



**GALLERIES**

BRUCE JAMES

A SINGLE object can exemplify a show, even a whole aesthetic. Nathan Waters's *Horse Power* does just that. One of his three contributions to Daniel Cunningham's Queer ensemble at Raw Nerve Gallery, *Show Pony*, the work is a saddle in satin, leatherette and trim. Like a bedroom piece commissioned by Jane Mansfield, it's wildly camp and oddly conventional. In the context of Emma Bovery's dykey deconstruction of dressage, it's hilarious. Jules Gull's horsewhip-cum-hammer is one of the sassiest make-overs of surrealism I've seen — all plaited pliancy and chrome-plated threat. Ashe Lee's print-ready *Special K* references an equine steroid popular with Muscle Marys. Trashy photo works by Brook Andrew and Raymond Peer bring up the rear.

Too late for the Easter Show and the Autumn Racing Carnival, *Show Pony* is perfectly timed for the Light Horse traditions of Anzac. am's catalogue essay is bumpy but pleasurable. To April 26.