Nazarenus Rex Iudaeorum, which translates to English as "Jesus the Nazarene, King of the Jews." The symbol is also often used in art history, but why was it used on a dead horse?

The sculpture may call to mind several scenes from Jesus Christ's crucifixion, during which the soldiers repeat the phrase several times. It unknown whether the artist used the taxidermied horse to represent him, Christ, or both. The conclusion is, however, again, left up to the imagination of the viewer to decide.

Untitled, 2013, Kaputt

In his previous installations of horses, the artist concentrated on making single sculptures that evoke isolation and desperation. However, in the artwork titled Kaputt, five horse sculptures hang headless from a Guggenheim Museum wall. These sculptures elicited uproars calling for a petition to bar the artist from displaying the horses on the ground that it extremely offensive and disgusting!

In Untitled, five horses brought together all the sculptures the artist created in the past and change the sense of loneliness portrayed by the single figurines into an

Continued on page 11

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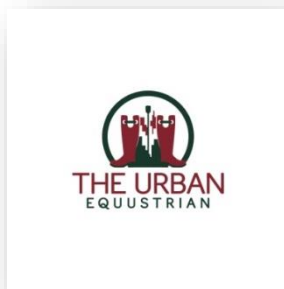
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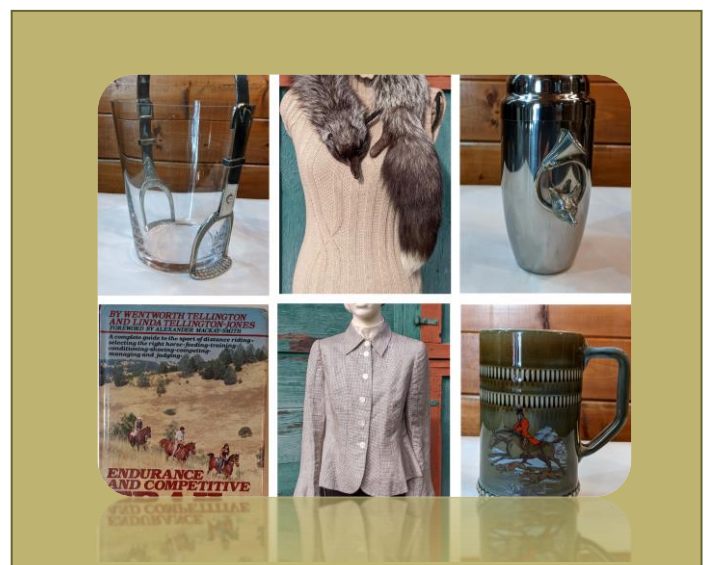


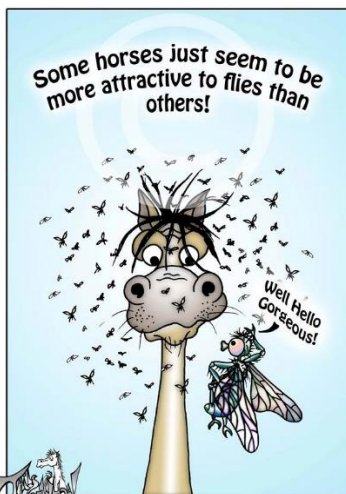
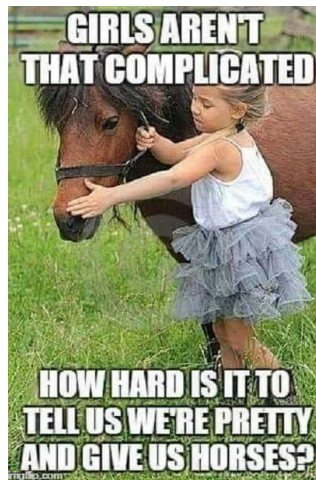
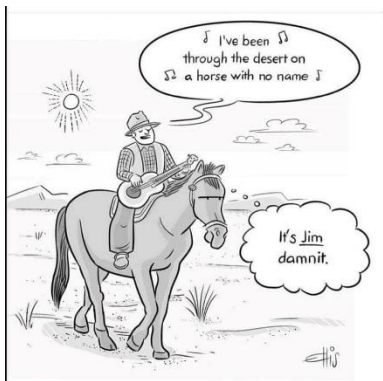
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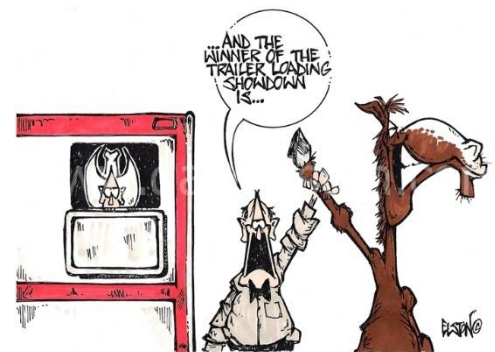
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-Marijke de Jong



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-Ronnie Sweet



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RIDING OUT AT EVENING

LINDA MCCARRISTON

"Riding out at Evening." By Linda McCarriston, is from her collection Talking Soft Dutch, printed by Texas Tech University Press. Copyright © 1984 by Linda McCarriston. The poem first appeared in POETRY magazine.

At dusk, everything blurs and softens.
From here out over the long valley,
the fields and hills pull up
the first slight sheets of evening,
as, over the next hour,
heavier, darker ones will follow.

Quieted roads, predictable deer
browsing in a neighbor's field, another's
herd of heifers, the kitchen lights
starting in many windows. On horseback
I take it in, neither visitor
nor intruder, but kin passing, closer
and closer to night, Its cold streams
rising in the sugarbush and hollow.

Half-aloud, I say to the horse,
or myself, or whoever: let fire not come
to this house, nor that barn,
nor lightning strike the cattle.
Let dogs not gain the gravid doe, let the lights
of the rooms convey what they seem to.

And who is to say it is useless
or foolish to ride out in the failing light
alone, wishing, or praying,
for particular good to particular beings,
on one small road in a huge world?
The horse bears me along, like grace,

making me better than what I am,
and what I think or say or see
is whole in these moments, is neither
small nor broken. For up, out of
the inscrutable earth, have come my body
and the separate body of the mare:
flawed and aching and wronged. Who then
is better made to say *be well, be glad,*

or who to long that we, as one,
might course over the entire valley,
over all valleys, as a bird in a great embrace
of flight, who presses against her breast,
in grief and tenderness,
the whole weeping body of the world?

Nutrition Corner

Can Flaxseed Provide Benefits for your horse?

Flaxseed is the best source of alpha linolenic acid (ALA), which is the most prevalent omega-3 fatty acid in plant food. ALA naturally exists in fresh pasture grass, however, it is quickly depleted in hay. Horses that are fed a hay-based diet will consume significantly less omega-3 fatty acids than horses that have consistent access to quality pasture grasses. Once hay has been cut, cured and baled, there is a rapid decline in the concentration of omega-3 fatty acids.

Flax-based omega-3 supplementation has been shown to effectively increase the cell membrane content of omega-3 fatty compared to non-supplemented horses. Omega-3 fatty acids impact each cell membrane by increasing membrane fluidity. This enhances cell-to-cell communication, cell receptor function and controls the transport of compounds into and out of the cell. Benefits attributed to flax-based supplements, such as the Omega-Max Ground Flax Seed, have been seen in people, horses and dogs.

Both omega-3 and omega-6 acids are often noted as “essential” fats as they are required in the horse’s daily diet, and horses are unable to synthesize these fats internally. The ratio of these fats is important as the natural grazing diet of the horse provides about 5 times the amount of omega-3 fatty acids to omega-6 fatty acids. Typical modern diets that include grain or corn oil, high omega-6 feed components, can quickly inverse the levels of fatty acids, providing much higher levels of omega-6 fats. Supplementation with plant-based omega-3 fatty acids, such as in flaxseed, can help to rebalance the ratio of omega-3 to omega-6 fatty acids toward that of a natural grazing diet.

Freshly ground flaxseed meal is highly vulnerable to oxygenation in the air, making it very susceptible to rancidity and spoiling. Because of this, Triple Crown goes to great lengths to ensure quality and stability against rancidity by adding in natural antioxidants and sealing in airtight proprietary packaging to ensure freshness.

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Our partnership with Triple Crown began in 2014 through a promotion with the USEF encouraging farm members to compare their current feeding programs with Triple Crown products. We have found the TC products to be superior over other products primarily because of the EquiMix technology and the research support of a leading edge team including independent representatives of Equine Universities, Medical clinics and top level riders and trainers

Meet KS TANGO

Tango is a registered Half Arabian/Quarter Horse Mare that was born in Omak, Washington on March 10, 1999.

Standing about 15 hands tall with a lovely rich bay coat, Tango had a wonderful show career in her early years, competing in Western Pleasure, Trail and halter and was always in the ribbons with her teenage rider who grew up to be an avid equestrian adult. She also participated in Gymkhana where she raced around poles and played mounted games with a competitive spirit!

When she was 13 she was purchased by a rider who wanted to participate in the mounted drill team and it didn't take long for Tango to become well-versed in all the routines and patterns, and was also a favorite in the parades and exhibitions they would travel to all over the Northwest.

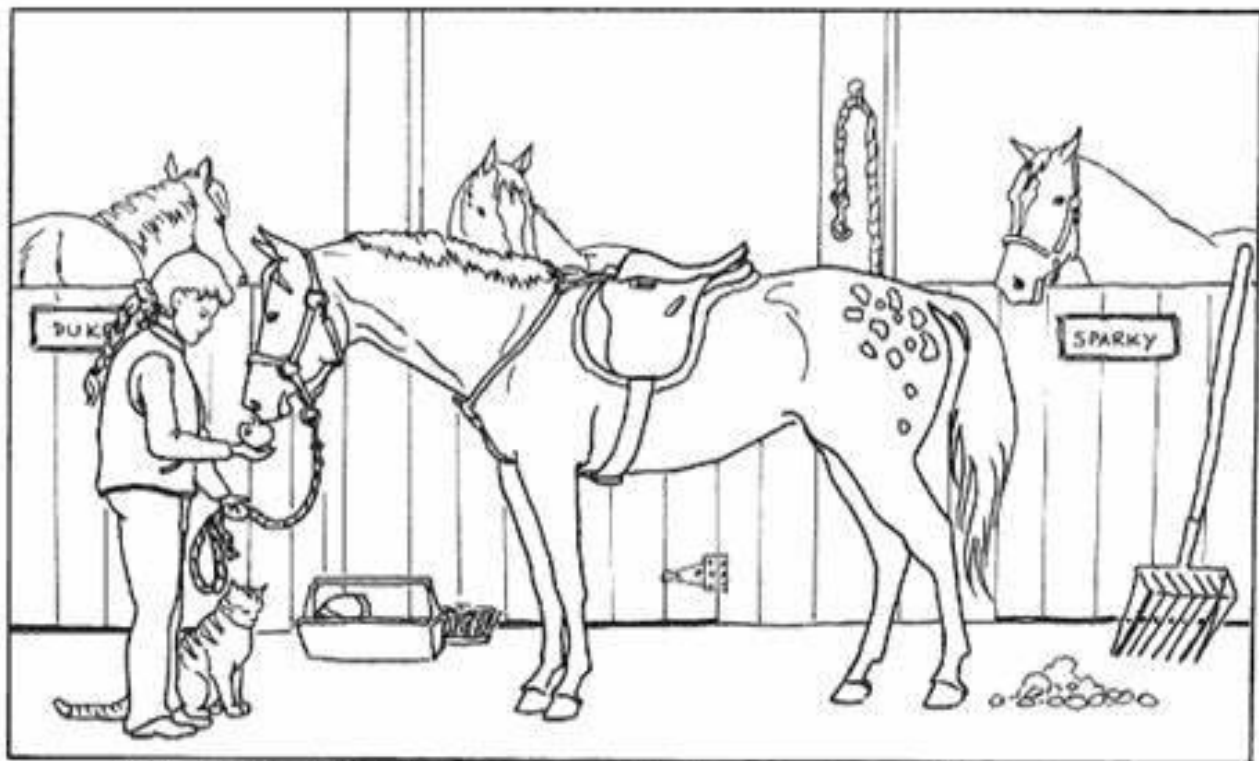
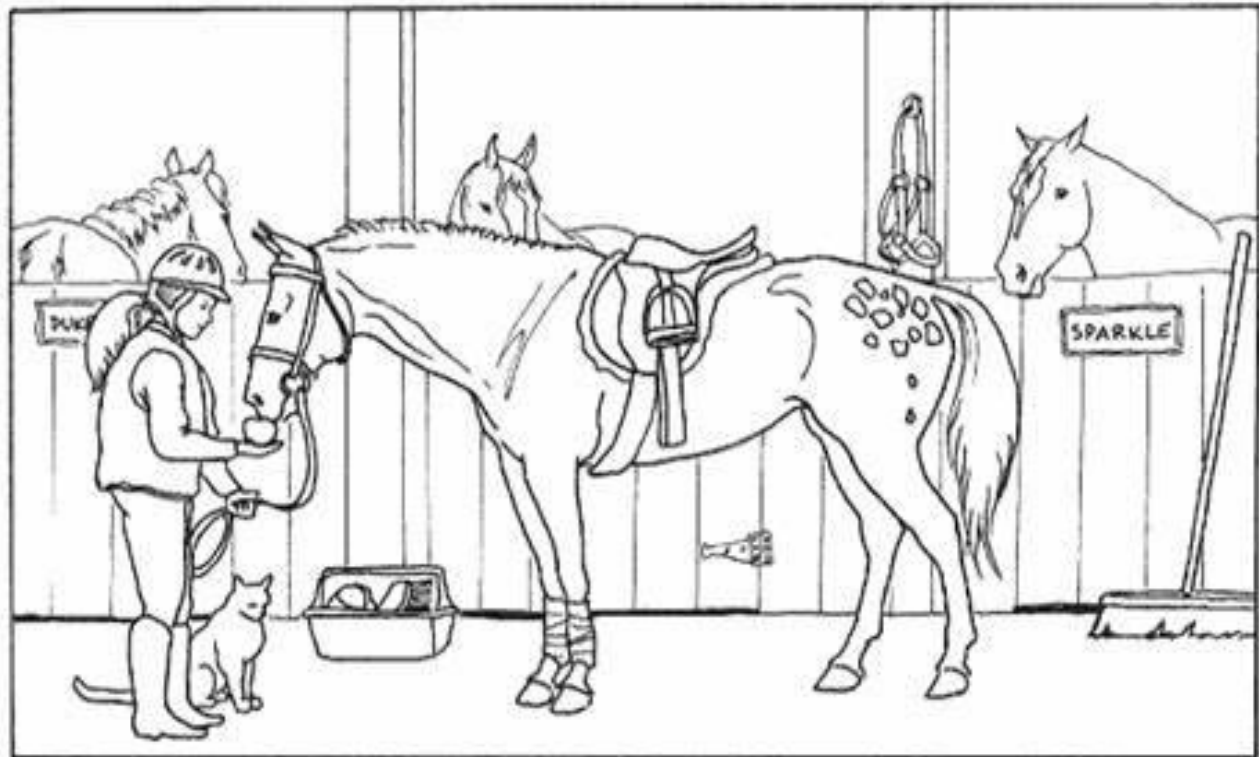
When her owner had to retire due to illness, Tango was left without a job for a few years – other than giving the grandkids rides and keeping the younger horses on their toes in the field!



Wildwood Farm purchased Tango in August of 2022 after losing one of our school horses – we had to find the perfect replacement for our students and Tango fit that bill.

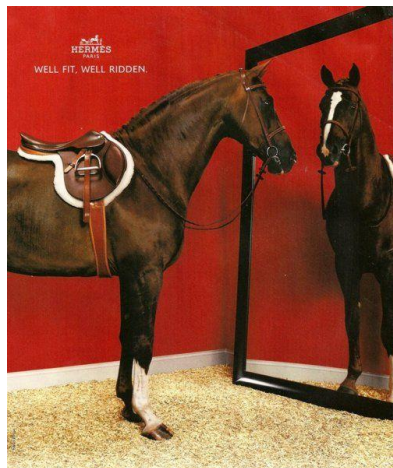
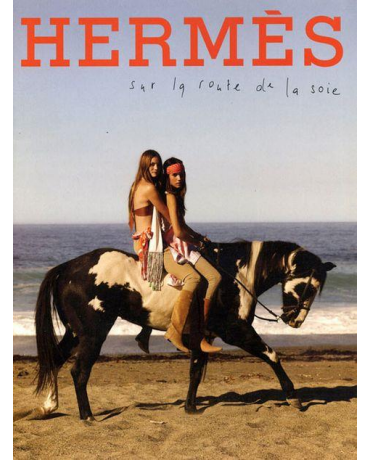
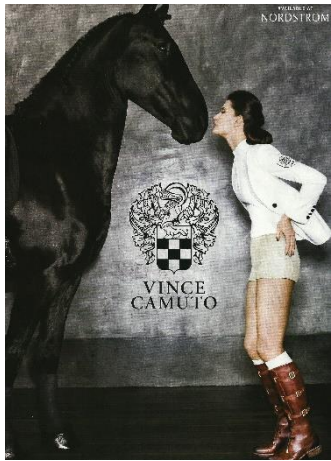
Tango is now well-established in our lesson program and still has her beautiful canter that served her so well in her drill-team days. She is also a wonderful trail horse for our guests and is fast friends with Pepper and Aurora, and now Penny. They get to spend their off hours in their large pasture where Tango keeps an eye on things, she is the watcher of the group.

Still going strong at 24, we hope to have many more years with Tango. She is a beautiful, kind horse that her students adore and instructors love – and she really enjoys her job!



Find 15 differences between pictures.

BEST FASHION EQUESTRIAN ADS



VERSACE

Phar Lap's Heart

National Museum of Australia

Canberra, Australia

The gigantic preserved heart of a champion racehorse.



WHEN AUSTRALIA WAS BOGGED DOWN by economic Depression, Phar Lap the chestnut racehorse became an unlikely symbol of hope.

Born in [New Zealand](#), he started as an awkward, unpromising colt without the grace and beauty typical of most champions. But his handlers saw promise in him, and named him after the Thai word for lightning. This underdog coached by an unheard-of trainer ended up winning 37 of his 51 races from 1928 to 1932, frequently by several lengths, including the coveted [Melbourne Cup](#). Phar Lap's unlikely success made him a fan favorite, attracting Australians who had never once been to a race to follow the "Wonder Horse's" rise to the top.

Tragically, Phar Lap died suddenly after his first North American win in 1932. No clear cause of death has ever been decided, though speculations include infections and deliberate poisonings. Australia and New Zealand went into mourning for the horse, and his remains were distributed like relics.

His skeleton went to New Zealand's national museum, while [his hide was mounted for the Melbourne Museum](#). His massive heart, weighing almost 14 pounds (about twice as big as an average horse's heart), inspired the phrase "a heart as big as Phar Lap's." The organ that powered the incredible horse is preserved in the National Museum of Australia, a fitting place for the relic of a national icon.

The Hackney Horse



The **Hackney** is a recognized breed of horse that was developed in Great Britain. In recent decades, the breeding of the Hackney has been directed toward producing horses that are ideal for carriage driving. They are an elegant high stepping breed of carriage horse that is popular for showing in harness events. Hackneys possess good stamina, and are capable of trotting at high speed for extended periods of time.

The Hackney Horse breed was developed in the 14th century in Norfolk when the King of England required powerful but attractive horses with an excellent trot, to be used for general purpose riding horses. Since roads were rudimentary in those times, Hackneys were a primary riding horse, riding being the common mode of equine transportation. The trotting horses were more suitable as war horses than amblers with their pacing gaits. As a result, in 1542 King Henry VIII required his wealthy subjects keep a specified number of trotting horse stallions for breeding use.

In about 1729 a Norfolk Trotter stallion and an Arabian stallion contributed to the foundation stock for the modern Hackney Horse. The resulting Norfolk Roadster, as it was known, was a heavily built horse that was used as a work horse by farmers and others. It was also a fast horse with good stamina.

In 1883, the Hackney Horse Society was formed in Norwich and the society's stud book has records dating back to 1755 in the Hackney Stud Book.

Alexander Cassatt was responsible for the introduction of the Hackney Pony to the United States. In 1878 he acquired 239 Stella in Britain and brought her to Philadelphia. In 1891, Cassatt and other Hackney enthusiasts founded the American Hackney Horse Society which is based in Lexington, Kentucky.

Hackneys come in both pony and horse height ranges, and are one of the few breeds that recognize both pony and horse sizes. The Hackney Pony was developed in the late 19th century, when Hackney horses were bred to various pony breeds in order to create a very specific type of show pony.¹

The Hackney Horse's height ranges from 14.2 hands (147 centimetres) to 16.2 hands (168 cm) tall. They may be any solid color, including bay, brown, chestnut and black. Hackneys often have white markings, often due to the influence of sabino genetics. The Hackney has a well-shaped head, sometimes with a slightly convex nose. Their eyes and ears are expressive and should show alertness. The neck is crested and muscular with a clean cut throat and jaw. The chest is broad and well-defined, the shoulder is powerful, long and gently sloping. The Hackneys have an average length of back, muscular, level croups, and powerful hindquarters. Their ribs are well-sprung. The tail is set high and carried high naturally. The legs are strong with broad, clean joints, long forearms and gaskins, with strong hocks, and pasterns medium in length, and are attached to round, fairly upright hooves.

In April 2022 the Rare Breeds Survival Trust declared the breed was at risk, with just 31 breeding females and 12 males left in the UK.

(Cont'd from page 1)

orchestrated and intentional movement.



The horses appear to be startled by the viewers walking in or tried to escape their sad situation by jumping into the wall. However, another association could be that the animals simply want to see what is on the other side of the wall. Nobody knows why the horses are escaping, and this has made many viewers stop and reflect on what could have caused the herd to throw themselves on the wall headfirst.

Two of the horses from the Untitled five horses are Cattelan's proofs from his previous work Untitled, while the remaining three are from 2007 Untitled sculptures, on loan from different collections around the world. In earlier works, the horse cuts lonely figures in the exhibition, which is opposite in the herd.

This work was first installed in the Kaputt exhibition at the Foundation Beyeler in Basel, Switzerland. The title was borrowed from the novel Kaputt Primavera authored by Curzio Malaparte. In the book, the author narrates the heartbreaking death of a thousand horses during World War II after jumping into Finland's Lake Ladoga to escape the wildfire resulted from aerial bombardments. As the horses were crossing the lake, it unexpectedly froze over, tapping all the horses in place, their heads above the frozen water and eyes frozen open.

Cattelan was trying to create the view of the thousands of horses from below the frozen lake's surface. Just like in the novel, the horses are preserved by the frozen water. Cattelan has used taxidermy to freeze the horses in space and time; thus, they are neither truly dead nor alive.

Reception

Public

Cattelan's Horse works were not received well by the audience. Many have gone to online discussion forums to air their frustrations towards the artist. One viewer rants:

I find it sadistic. It is very disturbing that it received enough attention to be sent around the net. What kind of world do we live in where people find entertainment from a horse with its head buried? Perhaps I should lighten up, or I have no appreciation for art? I went to the new modern art wing of the Chicago Art Institute when it opened a few weeks ago, so I must like art. At the very best if I look with an open mind, the artist is saying, 'some people are such idiots that animals hide from them in plain sight, but they don't notice that animals are about to poop on them.

Writing for the New York Times, Carol Vogel said this about Cattelan's work:

Frequently morbidly fascinating, Cattelan's humor sets his work above the visual pleasure one-liners.

Wildwood Farm CLIPS & CLOPS Oak Harbor

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Analysis

When one observes the horse keenly, they can conclude that the herd jumped willingly into the wall. Perhaps this was an attempt to escape some form of danger or with a desire to take their own lives. The hanging horse body also conjures the term “horse’s ass”, which is typically used to describe someone stupid or incompetent. This is an indictment of how Cattelan is perceived in the world of art.

Art critic Francesco Bonami writes:

The jump [of the single ‘untitled’ horse] is delusional and yet heroic. The five horses transform delusion into panic and individual effort into a crowd. It’s an exodus we’re witnessing, not a search for freedom. Like Malaparte’s horses in Finland that run away from the burning wood into the frozen lake, Cattelan’s horses do not seek freedom but survival

Many critics question whether the horses are artworks. Cattelan answered in an interview with Numero, saying:

Of course, not all exhibitions can be artworks, just as not all artists can be curators, but it happens. Think Philip Parreno’s recent solo show at HangarBicocca: on paper, it was “only” an exhibition of older works, but the result was clearly a brand-new work made up of all the past pieces. One of those cases where the whole is much more than the sum of its parts.

Conclusion

Whether or not you may like these works, they have ignited numerous conversations, something which most exhibitions fail to achieve. This success, combined with the million-dollar auction results, could indicate more horse artworks to come from the Italian provocateur.



Novencento (1900) 1997



Untitled 2007