

## **ARTIST'S STATEMENT**

I always wanted to be a Cowgirl.

Born in Hot Springs, Arkansas in 1948 I feel like I have spent my whole life working my way back to the land. Before I was two years old, I had a complete cowgirl outfit: black shirt with white fringe, boots, pants, chaps, belt, hat and a wooden stick pony to ride on. I rode throughout my childhood and at thirteen I boarded a horse named Gypsy. We would ride out into the middle of the Nevada desert for hours at a time. I felt strong and powerful - I always felt on top of the world.

Since 1970 I have been documenting women's culture; chronicling numerous aspects of women's lives and their work; often tough issues about women who have been overlooked, underserved - forgotten really. **TALL IN THE SADDLE** has given me the chance to reflect on and celebrate the lives of strong, independent and dedicated women with which I feel a deep connection.

My vision is to have our traveling show mounted in every state in the U.S. so that children and adults of all ages can see and acknowledge the talent, determination, skills and contributions of these magnificent women of The West who represent ever so many more.

I am honored to dedicate **TALL IN THE SADDLE** to Margaret Formby. Margaret was the founder and director of the Cowgirl Hall of Fame and Western Heritage Center in Hereford, Texas. Sherry Delamarter, owner of the Cowgirl Hall of Fame Restaurant near my studio in New York, introduced us. In August of 1990 I flew to Amarillo, where I met Margaret - truly a kindred and brilliant spirit - and we became dear friends. The next day she set up our first shoot with cowgirls Jennifer Smith and Janie Carizzales at a nearby ranch. I felt like I had finally come home. So began my 20 years of documenting the women of **TALL IN THE SADDLE**. Margaret's vision and unending commitment like so many others allowed the important Hereford Collection to transform into the National Cowgirl Museum and Hall of Fame now in Fort Worth.

I'm deeply grateful to so many in all of the Western States for their sincere interest in and support of our Project, for their generous, energetic collaboration and time spent telling their stories and sharing their lives. Special thanks to SWORDFISH Productions, the San Francisco Arts Commission, the Zellerbach Family Foundation and Grants for the Arts Program, Linda M. Davis, Cindy Ewing, Clint Formby and Stan for their generous financial contributions and loving support.

A deep, heartfelt and Special Thanks to SWORDFISH Productions for keeping my personal and professional dreams alive for 40 years.

**Ann P. Meredith**  
Tiburon CA

## **ABOUT ANN P. MEREDITH - Selected**

Born in Hot Springs, Arkansas Meredith is a graduate of the University of California with a degree in The History of Art and a nationally and internationally acclaimed artist, writer, director, photographer and filmmaker. She has lived and worked throughout the United States, Mexico, Africa, China and Europe and has served as a judge for the EMMYS in News & Documentary.

Ann's work is in the Permanent Collections of The Smithsonian Institution, The Library of Congress, the San Francisco & New York Public Libraries, The Simon Lowinsky, Monique Godlstrom, Donnie Deutsch & Michael T. Solomon Private Collections, the SONY Theatre Collection and The Arthur & Elizabeth Schlessinger Library on the History of Women in America at Harvard University among others.

Ann's work has been reviewed and featured in *The New York Times*, *Fuji Photo Film Magazine*, *Metropolitan Home*, *MS. Magazine*, *The California Journal*, the *Los Angeles Times*, *ARTWEEK*, *The San Francisco Examiner*, *American Photo* & *Rizzoli Publications* among numerous others.

Ann's work has been exhibited throughout the United States including The New Museum of Contemporary Art in New York, the San Francisco Arts Commission Gallery, The Bank of America's Concourse Gallery, Saul Zaentz Media Center, The Oakland Museum, The French Hotel, The Brooklyn Museum, The U.S. Dept of State's Embassies, The Schlessinger Library at Radcliffe College at Harvard University, The Health Museum of Cleveland, the MATRIX Gallery University Art Museum, the United States Dept. of the Interior's National Historic Park for Women's Rights at Seneca Falls, The Greensboro County Historical Museum, Greensboro, North Carolina, the California History Center & Foundation, Cornell University, Spectra Gallery in New York City, The Joseph Dee Museum of Photography, Citicorp Bank, LIMN Gallery, The Historical & Cultural Society at Fort Mason Arts Center, the Mercedes Benz Gallery in New York, The Art Centre in Plano, Texas, the San Francisco Museum Of Modern Art, The United Nations, U.S. Embassy Sarajevo, Bosnia, Ontario Design Center, Tampa Museum of Art, The Wadsworth Athenaeum in Connecticut, The China World Trade Center in Beijing, The Parsons/Aronson Gallery, The Consortium in Minnesota, The National Museum for Women in Arts, Washington D.C., Gunma, Japan, Der Stadt Bibliothek in Hanover, Munich, The Simon Lowinsky Gallery in SOHO, The San Jose Center for Contemporary Art, The Royal Photographic Society in Bath, England, Rutgers University, Riverside Art Museum, Nexus Gallery in Atlanta, Georgia, The Transamerica-Occidental Gallery in Los Angeles, The Delaware Center for The Arts, The World's Fair in New Orleans, Louisiana, The International Center for Photography in New York, The Houston Center for Photography and The Seattle Center for Contemporary Arts.

Ann has received grants and financial support for her work from The Lila Wallace - Reader's Digest & Arts International Artist Fellowship, The U. S. Dept of Labor, Region II Women's Bureau, The Nelson B. Delavan Foundation, The Mid - Atlantic Arts Foundation, The Downtown Community Television Artists In Residents Grants, AmFAR- The American Foundation for Research, Creative Time Inc., The New York Public Art Fund, Art Matters, Inc., The Santa Fe Realty Corporation, The Pettus-Crowe Foundation, The Zellerbach Family Foundation and The L.J. Skaggs and Mary C. Skaggs Foundation among others.

## **TALL IN THE SADDLE EXHIBITION - WALL PANEL TEXT**

*TALL IN THE SADDLE* marks the culmination of twenty years of artist Ann P. Meredith documenting women making their mark in the arenas of ranching and rodeo. Working in a Fine Art documentary format, Meredith depicts women breaking ground in a variety of scenarios including riding bulls, barrel racing and their daily work on the land.

When examining cowgirl history much is revealed about the birth and growth of America that demonstrates a life beyond survival; a life that encompasses revelry and exuberance. Meredith not only captures the thrill of rodeo events and the determined character of these pioneering women, she also documents a more tender personal vision, an insiders' view if you will of the personal lives and work of women on the Land.

Meredith's *TALL IN THE SADDLE* is an important Fine Art Project that reveals the resilient spirit of incredibly strong Women of The West who are dedicated to living life on their own terms.

The women depicted in *TALL IN THE SADDLE* hail from Nevada, California, Idaho, Wyoming, Montana, Washington State, Arizona, Utah, Texas and New Mexico. For *TALL IN THE SADDLE* Meredith has worked with The National Cowgirl Hall of Fame and Western Heritage Center in Hereford, Texas; the Senior Pro Rodeo in Fernley, Nevada; the IGRA in Sacramento & San Jose, California, The Women's Professional Rodeo Association in Kingston, Arizona & Colorado Springs, CO, The CattleWomen's Association, the Nevada Diabetes Association and The Chamber of Commerce in Elko, Nevada among numerous other community groups.

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### **PHOTOGRAPH SALES**

All Photographs are for sale in Signed & Dated Limited Editions of Twenty-five Silver Gelatin Photographic Prints in Five sizes and Twenty Exclusive Box Sets of Twelve Select Images. See Price Sheet.

For Sales, Scheduling & Information contact

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## **ROPING EVENTS**

Roping events are the oldest rodeo events, arising from the necessity of the cowhand to restrain cattle for the administration of medical care or branding. Roping events are timed events, testing the skill of the roper(s).

### **CALF ROPING ON FOOT**

The roper stands in the roping box behind the barrier line on either the left or right of the chute. The calf generally weighs 200 to 300 pounds. The roper must not cross the barrier line until after the calf's nose crosses the chute gate. The roper attempts to rope the calf by throwing the loop over the head and then pulling the slack out of the rope. The calf is roped, but not brought down. Time starts when the calf's nose clears the chute gate and ends when the slack is pulled out of the rope. Reasons for disqualification include throwing the rope at the calf or trying to snare or trap the calf. There is a ten-second penalty for crossing the barrier line before the calf comes out of the chute.

### **MOUNTED BREAK-AWAY ROPING**

The mounted roper is behind the barrier line in the roping box, either on the left or the right. When the roper calls for the calf, the calf's nose must clear the chute gate before the horse crosses the barrier line. The roper cannot rope the calf until the horse's tail has cleared the barrier line. The rope is tied to the saddle horn with cotton string so that when the calf is roped and the slack pulls out of the rope, the rope "breaks away" from the saddle. Again, the calf is not brought down but merely roped. Time starts when the calf's nose clears the chute gate and ends when the end of the rope breaks away from the saddle horn. There is a ten-second penalty for crossing the barrier before the calf comes out of the chute and reasons for disqualification include trying to snare the calf, accidental or intentional hang up of the rope, or abusive treatment to the horse or the calf.

### **TEAM ROPING**

Team roping also known as *heading and heeling* is a rodeo event that features a steer (typically a *Corriente*) and two mounted riders. The first roper is referred to as the "header," the person who ropes the front of the steer, usually around the horns; the second is the "heeler," who ropes the steer by its hind feet. Team roping is the only rodeo event where men and women compete equally together, in either single gender or mixed gender teams. Cowboys originally developed this technique on working ranches when it was necessary to capture and restrain a full-grown animal.

### **TIE-DOWN CALF ROPING**

The goal of this timed event is for the rider to catch the calf by throwing a loop of rope from a lariat around its neck, dismount the horse, run to the calf and restrain it by tying three legs together in as short a time as possible. The event derives from the work of actual working cowboys, which sometimes required catching and restraining calves for branding or medical treatment.

### **RANCH LIFE**

When a skilled and sensitive photographer turns her lens toward the details of everyday life, the resulting images reveal the strength and fortitude of her subjects. Ann P. Meredith frames ranch life with an honest approach that avoids dwelling on either a falsely romantic vision or the harsh realities of life on the range. Her photographs are instead accepting, open and intimate views into the lives of hardworking rural women. Meredith represents a contrast between restful, happy moments at home and the incredibly physical and solitary labor ranching requires. Throughout the years Meredith has developed long term relationships with her subjects, and in many instances has returned to document their changing lives.

### **PORTRAITS**

The women depicted in this section of Ann P. Meredith's exhibition *TALL IN THE SADDLE* have each significantly contributed to the development of an ever-expanding view of women on the Land. Meredith's portraits depict rodeo competitors, entrepreneurs, ranchers, horse women and luminaries within the Cowgirl genre. Importantly, Meredith's photographs demonstrate a relaxed and familiar relationship of the subjects with the photographer. *TALL IN THE SADDLE* marks another chapter in Meredith's acclaimed forty year document of women's culture titled "*I A WITNESS.*"

### **ROUGH STOCK EVENTS**

In all rough stock riding events, two judges score riders. Each judge can award a maximum of 50 Points; 25 points to the animal and 25 points to the rider. The rider must demonstrate skill and control in the ride while attempting to increase the animal's performance by spurring. The animal is judged on its speed, strength of bucking and any unusual moves.

### **BAREBACK BRONC RIDING**

The average horse in this event weighs about 1,100 lbs and is flanked just in front of the hind legs. The flank causes a natural bucking response from the horse. The rider holds on to leather rigging that cinches on to the horse just behind the shoulders. Riders may choose to ride with either one or two hands (4-point deduction for two-handed riding). The horse receives points for its power and bucking pattern while the rider receives points for strength, control, form and spurring action. Reasons for disqualification for this event include a buck off before the minimum time requirement or touching the horse, equipment or self with the free hand.

### **BULL RIDING**

The average bucking bull weighs between 1,500 and 2,000 lbs. A soft cotton rope is used as the flank strap to enhance the bull's bucking. The rider uses a heavy rope that is wound around the bull just behind the shoulders or front legs. The rider uses only one gloved hand to hold on to the bull. The bull is scored based on its power and bucking pattern and the rider is scored on control, form and spurring action. Reasons for disqualification in this event include touching the animal, equipment or self with the free hand or being bucked off before the minimum time requirement.

### **STEER RIDING**

This event is structured exactly like bull riding with the exception that the animal is castrated and thus the average weight of the animals is between 900 and 1,200 lbs. Steers are also less aggressive so there is usually little danger of the animal charging the rider after they have been bucked off. Steers also tend to buck in more of a straight line with little spin or twisting. Most competitors start out learning to ride on steers before going on to bulls.

### **CHUTE DOGGING**

Chute dogging is a form of steer wrestling where the steer weighs between 400 and 500 lbs. The competitor starts the event in the chute with the steer as opposed to on horseback. It is a timed event and time starts when the chute gate is opened. The competitor must get the steer to a line 10 feet in front of the chute and then wrestle the steer to the ground using strength and skill. A legal fall means that all four feet of the steer are facing in the same direction as its nose when the steer is on the ground. Reasons for disqualification include losing contact with the steer or tripping the steer.

### **SPEED EVENTS**

In the speed events horse and rider race to accomplish a pattern or course in the least possible time. Riders are disqualified if their horse "breaks" the pattern or runs outside the prescribed pattern.

### **BARREL RACING**

Three 50-gallon barrels are set up in a triangular pattern in the arena and the horse and rider run a cloverleaf pattern around the barrels. The pattern can be started either to the left or the right. There is a five-second penalty for knocking over a barrel.

### **FLAG RACE**

For the flag race, rider and horse run a modified triangular pattern around a three barrel-course. There are 5-gallon buckets on barrels one and three with pellets in them. The first bucket has a red flag in it that the rider must pick up as she rides by. The rider continues around a pole and then plants the flag in the bucket on the third barrel. There is a five-second penalty for knocking over the first or second barrel or bucket. The rider is disqualified for not picking up the flag from the first bucket or if the flag misses or falls out of the second bucket.

### **POLE BENDING**

The horse and rider enter the arena where a straight line of 6 poles has been placed 21 feet apart. The rider races to the opposite end of the line of poles and weaves in and out, slalom style, and then repeat this back to point where she started and then races to the finish line. There is a five-second penalty for knocking down each pole.