



Suzy Spence: A Night Among the Horses

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Delicious Line

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Suzy Spence is not afraid to go where our darker thoughts wander when we think of the regalia and ritual of the hunt. Amidst the overt presence of violent death, the gnashing of the hounds' teeth, and the sweaty flanks of the steeds is the other primal urge of sex.

Both males and females don the plumage of pink coats and top hats in an aristocratic dance of seduction, but in this case the artist has chosen to lampoon the male gaze by pushing the fetishization of the woman hunter into the wider zone of sexualized object. *The Optimist* (2017) and *Untitled Riders* (2017) present huntresses in various states of dishabille, while *Death by Black Horse II* (2017) doubles as both a bloody trampling of a rider and a retelling of Pasiphae and the bull. The loose and fluid brushstrokes of the monochromatic flashe works lend a witty spontaneity reminiscent of Thomas Rowlandson's pithy caricatures, while the polychrome pieces are darker and a bit more stiff-upper-lip.