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Interrogating Reciprocal Gaze: The Animal and Human in Contemporary Art

A thesis
submitted with creative work in fulfilment of the requirements of
the degree of

DOCTOR OF PHILOSOPHY

at

James Cook University

by

Barbara Ann DOVER
TSTC Art & Crafts, Melbourne Teachers' College; Dip. Art & Design (Drawing), Prahran CAE; Grad. Dip. Arts & Entertainment Management, Deakin University; MCA

2008

School of Creative Arts

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The research presented and reported in this thesis was conducted within the guidelines for research ethics outlined in the *National Statement of Ethics Conduct in Research Involving Humans* (1999), the joint *NHMRC/AVCC Statement and Guidelines on Research Practice* (1997), the *James Cook University Policy on Experimentation Ethics, Standard Practices and Guidelines* (2001), and the *James Cook University Statement and Guidelines on Research Practice* (2001). The proposed research methodology received clearance from the James Cook University Experimentation Ethics Review Committee (approval number H2103).

…….. ……

(Barbara Dover) (Date)

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ABSTRACT

The research considers and appraises issues pertaining to the human relationship with animals, particularly in relation to companion animals, primarily focusing on the nature of their non-verbal communication and mutual gaze. It applies a contemporary visual arts perspective to animal advocacy and to aesthetic and ethical questions implicit in the human-animal relationship. The research is developed from an analysis of the literature, which evaluates interdisciplinary and scholarly perspectives on animals across such fields as philosophy, anthropology, psychology and ethology as well as visual art, predominantly contemporary international and Australian art. It also builds from the context of the researcher's extensive experience and parallel interests in animals, animal advocacy and the arts.

The literature contextualises and defines the parameters and working principles of ethical aesthetics, impartial advocacy, imaginative insight and experiential discipline, which are interlocked with the key principles of reciprocity and participation, proximity, responsibility, empathetic agency, connectedness and continuity, subtlety and restraint that form the conceptual framework and the visual art questions, both of which are fundamental drivers for the research.

Specifically, the research probes the nature of the human-animal interchange and underlying relations, and the continuity evident in this exchange, by means of the reciprocal gaze, through interrogation of the engagement of visual artists with the sensitivities and aesthetics of such interactions. At the macro level, the research seeks to probe how a selection of contemporary Australian artists contextualises and realises the potential of the animal-human gaze in their artwork. Conversations with these artists together with selections from their work formed the basis for a focal exhibition, *Eye to Eye*, in which each artist interrogates the nature of the animal-human interaction, principally focusing on the animal-human mutual gaze. The works also connect through their conceptual bases of the

animal-human interface within the consideration of ethics and aesthetics as well as by their use of digital technologies.

Against the backdrop of *Eye to Eye* and the resultant analysis of works which explore reciprocity of gaze between the animal and human as evidence of the animal-human relationship, the micro level research focused on artistic work deliberately designed to re-align animal-human interactive looking and mutual gaze and, in doing so, to establish a more harmonious balance between the two. A critical phase in the methodology of the research is the prototype phase from which the resolution, scope and direction for the focus, media and methods are established for artistic practice. The public outcomes of this research are the exhibitions entitled *Face to Face* and *Interrogating Gaze* which comprise a group of installations, together with a series of wall works focusing on companion animals and their humans. This research questions the moral and physical boundaries of our relationship with animals, and, in redressing the balance between the two, recognises and celebrates the sentience of the reciprocal gaze.

The implications and future directions of the research offer possibilities within four key areas. First, the research provides a solid conceptual and practical base and impetus for further and ongoing development of personal art practice addressing the nexus of animal-human relations, particularly within the consideration of animal sentience, animal advocacy, ethics and aesthetics. Second, the research opens up opportunities for curatorial work particularly within the genre of contemporary visual art and animals and animal-human relations. Third, given the dearth of publications within the field of Australian contemporary art and animals, potential publication and/or publication collaboration on contemporary art and animals present a viable option to address the deficiency. Finally, within the emerging interdisciplinary area of animal studies, the sphere of the animal and animal-human relations and contemporary art offers significant potential for further scholarly research.

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PART ONE:
PERSPECTIVES ON ANIMALS AND HUMANS

CHAPTER ONE – INTRODUCTION

1.1 Companion Animals: The Pet Phenomenon

Recent pet industry research indicates significant changes in pet ownership in that Americans now own more pets than ever with the highest level recorded of 62 per cent of all households owning a pet. In 2003, Americans kept 65 million dogs as pets (Dillon, 2005) and approximately 78 million cats with 34 per cent of households owning at least one cat (HSUS, 2005). In 2008, in the United Kingdom, 43 per cent of households owned a pet with 22 percent of these homes owning a dog, a total population of seven and a quarter million dogs. With cat ownership increasing in the United Kingdom, the total population of cats is over seven million with 18 per cent of households owning a cat (PFMA, 2008). Pet ownership is even higher in Australia; one of the highest in the world, 64 per cent of the seven and a half million households in Australia own pets (Petnet, 2003) with four million dogs and two and a half million cats (ABC, 2007). Of these, 91 per cent of pet owners reported feeling very close to their pet (Petnet, 2003). Households spend more on their pets than on child care. ABC (2007) notes that "… what we are witnessing is the rise of the 'fur family'" (ABC, 2007).

In addition, a 1999 survey (*NSW Legislative Assembly Hansard*, 2003) found that 85 per cent of Australian pet owners said that their pet was part of the family; 57 per cent said that their pet was their best friend; 86 per cent believed that the main role of their pet was love and companionship, rather than as a guard dog or a mouse catcher; 69 per cent said that their pet's death would be as upsetting as the death of a family member; and 60 per cent said that they would put themselves in danger to save the lives of their pets. Franklin's (2006) survey (2000-2004) of Australian households indicates that, on average, 88 per cent of households ascribe family membership to their pets. These pets also have access to parts of the house that, in the 1950s and before, were out of bounds to them. Franklin (2006) found that over half of the respondents in his survey claimed they allowed

their pets into their bedroom and almost half were allowed on the furniture. Franklin (2006) noted that "… companion animals mostly have the run of the house" (Franklin, 2006: 210).

In the United States, 83 per cent of pet owners refer to themselves as their pet's Mum or Dad and over 63 per cent of dogs owners say *I love you* to their pet at least once a week (Dillon, 2005). People willingly spend large amounts of money on their pets in feeding, caring, grooming and nursing when ill. The marketing and consumer research carried out by Holbrook *et al* (2001) on the presence of animal companions in the mundane lives of ordinary consumers concluded that "… pets occupy hallowed ground" (Holbrook, 2001: 11) and that pets are a type of *sacred* animal beyond mundane consumer and consumption experience.

1.1.1 www.dogue.com.au: A New Perspective

Moreover, *haute couture* items for the *cool* fashion-conscious cat or dog are now available on increasing numbers of websites (e.g., www.dogue.com.au; www.fifiandromeo.com; www.lucytags.com; www.petcomfort.com; www.handsnpaws.com; www.alldogsgym.com; and www.animalfair.com). Australian-based sites such as the *Vogue* redolent www.dogue.com.au (Plate 1.1.1 aim to satisfy those dog owners desirous of pampering their pets with the latest *haute couture* and fashion clothing for all occasions, collars of every imaginable style and colour, beauty treatments, specialist foods, bedding, travel items and toys. Websites such www.meowhoo.com and www.missglamourpuss.com offer a range of items from clothing to jewellery especially for felines, while www.animalfair.com is a site associated with a magazine, also catering for the style-conscious pet, marketed as the *lifestyle magazine for animal lovers*. Among the offerings on this website for both the canine and canine companion are fashion, travel, beauty, design, wildlife and events.

www.dogster.com, the *Facebook* for canines, listing 363,998 four-legged members at the beginning of 2008, is yet another recent Internet development for

domesticated non-human animals. Felines, too, have www.catster.com with a total furry membership of 152,537, all of whom have their individual profile pages listing their personal statistics of age, gender and weight along with their horoscope, pet-peeves, skills, favourite nap spots, toys and foods as well as photographs of the family, human and non-human animals. To what extent do these connote a case for animals, trivialize them, or simply reflect an inchoate desire to bring the human and the non-human animal closer together?

Plate 1.1.1 Home page, www.dogue.com.au
accessed 30 December 2007

In the United States, and throughout parts of the rest of the world, not only do people outfit their pets in designer-label fashions, they also feed them human food, give them human names, celebrate their birthdays, provide them with specialist medical and palliative care when they are ill and/or aged, mourn them when they die and bury them in pet cemeteries with many of the rituals associated with human burial (Serpell, 2002). Currently, pet funeral services range from pet hearses to individual cremations and burials to which, according to one pet crematorium, over forty people attended one burial (ABC, 2007). The report also predicts that, in the future, there might even be cemeteries where humans and

their companion animals can be buried together (ABC, 2007). Australia's first known bereavement support group for people mourning their animal friends was initiated in Melbourne (aap, 2006). Anecdotal evidence abounds on the devastation felt by pet owners when their beloved companion dies (Appendix A provides one such example). Science, too, is giving comfort to grieving pet owners. In early 2004, a California firm launched the world's first cat cloning service with the announcement of its first sale to a Texas woman for $50,000: a cloned, male kitten named Little Nicky. The cloned kitten is a genetic twin of Nicky, a seventeen-year-old Maine Coone pet cat kept by the woman until he died in September (Reuters, 2004).

1.1.2 Pets *qua* Animals

Franklin (2006) argues that pets are being increasingly brought closer to humans in emotional and social terms, which suggests not only

> … the surrogacy of animals for significant human relationships but also a breakdown in the perceived difference between humans and non-humans (Franklin, 2006: 207).

Franklin (2006) also argues that the specific bonds between human and animals are unique to them, citing as an example the vocal expressions between humans and their companion cats. Whereas cats are largely mute in their dealings with other cats, according to Franklin (2006), they seem to have learned of the significance of vocalisation between humans and the fact that humans vocalise to *them*.

In his analysis of the origin and evolutionary implications of anthropomorphic thinking and behaviour in the context of our relationship with pets, Serpell (2002) claims that

> The anthropomorphic tendency to attribute human feelings and motivations to nonhuman animals has given rise to a unique set of

> interspecies relationships that have no precedent elsewhere in the animal kingdom (Serpell, 2002: 8).

Berger (1980) recognises the practice of keeping pet animals on a social scale as a unique and "… modern innovation" (Berger, 1980: 14), one which prompts Fudge (2002) to pose the question: "Is a pet an animal?" (Fudge, 2002: 27). Certainly, humans have deeply intimate relationships with their companion animals. Pets are welcomed, loved and treated as a member of the family. Pets are loved as individual creatures and "A pet is a pet first, an animal second" (Fudge, 2002: 32) suggesting there is a particularity about our relationship with pets. Fudge (2002) elaborates by noting that while pets are, for many people, the closest and most intimate contact with non-humans, "…this does not mean that we can see pets as a simple representation of all animals" (Fudge, 2002: 32). Yet, paradoxically, loving your pet does not necessarily transfer to a more general and universal love of all other animals (Fudge, 2002). There are also the statistics of animal shelters, which evidence our ability to neglect our responsibility towards our companion cats and dogs. The Animal Welfare League (AWL) of Queensland, for example, offers a conservative estimate of 200,000 animals who are euthanised each year in that state's animal pounds and shelters (Basile, 2006).

1.1.3 Animals as Enigma

Each of us has a level of familiarity with animals. We co-exist with them; we share the same planet and resources. We observe them and live with them yet they may also seem unknowable. Animals are *alive* like us, yet different, familiar to us yet strange, akin to us yet alien. We are compelled to seek understanding of them as well as answers to some basic and fundamental questions such as: What is an animal? (Ingold, 1994); What is it that we see when we look at an animal? (Rothfels, 2002). Artist, Franz Marc (1880-1916) pondered in 1914: "How does a horse see the world, how does an eagle, a doe, or a dog?" (Chipp, 1968: 178), possibly pre-empting philosopher Nagel's (1974) more specific query of What is it like for a *bat* to be a bat? (Nagel, 1974); and later, Cheney and Seyfarth's

(1990) What is it like to be a monkey? and Bekoff's (2004) "What is it *like* to be a dog or a cat or a mouse or an ant? and What does it *feel like* to be a dog or a cat or a mouse or an ant?" (Bekoff, 2004: xv) or, indeed, any other animal for that matter. Furthermore, as Rothfels (2002) observes there is currently "… an accelerating scholarly interest in animals and their place both within and outside of human cultures" (Rothfels, 2002: xi).

Despite these efforts, however, animals remain enigmatic no matter how much we try to understand them or share their world. It soon becomes apparent that our relationship with animals is essentially paradoxical. This is borne out when we look at our starkly differing attitudes towards, for instance, a pig and a dog, four-legged creatures of equal intelligence (Singer, 1990; PETA, 2005). The dog has largely benefited from its welcome inclusion into a relationship with humans, while the pig has not (Dover, 2004). (In some Asian countries both the pig and dog are treated in the same way – as food). The anthropomorphism and individualisation of a particular group or species of animal – pets – are, in the long history of the human-animal relationship, relatively recent phenomena that heighten and accentuate the equivocal nature of our relationship with animals (Serpell, 2002).

1.1.4 Emotional Paradigm Shifts: Humans and Animals

A closer look at our relationship with pets reveals the complex, if not illogical and specious, boundaries and taboos we have established and, interestingly, those we are questioning and disassembling between humans and animals as well as between different species of animals. According to Franklin (1999), a new kind of relationship with our pets has occurred leading to the hypothesis that

> … our new behaviour to pets relates to new tensions in relationships between humans … we are in fact, substituting pets for a range of close human ties (Franklin, 1999: 5).

On the other hand, the change in our relationship with pets has also occurred, to a greater or lesser extent, in our attitude towards some other animals. One animal, familiar to Australians, which has consistently been demonised and feared, is the shark. The 1975 film, *Jaws*, confirmed and heightened human fears about this animal. Now, the author of the novel *Jaws*, Benchley, has completely changed his ideas about sharks and has become an enthusiast about and protector of sharks. He now works for *National Geographic Magazine* campaigning for these misunderstood animals, asking people to put aside their prejudices, stereotypes and fears. Benchley even tours Asia to advocate for sharks and against shark-fin soup (Handwerk, 2002). Rothfels (2002) observes nevertheless that, while the media are putting forth Benchley's new image of great white sharks, every opportunity is taken to promote an older and more fearful image of these animals.

The positioning and persuasive powers of the media in our changing views of animals were also evident in the BSE (Bovine Spongiform Encephalopathy) epidemic in the United Kingdom and other countries of Europe in 2001. Amid the grim images of burning pyres of millions of cattle, pigs and sheep that were seen on television and in the print media, a photograph of a thirteen-day-old white calf, named Phoenix, appeared on the front pages of British newspapers. Phoenix was found in a pile of cattle that had been killed as a preventive measure on a farm next to another on which foot-and-mouth disease had been found. She had apparently been sedated prior to the planned slaughter but had somehow missed the bullet and had spent five days under a pile of fifteen healthy but slaughtered cattle. The owner appealed for her to be spared when the government veterinarians arrived to finish the job, and seemingly the press photographer heard about her. The newspapers received numerous letters from readers about the plight of Phoenix asking for her to be saved.

Tony Blair, the British prime minister at the time, on becoming aware of the situation, might have seen a political opportunity, but he personally intervened to give reprieve to Phoenix. Fudge (2002) observes that "… this thirteen-day-old calf came to symbolize the unrest at the mass slaughter that was taking place" (Fudge,

2002: 41). Moreover, Fudge (2002) states that "The anonymity of the slaughter of cattle was disrupted by a calf with a name" (Fudge 2002: 41). Phoenix was now her owner's pet and had turned into an individual animal rather than an anonymous product on the strength of the popular media. Rothfels (2002) maintains that, indeed, "… debates about the significance and representation of animals have become an almost constant presence in our culture" (Rothfels, 2002: xi). He cites the media coverage of Kabul's one-eyed lion and other animal victims of the Afghanistan war and "… the perennial stories of whales, elephants, pandas and other charismatic species" (Rothfels, 2002: xi).

1.2 Consistencies and Inconsistencies

When we examine our relationship with our pets or companion animals [1] compared with that to other animals, paradox and ambivalence become apparent. This is particularly evident in the area of food and edibility. It is highly improbable that we (in Western societies) would eat a cat but we more than happily dine on a cow. Given the above, eating an animal who also is a pet might seem like eating one of the family. The paradox of our relationship with animals, then, is illuminated when the inconsistencies of our relations with animals are brought to the fore. Juxtapose those animals we use for food, for instance, with the anthropomorphic representations of animals in children's books or consider our fascination for animals in the wild with the less interested way we think about those animals used for research and experimentation in laboratories (Dover, 2004). Arluke and Sanders (1996) suggest that when we look at our attitudes towards animals "… one of the most glaring consistencies is inconsistency…" (Arluke and Sanders, 1996: 4).

For the past thirty years, many of the philosophical, ethical and moral questions about animals have, in the main, probed what it means to be human. At the same

[1] This is the more widely acceptable term used currently; however, Dunayer (2001) argues that that *non-human companion* and *non-human friend* is preferable non-speciesist language.

time, however, the animal rights movement and animal behavioural research have developed to the point where the animal rather than the human is located at the centre of the debate. The expanding field of animal studies (Rothfels, 2002; Wolfe, 2003, 2003a; Fudge; 2002) brings the wide variety of disciplines and the disparate range of issues and topics together in order not only to examine, talk and write about animals but also to represent them visually. The examination of the relationship and connections between humans and animals and our interpretations of these connections are in a seminal phase and, indeed, a formative period in the long history of human-animal interactions. Nevertheless, it might appear that western culture, individuals or groups are still reluctant to consider the inherent contradictions in our relationship with animals seriously and truthfully. As Fudge (2002) observes, a failure to think beyond ourselves and include …"within the orbit of our imagination as well as our material existences, those of other species …" (Fudge, 2002: 22) would reveal a limitation to our capacities, as well as a perpetuation of many cruel and paradoxical practices.

The complex nature of the issues surrounding the human and animal relationship is often highlighted both internationally and in Australia when some crisis or controversy arises. Even though, for nearly three decades, philosophers, ethologists, animal behaviourists and others (Dover, 2004) have been publicising the blurred boundaries between human and animals and pointing to the dichotomies of human and animal relationship, it might appear that society only becomes responsive or pays close attention to this research when people's health and well being are more directly affected by the relationship. An example of this significant interest in the human and animal relationship and boundaries was a major exhibition held in Dresden, Germany (from November 2002 to August 2003) at the Deutsches Hygiene-Museum. This long-running exhibition, which was funded by the German Health Department, was titled *Human and Animal: A Paradoxical Relationship* (*Mensch und Tier: Eine Paradoxe Beziehung*). The organisers argue that, now, the relationship between humans and animals is not so much a partnership as a precarious frontier, a concept which was the *leitmotiv* of the Dresden exhibition.

Yet another example of a new boundary between animals and humans being forged is with the great apes – orang-utans, chimpanzees and gorillas. The Great Ape Project, which was initiated by Cavalieri and Singer (1993), brought together a group of scholars and scientists including Jane Goodall, Richard Dawkins, Jared Diamond, Douglas Adams and Marc Bekoff to argue for the inclusion of all the great apes in the basic ideal of equality. The contributors to the project offer varying perspectives on the status of the great apes from a variety of disciplines including anthropology, philosophy, zoology, psychology, ethology, education, ethics and the law. The radical thread integrating the different viewpoints is "… a reassessment of the moral status of chimpanzees, gorillas and orang-utans and the acceptance of some nonhuman animals as persons" (Cavalieri and Singer, 1993: 2).

The titles of a number of the essays in the book, *The Great Ape Project* (1993) indicate the strength of support for the concept of status of persons for apes: *They Are Us*, Teleki; *Chimpanzees – Bridging the Gap*, Goodall; *The Case for the Personhood of Gorillas*, Patterson and Gordon; *Gaps in the Mind*, Dawkins; *The Third Chimpanzee*, Diamond; *A Basis for (Interspecies) Equality*, Persson. The editors argue that humans are also great apes and the Great Ape Project seeks

> ... an extension of equality that will embrace not only our own species, but also the species that are our closest living relatives and that most resemble us in their capacities and their ways of living (Cavalieri and Singer, 1993: 1).

DNA studies, for example, show that a chimpanzee's closest relative is not the gorilla, but humans who share 98.4 per cent of their DNA with two living species of chimpanzees. Additionally, research by a number of ethologists such as Goodall (1990) and Fossey (1983) has shown that the great apes have lifelong ties with family members as well as emotional and social lives similar to humans. Apes not only have the ability to relate to others but also demonstrate consciousness. Thus, the project argues, apes should no longer be considered

objects, things or chattels, that is, the category of property, but be considered for inclusion within the category of persons.

Furthermore, the questions raised by the issue of extending the status of the great apes to the category of persons are complex and involve issues of law and the legal system. Interestingly, Rutgers University School of Law in the United States, one of the first universities to teach an Animal Rights Law course, presents legal and moral materials involving the human and animal relationship well beyond the great apes to all species of animals. At Rutgers, animal rights law is studied in relation to "… the use of animals for food, hunting, vivisection, and entertainment, and working in a variety of legal and administrative contexts" (Rutgers: 2005).

1.3 The Animal as Societal Issue

Within both the disciplines of the sciences and humanities, the animal has become an *issue* (Rothfels, 2002; Wolfe, 2003a) and is often referred to as *the question* of the animal (Wolfe, 2003a). Not surprisingly, the subject of animals in the twenty-first century is a vast one, crossing as well as connecting diverse disciplines and often divergent discourse, reflecting the many and complex intersections of the parallel lives of humans and animals. In order to map the complexity of this area Figure 1.3.1 illustrates the extent to which human lives are interconnected with and interdependent on animals. Figure 1.3.1 references our categorisation of animals and how we think about, live with and look at animals across the disciplines. It also indicates the diversity and scope of animal issues which intersect the sciences and humanities as well as the industries of food and merchandise production and entertainment.

While the intersection with art is encompassed in Figure 1.3.1, it lacks the complex interweaving that characterises the humanities, for example. Yet it is also important to consider what emerges when visual art addresses *the question* of the animal-human relationship. To what extent indeed might the visual arts offer

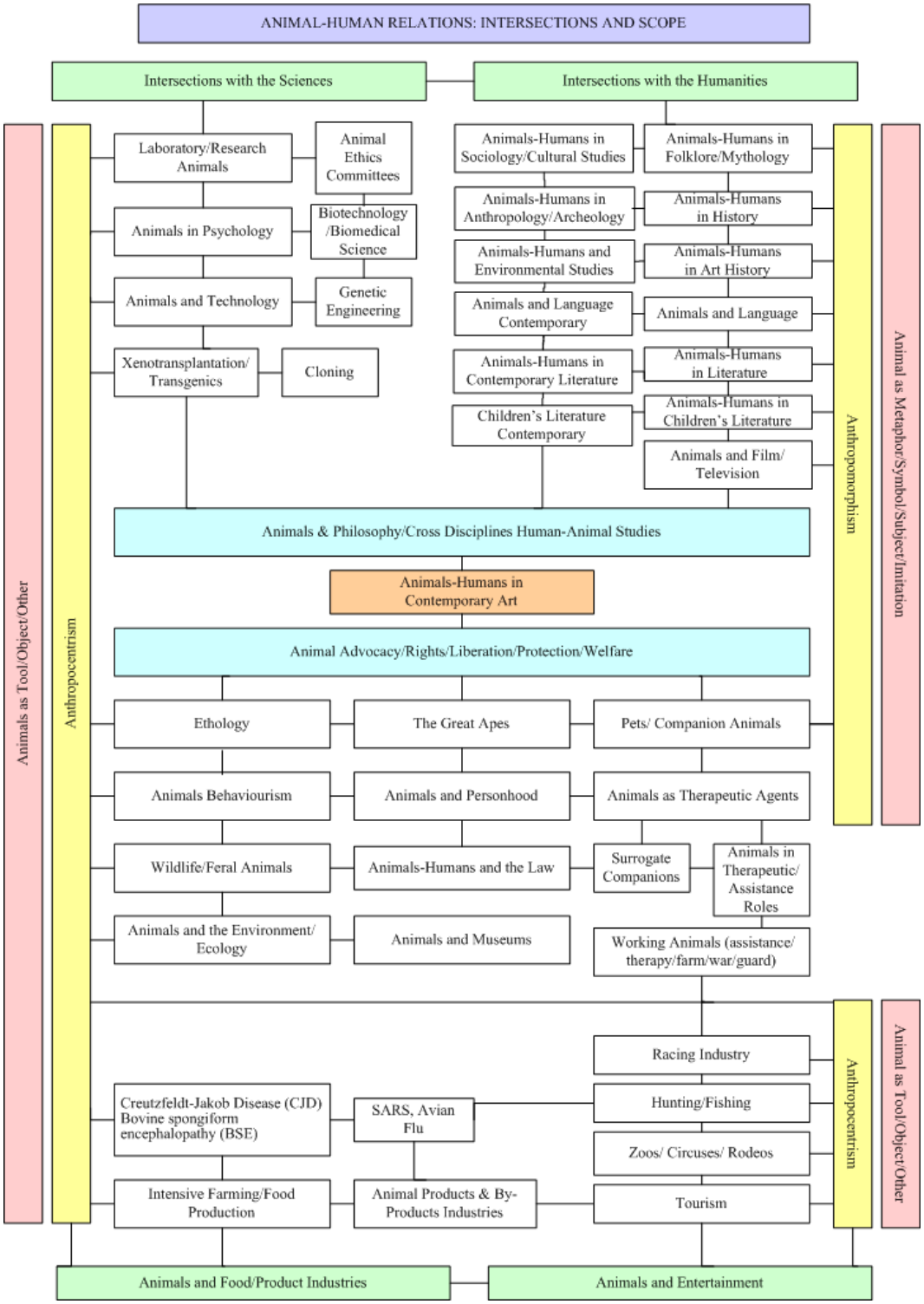


Figure 1.3.1 Mapping Animal-Human Interactions

alternative ways of thinking about and observing animals? Why and in what ways has the animal become such a potent subject in contemporary art? Given Ingold's (1994) premise that "… humans and nonhuman animals share the *same* existential

status, as living beings or persons …" and his understanding of the use of metaphor "… as a way of drawing attention to real relational unities rather than of figuratively papering over dualities" (Ingold, 1994: xxiv), might the animal in some ways have become the new metaphor for contemporary life and issues?

1.4 Animals and Humans: The Gaze and the Mutual Gaze

Our encounters with animals, especially our pets, to a large extent, are mediated through the visual realm. That is, just as *looking* at other humans and being looked at by other humans, according to psychologists Argyle and Cook (1976), are fundamental in human social behaviour, looking and direct eye contact play an important role in animal-human interaction. Indeed, the importance of the eyes to both human and non-human animals in a number of their behavioural and social contexts such as courtship, displaying aggression, warding off threats and establishing social order and hierarchies is well-researched by animal behaviourists and psychologists (Argyle and Cook, 1976). The eyes played a significant role as a social signal very early in the evolutionary scale, so much so that some insects and fish evolved eye-spots and similar displays that mimic the eyes of their predators. Later, it has been demonstrated that the surrounding decoration of the eyes, termed eye-rings, (Argyle and Cook, 1976) of reptiles, birds and mammals are used as social signals to members of the same species. Moreover, Argyle and Cook (1976) maintain that "Whenever organisms use vision, the eyes become signals as well as channels; the most important place to look is another's eyes" (Argyle and Cook, 1976: 1).

The *gaze* and the *mutual gaze*, in Argyle and Cook's (1976) words, are indeed arousing and are often used between the same or different species of animals as a signal of threat or withdrawal. Hence, gaze is potent in meaning as a social signal and is therefore interpreted in social interactions. Mutual gaze, according to Argyle and Cook (1976), has the special meaning that two individuals are attending to each other, which is usually necessary for the beginning and/or sustaining of social interaction. Furthermore, the mutual gaze is sometimes

experienced as "... a special kind of intimacy, mutual access, and meeting of minds" (Argyle and Cook, 1976: 170).

Well-known primate researcher and advocate, Goodall (1990), who has spent over forty years working with chimpanzees, is highly cognisant of the importance of visual interchange and eye contact. She observes that

> For a long time I never liked to look a chimpanzee straight in the eye – I assumed that, as in the case of most primates, this would be interpreted as a threat or at least as a breach of good manners. Not so. As long as one looks with gentleness, without arrogance, a chimpanzee will understand, and may even return the look. And then … it is as though the eyes are the windows into the mind (Goodall, 1990: 10).

Sometimes looking into the eyes of these animals has been a painful experience for Goodall. For instance, when she visited an adult male chimpanzee, named JoJo, in a scientific research facility, Goodall observed: "In his eyes, I read gratitude because I had stopped to talk" (Montgomery, 1991: 205). Goodall, distressed by the sight of this gentle, intelligent animal's confinement in a stark metal cage, wept and "… JoJo stared at her intently. He reached a black hand through the bars. He touched the wetness on her cheek, sniffed its scent, and then licked her tears from his finger" (Montgomery, 1991: 205).

The *loss* of looking at or eye contact with animals is considered by Berger (1980) in his essay, *Why Look at Animals?*, Berger (1980) suggests that

> The eyes of an animal when they consider a man are attentive and wary. He does not reserve a special look for man. But by no other species except man will the animal's look be recognised as familiar. Other animals are held by the look. Man becomes aware of himself returning the look (Berger, 1980: 5).

According to Baker (2001a), the animal-human relationship is characterised by Berger (1980) as one of an absence of contact "…which is epitomized by the pathos of an unrecognized looking, an imperfectly-met gaze" (Baker, 2001a: 11).

Berger (1980) discusses the *kind* of look that occurs between the animal and human. Berger (1980) argues that by no other species except humans will an animal's look be recognised as familiar. While other animals might be *held* by the look of another animal, humans have an awareness of themselves *returning* the look. According to Berger (1980), the animal scrutinises the human "… across a narrow abyss of non-comprehension" (Berger, 1980: 5).

The human, too, is looking across a similar, but not identical, *narrow abyss of non-comprehension*. Berger (1980) suggests that the human is always looking across at animals with ignorance and fear. This contrasts with relations between two humans who might bridge the abyss with language or the *existence* of language if the two speak different languages. Berger (1980) argues that "Language allows men to reckon with each other as themselves" (Berger, 1980: 5); however, Berger (1980) adds, in the confirmation made possible by language, human ignorance and fear may also be confirmed. Mitchell (1994), on the other hand, observes that "Animals can see what we see; they can look at us in the eye across a gulf unbridged by language" (Mitchell, 1994: 334).

Gaze and mutual gaze, then, are important in the interaction of and communication between both humans with other humans and humans with animals. Argyle and Cook (1976) argue both that "… gaze plays a central part, indeed several central parts, in human social behaviour" and, what is more, that

> Any theory or account of social behaviour that fails to mention gaze is therefore completely inadequate. It is unfortunate that accounts of human behaviour *do* fail to mention it (Argyle and Cook, 1976: 167).

The animal-human literature reflects a similar dearth of reflection and discourse on the gaze and mutual gaze between animals and humans. The discipline of psychology evidences the highest number of studies of the gaze in animals, particularly primates (e.g., Emery, 2000; Karin-D'Arcy & Povinelli, 2002; Call, Braüer, Kaminski, Tomasello, 2003; and Kaminski, Riedel, Call, Tomasello, 2005). Best (2000), in a review of a number of books on animals, pays tribute to

Griffin (1992) who is considered to be the father of cognitive ethology, and his work which is documented in the books *Animal Thinking* (1984) and *Animal Minds* (1992). Best (2000) argues that Griffin (1992) took seriously the notion that animals can think and advanced compelling arguments to that effect. Best (2000) also notes that much research in the area of cognitive ethology evidences animal behaviour, communication and intelligence

> … in a spate of recent books and the new discipline of 'cognitive ethology' that studies animal intelligence, science finally is beginning to fathom the depth of animal complexity. … New studies suggest that rats dream when they sleep and that the great apes have 'self-awareness neurons' responsible for self-consciousness (Best, 2000:1).

Best (2000) refers to the human gaze *towards* animals, arguing that "The paradigm shift from seeing animals as subjects of a life instead of objects of a gaze has important implications" (Best, 2000, 1). To what extent, then, does this gaze travel in one direction, from human towards animal or animal to human? What type of gaze is the animal-human gaze?

According to Olin (2003), "*Gaze* is a rather literary term for what could be called 'looking' or 'watching'" (Olin, 2003: 319). In her discussion of the term gaze and its use in visual art, Olin (2003) suggests that gaze can be considered a subheading of a larger category usually called *spectatorship*, which covers a complex of terms with interchangeable meanings but different connotations. Olin (2003) claims that

> 'Beholding', for example, has religious connotations, while 'scrutinizing' suggests the involvement of intellect. In theoretical discussions hardly anyone just looks at a work of art, and glimpsing and peeking, watching, glaring, or seeing have far remained beneath the notice of most art theorists. Words for the agent of gazing are 'beholder', 'viewer', or occasionally 'spectator' or 'audience', especially if the work in question is a film. Related terms in the complex can characterize an attitude towards viewing. 'Visual pleasure' is a straightforward characterization, for example, when compared to terms with a more academic ring, such as 'ocularcentrism' or the Freudian 'scopophilism' (Olin, 2003: 319).

Moreover, while the word gaze implies a steady intensity and intention in looking, there are also implications of both pleasure and power that are taken in the viewing and looking. Olin (2003) argues that

> While most discourse about the gaze [in visual art] concerns pleasure and knowledge, however, it generally places both of these in the service of issues of power, manipulation, and desire. There is usually something negative about the gaze as used in art theory. It is rather like the word 'stare' in everyday usage (Olin, 2003: 319).

The term *gaze* in the visual arts has thus, since the mid-twentieth century, acquired a number of connotations, which might be both related to and different from psychological and other studies of this phenomenon.

Ways of Seeing, Berger's (1972) influential book based on a BBC television series, discusses works of art in relation to ideology, gender and social class and suggests that these are important factors in the understanding of the gaze. "Seeing comes before words. The child looks and recognizes before it can speak", observes Berger (1972: 7). He also suggests that our knowledge of our surroundings and our place in the world is also largely established by seeing. Moreover, the relationship between what we see and what we know is never conclusive because "… we are always looking at the relation between things and ourselves" (Berger, 1972: 9). Thus seeing and looking are affected by our beliefs, experience and knowledge.

This is evidenced in the predominant subject of the female nude in European painting. Of this traditional art theme, Berger (1972) argues that

> … men act and women appear. Men look at women. Women watch themselves being looked at … The surveyor of woman in herself is male: the surveyed female. Thus she turns herself into an object – and most particularly an object of vision: a sight (Berger, 1972: 47).

Berger (1972) claims that, in European art from the Renaissance onwards, women were depicted as being "… aware of being seen by a [male] spectator" (Berger,

1972: 49). Thus, for Berger (1972), the gaze is essentially a white, male empowered gaze, a *spectatorial gaze*. In concurrence with Berger's (1972) desiring, subjugating and voyeuristic view of the gaze, Callen (1995) further notes that

> In most images of the female nude in Western art, the woman is 'aware' of being looked at. Even where no eye-contact is represented, the figure's self-awareness is inscribed in poses which display the body and invite the gaze of the privileged spectator (Callen, 1995: 84).

Olin (2003) suggests that "There must be someone to gaze and there may be someone to gaze back" (Olin, 2003: 319). According to Olin (2003), the mutual gaze proposes that "… if you can look back, you cannot be possessed by the gaze of another" (Olin, 2003: 327). Additionally and significantly, this returned gaze also suggests an engagement with the other person (or animal), which might give rise to the idea of engagement with responsibility. That is, arising from the mutual gaze might also be some level of accountability and liability for the other person (or animal) involved in this exchange. The *un-possessing* gaze might connect the two participants so that empathetic consideration of the other is consequential.

Furthermore, Olin, (2003) claims, the word *gaze* is a useful word for "… uniting formal and social theory because unlike 'opticality', it is a double-sided term" (Olin, 2003: 319). Interestingly, however, Olin (2003) suggests that the choice of terms such as *gaze* indicates an attempt to address ethical issues that can be read through visual analysis of a work of art, and argues that

> The use of the term 'gaze' is therefore emblematic of the recent attempt to wrest formal discussions of art from the grasp of linguistic theory, to focus on what is visual about a work of art and yet address the wider issue of social communication to which linguistic theory, applied to art, opened the discourse (Olin, 2003: 319).

While, importantly, Olin (2003) reminds us that a work of art is to look at and "Theories of the gaze attempt to address the consequences of the looking" (Olin, 2003: 329), the shared, returned or mutual gaze between persons within the work of art is also a significant aspect of an art work to investigate: gazes can be

exchanged between the subjects *within* the work. Just as it might be important to see ourselves how others see us, in Olin's (2003) words, it might also be important to understand and see ourselves looking at another being – an animal.

It is clear that the spectatorial and proprietorial gaze, identified by Berger (1980), Olin (2003) and others, is no longer appropriate or relevant to contemporary artwork depicting the interaction of animals and humans. What is needed is a concept of *participatory gaze* which is not transmissive (i.e., from the dominant to the subjugated) but mutually interactive. The acknowledgement of this level and type of visual, non-verbal communication in contemporary artwork is important. This would, indeed, recognise that the dialectic, both internal and external to the artwork, has shifted somewhat. Rather than being the passive focus of the spectatorial or subjugated gaze, the subjects (animal and human) of the artwork enact a *mutual gaze*, a form of gaze which plays an important role in the growth of social bonds between two individuals (Argyle and Cook, 1976). Given that the subjects' gazes *turn to each other* rather than the viewer/s, these *reciprocal gazes* are participatory and differ in essence from the mutuality discussed by Olin (2003) in which she argues that "…theorists espouse some form of dialogism, in which a totalistic, hegemonic gaze is replaced by the mutual gaze of equality" (Olin, 2003: 327). While mutual and equal, such gazes nevertheless exist as non-verbal communication between the *viewer* and the *viewed* and between the *human* and *another human* or *animal*.

Obviously the *reciprocal gaze* between animal and human *within* the artwork takes the discourse on the gaze in a different direction. The inquiry about the gaze, relating to the viewer and the viewed (both internal and external to the work), moves thus from one of *spectatorship*, of being scrutinised, viewed, observed and objectified in a context of pleasure and/or power to one of *reciprocity* between animal and human. The essence of such mutuality, sharing, participation and connection creates a context of reciprocal care and/or responsibility, a context appropriate to visual exploration of the animal-human relationship.

1.5 Rationale for and Aims of the Research

This issue of reciprocity of gaze in visual art depicting animal-human interactions has not yet been documented. Hence the overarching research purpose here is to probe the parameters of the animal-human interface through consideration of the following questions:

- To what extent might the visual interchange and interface of *reciprocal gaze* be critical to animal-human relationships?
- What role, indeed, might non-verbal communication play in the shaping of animal-human interactions, particularly in relation to domestic pets?
- To what extent might there be continuity in this exchange, as Noske (2004) argues or, alternatively, discontinuity?
- What, if any, is the evidence of the engagement of visual artists with the sensitivities and aesthetics of such issues?

Specifically, the research aims to

1. explore *reciprocity of gaze* between the animal and human in visual art as evidence of the animal-human relationship;
2. investigate the ethics and aesthetics implicit in such visual reflections of animal-human relations; and
3. utilise the data derived from 1. and 2. above to re-focus animal-human interactive looking and *mutual gaze* through the development of visual artwork.

1.6 The Organisation of the Thesis

1.6.1 Part One: Perspectives on Animals and Humans – Introduction and Establishment of the Parameters of the Research

Part One comprises an introduction to the research and establishes both the background and parameters of the project. Having acknowledged in the introduction that the fields of animal-human relations and animals in visual art are wide and complex, Chapters Two, Three and Four review the literature pertaining to the research. Chapter Two provides an overview as well as an analysis and perspective on the more specific foci of contemporary animal art which depicts both animals and humans while Chapter Three surveys and analyses the animal art in which animals and human engage in mutual gaze. The latter analysis is presented in a tabular format in order to facilitate the interconnected nature and evolution of art involving animals and humans through the art periods but also to grasp the comprehensiveness of the field of animals in art. Chapter Four examines the scope of the term gaze and particularly from the perspective of the visual arts while Chapter Five identifies the interconnected nature of animals in art with the areas of aesthetics, ethics and animal advocacy and presents the working and key principles for the research. Chapter Six presents the methodology for the research, including the conceptual framework and key principles, the direction for which is derived from the literature.

1.6.2 Part Two: The Animal-Human Gaze Made Visible – Documenting Creative Processes

Chapter Seven documents, presents the interviews with the seven artists and synthesises these interviews as well as establishes commonalities and divergences between the artists. Chapter Eight delineates the group exhibition process.

Chapters Nine documents the process of creating the artworks for exhibition from prototype to final works while Chapter Ten analyses the planning, preparation for and the installation of two of the three exhibitions as well as the exhibitions themselves. This comprises the choices of venues, proposals to the venue, creating the invitations, catalogues as well as the installations of the works and the exhibition openings.

1.6.3 Part Three: A Renewed Focus on Animal-Human Gaze: Review, Appraisal and Directions

Chapter Eleven provides a retrospective analysis of the research processes, together with critiques of the exhibitions and a consequent consideration of the future implications of the research for the pedagogy of animals and art and for further art practice and research.

CHAPTER TWO – PERSPECTIVES ON ANIMAL AND HUMAN INTERACTIONS: LIFE AND ART

2.1 New Perspectives on Animal-Human Relationships

In the past three decades, ever-increasing interest in the subject of animal-human relations has generated a substantial volume of literature from a range of disciplines including philosophy, ethics, psychology, anthropology, ecology and sociology and, more currently, cultural and literary theory. Baker (2001b) identifies the humanities disciplines of history, art history, literary criticism, socio-cultural anthropology and philosophy as well as the natural sciences as areas demonstrating a significant growth of interest in the field of animal-human relations. Indeed the field of human-animal studies is burgeoning in a variety of scholarly disciplines interested in the human relationship to animals. In the United States, for example, in 2002, Anderson (2005) notes that the American Sociological Association recognised the newly developed Human-Animal Studies section (www.asanet.org/sectionanimals/) and, moreover, members of the American Psychological Association are petitioning for a similar division. Furthermore,

> The 10th anniversary issues of *Society & Animals*, published in 2002, include contributions from anthropology, the (representational) arts, consumer sociology, criminology, economics, feminist studies, geography, history, political science, postcolonial studies, psychology, religion, and sociology (Anderson, 2005: 1).

In Australia, the inaugural conference of *The Animals and Society (Australia) Study Group* held in Perth, July 2004, was initiated in order to bring together Australian-based scholars working in a variety of disciplines "… to better understand the roles and meanings attributed to non-human animals in human societies" (UWA, 2005). The establishment of this Australian group, together with other similar academic discussions on animals both in Australia and internationally, reflects the enormous interest and activity in animal-human

relations. The cross-discipline studies represent the diversity of perspectives on our experiences of non-human animals within both the social sciences (psychology, sociology, anthropology and political science) and the humanities (history, philosophy, literary criticism, cultural studies and visual arts).

Following the success of *The Animals and Society (Australia) Study Group* conference, other Australian academic institutions have taken the initiative to launch animal-human relation study groups. The University of Tasmania hosted the second *Animals and Society (Australia) Study Group* conference, *Animals and Society II: Considering Animals* in July 2006. This Hobart conference attracted a greater number of participants than the first and with an expanded range of disciplines including, particularly, an increased number of visual art representatives (including the researcher [Appendix B]) comprising 12 per cent of the presenters. With the experience of the previous conference and the development of animal studies groups and centres in a number of universities, it is becoming evident that this group is beginning to work within an interdisciplinary framework, that is, the sciences and humanities are starting to engage within understandings of the other's terms and approaches.

The momentum begun by the animals and society study group continues with the third *Animals and Society (Australia) Study Group* conference scheduled to be hosted by the University of Newcastle in 2009, the *International Academic and Community Conference on Animals and Society: Minding Animals*. The organisers state that this conference "… will examine the interrelationships between human and nonhuman animals from cultural, historical, geographical, environmental, moral, legal and political perspectives" (Minding Animals, 2008). What is more, this conference makes the claim of bringing together "… an unheralded number of leading scientists, philosophers and social theorists, academics and community leaders, all committed to animal protection and welfare, but never having all met at the one event" (Minding Animals, 2008), including Nobel Laureate Professor JM Coetzee, Distinguished Professor Bernard Rollin, Professors Emeritus Marc Bekoff, Tom Regan and Michael Soulé, and Professors Carol Adams, J Baird

Callicott, Dale Jamieson, James Serpell, Peter Singer, Paul Waldau and Jennifer Wolch.

As indicated by the breadth of this list of distinguished scholars, such conferences are forums where animal-human interactions in their multifarious settings are likely to be addressed; these include animal cruelty, farm animals and the therapeutic uses of animals; the applied uses of animals such as research, education, medicine and agriculture; the use of animals as entertainment and sport such as dog-fighting, circuses and zoos. The synthesis of animal-human relations within diverse disciplines also tackles issues and attitudes toward animals as affected by different agencies such as the history of the domestication of animals, the politics of animal welfare, animals as war machines, the animal rights movement, the representations of animals in literature and, importantly, the representation of animals in visual art.

At the beginning of 2008, listed on the online animal studies forum, H-Animal, under the rubric of H-Net (www.h-net.org/), were twenty forthcoming conferences and meetings reflecting the increasing worldwide engagement in the serious exploration and study of animal-human relations. H-Animal also has been invested with the responsibility for updating bibliographies, post conference papers, exchange teaching and research questions and also links to animal studies teaching syllabi and other resources. The site purports that its aim is to "… serve as an on-line home for the growing number of scholars across disciplines who are engaged on the study of animals in human culture" (H-Animal, 2008). As well as being a forum for discussion and exchange for scholars across the disciplines who study animals, its book and journal reviews "… help keep scholars abreast of new writing about animals" (H-Animal, 2008).

A great deal of this was, and still is, a result of Singer's 1975 (1990) seminal writings on animal liberation, which continue to promote considerable discussion and debate leading to significant numbers of publications. For example, Manzo's (1994) bibliography includes over 1,300 sources on the animal rights movement

from 1975-1990. Alongside this and other animal rights bibliographies (Kistler, 2000; Magel, 1989), a number of bibliographies reference such aspects of the animal-human interaction as the human-animal bond (Allen, 1985); animal experimentation and animal rights (Christensen, 1991; Friedman, 1987); and reviews of 1,412 articles and books on vegetarianism (Dyer, 1982). A bibliography developed in the mid-1980s (Kellert and Berry, 1985) lists some 3,860 publications, while another bibliography utilises internet technology for an ongoing animal bibliographic project developed by the Department of Sociology at Michigan State University: the *Animal Studies Bibliography*, (2008) appears on a website which, the authors maintain, is constantly updated. In 2005 it offered some 1,360 publications on the theme of animal-human relations. More recently, in furthering animal advocacy discussion, an online academic journal and centre for the discussion of animal liberation/rights philosophy and policy was founded

> … to advance the study, research, and dialogue of the principles and practices of animal rights and animal liberation …[and] engage[s] in critical examinations and philosophical dialogue through an online journal, research databases, a speaker's bureau, and conferences on animal liberation issues (CALA, 2005).

The proliferation of conferences, meetings and publications might well go some way in addressing the comprehensive list of investigable questions on animal issues presented by Cunningham (1995) more than ten years ago, which he identified under such headings *Animals as a variable in human socialisation*; *Animals in culture*; *Animals in sport, recreation and leisure*; *Animals as food, product and artefact*; and *Animals as a variable in social stratification*. Sociologist Franklin (1999) also recognises some areas in need of further examination and argues for the wider scope of a sociology of animal-human relations established by "… the increasingly contentious and conflictual nature of human-animal relations across a number of sites in the twentieth century …" (Franklin, 1999: 2). These include, claims Franklin (1999), animal husbandry, the food industry, pet keeping, animals and tourism, animals and sport as well as changes in taste for animals and fish as foods. More recently, Kew (2003) asserts that the area of media and animal liberation is an under-researched area in the

United Kingdom. The emergence of *animal studies* which is, according to Baker (2001b), a substantive subfield within the social sciences and is "… an academic 'parallel' to the animal rights movement …" (Baker, 2001b: 1) thus addresses animal-human relations questions of importance in the twenty-first century.

Franklin (1999) views the field of animal-human relations from a different perspective to that of Baker (2001b). According to Franklin (1999), the two paradigm states of animal-human relations in the twentieth century correspond to the social conditions of modernity and postmodernity. In regard to postmodern relations with animals, the "… decentred sensibilities of postmodernity were caught up in the acts of reflexive remodelling…" (Franklin, 1999: 189), which broke down the certainty of anthropocentricism in relation to animals, and importantly, "… new explorations into the possibilities and potencies of human-animal relationships were made …" (Franklin, 1999 189).

Interestingly, the uneasiness that arises between modern and postmodern viewpoints is also detected in contemporary art. According to Smith (2001), the modernists' suspicion of postmodernism is also aggravated by the practices of some postmodern artists such as taxidermy, and indicated by the tension between modernist and postmodernist advocate-scholars at a 2000 animal studies conference at the University of Sheffield. Such lively debates and discourse on questions of the parameters and positions of animal studies continue within the forum of H-Animal. Issues relating to animal studies entering the mainstream disciplines are a hot topic giving rise to questions, for instance, on animal studies and animal advocacy and the ethics of using animals in art. Sorenson's (2008) view of animal studies and animal advocacy is one example of the intensity of discussion:

> In response to Anita Guerrini's questions ('Is there room in Animal Studies for people who, say, think eating meat is not wrong? Or that experimentation on animals in some circumstances is somehow justified?'), how would one respond to someone posting similar questions on a Black Studies network (Can I still keep slaves?) or a Women's Studies network (Can I still beat my wife?), etc.? If Animal Studies doesn't

> develop a strong commitment to advocacy, what's the point? (Sorenson 2007).

According to Baker (2001b), it is easy to see how schisms might develop within animal studies. He argues that it might be perceived thus: on one side, animal advocates, activists and academics concerned with the actual mistreatment of live animals; and on the other side, a group of scholars who seem more concerned with exploring theories of animal representation, for example, than with addressing the actual plight of the represented animals.

However, Baker (2001b) also maintains that there are scholars who indicate approaches to the representation of animal-human relations that are ethically informed and purposeful, addressing the literary and the political representation of animals (Fudge, 2000, Simons, 2002). Simons (2002), for example, looks at the question of animal rights in the context of literary criticism and, importantly, from a declared personal commitment to the rights of animals. McKay (2002) claims that

> Simons looks for a delicate balance between polemic (for animals' rights and for an academia that engages with society at large) and more conventional criticism that reads literature closely and as if animals mattered (McKay, 2002).

Ingold (2001) might have forecast the views of Simons (2002) in his critique of the doctrine of *social constructionism* (a doctrine which states that relations with animals and the meanings that humans claim to find in them are symbolic projections onto animal others whose source lies in the domain of human relations). He goes as far as to suggest that

> A future sociology will have to recognize (as social anthropology has already begun to do) that social relations are not, exclusively, human relations (Ingold, 2001).

Ingold (2001) might indeed welcome Franklin's (1999) sociological framework of the transition from modernity to postmodernity for understanding changes in animal-human relations. Franklin (1999) argues that there is

> … a connection between some general conditions of postmodern sensibility and the general direction of change in human-animal relations since the early 1970s (Franklin, 1999: 60).

These broad social forces of change, Franklin (1999) claims, have brought about a wide range of industrial, ethical, conceptual and emotional changes in our dealings with animals. The ground for these changes in animal-human relations in the period since the 1970s was set, Franklin (1999) asserts, firstly, by an extraordinary growth in the range of activities associated with animals, which has continued to escalate; secondly, by the politicisation of animal-human relations; and thirdly, by the decline of meat eating in Western societies. Indeed, according to Franklin (1999),

- an increasing range of animals has been drawn into closer, emotional association with modern cultures;
- the categorical boundary between humans and animals, so fiercely defended as a tenet of modernity, has been seriously challenged, if not dismantled in places;
- the social cause of these changes can be located in at least three processes that frame the postmodern condition: misanthropy, risk and ontological insecurity (Franklin, 1999: 3).

Franklin (1999) contends that ontological insecurity is produced by a postmodern social identity, which is characterised by a lack of continuity and order along with social fragmentation. While the unsettling nature of postmodernity, with its lack of direction and planning and its general aversion for government and bureaucracy creates, on the one hand, a certain freedom and a perpetual state of change and, on the other, a sense of confusion, loss, unpredictability and anxiety arises is also a consequence.

In relation particularly to the changes in pet-keeping and practices in the last twenty years or so, for example, Franklin (1999) argues that ontological insecurity provides a useful way of investigating the patterns and directions of change. The idea that pets may be kept as companions in lieu of a diversity of human relations takes us only so far in explaining recent changes in the ways pets are kept. Indeed, Franklin (1999) contends that it is not at all apparent that the extension of greater humanity and care towards pets is simply because they are fulfilling surrogate human roles. Also, at the same time, new attitudes to animals are evident and operational in other areas of animal-human interaction, such as animals in zoos and in the wild. Furthermore, the argument that pets are "… simply becoming ever more anthropomorphised may be exactly wrong" (Franklin, 1999: 86). Instead, in considering their pets as animals with particular characteristics and needs, pet keepers (in Franklin's (1999) terms) are attempting to understand the needs of others and, in realising that the needs of humans and animals are not mutually exclusive, are exploring the possibilities of mutuality. According to Franklin (1999) then,

> … the human-animal relation is not one characterized simply by strong sentiments, but also [is] unconsciously challenging and dissolving the human-animal boundary itself (Franklin, 1999: 86).

Fudge *et al* (1999) discuss these tissue-thin and porous boundaries between the individual human and the animal in early modern thought and philosophy indicating that reflections on the question of defining the boundary between animal and human might have long been a preoccupation of humans, if only to answer the question of what it means to be human. Noske (2004) suggests that animal-human relations are beyond boundaries, arguing that there is a natural continuity between animals and humans; an animal-human continuity. Both animals and humans exist in nature and also in society. According to Noske (2004),

> Each and everyone of us is a sentient individual, a species member as well as a 'place' in the world. In this world nature and society intersect. It is all there is, nobody and nothing exists outside either (Noske, 2004: 9).

The idea of animal-human continuity is, Noske (2004) maintains, "… not just about the 'humanlike-ness' of animals but also about the 'animallike-ness' of humans" (Noske, 2004: 7). There is, according to Noske (2004) an existential and crucial connectedness between the two.

Contributing to the dialogue about animal-human relations and the breaking down of boundaries between the two is the recent publication by Haraway (2008), When Species Meet. While obviously this publication is too recent to have had any impact on the current research, it is important to include as she examines the intersections between human and non-human animals and the idea of *companion species* while especially celebrating her own encounters and relationships with her canine companions. In essence, Haraway's (2008) argument may be regarded as adding to the prevailing discourse rather than breaking through to new territory in this area. She does, however, take Derrida to task about his incurious approach to his companion cat who looked back at him, and about whom he wrote extensively but, however, not about what "… the cat might actually be doing, feeling, thinking, or perhaps making available to him in looking back at him that morning" (Haraway, 2008: 20). Haraway, like Franklin (1999), Noske (2004) and others, argues against human exceptionalism and for the idea that human and nonhuman animals as *companion species*, in Haraway's (2008) words. She claims that "… we are in a knot of species coshaping one another in layers of reciprocating complexity …" (Haraway, 2008: 42). Importantly, Haraway (2008) urges us "… to think harder about encounter value …" between the species (Haraway, 2008: 62).

The *encounter value* to which Haraway (2008) refers is that between, in her terms, ordinary beings, species of all kinds including human beings, meeting or encountering in places such as the house, laboratory, zoo, park, field, office, prison, ocean, barn or factory. According to Haraway (2008), trans-species encounter value is about

> … relationships among a motley array of living beings, in which commerce and consciousness, evolution and bioengineering, and ethics and utilities are all in play (Haraway, 2008: 46).

She especially focuses on those encounters that involve different biological species such as dogs and humans.

In his deliberation on the paradox of animal-human encounters, Cox (2005) observes that, over the past one hundred and fifty years, "… the human/animal divide has been steadily crumbling" (Cox, 2005: 18) and, moreover,

> … from Kafka's *Metamorphosis* to *Spiderman 2*, the cultural imagination of modernity has been filled with becoming-animals of all sorts: vampires, werewolves, human flies, elephant men, dog-faced boys, Playboy bunnies, plushies and more … we need to rethink our traditional relationships – biological, ethical, political, aesthetic, affective – to animals, hence, to reconsider who and what we are (Cox, 2005: 18).

It is noteworthy in the discussion on animal-human relations that the growing number of humanities and social sciences scholars who have continued to explore animal-human questions or the *human-animal binary* (Lundblad, 2004) includes, as Wolfe (2003a) points out, theorists who are not otherwise known for their interest in animals such as, among others,

> Julia Kristeva in *Powers of Horror* and *Strangers to Ourselves* (the abject, ethnicity); Jacques Derrida in a host of texts from *Of Spirit* to *Glass*, *The Post Card*, and essays such as 'Eating Well' and 'Force of Law' … Gilles Deleuze and Félix Guattari in *A Thousand Plateaus*, *Kafka: A Question of a Minor Literature*, and elsewhere (becoming-animal, the critique of Freud and of psychoanalysis); … Donna Haraway in works ranging from *Primate Visions* through *Simians, Cyborgs, and Women* to the recent *ModestWitness@SecondMillenniumFemaleManMeetsOncomouse*…
> (Wolfe, 2003a: ix).

Furthermore, since Berger (1980) in his influential essay <u>*Why Look at Animals?*</u>, explored the ways in which we view animals, scholarly interest in the representation of animal-human relations (Ham and Senior, 1997; Mitman, 1999;

Lippit, 2000; Fudge, 2002; Baker, 2000, 2001b, 2003; McHugh, 2001; Rothfels, 2002; Cox & Ward, 2003) is also accelerating. Baker (2001b) questions why it is that

> … representation has become such an inescapable and compelling topic in these disciplines [social and natural sciences], and what exactly is its significance in relation to the human experience of other animals? (Baker, 2001b: 1).

Baker (2001b) maintains that much current writing acknowledges the extent to which human understanding of animals is shaped by *representations* in such domains as scientific studies, museums, zoo displays as well as in film, art, literature and the mass media rather than by *direct* experience of them. Moreover, art and literature employ the particular characteristics of their medium to address perceptions of the animal. The complexity of the debate on representing animals, Baker (2001b) argues, begins when it becomes clear that the representation of the animal does not and cannot simply represent the *real* animal. Moreover, Rothfels, (2002) argues that

> … the way we talk or write about animals, photograph animals, think about animals, imagine animals – represent animals – is in some way deeply connected to our cultural environment, and that this cultural environment is rooted in a history … (Rothfels, 2002: xi).

In witnessing the proliferation of the growth of interest in animals, Prod'Hom and Moulinier (2006) observe that the attention paid to animals, particularly domestic animals, has reached extraordinary dimensions in the past few years and that there is

> … not a newspaper, magazine, television programme, radio broadcast or other type of discourse that does not place the animal at the centre of current events … From social phenomenon to artistic production, we are forced to realise that a transformation is taking place today and that human beings are weaving new links in their relationship vis-à-vis animals and their world, a kingdom about which we know so little but nevertheless live alongside as familiar (Prod'Hom and Moulinier, 2006: 7).

What, then, are the implications for the visual representation of animal-human relations that might be drawn from these diverse theoretical standpoints? It might be suggested that the complexity of animal-human relations in the twenty-first century is as much reflected in the theoretical debates as it is in contemporary animal imagery. Indeed, it might be implied that contemporary discussion on animal-human relations and contemporary art on animal-human relations are inextricably linked. To what extent is contemporary art addressing postmodern anxiety about animal-human interactions? In contemporary art that addresses animal-human relations, there are references to and intimations of the changes in animal-human relations, which indeed challenge the animal-human borderlines and where animals are seen as they are, beyond their object status.

It might also be suggested that animal-human relations, animal advocacy and contemporary art, but particularly the animal-human gaze and mutual gaze in contemporary art, also remains under-investigated in the Australian context. Several recent essays (Williams, 2004; Vasiliou, 2004) in catalogues accompanying Australian exhibitions indicate interest in the area of the animal in art. However, apart from Baker's (2000) explorations of British and some American contemporary animal imagery in relation to postmodern philosophy and literature, there is little writing which offers a serious and sound framework in which to consider the animal-human relationship in art.

While theories regarding the terms gaze, glance, look, the eye, scopic, vision and visuality are incorporated within visual arts' discourse (Berger, 1972, 1980; Bryson, 1985; Foster, 1988; Callen, 1995; Olin, 2003) and most endeavour to address the perception and importance of seeing and vision, little attention is paid to the particular gaze between animals and humans as evidence of their relationship.

2.2 The Gaze as Evidence of Animal-Human Relationships

Franklin (1999) argues that, in most Western societies, looking at animals is considered desirable and pleasurable and that the demand to see and gaze at animals has grown significantly over the past two hundred years with a dramatic growth over recent years. Franklin (1999) claims that the zoo is an *animal-human site* where the gaze is the principal if not the only objective and, thus, applies the term *zoological gaze* to this looking (Franklin, 1999: 62). For the looking at animals *in the wild*, that is, in less contrived or managed settings such as national parks or similar locations, Franklin (1999) uses the term *natural zoological gaze* to indicate the different context for gazing at animals in the wild (Franklin, 1999: 81). According to Franklin (1999), while the nature of the way humans gaze at animals has been organised socially over time, gazing at animals has been a

> …significant entertainment in modernity, although it has changed in form from the early travelling collections of colonial exotica to whale watching off the California coast (Franklin, 1999: 7).

Since the 1970s onwards, the zoological gaze has been refocused and re-examined. The presentation of zoos changed from their main purpose to provide fun and amusement for humans – from an anthropocentric gaze, in Franklin's (1999) words, which focused on the maximisation of human pleasure, to places which increasingly considered the interests of the animals of prime importance. The zoological gaze was rescripted, according to Franklin (1999), adjusting to two major types of innovations in zoos – the endangered animal zoos or modern ark and the *theme-zoo*, which is a simulation of complete ecosystems from whence the animals came.

In those zoos breeding endangered animals, human visitors are aware that they were being *allowed* in to see a special operation that exists only for the animals. While in theme-zoos, Franklin (1999) argues, the zoological gaze is no longer humans looking in at the animals: "Here the public join the animals in their world and experience that world" (Franklin, 1999: 77). Since the early 1970s, Franklin

(1999) contends, "… it is possible to see a more decentred, empathetic, ecologistic zoological gaze which reflects postmodern sensibilities" (Franklin, 1999: 83); and he identifies the almost universal interest of people in gazing at animals. But the gaze, as a number of other researchers (Argyle and Cook, 1976; Serpell, 1986; Emery, 2000; Sanders, 2003) argue, is not only in a single direction.

Given that vision, for both humans and animals, is a primary means of communication, the gaze between animals and humans plays a part in their relations with one another. In Sanders's (2003) words, "gaze and mutual direction of attention [are] central elements of the inter-subjectivity that supports interspecies friendship" (Sanders, 2003: 407). Indeed, according to Sanders (2003), "… the research on people's interactions with their companion animals (e.g., Cain 1985; Sanders 1999:143) shows that mutual 'face gazing' is an extremely common form of nonverbal interaction" (Sanders, 2003: 416).

Reference was made in Chapter One to the Argyle and Cook (1976) suggestion that both people and animals look at others with whom they are immediately concerned, whether or not they like them: they look regardless because they need to know about the other's intentions, "… which can be perceived from his facial expression, and the movement of his eyes" (Argyle and Cook, 1976: 170). So important are the gaze and mutual gaze that, in field studies of primates, for example,

> … some of the conditions under which the animal stared at will … [lead to withdrawal] rather than attack. A confident monkey that is likely to win a threat contest, stares with a frown … (Argyle and Cook, 1976: 2).

Other studies (Itakura, 2004, Emery, 2000) suggest that many animals such as the great apes, primates, birds, dogs and horses engage in complex forms of social cognition such as visual-perspective taking (the ability to empathise or identify with the experience of another person), deception, empathy and theory of mind (the ability to understand that others have beliefs, desires and intentions that are

different from one's own) and have the ability to follow the gaze of another and employ shared or *joint visual attention*. With orang-utans, for instance, eye gazing, according to Bekoff (2004), is an important form of communication. "Juveniles may beg for food from their mother by shifting their gaze back and forth between the mother's eyes and the food item" (Bekoff, 2004: 461). However, the meanings of mutual gaze differ between species of animals as well as between animals and humans and range from threat to affiliation depending on the situation, the relationship and the accompanying facial and bodily expressions.

From the literature, it is evident that gaze plays a significant part in reciprocity of audible, verbal communication or speech between people, thus making eye contact central to all forms of face to face interaction. The importance of the shared and reciprocal gaze between humans and its integration with verbal communication has been examined in psychological research. Recent studies on the mutual gaze between people as *speakers* and *listeners* in conversation (Bavelas, Coates, Johnson, 2002, Bavelas & Chovil, 2000) indicate the importance of *visible acts* in *face to face dialogue* in creating a high degree of reciprocity in the exchange. Indeed, "Speaker gaze seemed to have the strongest and most consistent relationship to a listener response" (Bavelas, Coates, Johnson, 2002: 569), which becomes a *gaze window* (in the authors' terms) in the conversation. The significance of reciprocity of gaze is also evidenced in studies of human and non-human animal interaction.

Sanders (2003), for example, cites research and uses his own observations while interacting with his companion dogs to suggest that, together with play and speaking for animals, mutual gaze is a key element of friendly animal-human relations and is a "… process by which caretakers come to define the unique identities of their animals …" (Sanders, 2003: 405). Sanders (2003) observes that

> When [the dogs] look at me they usually pay attention to my eyes. I have noticed on walks how important looking is to them. A common way that one will communicate to the other that she wants to play is by staring. During the play they have a variety of ways of signalling 'time out.' In addition to stopping and avidly sniffing some place, a player can

> effectively suspend the game by staring fixedly off into the middle distance. The other dog typically responds to this move by looking to see if there is actually anything important to look at. They do the same with me, and gaze off in the direction I am looking. This seems a fairly clear indication of their elemental ability to put themselves into my perspective. In a literal sense they attempt to assume my 'point of view.' If I look at something they conclude that it is probably something important. (Sanders, 2003: 425).

Sustained eye contact indicates the close nature of the animal-human relationship and the importance of eye contact and face to face interaction between animals and humans, especially animals and their companion humans. Moreover,

> … people's interactions with their companion animals (e.g., Cain 1985: Sanders 1999: 143) shows that mutual 'face gazing' is an extremely common form of nonverbal interaction. As in close human relationships, sustained eye contact is an element of intimacy that symbolizes and reinforces the human-animal connection, and attention to facial expression provides interactants – both human and animal – with information about the subjective experience of the other (Sanders, 2003: 416).

Furthermore, Sanders (2003) cites research which relates to a veterinary surgery context between veterinary clients and their animals in a waiting room, which notes that a person would frequently hold the animal's head and stare into his or her eyes to give reassurance in much the same way parents make eye contact with their children.

In testing of dogs' recognition of human attention in two situations: (a) facing versus not facing the dog and (b) visible versus non-visible eyes, Gasci *et al* (2004) conclude that dogs rely on the same set of human facial cues for detection of attention, which form the behavioural basis of understanding attention in humans. Gasci *et al* (2004) ask about dogs: Are readers of our face readers of our mind? Their research indicates the affirmative evidencing that dogs are very efficient in discriminating between attentive and inattentive humans and rely on the orientation of the body, the orientation of the head and, importantly, the visibility of the eyes. Gasci *et al* (2004) note, particularly, that dogs are sensitive to the visibility of the eyes because they showed tentative behaviour when

approaching a blind-folded owner and they also preferred to beg from persons with visible eyes.

While physical movements and actions of both animals and humans convey information such as intention, emotion and direction to the other, it is the eyes that are the significant means of communication for both. Eye to eye contact behaviours in animals and humans evidence some similarity. For instance, Serpell (1986) notes that monkeys use eye to eye contact in expressing dominance or aggression with a simple look or an exaggerated scowl being enough to establish their dominant position and claims that such "Comparable patterns of gaze and gaze avoidance are found in humans" (Serpell, 1986: 109). For humans, the stare is generally disconcerting because of its intensity and duration, which Serpell (1986) observes, often denotes hostility. However, also in humans, prolonged looking might be a signal of attraction, admiration and affection, between couples or mothers and their children. Serpell (1986) claims that studies indicate that people look more at those they like and, in the appropriate circumstances, being looked at is perceived as a positive signal of interest and attraction. Thus Serpell (1986) argues that

> The frequency and patterning of gaze and mutual gaze also play a crucial role on relationships between people and their pets. Although they do it to different degrees and in different ways, both dogs and cats regularly engage in mutual eye-contact with their owners, and spend considerable amounts of time observing their activities (Serpell, 1986: 110).

Humans also deliberately seek eye to eye contact with their pets by attracting their gaze by, for example, calling their name and then talking to them.

Serpell (1986) remarks on the difference between the gaze of dogs and cats with their owners, claiming that dogs in general look at their owner much more than cats do, and in a different manner. Cats, according to Serpell (1986), sometimes exhibit a particularly frank and detached sort of stare but when a cat is stared at directly, at close range, he or she will generally close or half-close his or her eyes a few times before slowly looking away. This may have a physiological basis

because the cat's eyeball is incapable of the degree of up-and-down movement found in dog or human eyes. Dogs who are stared at directly by their owners will, at frequent intervals, slightly avert his or her gaze, as if close quarters mutual gaze is unnerving. Additionally, the facial musculature of dogs is akin to the way humans use this set of muscles and is interpreted with the gaze as expressions of happiness, sadness, boredom, embarrassment and so on.

Interestingly, even the angle of the eye-contact between pets and owner communicates meaning for both animal and human. The size relationship between humans and most pet dogs and cats, for example, means that animals generally look up to humans. Serpell (1986) suggests that this gives a necessarily subordinate and submissive status to the pet relative to the owner. The level or angle of human and animal gaze and its implications are little examined in the literature but it might seem that the animal-human mutual gaze itself suggests eye to eye contact with one party drawing closer to other – up or down – to look intently into the other's eyes. Emery (2000) also raises the idea of the social gaze in human and non-human primates being more than just the eyes and argues, in relation to primates particularly, that "… the whole head, in particular the orientation in which it is directed (using the nose, for example) is a sufficient indicator of attention direction (and therefore interest)" (Emery, 2000: 582).

Furthermore, Emery (2000) suggests that, in some instances, the eyes are not visible and the only cue available for identifying information about the behaviour is the head direction. Emery's (2000) research identifies the use of eye contact or *eye gaze*, in Emery's words, as a social signal by human and non-human primates, which "… may have become necessary due to morphological, environmental and habitat changes throughout primate evolution" (Emery, 2000: 599) and the shift to visual processing for animals,

> … and the gaze especially, as an important means for signalling, may be related to the development of mental attribution (theory of mind) in humans (and possibly the great apes) (Emery, 2000: 599).

According to Smythe (1975), in the majority of animals other than primates and humans, eye movements are secondary to head movements. Smythe (1975) suggests that, for animals with necks of reasonable length, the head can be swung into the required position almost instantaneously. However, animals tend to carry their eyes in the horizontal position whatever the position of the head. Smythe (1975) claims that dogs seldom lift their eyes even when their head is held firmly and, as in mammals with some eye movement, the two eyes work in conjunction. Stereoscopic vision relates to the ability to visualise an object as solid. In bats, rats, mice and rabbits, and in some insectivorous animals, the two eyes are often capable of working singly. Binocular vision, with convergence and accommodation (the power of focusing) is present in primates including humans.

However, Sanders (2003) observes the ability of his pet dogs to follow the direction of the gaze of both himself and his other companion dogs. According to Kaminski, Riedel, Call & Tomasello (2005), perhaps the most basic skill of social cognition is gaze following and "Gaze following is a … skill with many potential benefits for animals that live in social groups" (Kaminski *et al*, 2005: 11). While at least five primate species, Kaminski *et al* (2005) claim, are known to follow the gaze of others belonging to their own species, few studies on gaze following in other mammals have been undertaken. The studies of Kaminski *et al* (2005) on domestic goats found that these animals used gaze following to find food at a level comparable to that of primates. Kaminski *et al* (2005) hypothesise that, from an evolutionary point of view, animals' gaze following serves a range of functions, thus

> … food-caching birds and other animals must be able to detect eyes directed at them at certain points in the caching process if they are to forage and cache effectively (Emery & Clayton, 2001), and knowing when predators are watching is important for survival (Kaminski *et al*, 2005: 17).

In concurrence with Sanders's (2003) observations, Kaminski *et al* (2005) note that the experts at gaze following and other human communicative cues are domestic dogs. Kaminski *et al*, (2005) conclude that reacting to human cues might

be an effect of domestication for both goats and dogs and, indeed, other animals such as horses and that "… domestication by humans in some way contributes to animals' ability to read human communicative cues" (Kaminski *et al*, 2005: 17).

It is not surprising, then, that the literature evidences the sensitivity of animals to the gaze of humans. For example, studies on the dog by Call, Bräuer, Kaminski & Tomasello (2003) contribute to

> … a growing body of research that a variety of animal species beyond nonhuman primates possess flexible social-cognitive skills, perhaps especially those concerning the understanding of the visual behaviour of others. Recent studies have found that several different bird species are sensitive to the visual orientation of conspecifics (Heinrich & Pepper, 1998) (Call *et al*, 2003: 263).

Emery (2000) and many other researchers (e.g., Rosenthal & Ryan, 2000; Agnetta, Hare & Tomasello, 2000; Hare, Call, Agnetta & Tomasello, 2000; Karin-D'Arcy & Povinelli, 2002; Sanders, 2003; Call, Bräuer; and Kaminski, Riedel, Call & Tomasello, 2004) suggest that gaze is a fundamental component of social interaction in animals. This research builds upon the early studies of Argyle and Cook (1976), which recognised the central role played by the gaze and mutual gaze in social behaviour as social signals, and contends that any theory or account of social behaviour that neglects to mention gaze is completely inadequate.

2.3 Issues of Anthropomorphism and Anthropocentricism

There is considerable unease, even contentiousness, in the discussions about anthropomorphism and anthropocentricism within the scientific, philosophical, anthropological, ethologist and animal behaviourist disciplines, (Midgely, 1983; Serpell, 1986; Griffin, 1992; Ingold, 1994; Serpell, 2002; Tyler, 2003). Tyler (2003) observes that, across the spectrum of viewpoints on anthropomorphism, are "… those who believe it to be unscientific and demeaning, and those who believe it to be an inevitable and useful pragmatic strategy" (Tyler, 2003: 1).

Arluke and Sanders (1996), in their effort to summarise the polarised positions on the deliberations about anthropomorphising animals, claim that

> Behaviourists and many ethologists roundly condemn anthropomorphic descriptions while everyday pet owners and most members of the animal rights community routinely make use of anthropomorphism as a dominant vehicle for making sense of animal behaviour (Arluke and Sanders, 1996: 80).

Furthermore, Arluke and Sanders (1996) suggest that the behaviourist perspective allows humans the psychological distance necessary to exploit animals untroubled by guilt. Arluke and Sanders (1996) argue that there is a middle ground claimed by the ethologist Griffin (1992), Serpell (1986) and others, which emphasises the evolutionary roots of anthropomorphism. Human exchanges with animals, Arluke and Sanders (1996) propose, "… involve knowing, relating to, shaping interactions with, and responding to the interactional moves of the animal–other" (Arluke and Sanders, 1996: 81).

Midgely (1983) opposes the view that anthropomorphising is a fallacious and misleading way of reasoning, which projects and applies human experience to animals. Midgely (1983) maintains that "… all our reasoning extrapolates from limited experience" (Midgely, 1983: 142). Furthermore, Midgely (1983) suggests that

> The degree of mutual understanding which we have, both with our own species and with others, is only made possible by attributing moods, motives and so forth to them on the rough model of our own, and constantly correctly the resulting misunderstandings (Midgely, 1983: 142).

In his consideration of the most appropriate strategies for the animal rights movement to represent animals visually in advocating their cause, Baker (2001a) might well support Midgely's (1983) premise. He stresses that he favours "… the provisional appropriation of cute anthropomorphic imagery in an attempt to destabilize its traditional meaning" (Baker, 2001a: 232). Baker (2001a) claims that this avoids objectifying the animal and centring the human. He goes even

further, favouring the adoption of therianthropic – partly animal, partly human – attributes in the representational strategies "… in order to exploit their troubling connotations" (Baker, 2001a: 232). However, Baker (2001a) also admits that "Anthropomorphism is always an uncertain undertaking" (Baker, 2001a: 230). In reference particularly to Walt Disney's earlier patronising anthropomorphism of wild animals on film through editing, musical effects and commentary, Baker (2001a) notes that, "Much of the difficulty lies with assigning any clear status to what it is that is being seen anthropomorphically (Baker, 2001a: 230).

The uncertain undertaking of anthropomorphism to which Baker (2002) alerts us is reflected in Fudge's (2002) analysis of the photograph of Ham, the four-year-old male chimpanzee who was sent into space by NASA and returned in January 1961. Fudge (2002) questions and rejects the general anthropomorphic interpretation of Ham's smiling face as one of happiness (in receiving his reward of an apple) and suggests that "… the bravery of the chimpanzee is translated into something that reflects, perhaps, the terror he felt …" (Fudge, 2002: 27) during the periods of weightlessness, long periods of waiting as well as of lack of oxygen and the landing into the ocean and the one hundred minutes confined in the capsule before he was finally rescued. Ham's poignant photograph and story exemplifies Fudge's (2002) belief that there are some problems with the way we interpret animals in three main areas of our lives – our pets, our food and our clothing. Fudge (2002) also notes that anthropomorphism, notably in children's literature, might actually serve an ethical and positive function because "…without anthropomorphism we are unable to comprehend and represent the presence of an animal…" (Fudge, 2002: 76).

Interestingly, Wilson (1984) offers a much broader perspective on our relations with other species, indeed the whole environment, coining the term *biophilia*, which he defines as "… the innate tendency to focus on life and lifelike processes" (Wilson, 1984:1). Wilson (1984) argues that humans are biological species finding meaning in other life forms, noting that, "We are literally kin to other organisms" (Wilson, 1984: 130) as well as being "…human in good part

because of the particular way we affiliate with other organisms" (Wilson, 1984: 139).

In relation to pets specifically, Serpell (2002) maintains that anthropomorphism, defined as

> … the 'attribution of human mental states (thoughts, feelings, motivations and beliefs) to nonhuman animals', is an almost universal trait among companion animal caretakers … (Serpell, 2002: 1).

However, Serpell (2002) argues that there is a cost that animals, especially pets, incur in the human-animal relationship. Anthropomorphic selection, Serpell (2002) contends, "… probably is responsible for some of the more severe welfare problems currently found in companion animals" (Serpell, 2002: 1), which sees animals selected and moulded in appearance, anatomy and behaviour to adapt them to "… their unusual ecological niche as social support providers" (Serpell, 2002: 1). There are ethical limits beyond which we should not go. These limits, Serpell (2002) suggests, should disallow the deliberate breeding of companion animals

> … who suffer from painful, distressing, or disabling physical or emotional handicaps or from surgically mutilating them in the interest of fashion or convenience (Serpell, 2002: 7).

Questioning the very meaning of anthropomorphism itself, Tyler (2003) proposes "Anthropomorphism as a notion [which] is anthropocentric in a very particular sense" (Tyler, 2003: 5) because anthropomorphism, both as a term and concept, starts with the human. Moreover, Tyler (2003) argues for suspending assumptions, created by anthropocentrism and anthropomorphism, that restrict "… what we can think both about the human being and the being of other animals" (Tyler, 2003: 6).

An animal that is typically anthropomorphised in children's literature is the rabbit and, thus, when it finds itself not only in the laboratory but in our homes as a pet

or as food, dilemmas might come to the fore. People's anthropomorphic tendencies towards the rabbit were the target of a website scam in 2005 and, indeed, as Frith (2005) observed, exposed social hypocrisy. Through an office email chain, a website detailed a horrible fate for a bunny called Toby unless a total of $US50, 000 (A$64,150) was sent to his anonymous owners who were holding him to ransom. Toby's picture on the website showed us, the viewers, his appealing innocence and heart-melting cuteness. The website even had recipes for Toby after he had been killed and cut up into bite-size pieces. The website received protests and hate-mail but, interestingly, also the surprising sum of $US28, 000 before the police were called in to investigate. Frith (2005) observed that

> What the misguided emotion around it all shows is how hypocritical we are about our modern food chain. The hysteria about this one kilogram of personalised adorability is out of whack with accepted reality. We are apparently happy to eat animals, subjecting them to some pretty heinous practices on the way, but please, not sweet names or faces (Frith, 2005).

The website hoax also revealed the extent to which we anthropomorphise animals and are thus moved enough to care about them. Moreover, it reveals our double standards, inconsistencies and confused relations when it comes to animals.

Ingold (1994) reminds us that if we accept that animals may be "… conscious, intentional agents …" (Ingold, 1994: 9), then we might have also to ascribe to them personal and natural powers. That is, "… we are forced to recognize that they embody attributes of personhood which in the West are popularly identified with the condition of 'humanity'" (Ingold, 1994: 9). However, Ingold (1994) also suggests that anthropomorphism need not be an inevitable consequence of treating animals as persons: "To understand elephants (say), we do not have to pretend that they are 'just like humans'" (Ingold, 1994: 10). But, Ingold (1994) argues, we may have to apply some interpretive methods, which are common to the humanities. In addition, Ingold (1994) points out that, in order to overcome anthropocentricism, "… animals should not be regarded as failed – or at best partially successful – attempts at humanity" (Ingold, 1994: 10), and our respect

for other animals ought not to be conditional upon their ability to perform human tasks such as reading and writing. While the human species is unique, uniqueness is a feature common to all species. Ingold (1994) observes that "… it is arguably far more anthropocentric to base estimations of other species on the measure to which they can perform as we do" (Ingold, 1994: 10).

Fudge (2002) discusses anthropomorphism in relation to children's literature, films and science, and the influence of Christian, Baconian and Cartesian ideas in which animals are with us on earth for the advancement of human knowledge and human lives. However, in relation particularly to animal experimentation, she asks

> What might it mean that we know that animals experience the world in ways that are not unlike ours and yet continue to experiment upon them? What does that tell us about ourselves? Animal experimentation seems to provoke this question, but refuses to answer it. It is as if a form of anthropomorphism not unlike that found in children's books, finds its way into the laboratory (Fudge, 2002: 104).

Indeed she concludes that "Animals are used because they are like us, but this is a fact that can be read against itself" (Fudge, 2002: 105).

2.4 Contemporary Animal Issues and Art Practice

In this context, it is noteworthy that, in the second half of 2004, several contemporary art exhibitions were presented that centred explicitly on the animal. Curators of the exhibition, *Bêtes de Style*/ *Animals with Style*, in Lausanne October 2006 to February 2007, observe that, over the last few years "… the attention paid to animals, particularly domestic animals, in western culture has reached extraordinary dimensions" (Prod'Hom & Moulinier, 2006: 7). Moreover, they argue that the animal is presented in

> … so many artistic idioms, so many signals informing us about the preoccupations shared by creators and artists in questioning the human/animal relationship (Prod'Hom & Moulinier, 2006: 7).

In the United Kingdom, the exhibition titled, somewhat directly, *Animals*, presented a group of works that question the common ways we understand animals and also "…question human and animal identities …" and "… do not anthropomorphise, trivialise or reify animals" (Schneider, 2004: 5). Specifically, these works were anti-anthropocentric and re-evaluated non-human modes of perception. In the United States, in 2004, the exhibition, *Animals & Us: The Animal in Contemporary Art*, showcased the work of such well-known artists as Beuys, Dion, Coe and Wegman among others around the theme of animals. The accompanying text notes that

> Artists are also increasingly calling into question the brutal aggressiveness with which scientists and other humans treat animals, as well as the notion that people are inherently separate from and superior to other species (Art in Context, 2005: 1).

Also argued is that, while the work in this exhibition is varied in its approach, it challenges hierarchies that have dominated our relationship to animals for millennia and raises issues that are important to both the art community and the broader society. Wegman's photographs of his pet dogs, for example, reflect "…the collaborative symbiosis that is the hallmark of the 'new pet': the animal as equal participant in a cooperative dynamic" (Art in Context, 2005: 1).

During October 2004, at about the same time as the overseas exhibitions, two Australian exhibitions focused on animals, one titled *Pelt* and the other *Instinct*. *Pelt* prompted one reviewer to comment that

> … there has been a recent shift in emphasis towards a reassessment of the links between the human body and those of animals who are our closest physical and cultural point of connection with the nonhuman world (Williams, 2005: 56).

Williams (2005) also observed that, internationally, there has been "… a renewal of interest in how the idea of the animal in art can be reconfigured" (Williams, 2005: 30). More recently, in 2006, another exhibition, *The Idea of the Animal*,

presented as a major component of the Melbourne International Arts Festival and featured twenty-nine artists. According to the director of RMIT Gallery in which the exhibition was held, it was at that time arguably

> … the first major exhibition of its kind in Australia that specifically explores the complexities of human-animal relations in the light of issues raised in the fields of anthropology, social history, urban geography, history and philosophy of science, social theory and cultural theory (Davies, 2006: 3).

Further afield, in the United States, in May 2005 to February 2006, an exhibition, titled *Becoming Animal*, at Mass MoCA explores "… the closing gap between human and animal existence…" (Mass MoCA, 2005: 1). It was pointed out that the twelve artists (including Australian Piccinini) exhibiting in *Becoming Animal* are

> … fascinated by this thin membrane separating human and animal life, by the character of animals, by our love for animals, but also by the human capacity to treat animals with disdain and wilful negligence (Mass MoCA, 2005: 1).

One of the artists, Nicholas Lampert, for example, began his Machine Animal collages in 1995 "… as a reaction to the onslaught of the human/machine world onto nature" (Mass MoCA, 2005: 2), while another artist, Sam Easterson, attaches micro video cameras to the top of various animals' heads to present a journey from the vantage point of that animal whether it be chicken, wolf or aardvark. These exhibitions indicate the increasing and shifting interests, recognition and questions about our relationship with and attitude towards animals in what Wolfe (2003a) identifies as "… what is perhaps the central problematic for contemporary culture and theory … the question of the animal" (Wolfe, 2003a: ix).

Contemporary artists, both internationally and in Australia, have created and are creating innovative, and sometimes unsettling, visual language giving form to our perplexing relations with animals within the context of the current social, philosophical, scientific and theoretical writing and research about animals. The

ideas of Fudge (2002) and other theoreticians such as Lyotard (1984), Deleuze and Guattari (1988), Haraway (1991; 2008) and Derrida (1999), for example, have been drawn upon and shaped by the art theoretical writings of the British art historian and cultural theorist, Baker (2000; 2001a; 2001b; 2003; 2004) in his analysis of contemporary animal art. Such explorations have not only produced a critical and significant basis from which to consider contemporary animal art but have also created a theoretical framework for further deliberation and questions about animals in art.

Williams (2005) identified some of these questions such as those relating to Deleuze and Guattari's (1988) concept of *becoming-animal*, argued by Baker (2000) for its relevance to contemporary animal art: Williams (2005) asks, "Does the artist try to 'become' animal in order to embrace its difference" (Williams, 2005: 31)? However, more recently, Baker (2003) suggests that contemporary art's exploration of the animal is more appropriately described as *imitation* given that most contemporary art appears to find knowledge of what an animal *is* less interesting. Indeed, Baker (2003) argues that much contemporary animal art makes no claims "… to the 'nature' of the imitated animal" (Baker, 2003: 158). Furthermore, these works suggest

> … playful exchanges between the human and animal, or between one animal and another, which may allude to borders or distinctions but which are not impeded by them (Baker, 2003: 158).

Baker (2003) cites a number of artists who *imitate* animals in their works such as William Wegman (1943-) who takes photographs of his pet dog, Man Ray, dressed up or imitating various other kinds of animals such as an elephant, zebra, bat and dinosaur; Edwina Ashton's (1971-) videoed animal performance, *Sheep* (1997); and Paula Rego's (1935-) *Dog Woman* pastel drawing series of 1994 showing the artist herself squatting and snarling like a dog.

If Deleuze and Guattari's (1988) concept of *becoming-animal* is not thus fully embraced, Williams (2005) raises the question as to whether the artist should "…

take a more reflective approach by calling on the substantial weight of the cultural traditions that have accrued to the social construction of animals" (Williams, 2005: 31). Inquiry relating to contemporary art and animals, indeed, might embrace Williams's (2005) important questions but other relevant and critical questions might also be posed such as: To what extent has contemporary art reflected upon the increasingly complex animal/human interface? Why is the animal such a potent subject in art? In what ways does contemporary art address issues about social and individual ethics, responsibility and relations with animals? Is the human/animal relationship boundary always a static one?

In the light of Ingold's (1994) ideas about the "… transformations in the relations between humans and animals …" (Ingold, 1994: xxii) and his premise that "No *absolute* boundary … separates the domain of human involvement with nonhuman animals from the domain of their involvement with one another" (Ingold, 1994: xxii), it is reasonable to ask the question: In what ways does contemporary art respond to or challenge the culturally constructed boundaries between human and animals? To what extent does contemporary art probe the cultural conditions and constructions of animals? To what extent is it possible for contemporary animal art to arrive at a balance between ethics and the aesthetics? What ethical and moral considerations influence the use of live or dead animals in art? Is it possible to proselytise for animals in an aesthetic and meaningful way? To what extent does/ought style transcend context and vice versa? Is style or beauty or aesthetics more important than the underlying concept for the animal artwork? Some contemporary animal art such as the work of Marco Evaristti (1963-) urges us, pressingly, to consider these questions.

2.5 Animals and Advocacy: Ethics and Aesthetics

At times contemporary art practice focusing on animal issues might appear as contentious as the area of animal advocacy itself. A number of artists are now using the actual animal – both alive and dead – in their work in changed and controversial ways. The artistic merit of an artwork might be subsumed under

other more divisive and contentious issues. One recent example of this controversy is the widely publicised art work by the Chilean born, Denmark-based artist Evaristti who featured, in an exhibition at the Trapholt Art Museum in Kolding Denmark, ten kitchen blenders filled with water in each of which was placed a single live goldfish. Visitors to his exhibition were invited to switch on the blender and liquefy the fish, which at least one visitor did, thus killing the fish. The artist's stated intention was that he wanted to force people to do battle with their conscience. The museum director was prosecuted for cruelty to animals but was later acquitted. He told the court that artistic freedom was at stake and that it is "… a question of principle. An artist has the right to create works which defy our concept of what is right and what is wrong" (BBC: 2003). While the museum director defended his case on the basis of artistic freedom, the success of his case did not rest on artistic freedom but on the basis that, since the fish were killed instantly, killing them in a blender was not deemed to be cruelty.

It is worth noting that had the case been heard in Australia, the outcome might have been different. An Arts Law legal officer, Etherington (2003), examined how the artist and the work would fare under Australian law as it relates to cruelty to animals. He noted that legislation around Australia prohibits cruelty to animals and, while the legislation varies in each state, a typical definition of an act of cruelty is to ill-treat or unreasonably, unnecessarily or unjustifiably beat, kick, wound, mutilate, abuse, torture or terrify an animal. However, Etherington (2003) believed that, finally, it would come down to what the judge on the day considers unreasonable or unjustifiable and also that

> … if an artist cannot show that they have a sound explanation for why they are killing or harming an animal – and this would have to include them showing why alternative means were not viable – they are exposing themselves to criminal conviction (Etherington, 2003: 7).

The use of live animals in art also raises issues of cruelty and coercion: the animals are clearly not in a gallery space or artwork for their benefit, well-being or of their choice. However, several artists use live animals in their work. A

notable example is Jannis Kounellis (1936-) who exhibited *Untitled (12 horses)*, which featured twelve horses tethered to the walls of the Galleria L'Attico, Rome in 1969, for several days. He chose live horses for their symbology and historical links to mythic, heroic paintings and equestrian statues. Other prominent artworks using live animals include Joseph Beuys (1921– 1986) live coyote in *Coyote: I like America, and America likes me*, 1974, Mark Dion's (1961-) more recent use of eighteen live African finches in *Library for the birds of Antwerp*, 1993 and the many wild animal and art interactions of Olly (1971-) and Suzi (1970-).

In contrast to the use of the animal in the work of Kounellis, live animal use in the artwork of Beuys, Dion and Olly and Suzi takes the side of the animal with a more environmental or nature-centred focus, which considers the relationship of animals and humans in the contemporary world. These artists share the common ground of *truth* and *authorship* as Baker (2000: 12) describes it. Dion and Olly and Suzi have expressed their desire to communicate *truth* in their work. Additionally, Dion, Beuys and Olly and Suzi step out of the art studio into the wider world environment and interact with nature and people who are not necessarily involved in art. British artists, Olly and Suzi, for instance, who join together as one artist in a hand-over-hand collaborative art-making process, respond directly to animals in their wild and natural state and in their own habitats such as deserts, jungles and ocean wildernesses.

While the use of live animals by Beuys, Dion and Olly and Suzi brings into focus the so-called *real* nature of animals rather than an anthropocentric view of animals, the issue of animal cruelty and coercion nevertheless remains. The question of the ethics or moral status of the artwork involving both live and dead animals is raised as a major and critical issue in contemporary animal art by Baker (2004) who admits that

> … it is hard to disentangle ethical and aesthetic questions in these circumstances: the desire of some artists to address a subject such as the killing of animals may well be driven by ethical concerns, but the manner in which they try to do so will almost inevitably bring aesthetic considerations into play (Baker: 2004).

The debate about morality and ethics within the aesthetic realm appears to sit more comfortably within philosophy than in art theory. Thus, when the question of ethics aligns with aesthetic considerations in contemporary animal art, it represents an alliance that shifts the discourse into discussions about artistic value, taste, qualities of cohesiveness and attractiveness or general principles of beauty, and their position in contemporary art generally and animal art specifically.

In his book, *The Postmodern Animal*, Baker (2000) makes a "… cautious exploration of the aesthetics of the postmodern animal, and of its effect on the human" (Baker, 2000: 76). He uses, as the basis for his explorations, the philosophical ideas of French poststructuralist theorists such as Lyotard (1984) and Derrida (1999). Baker (2000) claims that, while the postmodern animal is made and encountered in many forms and may or may not incorporate live animals

> … in considering the animal's relation to creativity, and thus (however warily) moving towards the questions of a postmodern animal 'aesthetic', the nature of the human's encounter with the animal is a matter of some importance (Baker, 2000: 50).

Baker (2000) views this encounter as a kind of confrontation, particularly when the animal and human share the same space, that is, when the animal artwork is a three-dimensional work as sculpture, installation or performance. Baker (2000) does qualify this resolute statement, however, by noting that "Taken too literally, it is of course a preposterous proposal" (Baker, 2000: 51).

The appearance or the *look* of the contemporary animal art or "… the possibility of an *aesthetic* appropriate to the postmodern animal …" (Baker, 2000: 54) is also considered by Baker (2000). The postmodern animal seems "… more likely to be that of a fractured, awkward 'wrong' or wronged thing, which is hard not to read as a means of addressing what it is to be human now" (Baker, 2000: 54). The term *botched taxidermy* is used by Baker (2000) to suggest recent animal art practices "… where things again appear to have *gone wrong* with the animal, as it were, but

where it still *holds together*" (Baker, 2000: 56). *Mixed materials*, *hybrid forms*, *messy confrontations*, *taxidermic form reworked* and *tattiness* are Baker's (2000) broad categories or themes of animal artworks. In all of these, Baker (2000) contends, materials are most important because "… they render the animal *abrasively visible*, and they do so regardless of how the artist thinks about animals" (Baker, 2000: 62). Moreover, Baker (2000) suggests, these so-called *botched* animals also represent improvised or *inexpert* knowledge of the animal, alongside the many competing disciplines of expert knowledge (of the animal and of writing) such as zoological, anthropological, historical and taxidermic among others.

Baker's (2000) views of contemporary animal art and the questions of aesthetics, particularly, might be viewed in the wider deliberation and debate of contemporary art and philosophy by a number of art writers. Art theorists (Weintraub *et al*, 1996) have argued that the last thirty years or so have been possibly "… the most abnormal, surprising, chaotic, and troubling era in the entire history of art" (Weintraub *et al*, 1996: 254). *Pluralism* is a term applied to the variety of approaches and styles in contemporary art in order to give the sense of coherence to the "… loss of the illusion of historical linearity to a vague combination of cyclicity and chaos" (Weintraub *et al*, 1996: 256). Yet among the major changes in the postmodern period of art is the idea of beauty and aesthetics as unchanging and central to art. Indeed, "The artist came to be the destroyer of the idea of beauty" (Weintraub *et al*, 1996: 257).

More recently, prominent art theorists, Kuspit (2004) and Danto (2003), have revisited the rejection of beauty and aesthetics in contemporary art to argue for its relevance to art and, indeed, to human life. Kuspit (2004) traces the demise of aesthetic experience in art to Marcel Duchamp (1887-1968) and Barnett Newman (1905-1970). Kuspit (2004) argues that Duchamp and Newman maligned the aesthetic by separating it from the work of art and the art making process and for them, (Kuspit, 2004) claims, the work of art becomes anti-aesthetic or "… post-aesthetic, that is, altogether stripped and emptied of aesthetic value" (Kuspit,

2004: 28). In his publication, *The Abuse of Beauty: Aesthetics and the Concept of Art*, Danto (2003) maintains that beauty is one of a range of aesthetic qualities but is the only one that is also a value, like truth and goodness, which is not only among the values we live by but "… one of the values that defines what a fully human life means" (Danto, 2003 15). However, Danto (2003), less emphatic about the demise of beauty than Kuspit (2004), maintains that *avant-garde* artists such as Duchamp have taken "… an immense philosophical step forward" (Danto, 2003: xv). Indeed, the *Intractable Avant-garde* (of which Duchamp was one), as he terms it,

> … helped show that beauty was no part of the concept of art, that beauty could be present or not, and something still be art. The concept of art may require the presence of one or another from a range of features, which includes beauty, but includes a great many others as well, such as sublimity … (Danto, 2003: xv).

Danto (2003) suggests, then, that *avant-garde* art of the 1960s, which turned away from aesthetics, helped separate aesthetics from the philosophy of art which, he claims, " … has always been such a muddle" (Danto, 2003: xix).

In contemporary animal art, Baker (2000) acknowledges, the question of beauty is genuinely difficult. For a number of artists, Baker (2002) notes, "… their perception of animals as beautiful is central to their aesthetic concerns" (Baker, 2002: 93). Baker (2002) observes, however, that these artists qualify their ideas of beauty. The artist, Frank Noelker (1958-), for example, aims for the strongest combination of beauty and sadness he can achieve. Regarding his photographs of animals in zoos and captivity, Noelker states that he tries

> … to photograph the animals with great dignity and respect, but there's also a kind of loneliness and isolation that I feel when I see the animals in captivity and I want that to come across. I try to use beauty and all of my training as an artist to get into people's hearts and minds (Satya, 2004:1).

Thus, the work of Noelker and other contemporary animal artists such as Sue Coe (1951-), Olly and Suzi, Dion, Britta Jaschinski (1965-) and New Zealand artist,

Angela Singer (1966-) is driven by their concern for the conservation of animals or addresses animal mistreatment or confinement while the work of others such as Jeff Koons (1955-) and Damien Hirst (1965-) make "… frequent use of animal imagery, or of animals themselves, without necessarily having anything particular to say about them" (Baker, 2001a: xxvii). Baker (2001a) refers particularly to two artworks in Hirst's show in Gagosian Gallery, New York, at the end of 2000, which featured fish tanks in which live freshwater fish swam around furniture from a gynaecologist's office. Baker (2001a) observed that the artist claimed that he really did not quite know what these works were about!

There is some indication that there is an increasing number of exhibitions of animal art, which take the side of the animals or even have an animal rights focus. In 2003 in New Zealand, for example, *Animality* brought together a group of international artists who have created works that

> … radicalise the use of animals and animal imagery to address a range of questions about morality, responsibility and our relationship with the natural world (artscalendar, 2003: 1).

Animality included such artists as Singer and Daniel Unverricht (1965-) from New Zealand, Baseman and David Wilkinson (1956-) from the United Kingdom, Kate Rohde (1971-) from Australia, Kathryn Spence (1963-) and Catherine Chalmers (1957-) from the United States, and Karl Grimes (1955-) from Ireland.

These and other animal-centred exhibitions such as those referred to in 2.4, reflect the developments of the 1990s when artists began to take the theme of animals more seriously and, as Baker (2001a) notes, "… in doing so found ways of avoiding the familiar accusations of sentimentality" (Baker 2001a: xxvi). Baker (2001a) argues that "The sheer amount of contemporary art featuring animals in the 1990s certainly was a new phenomenon" (Baker, 2001a: xxvii). This growth in the 1990s coincided with the growth of animal liberation and animal rights or, as it is frequently termed, animal advocacy. Reflecting on this growth, Baker (2001a) offers some representational strategies or strategies of image-making in

his book, *Picturing the Beast: Animals, Identity and Representation*, which "… might have a chance to modify human perceptions of the nonhuman animal and to increase awareness of living animals' circumstances" (Baker, 2001a: xvii).

Baker (2001a) argues that times have become more complex as non-human animals are seen to be more deserving of imaginative human thought but, in response to this, one group's resolve to act upon some ethical boundaries or principles might be seen just as understandable as another group's "… conviction that to adopt a fixed position is to obstruct imaginative thought" (Baker, 2001a: xxxii). Baker (2001a) considers apt the opinion that calls for a healthy airing of "… the uneasiness with which modernist and postmodernist advocate-scholars view the theoretical directions of each other" (Baker, 2001a: xxxii). However, significantly applicable to contemporary art is his belief that

> … uneasiness seems both productive and creative, evincing an entirely proper engagement with the difficult task of continuing to reflect on animals and figuring out how best to represent them (Baker, 2001a: xxxiii).

In the history of art animals are portrayed in their multifarious roles and interchanges with humans and, as might be expected, visual manifestations and, indeed, evidence of animal-human social interactions, including the gaze and mutual gaze are found.

CHAPTER THREE – THE VISUAL REPRESENTATION OF ANIMAL-HUMAN RELATIONSHIPS

3.1 Perspectives on the Animal in Visual Art

The lives of animals and humans are woven together in the images and artefacts from the earliest representations in Egyptian times to current postmodern and contemporary art period. Human attitudes and beliefs over time are evident in these works. Indeed Schneider (2004) observes that animals have always served humans as a vehicle or forum for questions about themselves in the world and thus have always had a place in art largely because

> … there is a deep-rooted correspondence between the way we think about animals and how we have thought about ourselves and our culture in different eras and parts of the world (Schneider, 2004: 3).

Schneider's (2004) comments echo the ideas of the anthropologist Lévi-Strauss (1963) whose concept of totemism considered the relations between animals and people and the use of animals as metaphors for human society: "The animal world … suggest[s] a mode of thought" (Lévi-Strauss,1963: 13). Tapper (1994) contends that Lévi-Strauss's (1963) fundamental argument is that "… animals figure so commonly in totemic discourse, not … because they are good to eat, but because they are good to think with (Tapper, 1994: 50).

Tapper (1994) extends Lévi-Strauss's (1963) argument by suggesting that "Animals are good to teach and learn with, particularly in those central areas of life clouded by taboos and inhibitions" (Tapper, 1994: 51). Franklin (1999) acknowledges that most sociologists and historians of animal-human relationships have been influenced by earlier anthropologists' work, which "… found that human conceptualization, classification and theorization of animals signify or

encode social thought" (Franklin, 1999: 9). According to Franklin (1999), the animal world provides a parallel metaphorical society in which human social structures and morality is extended. Furthermore, "… the socially constituted animal world is then used to think through or resolve social tensions, conflicts and contradictions" (Franklin, 1999: 9). Indeed, Franklin (1999) argues, "Animals are therefore good to think about what it is to be properly human" (Franklin, 1999: 9).

The animal or non-human metaphor, Tapper (1994) argues, allows the teacher and learner to avoid articulating the embarrassing or difficult truths about humans such as procreation, birth, death and the like. In the not so distant past, for example, English children were introduced to the realities of sex through stories of birds, bees, storks and so on. These animals were used to convey human values, morality and rules. Furthermore, Tapper (1994) suggests that animals are used as metaphors for moralising and socialising purposes in two contrasting ways, as models of order and morality and as "… the Other, the Beast, the Brute, the model of disorder or the way things should not be done" (Tapper, 1994: 51). Hence the animal-human relationship is bound up with metaphoric and symbolic meanings created by humans to reflect the human condition in all its contradictory and complex manifestations.

The Christian art that dominated the centuries from around the early Christian period of the fourth century to the Renaissance of the 1600s, for example, is particularly potent in terms of animal symbology and metaphoric reference. Speake (1994), in fact, argues that this created the basis for a common language. Among the numerous animals prominent as symbols in Christian art is the rat which, as Speake (1994) notes, is a general symbol of evil and destruction. She notes also the deer which, when drinking at a stream, fountain or spring, represents the soul's intense thirst for the life-giving waters of the Christian faith; and the dove, which generally represents the Holy Spirit. Other Christian animal symbols include the eagle, with its wings outstretched with a snake in its talons as a symbol of good over evil; goats as symbols of souls of the wicked contrasting with sheep which are very frequent symbols of followers of Christ; and goldfinch,

which were associated with the Virgin and Child (the bird's diet of thistles and other spiny weeds was associated with the crown of thorns).

Often animals were symbolic of particular saints or holy people. The mouse, for example, was the emblem of St Gertrude and the ox, which was the traditional symbol of St Luke and was also associated with St Thomas Aquinas. Christian symbols in various forms also are found in art of later periods in secular or non-religious paintings. An example is William Hogarth's (1697-1764) painting of *The Graham Children* (1742) (Plate 3.1.1) which, on first viewing, appears to be a group portrait of young children with their pets and toys.

Plate 3.1.1 William Hogarth, *The Graham Children*, 1742, oil on canvas
160.5 x 181 cm
Presented by Lord Duveen through the National Art Collections Fund, 1934
© The National Gallery, London

In fact, however, the animals in the painting, the cat and bird, are symbolic representations that were favoured in seventeenth and eighteenth century painting. According to Francocci (1997) these symbols reflect childhood as a phase of life to be protected from the harsh outside world. In the top right-hand corner of the

painting, a cat stalks a goldfinch in a suspended gilded cage. The bird itself is a symbol dating back to pre-Christian times where the soul of a man flew away when he died. This myth continued into Christianity and was most often depicted as a goldfinch, a favourite pet with children. In reference to the cat in the top right-hand corner of *The Graham Children*, Francocci (1997) notes that

> On closer examination of this area the cat's claws can be seen as out and gripping the furniture. His eyes are focused solely on the fluttering goldfinch. The gilded cage could be seen as the rich protector of the innocent, then released into a dangerous world, an allegory of the child becoming an adult and having to deal with an altogether more dangerous reality. The cord that cuts the corner of the painting and so obviously supporting the suspended cage could be symbolic of the fragility of life and especially of child mortality (Francocci, 1997: 1).

The Hogarth painting exemplifies the extent to which animals were utilised as symbols of the prevailing societal, cultural and religious beliefs and values in artworks not only of this period but also prior and subsequent periods. Vasiliou (2004) comments that

> Throughout art history, animals have been used to symbolically represent human character traits, vices and virtues: as well as figuring in fantasy, myth and the supernatural, where animals act as mediators or harbingers of the future or the unseen (Vasiliou, 2004: 1).

The extent to which humans have depicted animals, since humans first represented the animal, in visible and visual form, as symbols and metaphors for human life is explored by Clark (1977). His investigation of the ways in which humans have represented animals also evidences both the vastness of the subject as well as the incongruity and dichotomies inherent in animal-human relations. He termed this a *dual relationship* and his analysis of artworks, spanning early Egyptian art to the early 1970s, also demonstrates that perceptions of human-animal interactions are always from the vantage point of humans within a particular historical, political, social and cultural context. The perspective of the animal can only ever be speculative on the part of humans. Accordingly, Clark (1977) categorised artworks portraying animals as humans perceived them, in

their imaginations, to be scared, symbolic, admired and destroyed by humans. Schneider (2004) also recognised this human viewpoint in her discussion of contemporary artworks in an exhibition titled, *Animals* (2004), observing that

> … our relationship with the nonhuman world is mediated by history and that for us the animal, as a theme, has become a cultural construct … artists represented here are only too aware that the animal itself can never be portrayed, only our notion of what it is (Schneider, 2004: 4).

Fudge's (2004) view is that this is hardly surprising given that

> … orthodox evaluations of humans and animals always assert the superiority of the human – it is, after all, always humans who are performing the evaluation" (Fudge, 2004: 21).

Baker (2000) acknowledges the difficulties of assigning meaning, interpretation and signification in those artworks that probe the animal and the complexities of human-animal interactions in the contemporary world. Specifically in relation to taxidermic animal artworks, and perhaps drawn directly from Lévi-Strauss (1963), Baker (2000) suggests that "They are perhaps things with which to think, rather than themselves being things to be thought about" (Baker, 2000: 75). Moreover, Baker (2000) contends that

> Neither species, nor genus, nor individual, each one is open both to endless interpretation and, more compellingly still, to the refusal of interpretation (Baker, 2000: 75).

The complexities of the animal-human relationship itself might well be matched by difficulties in understanding contemporary animal artworks. Baker (2000) argues that

> … if little has been written about some of the most extraordinary and compelling postmodern animal imagery … it is perhaps because it is by no means clear what can usefully be said about these baffling subjects (Baker, 2000: 80).

Baker (2000) even goes so far as to suggest that "The problem is that, if anything, [that] they *signify too much*" (Baker, 2000: 80). Citing the installations *Spider*, (1997) by Louise Bourgeois (1911-) and *Monogram*, (1955-9) by Robert Rauschenberg (1925-) where the critics' interpretation overrode the artists' view of the work, Baker (2000) contends that "Openness of meaning creates its own difficulties, as in cases where critical interpretations conflict with the artist's intentions" (Baker, 2000: 80).

3.2 Analysis of Selected Works across History

Mindful of the probability for the vast range or continuum of meaning, interpretation and, indeed, misinterpretation of animal artwork in both the contemporary period and the prior periods, careful examination of selected works which engage with the animal-human relationship and which span from early Egyptian art to present day contemporary art has the potential, nonetheless, to offer a different perspective.

Table 3.2.1 thus presents a chronological overview of artworks that illustrate the different ways in which animals are perceived and the various kinds of humans and animals interactions across art history. The criteria for selecting artworks to be included are accessibility, widely publication, commonly reproduced and/or representative of the particular art period. Hence Table 3.2.1 comprises six columns as follows:

(a) **Column one** – the *name* of the artist or art period.
(b) **Column two** – the *dates* and *medium* of the artwork.
(c) **Column** – the *title* of the artwork.
(d) **Column four** presents a reproduced *image* of the artwork.
The reproduced image illustrates the work and indicates more clearly such elements as size relationships of animal to human, configuration of animal and human within the format of the work as well as the style, technique

and formal elements such as colour, composition, form and spatial relationships.

(e) **Columns five and six** present an analysis of the work relevant to this research. Column five indicates the *Nature of Animal-Human Interface and/or Relationship*. To present the major features investigated in the artwork column five is sub-divided into three columns titled *Nature of Interaction*, *Dominance* and *Human Gender*. These three columns are explicated as follows:

(i) The column titled *Nature of Interaction* is sub-divided into two columns, one titled with a *plus sign* and the other a *minus sign*. The plus symbol (+) indicates that the animal-human interface and coexistence is benevolent, compassionate, friendly, benign, non-invasive, non-intrusive, non-objectified and/or non-exploitative. The minus symbol (-) indicates the opposite of the plus symbol, that is, that the interface is exploitative, abusive, dominating, insidious, unkind, unfeeling and/or malevolent.

(ii) The column designated *Dominance* is sub-divided into two columns titled **A** (Animal) and **H** (Human). The degree of dominance is indicated by the number of asterisks. The purpose of the asterisk system is to provide objective and non-interpretative indicators, which specify the evident or apparent action between the animal and human and is a descriptor of what is actually happening in the human and animal action – a literal action.

- A *high degree of dominance*, indicated by three asterisks (***), indicates an excessive level of stress or harm involved in the action and might be demonstrated in, for example, the animal/s being hunted, maimed or killed. This evident act of killing or hunting is clearly depicted in the work rather than being an interpretation of the event.

- A *medium degree of dominance*, indicated by two asterisks (**), indicates a less severe and invasive action upon the animal but involves some degree of restriction placed on the animal, which might be evidenced by the confinement or incarceration such as the animal/s in a zoo or cage.

- A *low level of dominance*, indicated by one asterisk (*), indicates little or

no level of stress or harm inherent in the activity. The animal, in this instance, might be performing an action without harsh coercion or force such as leading or riding a horse.

- Where the interface between the animal and human is characterised by *equality* or, at least, the lack of dominance on the part of the human, or indeed, the animal, an equal symbol (=) is indicated in *both columns*.

(iii) The third sub-column, *Human Gender*, assigns a column for females (F) and a column for males (M) to indicate which gender is interacting with the animal/s in the artwork.

(f) **Column six**, designated *Signification/Visual Implication*, specifies the overall visual message, purpose, intent or meaning of the human and animal interaction, which might be, for example, symbolic or metaphoric.

This interpretation of signification and visual implication is sourced, where possible, from art history references and, where little or no reference is offered, from personal research.

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Egyptian, Greek, Roman and Early Christian										
Unknown Egyptian	6th Dynasty 2350-2190 BC Relief with painting	*Hippopotamus Hunt*			✓		***		✓	• Human superiority • Animal as sport/entertainment
Unknown Egyptian	19th Dynasty 1292-1182 BC Relief	*King Seti I and his son, later Ramesses II capturing a bull.*			✓		**		✓	• Human superiority
Unknown Egyptian	20th Dynasty 1190-1077 BC Relief	*Ramesses III hunting wild bulls*			✓		***		✓	• Human superiority • Animals as sport/entertainment

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Unknown Egyptian	26th Dynasty 672-525 BC Dark grey greywacke	*The goddess Hathor and the Pharaoh Psammetichus I*		✓		*			✓	• Animals as *sacred*
Unknown Assyrian	7th Century BC Relief	*Horsemen: Detail from the great lion hunt*		✓		*		✓		• Human superiority • Animals as war machines
Unknown Assyrian	7th Century BC Relief	*Ashurbanipal leading horse: detail from the Great Lion Hunt*			✓		*		✓	• Human superiority • Animals as war machines

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Unknown Greek	c. 570 BC Marble	*Calf Bearer (dedicated to goddess Athena)*		✓		**		✓		• Animal as sacrificial object
Unknown Greek	c.490 BC Red-figure bell krater	*Europa and the Bull*			✓	=	=	✓		• Animal as symbol in narratives of legends/mythology
Unknown Greek	438-432 BC Parthenon	*Young cow and herdsmen from the south frieze of the Parthenon*			✓		**		✓	• Human superiority

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Unknown Greek	438-32 BC	*Horsemen from the west frieze of the Parthenon*			✓		*		✓	• Human superiority • Human strength and athleticism
Unknown Roman	c.140 AD Bronze	*The Jockey of Artemision*			✓		**		✓	• Animal as sport/entertainment
Unknown Roman	250AD Marble	*Sarcophagus of the Lion Hunt*			✓		***		✓	• Human superiority • Animals as sport/entertainment

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Unknown Roman	4th Century Mosaic	*Three stags driven into a net: detail from the 'Great Hunt' mosaic*			✓		***		✓	• Human superiority • Animals as sport/entertainment
Byzantine	c. 532-48 Vault mosaic	*Mosaic of the lamb triumphant*		✓			*		✓	• Animal as *religious* symbol
Unknown Early Christian	5th Century Mosaic	*Good Shepherd*		✓			*		✓	• Animal as *religious* symbol

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Early Medieval	9th Century stone	*In the lions' den*			✓		*		✓	• Animal as *religious* symbol
Late Gothic and Early Renaissance										
Limbourg Brothers	1413-16 Vellum	*'December' from Très Riches Heures of the Duke of Berry*			✓		***		✓	• Human superiority • Animals as sport/entertainment
Limbourg Brothers	1413-16 Vellum	*'January' from Très Riches Heures of the Duke of Berry*		✓			*		✓	• Animal as symbol of fidelity/guardianship

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Jan van Eyck	1434 Oil on panel	*The Marriage of Arnolfini*		✓			*	✓	✓	• Animal as symbol of *fidelity*
Antonio Pisanello	c.1440 Tempera on panel	*St Eustace*		✓			*		✓	• Animal as *religious* symbol
Paolo Uccello	c. 1450s Oil on wood	*Rout of San Romano*			✓		**		✓	• Human superiority • Animals as war machines
Paolo Uccello	c.1460-70 Oil on panel	*Hunt in the Forest*			✓		***		✓	• Human superiority • Animals as sport/entertainment

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Leonardo da Vinci	c. 1490 Oil on wood	*Lady with an Ermine*		✓			*	✓		• Animal as symbol of sinister and darker forces
Lucas Cranach the Elder	1529 Oil on wood	*Staghunt of Frederick the Wise of Saxony*			✓		***		✓	• Human superiority • Animals as sport/entertainment
Andrea Mantegna	1471-74	*Court of Mantua Presco*		✓			*	✓	✓	• Animal as symbol of fidelity/guardianship

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Andrea Mantegna	c.1474 Fresco	*Suite of Cardinal Francesco (detail)*		✓			*		✓	• Animal as symbol of status/strength/courage
High Renaissance										
Piero di Cosimo	c.1500 Oil on panel	*Death of Procris*		✓			*	✓	✓	• Animal as symbol of fidelity/guardianship
Lucas Cranach the Elder	1526 Oil on panel	*A Faun and his Family with Slain Lion*			✓		***	✓	✓	• Human superiority • Animal as symbol of *virility*

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Jacopo Tintoretto	1550 Oil on canvas	*Creation of Animals*		✓			*		✓	• Animal as *religious* symbol
Titian	c.1553-54 Oil on canvas	*Venus and Adonis*		✓			*	✓	✓	• Animal as symbol of *virility*
Francesco da Ponte called Bassano	1574 Oil on canvas	*Noah's Sacrifice*		✓			*		✓	• Animal as *religious* symbol
Francesco da Ponte called Bassano	1576 Oil on canvas	*Garden of Eden*		✓			*		✓	• Animal as *religious* symbol

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Domenichino after cartoon by Annibale Carracci	1602	*The Maiden and the Unicorn*		✓		=	=	✓		• Animal (mythic) as symbol of *virginity and chasteness*
Jan Brueghel the Elder	1613 Oil on canvas	*Animals Entering the Ark*		✓			*		✓	• Animal as *religious* symbol
Peter Paul Rubens	1615-16 Oil on canvas	*Hippopotamus and Crocodile Hunt*			✓		***		✓	• Human superiority • Animal as symbol of *strength/power* • Animals as sport/entertainment
Peter Paul Rubens	1616 Oil on canvas	*Lion Hunt*			✓		***		✓	• Human superiority • Animal as symbol of *strength/power* • Animals as sport/entertainment

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Baroque – France, Spain and England										
Diego Velázquez	1632-37 Oil on canvas	*La Tela Rela (Philip IV Hunting Wild Boar)*			✓		***	✓	✓	• Animal as sport/ entertainment • Human superiority
Rembrandt van Rijn	c.1637 Black Chalk	*Elephant*		✓			*	✓	✓	• Animal as *exotic* object
Diego Velázquez	1640-45 Oil on canvas	*Count Dwarf Don Antonio el Inglés*		✓		=	=		✓	• Animal as symbol of *virility*

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Paulus Potter	1646 Oil on canvas	*Peasant Family with Animals*		✓			*	✓	✓	• Animals (particularly cows) as symbol of fertility, wealth and the earth and love of rural life •
Paulus Potter	1647 Oil on canvas	*Young Bull*		✓		=	=		✓	• Animals (particularly cows) as symbol of *fertility, wealth and the earth* • Cow as symbol of nationalistic culture and politics
Paulus Potter	1647 Oil on canvas	*Punishment of a Hunter*			✓	**			✓	• Animal advocacy • Role reversal – animal pursuing human

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Diego Velázquez	c.1656 Oil on canvas	*Las Meninas*		✓			*	✓	✓	• Animal (three dogs) as symbol of *boredom (with royalty)* • Animal (one dog with child) as symbol of *innocence/curiosity*
Neoclassicism and Romanticism										
Francis Barlow	1665 Engraving	*Aesop's Fables*		✓		*		✓		• Animal as metaphor of human condition/follies
Alexandre-François Desportes	c.1699 Oil on canvas	*Self-portrait as a Huntsman*			✓		***		✓	• Animal as symbol of *power/ prestige* • Human superiority • Animals as sport/entertainment

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
William Hogarth	1742 Oil on canvas	*The Graham Children*		✓			*	✓	✓	• Animal as symbol (bird in cage) of fragility of life and childhood mortality and (predatory cat) of harsh outside world
William Hogarth	1745 Oil on canvas	*The Painter and his Pug*		✓			*		✓	• Animal as symbol of compassion/humanity / English virtues
George Stubbs	1769 Oil on canvas	*The Milbanke and Melbourne Families*		✓			*	✓	✓	• Animals as symbols of prestige, wealth and leisure

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Joshua Reynolds	1775 Oil on canvas	*Miss Jane Bowles*		✓			*	✓		• Animal as vehicle/ symbol of expression of human feeling, emotion and informality
Thomas Gainsborough	1781-82 Oil on canvas	*Mrs 'Perdita' Robinson*		✓			*	✓		• Animal as vehicle/ symbol of expression of human feeling, emotion and informality
Joshua Reynolds	1787 Oil on canvas	*Miss Anna Ward and her Dog*		✓			*	✓		• Animal as vehicle/ symbol of expression of human feeling, emotion and informality

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
George Stubbs	c.1793 Oil on canvas	*William Anderson with Two Saddle Horses*		✓			*		✓	• Animal as symbol/object of *status, wealth and prestige*
George Stubbs	c. 1800 Oil on canvas	*Hambetonian, Rubbing Down*		✓			*		✓	• Animal as symbol/object of *status, wealth and prestige*
Théodore Géricault	1817 Oil sketch	*Race of the Riderless Horses*			✓		*		✓	• Animals as sport, entertainment and spectacle
Théodore Géricault	1822-23 Oil sketch	*A Charge of Cuirassiers*			✓		**		✓	• Animals as *war machine*

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Francisco Goya	1790 Oil on canvas	*Don Manuel Osorio Manrique de Zúñiga*		✓			*		✓	• Animals (birds) as symbol of *childhood innocence* • Animal (predatory cat) as symbol of *harsh outside world*
Francisco Goya	1824 Oil on canvas	*Bullfight, Suerte de Varas*			✓		**		✓	• Animals as *sport/ entertainment*
Francisco Goya	1746-1828 Etching and Aquatint	*Disparate Puntual: from the series "Los Proverbios"*			✓		*		✓	• Animal as symbol of human frailties and folly

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Rosa Bonheur	1853-55 Oil on canvas	*Horse Fair*			✓	*			✓	• Animal advocacy • Animal dominance/ strength
Gustave Courbet	c. 1859 Oil on canvas	*After the Hunt*			✓		***		✓	• Animals as sport/ entertainment • Human superiority • Animal antagonism
Eugène Delacroix	1861 Oil on canvas	*Lion Hunt*			✓		***		✓	• Human superiority over animals • Animals as sport/ entertainment

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Modernism										
Jean-François Millet	1862-63 Charcoal and pastel	*The Shepherdess and her Flock*		✓			*	✓		• Animal and human symbiosis • Veneration for rural life
Jean-François Millet	c.1864 Charcoal on paper	*Bringing Home the Newborn Calf*		✓			*	✓	✓	• Animal and human symbiosis • Veneration for rural life
Edgar Degas	c.1870 Oil on canvas	*Before the Start*			✓		**		✓	• Animal as sport/entertainment
Pierre-Auguste Renoir	c.1875 Oil on canvas	*Woman with a Cat*		✓			*	✓		• Animal as symbol of *femininity*

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Georges Seurat	1884-86 Oil on canvas	*A Sunday Afternoon on the Island of La Grande Jatte*		✓			*	✓	✓	• Animals (dog and monkey) as symbols of *human characteristics*
Paul Gauguin	1897 Oil on canvas	*Where do we come from? What are we? Where are we going?*		✓			*	✓	✓	• Animals as symbols of human characteristics and stories
Henri Rousseau	1897 Oil on canvas	*The Sleeping Gypsy*		✓		=	=		✓	• Animal as symbol of *untamed/wild nature*
Henri Rousseau	1910 Oil on canvas	*The Dream*		✓			*	✓		• Animal as symbol of *untamed/wild nature*

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Marc Chagall	1911 Oil on canvas	*Rain*		✓			*		✓	• Animals as symbol of human spiritual/ cultural beliefs
Pierre Bonnard	1915 Oil on canvas	*Coffee* *Le Café*		✓			*	✓		• Human consideration for animals
Pablo Picasso	1933 Etching	*(Minotaur Defeated) from Suite Vollard*			✓		**		✓	• Human superiority • Animal as sport/ spectacle • Animal as symbol of *virility*
Pablo Picasso	1937 Oil on canvas	*Guernica*			✓		***	✓	✓	• Animal as symbol for Spanish Republic (horse) and General Franco (cow)

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Balthus (Baltusz Kossowski de Rola)	1949 Oil on canvas	*Nude with Cat*		✓			*	✓		• Animal as symbol for *innocence*
Postmodernism and Contemporary										
Joseph Beuys	1965 Perfor-mance	*Explaining Pictures to a Dead Hare*		✓			*		✓	• Human communication with animal
Francis Bacon	1969 Oil on canvas	*Etude pour une corrida*			✓		**		✓	• Human superiority • Animal symbol of *animal nature* of human

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Joseph Beuys	1974 Perfor-mance	*I like America and America Likes Me*		✓		=	=		✓	• Human communication with animal/nature
William Wegman	1974 Video	*The Spelling Lesson*		✓		=	=		✓	• Human communication with animal
Paula Rego	1982 Lithograph on paper	*Doctor Dog*			✓	=	=			• Anthropomorphism • Challenging human and animal boundaries
Paula Rego	1982 Acrylic on paper	*Nanny, Small Bears and Bogeyman*			✓	=	=			• Anthropomorphism • Challenging human and animal boundaries

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Sue Coe	1988 Gouache	*Modern Man Followed by the Ghost of his Meat*			✓		***		✓	• Human/societal brutality towards animals
Sue Coe	1991 Gouache	*Cutting the Cow's Throat*			✓		***		✓	• Human/societal brutality towards animals
Carolee Schneemann	1991 Photo-graphs on linen	*Infinity Kisses*		✓		=	=	✓		• Overt display of affection between animal and human • Challenging human and animal boundaries
Carsten Höller	1995 Photograph	*Lover Finches*		✓		=	=			• Challenging human and animal boundaries • Human

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
										communication with animal
Andreas Slominski	1996 Event in zoo with giraffe and zoo-keeper.	*Licking a Stamp (Anfeuchten einer Briefmarke)*		✓		=	=		✓	• Challenging human and animal boundaries • Human communication with animal
Diana Thater	1997 Video installation	*Broken Circle*		✓		=	=	✓		• Challenging human and animal boundaries • Human communication with animal
Carsten Höller	1997 Installation	*House for Pigs and People*		✓		=	=	✓	✓	• Challenging human and animal boundaries

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Abigail Lane	1997 Ink jet print photograph on paper	*Her Life Became Nocturnal*		✓		=	=	✓		• Animal as symbol of the *mysterious*
Edwina Ashton	1997 Video perfor-mance	*Sheep*		✓		=	=			• Challenging/blurring human and animal boundaries
Olly and Suzi	1997 Drawing/ photograph	*Painting Sharks in a Cage, South Africa*		✓		=	=	✓	✓	• Challenging/blurring human and animal boundaries

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Edwina Ashton	1998 Video perfor-mance	*Frog*		✓		=	=			• Challenging/blurring human and animal boundaries
Xavier Veilhan	1997-98 Photograph	*The Palace*		✓		=	=	✓		• Human and animal displacement, alienation and irony • Challenging/blurring human and animal boundaries
Olly and Suzi	1998 Drawing/ Photograph	*White Wolves, Ellesmere Island, Canada*		✓		=	=	✓	✓	• Challenging human and animal boundaries • Animal advocacy

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Australian Contemporary										
Noel McKenna	1988 Oil on canvas	*Park Scene*		✓		=	=		✓	• Human and animal rapport/affinity/ communication
Noel McKenna	1989 Water-colour on paper	*Yearling Sale*			✓		*	✓		• Human and animal rapport/affinity/ communication
Lisa Roet	1998 Photograph	*Ape and the Bunnyman series:, 3 wise men*			✓		***		✓	• Animal advocacy • Challenging/blurring human and animal boundaries

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

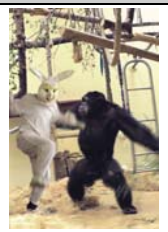
Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Lisa Roet	1998 Photograph	*Ape and the Bunnyman series: The dance*			✓		***		✓	• Animal advocacy • Challenging/blurring human and animal boundaries
John Reid	1989 Photograph	*Performance for 25 Passing Vehicles, Newell Highway 23 July 1989*			✓	=	=		✓	• Animal advocacy • Challenging human and animal boundaries
Patricia Piccinini	1997 C Type photograph	*Protein Lattice*		✓		=	=	✓		• Challenging/blurring human and animal boundaries

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Ronnie van Hout	1999 Video	*Monkey Madness*		✓		=	=			• Challenging/blurring human and animal boundaries
Ronnie van Hout	1999 Video	*Sculp D.Dog*		✓		=	=			• Challenging/blurring human and animal boundaries
Euan Heng	1999 Relief linocut	*Juggling*		✓			*		✓	• Human-animal companionship

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Rebecca Ann Hobbs	2001 Ink jet print	*Dense and Woolly*		✓			*	✓		• Human-animal communication • Challenging human and animal boundaries
Rebecca Ann Hobbs	2001 Ink jet print	*A Pseudo-female Fish*		✓			*	✓		• Human-animal communication • Challenging human and animal boundaries
Patricia Piccinini	2001 Type C photograph	*Science Story*		✓			**	✓	✓	• Challenging human and animal boundaries
Kathy Temin	2002 Photograph mounted to aluminium	*Audition for a Pair of Koalas (blue) Part 1*		✓		***				• Challenging human and animal boundaries

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

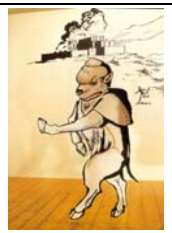
Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Kathy Temin	2002 Photograph mounted to aluminium	*Audition for a Pair of Koalas (blue) Part II*		✓		***				• Challenging human and animal boundaries
Louise Hearman	2002 Oil on masonite	*Untitled #989*			✓	=	=			• Challenging human and animal boundaries and ambiguities
Sharon Goodwin	2002 Acrylic, watercolour & foam core	*Escape from Neverlands*			✓	=	=		✓	• Challenging human and animal boundaries (*hybrids/ metamorphose*)

Table 3.2.1 Animal and Human Interactions in Art: Historical Perspectives **cont.**

Artist/ Art Period	Dates/ Medium	Title of Work/s	Image of Work	Nature of Animal-Human Interface and/or Relationship						Signification/ Visual Implication
				Nature of Interaction		Dominance		Human Gender		
				+	-	A	H	F	M	
Catherine Bell	2003 Video perfor-mance	*"This little piggy …fades to pink" (detail)*		✓		=	=	✓		• Animal advocacy • Challenging human-animal relations
Jazmina Cininas	2003 Reduction linocut	*Never Mistake a Wolf for a Fox*		✓		=	=	✓		• Challenging/blurring human and animal boundaries

3.3 Mapping the Changing Perspectives on Animal and Human Interactions in Art

Table 3.2.1 evidences the interconnectedness of animal and human lives across the span of history: it is indicative of the types and trends of animal-human relations portrayed in artworks throughout history and presents a wide array of animals from pets, farm animals through to wild animals, all in some form of relation with humans. Egyptian, Roman and Greek art, for example, depict humans and animals interacting in many different contexts such as hunting, as sacred or symbolic and as pets in the form of wall relief, sculpture, mosaic, wall painting and drawing: a multitude of these types of images exist in this ancient art time period alone.

At the same time, the overview of animal-human interaction artworks suggests the enduring and continuing nature of the interchange. The historical and chronological format also allows a view of each particular art period's general directions, inclinations or shifts in perception towards the animal-human interchange. The intent of the artist or artwork in relation to the interconnection of humans and animals differs according to the artistic period, cultural, social, political, religious and/or artistic context and purpose of the work. In some works such as early Christian art, for example, the animal might be incorporated in the artwork for its symbolic religious message. Whereas in the works of say the American contemporary artist Diana Thater (1962-), the animal and human relationship indicated in the image is used to question the interconnection between animals and humans in particular spaces.

There might also be other issues to consider in relation to the variations in the number of works represented in some art periods such as those noted by Baker (2000) in his observation of animal representation in the modernist period. His hypothesis that "… there was no modern animal, no 'modernist' animal … There are therefore no animals in major cubists works …" (Baker, 2000: 20) might

reflect the lower incidence of animal-human artworks in modernism. Indeed, Baker (2000) argues that

> So might begin a rather tedious listing of the animal's absence from much of the twentieth century's most adventurous and imaginative visual art. Such a list would need to explain that even when the animal was visually present, it could be explained away, and that one function of modernist art criticism was to do so (Baker, 2000: 20).

Furthermore, according to Baker (2002), "The modern animal is thus the nineteenth-century animal (symbolic, sentimental), which has be made to disappear" (Baker, 2000:22).

3.3.1 The Nature of the Interaction

Table 3.3.1 summarises the trends and developments in artwork depicting animals and humans and their various associations with one another. The columns in the table titled *The nature of the animal-human interaction* indicate significant and noteworthy features in the artworks such as the actual character of the animal-human association, that is, whether it is positive or negative; whether the animal or human dominates; and the gender of the human. Percentages are used in the columns in order to ascertain the proportion in relation to the particular whole art period so that useful comparisons between the periods can be made.

Table 3.3.1 The Nature of the Animal-Human Interaction

The Nature of interaction					
Art period	**+**	**%**	**-**	**%**	**Total**
Egyptian, Greek, Roman, Early Christian	3	19	13	81	16
Late Gothic, Early/High Renaissance	13	65	7	35	20
Baroque – France, England, Spain	5	71	2	29	7
Neoclassicism, Romanticism	10	56	8	44	18
Modernism	10	77	3	23	13
Postmodernism	26	70	11	30	37
Total	**67**	60	**44**	40	**111**

Overall, the artworks spanning art history indicate that the nature of the animal-human interaction is more positive with 67 per cent of works depicting affirmative associations while 44 per cent indicate more negative contacts. In the nature of the animal-human interaction, it is apparent that postmodern/contemporary artwork reflects more positive relations between animals and humans. Some 70 per cent of the total artworks postmodern/contemporary periods and 77 per cent of the modernist era demonstrate humans with animals in benign or, at most, non-exploitative relationships.

While there is a higher total number of artworks that portray human and animals in some form of affirmative interaction in postmodern/contemporary art than in modern art, 77 per cent of the lower number of modernist artworks indicate a beneficial or, at most, benevolent relationship. This contrasts markedly with ancient Egyptian, Greek, Roman and early Christian art, which indicates a smaller percentage of artworks depicting a positive or, at most, benign interaction while a higher percentage of works indicate a negative association. It is evident that postmodern/contemporary artworks reflect a more positive or, at most, a less exploitative interaction than previous periods, particularly those epochs prior to the sixteenth and seventeenth centuries.

3.3.2 Who Dominates?

Table 3.3.2 indicates the dominating party in the artwork – animal or human – as well as the degree of dominance from high, medium to low. The high percentages of human dominance in all art periods prior to postmodernism, except the Baroque period, contrast markedly with the low percentages of animal dominance. The nearly seventy per cent of equal or non-exploitative animal-human interactions indicated in the postmodernist period also is a significant contrast with the low percentages indicated in the previous periods.

Table 3.3.2 Animal/Human Dominance in Visual Art

Art period	A					H					A/H		T
	***	**	*	T	%	***	**	*	T	%	=	%	
Egyptian, Greek, Roman Early Christian				0	0	4	4	6	14	93	**1**	7	**15**
Late Gothic, Early/High Renaissance				0	0	6	1	12	19	95	**1**	5	**20**
Baroque – France, England, Spain		1	1	2	29	1		1	2	29	**3**	43	**7**
Neoclassicism, Romanticism			1	1	6	3	2	12	17	94	**0**	0	**18**
Modernism				0	0	1	2	9	12	92	**1**	8	**13**
Postmodernism		1	2	3	7	6	2	2	10	24	**28**	68	**41**
Total				**6**					**74**		**34**		**114**

The depiction of animal-human interaction in artwork signifies the specific relationship between the two. For example, in artworks portraying a human on horseback hunting an animal suggests that the horse is used by the human as transport and the pursued animal is used as a sport. In both cases, the human is in a dominant position in regards to the animal. Across all art periods to modernism, it is apparent that humans dominate in their relationship and interaction with animals. However, in the postmodern/contemporary era, there is a significant decrease in artworks portraying human dominance over animals.

The major factor in this change is the high number of works depicting animals and humans in an equal, or at least, a non-exploitative relationship. The work of Paulus Potter (1625-54), *Punishment of a Hunter* (1647), of the Baroque period, however, must be singled out as one work which demonstrates clear empathy for the animal's position under the domination of humans. This satirical work represents animals and humans in reverse roles with the animals carrying out the exploiting, hunting and killing upon the humans.

3.3.3 Human Gender

Table 3.3.3 indicates the gender of the humans associating with animals in the artworks.

Table 3.3.3 Human Gender

Male/Female	M	%	F	%	M+F	%	Total
Egyptian, Greek, Roman, Early Christian	15	94	1	6	0	0	16
Late Gothic, Early/High Renaissance	13	65	2	10	5	25	20
Baroque – France, England, Spain	3	43	0	0	4	57	7
Neoclassicism, Romanticism	13	72	3	17	2	11	18
Modernism	4	31	5	38	4	31	13
Postmodernism	15	52	10	34	4	14	29
Total	**63**	**59.5**	**21**	**17.5**	**19**	**23**	**103**

In relation to the dominant gender of the humans who are depicted with the animals, overall the weighting of the gender of human interacting with animals appears to be male. The percentages of males are higher in those artworks prior to modernism with the highest being in the Egyptian, Greek, Roman and Early Christian eras.

The balance of males to females appears to shift considerably in modernist and postmodernist works with increasingly more females represented with animals in the artworks. In modernism, there is only seven per cent difference between the percentage males to females appearing with animals; with females representing the higher percentage. Additionally, postmodern art also indicates a little more balance in the representation of males and females than in previous periods.

3.3.4 Visualising Animals and Humans

One substantial change evident in the historical overview represented in Table 3.2.1 is in the medium utilised in contemporary/postmodern artworks. The major proportion of works prior to 1960s is executed in such traditional media as painting, printmaking and drawing. Contemporary artworks evidence a significantly broader range of media including traditional media but also non-traditional or alternative media such as performance, video performance, photography and installation. It is noteworthy that photography appears to be the predominant medium. Of the forty-one contemporary works in Table 3.2.1, sixteen are photographs, ten are video and video performances, nine are painting – oil, gouache and watercolour – ten are prints, and two are installations.

The tendency towards photography in works depicting animal and human interactions – 39 per cent of the total compared with 22 per cent for painting – might reflect the increased use of photography as contemporary art medium as well as the rising use of digital photography. Photography's adaptability and suitability for the issues and subject matter of both the twentieth and twenty-first centuries might also be advanced as a possible reason for its popularity. Campany (2003) notes that, in the mid 1960s, many artists were looking to expand their horizons "… to engage with the rapidly changing world and its representations. It was in photography that they glimpsed the means to do it" (Campany, 2003: 11).

3.3.5 Signifying Animals and Humans

The most evident trend apparent from a consideration of the sixth column of Table 3.2.1, *Signification/Visual Implication*, is the shift from the symbolic representation of animal-human interactions prior to the postmodern/contemporary period to representation of animals which challenges human perceptions of animal-human relations. Table 3.3.4 indicates in the blue colour, in four tones from dark to light, the extent to which the signification/visual

implication predominated in images in the particular art period, with the darkest blue representing the highest extent and very light blue, the lowest.

Table 3.3.4 Signification/Visual Implication

Art Period	Animal Sacred/ Religious Symbol	Animal Human Symbol/ Metaphor	Animal Sport/ Entertain-ment/Utility	Human Superiority over Animal	Animal Advocacy/ Connection
Egyptian, Greek, Roman, Early Christian					
Late Gothic, Early/High Renaissance					
Baroque – France, England, Spain					
Neoclassicism, Romanticism					
Modernism					
Postmodernism					

The symbolic role of animals is evidenced predominantly in the art from early Christian times to the contemporary period beginning in the 1960s with the larger number of the works portraying animals *symbolically*, whereas the majority of postmodern works challenge, blur or question the boundaries between humans and animals and the human-animal interaction. Other categories that appear with frequency in the period prior to modernism are animals as *sport, spectacle or entertainment* and animals as *war machines*. One work in the category of *sport/entertainment* can be singled out in modernism – Degas's painting of horses being assembled before the start of a race, *Before the Start* (1870) – and no works in postmodernism fall within these classifications.

It is evident that the symbolic use of animals significantly declines at the end of modernism, while, in the postmodern period, the portrayal of animal-human relations shifts markedly to representations of interactions which blur, question or challenge the boundaries between animal and human. Table 3.2.1 indicates the predominance of images depicting human superiority over animals up to the contemporary period. Unsurprisingly, closely aligned to human superiority over animals is the predominance of images depicting animals as sport and entertainment (for humans) and animals depicted as symbols or metaphors for human characteristics.

3.4 Evidences of Shifting Patterns in Animal-Human Relations

From consideration of the selected artworks in Table 3.2.1 is it evident that there is a distinct change in the depiction of animal-human relations occurring most significantly in the postmodern/contemporary period, particularly from the late 1980s on to the present day. Some changes are evident in the modern period where, for instance, there is a balance of females and males interacting with animals not evident in previous periods; however, the works appear, in the main, to portray animals in a symbolic or metaphoric role. The works of major artists such as Paul Gauguin (1848-1903), Marc Chagall (1887-1985) and Pablo Picasso (1881-1973), for example, indicate the use of animals as symbols. It is evident that the beginning of the changes, and the most radical transformations, in the depiction of animal-human relations and the meaning or signification of these relations takes place after the 1960s.

One of the first major artists to interact with animals in a radically transformed way is Beuys who, in 1965, presented a performance work, *How To Explain Pictures to a Dead Hare* (1965), in which he walked around a gallery with his face smeared with honey and covered in gold leaf, carrying a dead hare to whom he talked, or rather mumbled, apparently explaining the pictures before them. The audience for this performance was kept outside, only able to see what was happening from behind a clear screen. Beuys maintained that the work was

concerned with issues such as human and animal consciousness, and the problems of thought and language. Beuys's other well-known performance piece involving an animal is *Coyote, "I Love America and America Loves Me"* (1974) for which Beuys wrapped himself in felt and stayed in a New York gallery room continuously interacting with a live coyote for five days.

In the early 1970s, artist William Wegman (1943-), created a short video performance, *Spelling Lesson* (1974), in which Wegman and his Weimaraner, Man Ray, sit at a table where the artist (Wegman) is supposedly correcting the mistakes in a written spelling test the dog has just completed. According to Baker (2000), "Wegman is more adept than most at quietly taking the mickey out of anthropomorphism" (Baker, 2000: 43). Indeed, Wegman has created a situation for "…the dog to look philosophical, and himself [Wegman] to look stupid" (Baker, 2000: 43). The animal-human relationship depicted in the work of both Beuys and Wegman differs significantly from previous works. Indeed Baker (2000) argues that these works evidence "… postmodern enthusiasm for basic dualism (in which, typically, the *animal* as well as the artist is 'in the position of a philosopher')" (Baker, 2000: 42). Furthermore, there is a staged confrontation between the animal and the human in these works, which Baker (2000) contends is "… the clashing perspectives of the expert and philosopher" (Baker, 2000:42).

The human relations, interactions or encounters with animals depicted in contemporary art are often, as Baker (2000) argues, baffling or by no means clear. The symbolic nature of the animal in the artworks prior to contemporary art might also be complex but, nevertheless, some meaning can be discerned in these works because they are viewed more clearly from the human perspective. Baker (2000) claims that, "Symbolism is inevitably anthropomorphic, making sense of the animal by characterizing it in human terms …" (Baker, 2000: 82). On the other hand, contemporary art characterises animals and their relations with humans in other ways. Baker (2000) suggests that the animal "… passes itself off as the *fact* or reality of that which resists both interpretation and mediocrity" (Baker, 2000: 82). Moreover,

> The postmodern animal is just this 'face of the real'. It does not so much set itself against meaning as operate independently of it. Humans have typically wanted things of animals, wanting them to be meaningful, and wanting to control and to be consoled by those meanings. Postmodernism mistrusts this comfortably centred self's desire … (Baker, 2000: 82).

At the same time, the meaning of the animal-human interchange has become more varied, and even uninterpretable, in contemporary art and the dominance of the human over the animal has shifted to a less hierarchical position than in prior art periods. While the dominance of humans over animals has its source in pre-Christian (Judaism and Greek antiquity) and Christian thought (Ryder, 1989; Singer, 1990) and the power and rule of humans over animals is "… so deeply ingrained in our thought that we take it as an unquestioned truth …" (Singer, 1990: 185). Table 3.2.1 indicates that contemporary art exhibits a shift in this hierarchical thinking and, indeed, attempts to question the divide between human and animal.

While significant change is apparent in the nature and meaning/signification of the animal-human interaction in contemporary art, so too are the means by which this interchange are expressed. The use of both the taxidermic and live animal in interactions with humans, in the live performance and video work of, for instance, both Beuys and Wegman, also marks a fundamental change to the portrayal of animal-human relations in contemporary artworks. Later works, for example, *Infinity Kisses* (1991) by Carolee Schneemann (1939-), *Licking a Stamp* (1996) by Andreas Slominski (1959-) and *Dense and Woolly* (2001) by Rebecca Ann Hobbs (1976-) continue the interaction between live the animal and human in their photographic performance work. Along with the changes of the means – the media and methods – of expressing animal-human connections in contemporary art is also the transformations in the aesthetics of the works. Allied with changing aesthetics in the contemporary animal-human artwork are equally shifting questions surrounding ethical and animal advocacy issues which, in many instances, necessitate a shift in the ways these works are considered.

3.5 Contemporary Animal-Human Encounters

The major changes that occurred in art in the last third of the twentieth century which, as Wood (2004) suggests, were "… as fundamental as the change that modernism represented" (Wood, 2004: 5) are reflected in contemporary art about animal and human interchanges. These artworks are also grouped under what Wood (2004) argues is "… the convenient but confusing term of postmodernism … The confusion arises because there is no universally accepted definition of 'postmodernism'" (Wood, 2004: 5). Consequently, confusion might also arise in the consideration and appreciation of postmodern/contemporary animal artwork. Hence, any theoretical deliberation about these works must be taken with some caution. Baker (2000) takes some heed of this caution when he states that,

> … in considering the animal's relation to creativity, and thus (however warily) moving towards the question of a postmodern animal 'aesthetic', the nature of the human's encounter with the animal is a matter of some importance (Baker, 2000: 50).

Interestingly, Danto (1996) forecasts the term that Baker (2000) used – *encounter* – in his discussion on postmodern works suggesting that the word *viewer* is in need of change and an appropriate word with which to replace it is perhaps *encounterer*. Danto (1996) is of the opinion that

> One must set forth to encounter the works, to meet them on their own terms, one at a time, to see what they are trying to say, and what they are trying to bring about as a consequence of the encounter. The experience of art becomes a moral adventure rather than merely an aesthetic interlude (Danto, 1996: 16).

Furthermore, and importantly, in relation to considering or encountering postmodern animal artworks, Baker (2000) contends that

> It is an experience that calls for new vocabularies, and in the more imaginative art of the period since World War II, the postmodern animal appears as an image of difference, an image of thinking difficulty and differently (Baker, 2000: 54).

Baker's (2000) phrase, *new vocabularies*, is echoed in Wood's (2004) suggestion that "Postmodernist art, to use a risky metaphor, spoke a different language" (Wood, 2004: 25). In terms of Baker's (2000) call for *new vocabularies* and *thinking difficulty and differently*, then, new ideas about the appearance and the aesthetics of artworks engaging with issues surrounding animal-human relations might give rise to works that are radically different to those of previous art periods. Both the appearance of the animal and the human in postmodern or contemporary works might become somewhat altered. Thus, according to Baker (2000), in exploring "… the possibility of an 'aesthetic' appropriate to the postmodern animal" (Baker, 2000: 54), the look or the appearance of postmodern animal is "… more likely to be that of a fractured, awkward, 'wrong' or wronged thing, which it is hard not to read as a means of addressing what it is to be human now" (Baker, 2000: 54).

These postmodern/contemporary works contrast markedly with those works featured in Lucie-Smith's (1998) book titled, *Zoo: Animals in Art* which, Baker (2000) claims, offer a particular idea of an animal as "… a creature which is comforting, exotic or amusing, but always visually attractive" (Baker, 2000: 54). Furthermore, these animals "… are untroubling, unthinking, unengaged. They are not 'obstacles'…" (Baker, 2000: 54). Some ways in which postmodern/contemporary artworks representing animal and human interactions might engage a changed and challenging aesthetic or appearance are in the manner that these works are constructed, the materials from which they are made, and the ways in which the materials are juxtaposed.

Thus, the aesthetics of postmodern/contemporary artworks depicting animal-human relations is changed or even transformed which, in turn, might urge a reconsidered appraisal of the place of aesthetics in the contemporary art context. Indeed, Danto (1996) asserts that

> It is an exciting moment in the history of art, but a very different moment from any our predecessors have lived through. And because of its

> resistance to institutional absorption, we have to encounter this art in terms the history of viewing has not prepared us for (Danto, 1996: 16).

However, both Danto (2003) and Kuspit (2004) argue that while the authority of aesthetics, and indeed beauty, was challenged and dispensed with by Marcel Duchamp, (1887-1968) and, subsequently, others in the early to mid-twentieth century by separating these qualities from the process of making art and the work of art, aesthetics need not always be excluded from art. Within this context, it is illuminating to consider the animal-human relations works of Australian contemporary artists. A question that ought to be posed is: how do such artists address potentially contentious societal and individual issues related to our relationship and interactions with animals and negotiate the aesthetic qualities in their works?

Plate 3.5.1 Kate James, *The World is a Dangerous Place*, 2004, Pegasus print 68 x 51 cm (courtesy of the artist)

The recent work of young, emerging artists indicates possible new directions as well as thought-provoking and unlikely human encounters with animals. Kate James's (1980-) work, *The World is a Dangerous Place* (2004), (Plate 3.5.1) addresses particularly our responsibility towards animals, especially pets, and asks the question: how does the way we look after animals show how we care about

them? James's work is a colour photograph of a young woman together with a dappled white horse in an outdoor setting, possibly a paddock. The woman and the horse have white hand-knitted hoods over their heads with holes left for their eyes and in the horse's case, a large opening for his or her nose and mouth. The hoods are linked by two hand-knitted strips to the ears of both the horse and woman. With their heads covered with these balaclava-like apparatus, the two stand immobile face to face evoking a moving intimacy and continuity between them.

This compelling image is not only an encounter between a human and an animal but it is also an *encounter* in the framework of viewing contemporary artworks suggested by both Danto (1996) and Baker (2000). The processes of making the work – the carefully and sensitively photographed constructed staging of the female and horse in the hand-knitted hoods - and the work itself challenges our aesthetic responses but at the same time encompasses aesthetic issues. The dappled white horse, the white deftly hand-knitted hoods apparatus and the woman's pale blue sweater against a sky of soft clouds with pale blue peeking through and a distant horizon of trees and low hills are elements which comprise aesthetic choices that the artist has taken in the creation of the work.

The unlikely image of a woman and a horse linked by hand-knitted hoods might also force us to reconsider how, for instance, we view a horse or how we see a human in relation to a horse. The image exists in stark contrast to the earlier view of horses and humans, for example, by Rosa Bonheur (1822–99) in her oil painting, *Horse Fair* (1853-55) (Plate 3.5.2), where humans endeavour to restrain the power and strength of muscular animals, and the horses and humans by Degas in his painting, *Before the Start* (c.1870) (Plate 3.5.3), where the jockeys maintain control of the racehorses as they steady them before their race for humans' entertainment.

Plate 3.5.2 Rosa Bonheur, *Horse Fair*, 1853-55, oil on canvas
244.5 x 506.7 cm (Clark, 1977: Plate 126)

Plate 3.5.3 Edgar Degas, *Before the Start*, c.1870, oil on canvas
viewed 25 January 2008, www.artcyclopedia.com

We might ask of James's work: what is the nature of this human-animal relationship? In her work, James has shifted the perception of animals in relation to humans to a different level to that seen in Bonheur's and Degas's and other earlier works. Indeed, the reference points in regard to the relationship between animals and humans have been altered, redefined and challenged in the encounter with such contemporary artwork as James's. Moreover, in the past thirty or so years, the reference points related to traditions, orthodoxies and ideas, for instance, about aesthetics, ethics and animal advocacy also have shifted. If aesthetics, ethics and concerns of animal advocacy are important to contemporary artwork with a focus on the animal and human gaze and animal-human

encounters, then the question to be posed is: In what ways have aesthetics, ethics and animal advocacy changed, both separately and in relation to each other?

CHAPTER FOUR – INTERROGATING THE GAZE: ANIMAL AND HUMAN

4.1 The Scope of the Gaze

The term *gaze* is used widely in different contexts and across many fields. Brennan and Jay (1996) argue that

> Whole theories have been built on distinctions between 'the gaze' and other types of seeing, such as 'the glance', or on distinctions between 'panoptic', 'virtual' and 'mobilized' gazes … Scholars in fields as disparate as philosophy and anthropology now probe their disciplines' past and interrogate their present to unveil the hidden effects of visual metaphors and visual practices on their most fundamental assumptions (Brennan and Jay, 1996: 3).

Indeed, Brennan and Jay (1996) suggest that the new fascination with modes of seeing and the enigmas of visual experience in a wide variety of fields "… may well betoken a paradigm shift in the cultural imaginary of our age" (Brennan and Jay, 1996: 3). Urry (1990) refers to the *tourist gaze* to describe when we "go away" and look at the environment with interest and curiosity while, tangentially associated, Franklin (1999) considers our desire and pleasure in looking at animals in theme parks, zoos and in the wild as the *zoological gaze*. Dorin's (2002) and Cox and Ward's (2003) consideration of the gaze might well be termed the *virtual gaze* with their suggestion that the gazing at animals in zoos and in the wild is competing with gazing at *images* of animals through a proliferation of electronic technology now available.

Another perspective on gaze can be found in Foucault's (1976) account of observations within the organised and systemised bounds of science, clinics and institutions which he describes as the *medical gaze*. Finch (1993) locates her gaze within the structure of class and gender, that is, the working class and sexuality, using the phrase, the *classing gaze*. In the area of social relationships, Argyle and

Cook (1976) consider the phenomena of *the gaze and mutual gaze* – looking at others and being looked at by them – of central importance to social behaviour.

Jay (1993) notes that the importance of interpreting vision as a scopic drive is that it then must seek an erotic object outside of itself for fulfilment; this is the role of the *gaze*. Jay (1993) also suggests that, for Lacan (1901-1981), drives cannot be realised, which is why the eye and the gaze are shown in perpetual disharmony. The gaze for Lacan was the unattainable object of desire that seemed to make the other complete. Furthermore, according to Lacan, unlike some of the thinkers who follow, the eye and the gaze although split, are part of the same person; for the gaze is projected, imagined.

In the last of Lacan's four seminars presented in 1964 (titled *The Four Fundamental Concepts of Psycho-analysis*) in which he first used the term the *gaze*, he addressed the area of painting, entitling the lecture, *What is a Picture?*, in which he argued that something of the gaze is always manifest in paintings, or pictures in his terms. The spectator, according to Lacan, is invited by the artist to

> … lay down his gaze there as one lays down one's weapons. This is the pacifying Apollonian effect of painting. Something is given not so much to the gaze as to the eye, something that involves the abandonment, the *laying down*, of the gaze (Jay, 1993: 366).

Bryson (1988) broadens the discussion of the gaze and Lacan's theories of the gaze to place it in the context of the wider field of vision, arguing that Lacan's concept of the *gaze* is historically extremely important in the visual arts as it represents "… a fundamental shift away from the ground on which vision has been previously thought" (Bryson, 1988: 196). Art history and theory have shifted from the nineteenth century theory of vision in which the truth of vision lay in the retina to the twentieth century in which art is "… a matter of perceptual purity: timeless, sequestered from the social domain, universal" (Bryson, 1988: 197), to acknowledging the fact that, according to Bryson (1988),

> … the visual field we inhabit is one of meanings and not just shapes, that it is permeated by verbal and visual discourses, by signs; and that these signs are socially constructed, as are we (Bryson, 1988: 107).

What is at stake, Bryson (1988) maintains, is the discovery of a politics of vision. It is somewhat easier since Lacan, Bryson (1988) claims, to think "… of visuality as something built cooperatively over time; that we are therefore responsible for it, ethically accountable" (Bryson, 1988: 107). While Bryson (1988) argues that the *gaze* cuts across the field of vision – "In Lacan, something cuts across the space of sight and darkens it; the Gaze" (Bryson, 1988: 104) – the word *gaze* is now, however, broadly used by media theorists to refer both to the ways in which viewers look at images of people in any visual medium and to the gaze of those depicted in visual texts.

However, perhaps still the most pervasive accompanying qualifier of the term *gaze* is the word *male*. This began with Mulvey's (1975) theories of film criticism, which critiqued the *male gaze* and has been followed by many others. The *male gaze* generally refers to the way, in Western culture, in which men view women, that is, men are active in their looking at women while women are passive recipients of the male looking. Berger's (1972) view of the gaze in the visual arts, for example, is of the male voyeuristic kind. However, Jay (1993) notes that even

> … the putatively voyeuristic 'male gaze', a number of feminist film critics have come to acknowledge, can be understood as far more dispersed and plural than might seem at first glance (Jay, 1993: 591).

While in human animals, the possession of vision gives us essential information concerning the relationship between our bodies and surrounding objects: "It enables us to pass between them, or over them, or around them, as the case may be" (Smythe, 1975: 1). Smythe (1975) reminds us of the fundamental nature of vision, arguing that eyes became an essential part of the anatomy of animals because of their necessity for the purposes of finding food and also providing warning of attack. Additionally, both animals and humans use their eyes to

perceive how close or far away objects are and whether they are stationary or moving. Other factors such as whether objects are hard, soft, dry, wet, dangerous or safe might also be determined by vision. Given the breadth and diversity of meanings and applications of the term *gaze*, it is pertinent to examine the gaze between animals and humans in artworks in the context of the broader discussion of *vision* from which a number of fundamental ideas surrounding the concept of *the gaze* emanate.

Smythe (1975) also observes that, in the past, the eye was regarded as *the gateway to the brain*. Other such phrases exist in our lexicon that indicate the importance of the eyes are: *eyes are the windows of the soul*; *open someone's eyes*; *see eye to eye*; *an eye for an eye*; *one in the eye for* [disappointment]; *with one's eyes open*; *be all eyes*; *have an eye for*; *keep an eye out*; *eye-opener* and so on (Concise Oxford English Dictionary, 2004: 506). According to Jay (1993), since our language is rich in visual metaphors,

> If we actively focus our attention on them, vigilantly keeping an eye out for those deeply embedded as well as those on the surface, we gain an illuminating insight into the complex mirroring of perception and language. Depending, of course, on one's outlook or point of view, the prevalence of such metaphors will be accounted an obstacle or an aid to our knowledge of reality. It is, however, no idle speculation or figment of imagination to claim that if blinded to their importance, we will damage our ability to inspect the world outside and introspect the world within. And our prospects for escaping their thrall, if indeed that is even a foreseeable goal, will be greatly dimmed (Jay, 1993: 1).

The above, Jay (1993) points out, has some twenty-one visual metaphors, some of which are in words that no longer are directly dependent on these metaphors such as *inspect*, *prospect* and *introspect*, which all derive from the Latin *specere*, to look at or observe: speculate also has the same Latin root.

Thus, language elucidates vision and gaze. In the literary domain, the connections between literature, vision and the accompanying discussion raise some notable observations about the gaze. "The act of writing begins with Orpheus's gaze"

(Jacobs, 2001: 1) so Jacobs (2001) cites Maurice Blanchot at the end of his 1995 essay, *The Gaze of Orpheus*, about the backward glance which condemns Orpheus's bride, Eurydice, to the underworld for the second and final time. Jacobs (2001) explains that the gaze deployed in this relation may be characterised as a means of knowing and "… as a weapon of embodiment, suggesting an anxious recognition of the fundamental dependency and antipathy between the two" (Jacobs, 2001: 1). Jacobs (2001) appropriately-titled book, *The Eye's Mind: Literary Modernism and Visual Culture*, explores the perspectives on and types of visual relations in *high modernist* texts such as those by Vladimir Nabokov (1899-1977), Virginia Woolf (1882-1941), Ralph Ellison (1914-1994), Henry James (1843-1916), Nathanael West (1903-1940) and others, and looks at how the eye in the text negotiates, or rather re-negotiates, as Jacob (2001) puts it, its relations to forms of knowledge and power. In her exploration, Jacobs (2001) expands and intensifies the idea and the range of the gaze through distinguishing a number of gazes in texts such as *the interior gaze*, *the scientific gaze*, *the transparent gaze*, *the authorial gaze*, *the gaze that writes*, *the anthropological gaze* and *the sociological gaze*.

As well as such discourses about vision and gaze as that of Jacobs (2001), there are also cultural and social practices that are imbued with references to vision, the gaze and the eye. Jay (1993) cites one being the cross cultural belief in the *evil eye*, which is a gaze superstitiously held to bring harm to its target. Argyle and Cook (1976) also claim that, "In a few cultures special symbolic significance is attributed to gaze, as when people believe in the evil eye" (Argyle and Cook, 1976: 169). While belief in the evil eye is strongest in the Middle East, Asia and Europe, especially the Mediterranean region, it has also spread to other areas like the Americas. The evil eye belief also reached to northern Europe, especially the Celtic regions. The *evil eye* is often seen as putting a curse upon victims by a malevolent gaze or "… a gaze or stare superstitiously believed to cause harm" (OED, 2004: 495).

In his seminal text on vision, and including gaze, *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought*, cultural historian, Jay (1993), explores the discourse surrounding vision in the work of such writers as Jean-Paul Sartre (2003 [1958]), Maurice Merleau-Ponty (1962 [1945]), Michel Foucault (2002 [1969]), Jacques Lacan (1981 [1978]), and Jacques Derrida (2002 [1997]). Jay (1993) discusses the theory of vision from Plato to Descartes, its role in the French Enlightenment and French Impressionism. He also analyses the work of the Surrealists, Roland Barthes's (1981) writings on photography and the film theory of Christian Metz (1991 [1964]). Accordingly, instead of arguing for a dominant visual system, Jay (1993) presents a case for a plurality of *scopic regimes*. Indeed,

> Vision, it bears repeating, is normally understood as the master sense of the modern era, variously described as the heyday of Cartesian perspectivalism, the age of the world picture, and the society of the spectacle or surveillance (Jay, 1993: 543).

Jay (1993) argues that, because of the remarkable range and variability of visual practices, "… many commentators have been tempted … to claim certain cultures or ages have been 'occularcentric', or 'dominated by vision' " (Jay 1993: 3). Interestingly, according to Argyle and Cook (1976), "The use of gaze in human social behaviour does not vary between cultures: it is a cultural universal" (Argyle and Cook, 1976: 169). The differences in the *gaze* across cultures lie, instead, "… in the cultural norms about looking, notably in how much people should look, and to a lesser extent where they should look" (Argyle and Cook, 1976: 169).

Brennan and Jay (1996), however, argue that, in contemporary scholarship, the *gaze*, the *look* and the *eye* have been opened to historical and cultural interpretations, which undermine their universal character of which Argyle and Cook (1976) speak. Brennan and Jay (1996) claim that

> Whole theories have been built on the distinctions between 'the gaze' and other types of seeing, such as 'the glance', or on distinctions between 'panoptic', virtual," and 'mobilized' gazes … Culturally specific

> ‘visuality’ … has displaced ‘vision’ per se as the central concern of scholars in many different disciplines (Brennan and Jay, 1996: 3).

Moreover, Brennan and Jay (1996) contend that scholars in such disparate disciplines as philosophy and anthropology are examining their field’s past and present “… to unveil the hidden effects of visual metaphors and visual practices on their most fundamental assumptions” (Brennan and Jay, 1996: 3). This has had the effect of gaining a central place in the humanities for such visually aligned disciplines such as art history, film studies and the history of photography.

In his discussion of what constitutes the visual culture of modernity, Jay (1988) suggests that there are several competing visual cultures rather than one dominant visual space, best understood as a “… contested terrain, rather than a harmoniously integrated complex of visual theories and practices” (Jay, 1988: 4). While Jay (1988) finds it problematic to envision future ways of how we might gaze, glance or look and indeed what might be future visual cultures, to use Jay’s (1988) term, Olin (2003) observes that even “… to visualize looking is not as easy as it might appear” (Olin, 2003: 329).

Furthermore, she suggests that “… what might seem to be a purely visual theory, or theory of pure vision, has become lost in the mysteries of human relationships” (Olin, 2003: 329). Brennan and Jay (1996), seemingly overwhelmed by this proliferation of perspectives, nuances and theories on vision, visual cultures and the gaze, pose a range of related questions:

> Can we find a figure in this bewildering carpet of attempts to explore multiple contexts of visuality? Is there a common denominator running through such seemingly disparate investigations of theories about vision, general visual cultures, specific visual artifacts like movies, and the role of visual metaphors in written texts? Although there are certain recurring themes and a frequent overlapping of arguments, the answer, it seems fair to conclude, is that no single gestalt presents itself, no matter how high the altitude or our bird’s-eye view. Instead, we find ourselves in a heterotopic space without a single totalizing vantage point. The ‘pictorial turn’, like the ‘linguistic turn’ before it, shows itself to be richly varied and irreducible to one dominant model (Brennan and Jay, 1996: 9).

All things ocular, including those of which Jay (1993) writes, are critical to the visual arts. The predominant and fundamental sense in the domain of visual arts is vision. Indeed, a term for this area would be *visuacy*, coined by Davis (2007), which involves "… the ability to create, process, critique and appreciate the spectrum of visual phenomena in the individual's external and internal environment" (Davis, 2007: 2).

4.2 Interpretations of the Gaze in the Visual Arts

Several forms or types of gaze can be identified in paintings, photographs, films and other visual images. Within the context of Elkins's (1996) broader investigation of the nature of seeing and, assuming that there are two *players* in this drama, as he terms it, one object and one person looking at it, Elkins (1996), for example, identifies ten different ways of looking at a figurative painting in a gallery context:

1. You, looking at the painting,
2. figures in the painting who look out at you,
3. figures in the painting who look at one another, and
4. figures in the painting who look at objects or stare off into space or have their eyes closed.

In addition there is often

5. the museum guard, who may be looking at the back of your head, and
6. the other people in the gallery, who may be looking at you or at the painting.

There are imaginary observers, too:

7. the artist, who was once looking at this painting,
8. the models for the figures in the painting, who may once have seen themselves there, and
9. all the other people who have seen the painting - the buyers, the museum officials, and so forth.

And finally, there are also

10. people who have never seen the painting: they may know it only from reproductions... or from descriptions (Elkins, 1996: 38-9).

Somewhat narrowing the focus of the gaze and referring, in the main, to photographic and filmic forms, Chandler (1998) considers the most common forms of gaze to be:

- the *spectator's gaze* – the gaze of the viewer at an image of a person (or animal, or object) in the text;

- the *intra-diegetic* gaze – a gaze of one depicted person at another (or at an animal or an object) within the world of the text (typically depicted in filmic and televisual media by a subjective 'point-of-view shot');

- the *direct [or extra-diegetic*] address to the viewer: the gaze of a person (or quasi-human being) depicted in the text looking 'out of the frame' as if at the viewer, with associated gestures and postures (in some genres, direct address is studiously avoided);

- the *look of the camera* – the way that the camera itself appears to look at the people (or animals or objects) depicted; less metaphorically, the gaze of the film-maker or photographer (Chandler, 1998).

Chandler (1998) also suggests that in addition to the above major forms of gaze there are several other types of gaze, less often acknowledged such as

- the *gaze of a bystander* – outside the world of the text, the gaze of another individual in the viewer's social world catching the latter in the act of viewing – this can be highly charged, e.g., where the text is erotic (Willemen, 1992);

- the *averted gaze* – a depicted person's noticeable avoidance of the gaze of another, or of the camera lens or artist (and thus of the viewer) - this may involve looking up, looking down or looking away (Dyer 1992);

- the *gaze of an audience within the text* – certain kinds of popular televisual texts (such as game shows) often include shots of an audience watching those performing in the 'text within a text';

- the *editorial gaze* – 'the whole institutional process by which some portion of the photographer's gaze is chosen for use and emphasis' (Lutz & Collins 1994, 368). (Chandler, 1998).

Furthermore, Chandler (1998) argues that some theorists make a distinction between the *gaze* and the *look* with the suggestion that the *look* is a perceptual

mode open to all whilst the *gaze* is a mode of viewing reflecting a gendered code of desire. The *look* may simply connote perceptual openness to new perceptual experiences whereas the *gaze* is more deliberate. Chandler (1998) notes that Ellis (1982) and others relate the *gaze* to cinema and the *glance* to television – associations, Chandler (1998) contends, which then seem to lead to these media being linked with stereotypical connotations of *active* (and *male*) for film and *passive* (and *female*) for television (Ellis 1982: 50; Jenks 1995: 22). The *glance*, then, is possibly more random.

These connotations of the gaze are linked to Berger's previously mentioned book and television series, (1972) *Ways of Seeing*. Berger (1972) argues that, "… almost all post-Renaissance European sexual imagery is frontal – either literally or metaphorically – because the sexual protagonist is the spectator-owner looking at it" (Berger, 1972: 56).

The types of gazes identified by Elkin (1996), Chandler (1998) and others represented in visual images, whether these be photographs, film, painting or sculpture, have clear relevance for artworks that portray animals and humans. While the viewer's gaze is virtually self-evident in the process of looking at an artwork, some writers such as Berger (1972) argue for its importance from socio-political-cultural perspectives rather than solely in terms of aesthetic response. In the viewing of animal-human artworks, the societal, political and cultural contexts indicated in earlier chapters here have some bearing on the reception of the artwork. For example, the identification of the spectator of the artwork might be with the individual, cultural, societal, political or cultural experiences, attitudes or feelings portrayed within the artwork, which might themselves be clear or, conversely, contradictory.

The gaze classification work of Elkins (1996) and Chandler (1998), particularly, provides possible frameworks for the categorisation of the types of gaze that are represented in animal-human artworks. The following five types of gaze are modified from both Chandler's (1998) and Elkin's (1996) work in order to offer

more appropriate application to and usefulness in identifying the various gazes that occur in artworks depicting animals and humans. These five types of gaze include that of the viewer or spectator of the artwork in order to distinguish clearly the kind of gazing, viewing or looking *at* the artwork from the nature of gazing or looking that occurs *within* the artwork.

In consideration of the changes in the representation of the animal-human interface particularly in contemporary art, evidenced in Chapter Three, five types of gaze pertinent for artworks depicting animal-human interactions are:

1. The *viewer gaze*: the gaze of the viewer at an image of an animal/human in the artwork; *you, looking at the artwork*.
2. The *direct gaze*: the gaze of an animal/human depicted in the artwork looking out of the artwork, as if at the viewer; *individuals in the artwork who look out at you*.
3. The *indirect gaze*: the gaze of an animal/human within an artwork who look into the middle distance and are unfocused or with eyes closed; *individuals within the artwork who look at objects or stare beyond the artwork frame, into space or have their eyes closed*.
4. The *unreciprocated gaze*: the gaze of one animal/human towards another within the artwork, which is not returned; *an individual in the artwork whose look at another is not reciprocated.*
5. The *reciprocal gaze*: the gaze of two animals/humans towards each other within the artwork; *individuals in the artwork who look at one another*.

These gaze types offer both a lexicon and framework for viewing works which represent both animals and humans. With the appreciation of the various types of gaze interactions, the viewer is able to better distinguish and identify the context, meaning and ideas within an artwork. In order to demonstrate how these might be identified in practice, Table 4.2.1 applies these gaze categories to selected artworks representing animal-human interactions across art history. Table 4.2.1 is an abbreviated version of Table 3.2.1, that is, around one to three works have been

selected from each art historical period prior to the postmodernist period. Additionally, the table includes a greater number of works from the contemporary/postmodernist period because of these works higher level of relevancy to the research.

Table 4.2.1 comprise nine columns as follows:

(a) **Column one** – the *name* of the artist or art period.

(b) **Column two** – the *dates* and *medium* of the artwork.

(c) **Column three** – the *title* of the artwork.

(d) **Column four** presents a reproduced *image* of the artwork.

(e) **Column five** presents the *viewer* gaze. The assumption is that there is always a viewer of the work/s, hence, this column is shaded in grey.

(f) **Column six** presents the *direct gaze*

(g) **Column seven** presents the *indirect gaze*

(h) **Column eight** presents the *unreciprocated gaze*

(i) **Column nine** presents the *reciprocal gaze*

As indicated, there often is more than one type of gaze within the one work, particularly if there is more than one animal and/or human represented. Note also that the gaze of several individuals in the work might also represent different types of gaze.

Table 4.2.1 Interpreting Gaze in Artworks

The Nature of Animal-Human Gaze in Artworks								
Artist	**Dates/ Medium**	**Artwork/s Title**	**Artwork Image**	**Viewer gaze**	**Direct gaze**	**Indirect gaze**	**Unreciprocated gaze**	**Reciprocal gaze**
Unknown Egyptian 26th Dynasty	573-525 BC Dark grey greywacke	*The goddess Hathor and the Pharaoh Psammetichus I*			✓			
Unknown Greek	c. 570 BC Marble	*Calf Bearer (dedicated to goddess Athena)*			✓			
Unknown Greek	c.490 BC Red-figure bell krater	*Europa and the Bull*				✓		

Table 4.2.1 Interpreting Gaze in Artworks **cont.**

The Nature of Animal-Human Gaze in Artworks								
Artist	**Dates/ Medium**	**Artwork/s Title**	**Artwork Image**	**Viewer gaze**	**Direct gaze**	**Indirect gaze**	**Unreciprocated gaze**	**Reciprocal gaze**
Unknown Roman	250AD Marble	*Sarcophagus of the Lion Hunt*					✓	
Unknown Early Christian	5th Century Mosaic	*Good Shepherd*				✓		
Jan van Eyck	1434 Oil on panel	*The Marriage of Arnolfini*				✓	✓	
Andrea Mantegna	1471-74	*Court of Mantua Presco*				✓	✓	

Table 4.2.1 Interpreting Gaze in Artworks **cont.**

The Nature of Animal-Human Gaze in Artworks								
Artist	**Dates/ Medium**	**Artwork/s Title**	**Artwork Image**	**Viewer gaze**	**Direct gaze**	**Indirect gaze**	**Unreciprocated gaze**	**Reciprocal gaze**
Leonardo da Vinci	c. 1490 Oil on wood	*Lady with an Ermine*				✓		
Piero di Cosimo	c.1500 Oil on panel	*Death of Procris*					✓	
Domenichino after cartoon by Annibale Carracci	1602	*The maiden and the unicorn*				✓		
Peter Paul Rubens	1615-16 Oil on canvas	*Hippopotamus and crocodile hunt*				✓	✓	

Table 4.2.1 Interpreting Gaze in Artworks **cont.**

The Nature of Animal-Human Gaze in Artworks								
Artist	**Dates/ Medium**	**Artwork/s Title**	**Artwork Image**	**Viewer gaze**	**Direct gaze**	**Indirect gaze**	**Unreciprocated gaze**	**Reciprocal gaze**
Diego Velázquez	1640-45 Oil on canvas	*Count Dwarf Don Antonio el Inglés*			✓	✓		
Paulus Potter	1647 Oil on canvas	*Young Bull*			✓	✓		
Alexandre-François Desportes	c.1699 Oil on canvas	*Self-portrait as a huntsman*			✓	✓	✓	

Table 4.2.1 Interpreting Gaze in Artworks **cont.**

The Nature of Animal-Human Gaze in Artworks								
Artist	**Dates/ Medium**	**Artwork/s Title**	**Artwork Image**	**Viewer gaze**	**Direct gaze**	**Indirect gaze**	**Unreciprocated gaze**	**Reciprocal gaze**
William Hogarth	1742 Oil on canvas	*Graham children*			✓	✓	✓	
William Hogarth	1745 Oil on canvas	*The painter and his pug*			✓	✓		
Joshua Reynolds	1775 Oil on canvas	*Miss Jane Bowles*			✓			

Table 4.2.1 Interpreting Gaze in Artworks **cont.**

The Nature of Animal-Human Gaze in Artworks								
Artist	**Dates/ Medium**	**Artwork/s Title**	**Artwork Image**	**Viewer gaze**	**Direct gaze**	**Indirect gaze**	**Unreciprocated gaze**	**Reciprocal gaze**
Joshua Reynolds	1787 Oil on canvas	*Miss Anna Ward and her dog*						✓
George Stubbs	c. 1800 Oil on canvas	*Hambetonian, Rubbing Down*			✓		✓	
Francisco Goya	1790 Oil on canvas	*Don Manuel Osorio Manrique de Zuñiga*			✓		✓	
Rosa Bonheur	1853-55 Oil on canvas	*Horse fair*				✓		

Table 4.2.1 Interpreting Gaze in Artworks **cont.**

The Nature of Animal-Human Gaze in Artworks								
Artist	**Dates/ Medium**	**Artwork/s Title**	**Artwork Image**	**Viewer gaze**	**Direct gaze**	**Indirect gaze**	**Unreciprocated gaze**	**Reciprocal gaze**
Gustave Courbet	c. 1859 Oil on canvas	*After the Hunt*				✓	✓	
Edgar Degas	c.1870 Oil on canvas	*Before the start*				✓	✓	
Pierre-Auguste Renoir	c.1875 Oil on canvas	*Woman with a Cat*					✓	
Henri Rousseau	1910 Oil on canvas	*The Dream*						✓

Table 4.2.1 Interpreting Gaze in Artworks **cont.**

The Nature of Animal-Human Gaze in Artworks								
Artist	**Dates/ Medium**	**Artwork/s Title**	**Artwork Image**	**Viewer gaze**	**Direct gaze**	**Indirect gaze**	**Unreciprocated gaze**	**Reciprocal gaze**
Pablo Picasso	1937 Oil on canvas	*Guernica*				✓		
Balthus (Baltusz Kossowski de Rola)	1949 Oil on canvas	*Nude with cat*						✓
Joseph Beuys	1964 Perfor-mance	*Explaining pictures to a dead hare*				✓		
William Wegman	1974 Video	*The spelling lesson*						✓

Table 4.2.1 Interpreting Gaze in Artworks **cont.**

The Nature of Animal-Human Gaze in Artworks								
Artist	**Dates/ Medium**	**Artwork/s Title**	**Artwork Image**	**Viewer gaze**	**Direct gaze**	**Indirect gaze**	**Unreciprocated gaze**	**Reciprocal gaze**
Paula Rego	1982 Lithograph on paper	*Doctor Dog*						✓
Sue Coe	1988 Gouache	*Modern man followed by the ghost of his meat*						✓
Carolee Schneemann	1991 Photo-graphs on linen	*Infinity Kisses*						✓
Andreas Slominski	1996 Event in zoo with giraffe and zookeeper.	*Licking a stamp (Anfeuchten einer Briefmarke)*						✓

Table 4.2.1 Interpreting Gaze in Artworks **cont.**

The Nature of Animal-Human Gaze in Artworks								
Artist	**Dates/ Medium**	**Artwork/s Title**	**Artwork Image**	**Viewer gaze**	**Direct gaze**	**Indirect gaze**	**Unreciprocated gaze**	**Reciprocal gaze**
Diana Thater	1997 Video installation	*Broken circle*				✓		
Carsten Höller	1997 Installation	*House for pigs and people*						✓
Xavier Veilhan	1997-98 Photograph	*The palace*						✓

Table 4.2.1 Interpreting Gaze in Artworks **cont.**

The Nature of Animal-Human Gaze in Artworks								
Artist	**Dates/ Medium**	**Artwork/s Title**	**Artwork Image**	**Viewer gaze**	**Direct gaze**	**Indirect gaze**	**Unreciprocated gaze**	**Reciprocal gaze**
Olly and Suzi	1998 Drawing/ Photograph	*White wolves, Ellesmere Island, Canada*						✓
Noel McKenna	1989 Water-colour on paper	*Yearling sale*					✓	
Lisa Roet	1998 Photograph	*Ape and the Bunnyman series, 3 wise men*					✓	✓

Table 4.2.1 Interpreting Gaze in Artworks **cont.**

The Nature of Animal-Human Gaze in Artworks								
Artist	**Dates/ Medium**	**Artwork/s Title**	**Artwork Image**	**Viewer gaze**	**Direct gaze**	**Indirect gaze**	**Unreciprocated gaze**	**Reciprocal gaze**
Patricia Piccinini	1997 C Type photograph	*Protein lattice*				✓		
Rebecca Ann Hobbs	2001 Ink jet print	*Dense and woolly*						✓
Patricia Piccinini	2002-03	*The Young Family*						✓
Catherine Bell	2003 Video perfor-mance	*"This little piggy …fades to pink" (detail)*					✓	

Table 4.2.1 Interpreting Gaze in Artworks **cont.**

The Nature of Animal-Human Gaze in Artworks								
Artist	**Dates/ Medium**	**Artwork/s Title**	**Artwork Image**	**Viewer gaze**	**Direct gaze**	**Indirect gaze**	**Unreciprocated gaze**	**Reciprocal gaze**
Jazmina Cininas	2004 Linocut	*Rue Dingo*				✓		
Kate James	2004 Photograph	*The World is a Dangerous Place*						✓
Patricia Piccinini	2006 Graphite on paper	*Laura (with sandwich)*						✓

The five categories of gaze indicated in Table 4.2.1 offers a framework by which an artwork might be considered and appreciated. This frame of reference also provides a guide to identifying and naming the types of gaze within an artwork, that is, the direction/s in which the animal and/or human are looking and whether or not their looking contributes to the meaning or concept of the work. Hence, the groupings present a system of identification in the deliberation of meaning and possible interpretations of an artwork, particularly where the forms and actions of the animal and human are significant in the work's conceptual basis.

It is evident from Table 4.2.1 that the *reciprocal gaze* occurs more frequently in contemporary art works. There is also some indication of reciprocal gaze in modernist works while very little to no indication in the prior periods. Whereas, the animals and humans represented in contemporary artwork are interacting and connecting visually and non-verbally with another in contrast to those animals and humans depicted in work of other periods which appear to be disconnected and unengaged visually.

Many artworks from this survey across history portray subjects that gaze out at the viewer; these seem to hold the viewer. As Elkin (1996) observes in *Les Demoiselles d'Avignon* (1907) by Pablo Picasso (1881-1973), the females have piercing stares, which Elkin (1996) claims, freeze him, and latch his feet to the floor. He is riveted "… as the painting's power comes streaming out from those gazes" (Elkin, 1996: 214). The history of art has numerous examples of works that "… gently push viewers toward preferred viewing positions" (Elkin, 1996: 214) and also hold the viewer, as if entranced, by the gaze within the work. The viewers are drawn to the eyes of the subjects within the works so that, in Elkin's (1996) case, "The stares … make it difficult to go anywhere, or think anything, or see anything but the eyes that see me" (Elkin, 1996: 214).

Hence, the gaze in a work of art plays a fundamental role in the response to that work. The gaze might be, as in Picasso's work, a challenging and confronting one or it might be a less inquiring one like looking into a loved one's eyes. The gaze might also be unfocused and unaware. Whatever the type of gaze portrayed in a

work, the act of looking and seeing in the work is significant to its meaning, intent and potency. This, importantly and particularly, applies to those artworks in which the subjects are an animal and a human who engaged in reciprocal looking. Baker (2001a) goes as far as to suggest that "… two way looking can be an act of creative exchange" (Baker, 2001a: xxv). In reference to Wegman's work of *Man Ray Contemplating Man Ray* (1978) (Plate 4.2.1), Baker (2001a) argues that this *doubled and doubling gaze*, as he terms it, complicates the question of how the animal is to be addressed in the contemporary art world.

Plate 4.2.1 William Wegman, *Man Ray Contemplating Man Ray*, 1978, photograph from the *Man Ray Portfolio* (Baker, 2001a: Plate vi)

The interaction of humans and animals through the reciprocal gaze within an artwork also suggests exclusion of the viewer of the work to the intimacy between the animal and human exchange. Piccinini is particularly aware of this in her works, *Leather Landscape*, 2003 (Plate 4.2.2) and *The Young Family*, 2002-03, (Plate 4.2.3) explaining that "The reflective gazes of these works separate them from us: they are not looking straight at us, imploring us to do something or think something. They have their own worlds, their own concerns" (Piccinini reported by Thompson, 2005: 104). Moreover, Piccinini argues that the gaze of these works is introspective, which

> … is partially because I wanted to avoid the obvious theatricality of directing their gaze straight to the viewer, but mostly because I wanted the works to have a sense of independence and self-possession … They are, in

the end, less interested in us than we are in them. This empowers them to a certain degree, as they are complete within themselves (Piccinini reported by Thompson, 2005: 104).

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Plate 4.2.2 Patricia Piccinini, *Leather Landscape*, 2003, silicone, acrylic, human hair, leather, timber
80 x 150 x 110 cm (irreg.), viewed 25 January 2008, www.patriciapiccinini.net

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Plate 4.2.3 Patricia Piccinini, *The Young Family*, 2002-3, silicone, acrylic, human hair, leather, timber
290 x 175 x 165 cm (irreg.), viewed 25 January 2008, www.patriciapiccinini.net

In Piccinini's works, the animal and human are engaged with each other by the other's gaze, a mutual gaze, hence being ostensibly unconcerned about and unconnected to the viewer's gaze. This is radically different to much of the artwork of periods prior to late modernism. The visual interchange of animals and humans in contemporary art takes the idea of the gaze in art into relatively unexamined territory.

CHAPTER FIVE – INTERROGATING AESTHETICS, ETHICS AND ANIMAL ADVOCACY

5.1 Aesthetics, Ethics and Animal Advocacy: Identifying the Scope and Parameters

The *gaze* and *mutual gaze* in the context of animal-human interactions in the visual arts are inextricably related to aesthetics, ethics and animal advocacy. Given that there is no specific literature on the *gaze* in aesthetics, ethics and animal advocacy, there is a need to probe the more *general* literature in these three areas in order to derive guiding principles for the research. These are necessary in order to create a framework of responsibility towards and *good use* of animals rather than irresponsibility and *misuse* of animals (on which there is a proliferation of literature). Hence, consideration of ethical principles and their significance in the domains of both aesthetics and animal advocacy is central. Figure 5.1.1, *Identifying Issues and Principles in the Intersections of Aesthetics, Ethics and Animal Advocacy*, offers a schematic overview of the scope and parameters of the three major realms and their intersection from which the working principles for the research will be educed.

While each of the major areas in Figure 5.1.1 is potentially huge, it is the triangle of interaction which is under scrutiny here. The dot points within each area offer a broad mapping of key developments which impact on the intersection. In entering the triangle, recent discussions of the aesthetic *revitalisation* and *transformation* (Crowther, 1993; Beckley, 1998; Danto, 2003; Rancière, 2004; Kuspit, 2004; and Guyer, 2005) suggest that the area of aesthetics offers both a starting point for entry into the terrain and, potentially, some insight into the complexity – both singly and relationally – of each area of consideration.

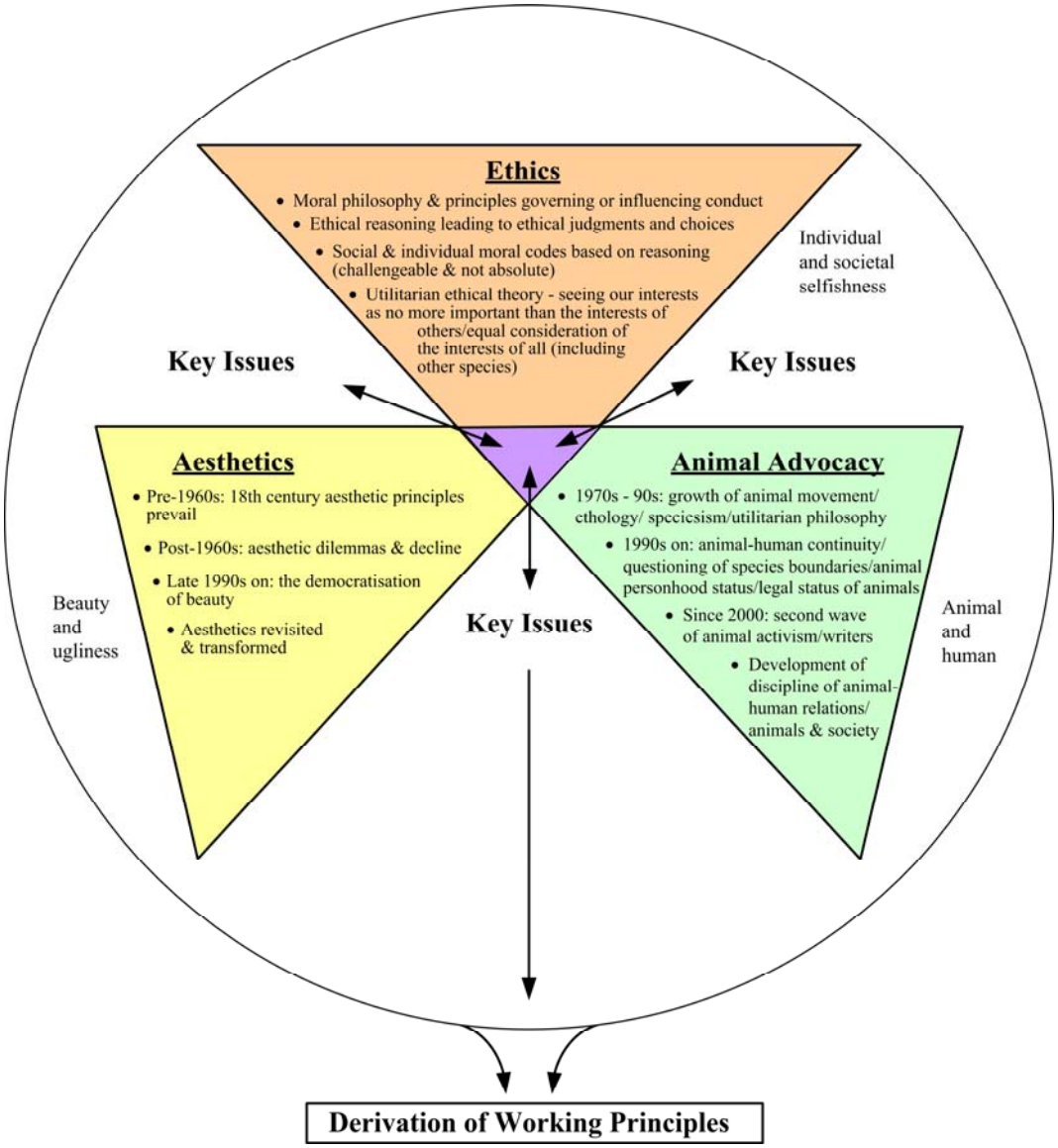


Figure 5.1.1 Identifying Issues and Principles in the Intersections of Aesthetics, Ethics and Animal Advocacy

5.2 Key Issues in Aesthetics: The Changing Landscape

The role of *aesthetics* and, in particular, evolving concepts of *beauty* and the *beautiful* are to the foreground of discourse within the context of contemporary art. Guyer (2005) reminds us, however, that aesthetics has been both integral to and yet under attack by philosophy from the beginning when Plato, to all intents and purposes, initiated Western philosophy with an assault on Greek assumptions

about the cognitive and practical value of the creation and experience of art. Yet, in so doing, Plato was also aware of the compelling nature of beauty and, as Guyer (2005) observes, attempted to guide our admiration of earthly beauty into admiration of a higher kind of beauty, not otherwise accessible to the senses, like "… the Form of Good or Justice" (Guyer, 2005: x). Nevertheless, Guyer (2005) argues, the questions that Plato raised in the third to fourth centuries BC such as

> … what is the nature and value of beauty? what is the connection between art and knowledge? and what is genius, the source of artistic inspiration? … have always remained at the heart of aesthetics, no less so when aesthetics became a recognized academic discipline early in the eighteenth century than before, and no less now than at any other time in modernity (Guyer, 2005: x).

Among the most engaging issues in recent aesthetics, according to Guyer (2005), have been questions about the importance of beauty, and "… the cognitive significance of fictions, the links between aesthetics and morality, and even the nature of genius and artistic creation" (Guyer, 2005: x). Central to Guyer's (2005) discourse on the state of aesthetics are the writings of Immanuel Kant (1724-1804) whose analyses of experience, aesthetic creativity and the connections between the aesthetic and the moral, in Guyer's (2005) opinion, respond to the complexity underpinning concepts of aesthetics. Such issues include not only the sources of the value we place on the experience of the beautiful and sublime but also the continuities and discontinuities between traditional and emergent theories of beauty and of art.

5.2.1 Aesthetics in Decline

However, Guyer's (2005) view of the value of aesthetics in contemporary theories and the arts is somewhat more optimistic than that of Kuspit (2004). An eminent art critic, writer, art historian and philosopher, he argues in his book *The End of Art*, that art in contemporary times is in crisis because it has lost its aesthetic significance and, moreover, the aesthetic has been maligned. Kuspit (2004) notes that

> High art has become simply another sample of visual and material culture, losing its privileged position as a source of aesthetic experience, which,

> from the perspective of cultural studies, is beside the ideological point (Kuspit, 2004: 10).

What is more, art is indeed over, Kuspit (2004) argues, because

> Aesthetic experience is in fact discarded as a rhetorical, idiosyncratic effect – an aspect of the illusion of personal autonomy that Trilling refers to – of a socially conditioned, even culturally mandated, impersonal construction. The artist becomes, without irony, the willing representative of society's everyday values, losing the integrity of his alienation, and art becomes the instrument of social integration – a sign of social belonging – losing aesthetic purpose and power (Kuspit, 2004: 11).

As noted in 2.5, Kuspit (2004) locates the demise of aesthetics in art unequivocally in the theories and works of artists Duchamp (1887-1968) and Newman (1905-1970) both of whom, for different reasons, sought to dispense with aesthetics, and both of whom maligned the aesthetic by separating it from the work of art and, moreover, the process of making art. Beckley (1998) suggests that the philosopher Ludwig Wittgenstein (1889-1951) might well also have played a role in the abjuration of beauty and aesthetics. In 1938, Wittgenstein presented a lecture on *beauty*, which disparaged the use of the word in making aesthetic judgements, preferring instead words such as *right* and *correct* rather than *beautiful* and *lovely*.

Art historians and theorists, including Burgin (1986), Danto (1997, 2003), Carroll (2001) and Kuspit (2004) have described contemporary art (or the art since the mid-1960s) and its rejection of aesthetics and beauty as the end of art. Indeed, the titles of their books reflect this judgement – *The End of Art Theory* (Burgin, 1986); *After the End of Art: Contemporary Art and the Pale of History* (Danto, 1997); *Beyond Aesthetics* (Carroll, 2001) and, more recently, *The End of Art* (Kuspit, 2004). Burgin (1986) suggests that art theory, the umbrella term for the interdependent areas of art history, art criticism and aesthetics, is at an end, having been replaced by the objectives of *theories of representation* in general, and "… a critical understanding of the modes and means of symbolic articulation of our *critical* forms of sociality and subjectivity" (Burgin, 1986: 204). Carroll (2001)

makes a case for an expanded view of art which, in effect, means broadening our concept of art to include forms of non-aesthetic and/or pluralistic encounters with art, while Holly and Moxey (2002) attempt to look at the links between aesthetics, art history and visual or cultural studies to establish the relevance of aesthetics in contemporary culture aiming

> … to see whether it [is] possible to transcend disciplinary boundaries in such a way that aestheticians, art historians and students of visual culture might be able to see beyond the confines of disciplinary activity and the conventions of their own academic discourse (Holly and Moxey, 2002: xvi).

Danto (2003) argues that art came to an end when art recognised that there was no special way a work of art had to be, at which point

> The history of the art's quest for philosophical identity was over. And now that it was over, artists were liberated to do whatever they wanted to do… There is no single direction. There are indeed no directions. And that is what I meant by the end of art when I began to write about it in the mid-1980s. Not that art died or that painters stopped painting, but that the history of art, structured narratively, had come to an end (Danto, 2003: 126).

Danto (2003) claims that "Beauty had disappeared not only from the advanced art of the 1960s, but from the advanced philosophy of art of that decade as well" (Danto, 2003: 25) and, moreover, the term "… beauty rarely came up in art periodicals from the 1960s on without a deconstructionist snicker" (Danto, 2003: 25). Gaskell (2003) concurs with Danto (2003), noting that many art historians have spurned discussions of art in terms of aesthetic qualities such as beauty. They comment instead in terms of social or, more specifically, significative functions rather than aesthetic worth. Gaskell (2003) contends that scholars avoid evaluative terms such as *beautiful* because of their association with pleasure given that part of the heritage of modernism is its disavowal of pleasure, leading to the distrust of the notion of the beautiful. According to Gaskell (2003), even with the postmodern transformation of art into a diversity of ways of addressing problems of perception and cognition, "… beauty remained nonetheless discredited and

beyond the account" (Gaskell, 2003: 272). The problem with *beauty*, Gaskell (2003) argues, is that it lacks technical precision. Truth, for instance, demands universal or, at least, general community agreement while beauty does not, although Gaskell (2003) notes that *beauty* may be no less important than truth in human reasoning and judgement. Gaskell (2003) suggests that the use of the term *beauty* with greater precision depends on the future development of *two axes of inquiry*. Gaskell (2003) explains that

> The first axis concerns the cultural boundaries of the efficacious use of terms comprehended by 'beauty' in English and ranges from the culturally specific to the pancultural. The second axis concerns both the distinction and the relation among applications of the term 'beauty' to perceptual and cognitive phenomena (Gaskell, 2003: 278).

While Danto (2003) argues that Duchamp and the Dadaists – the *Intractable Avant-garde* as he names them – revolted against beauty thus signalling the end of the age of aesthetics and the beginning of our present day art, for Kuspit (2005), both Duchamp and later Newman signal the end of art. According to Kuspit (2004) the end of art means not only anti-aesthetic but also anti-imaginative, emptiness, stagnation and the *dead-ending of art*. Kuspit (2004) argues that, in their renunciation of the aesthetic, Duchamp and Newman

> … do not realize that the process of making a work of art – even an abortive non-aesthetic work of art such as the readymade – is itself a transformative aesthetic experience. They do not realize that the creative process is an aesthetic process, and that the work of art that results from it is the result of the aesthetic transformation of everyday experience of reality, thus affording a fresh new experience of it, which makes it seem fresh and new, that is, to use Newman's term, original – as though seen for the first time, and thus, implicitly re-created (Kuspit, 2004: 28).

5.2.2 Aesthetics Transformed

In order to counter Duchamp and Newman's negation of ideas of beauty, Kuspit (2004) draws upon the writings of British aesthete William Pater (1839-1894). Kuspit (2004) refers to Pater's (1873) belief that

> …the first principle of art is aesthetic beauty, which transcends the distinction between the abstract and concrete, the intellectual and the sensuous, and which is not sentimental … Art doesn't express thought, but rather resolves the difference between an idea and its expression, seamlessly integrating them in aesthetic experience (Kuspit, 2004: 32).

According to Pater (1873) and, later, the American art critic, Clement Greenberg (1988), aesthetic experience is heightened sense experience, segregated from all other experience. It is inherently beautiful and affords pure pleasure.

Some might well relate to Pater (1873) and Greenberg's (1988) idea of heightened sense experience but initially struggle, as did photographer Robert Adams (1996), with the words *beautiful* and *beauty*. For Adams (1996), as a student, beauty seemed an obsolete word, "… appropriate to urns and the dead inside them; what had the term to do with the realities of this century?" (Adams, 1996: 24). Since then, however, Adams (1996) has revisited his ideas on beauty and now maintains that "… the word *beauty* is in practice unavoidable" (Adams, 1996: 24) arguing, indeed, it is this quality in photographs and paintings that is his goal. While Adams (1996) claims that "Beauty is, at least in part, always tied to subject matter" (Adams, 1996: 33), his particular idea of beauty is beauty of form which, he contends, is

> … a synonym for the coherence and structure underlying life. … Beauty is the overriding demonstration of pattern that one observes, for example, in the plays of Sophocles and Shakespeare, the fiction of Joyce, the films of Ozu, the painting of Cezanne and Matisse and Hopper, and the photographs of Timothy O'Sullivan, Alfred Stieglitz, Edward Weston, and Dorothea Lange (Adams, 1996: 25).

Similarly, Morgan (1998) suggests that the idea of beauty offers a sense of connectedness to the world and, "… as it arrives through the language of form and concept – is still the crown of aesthetics" (Morgan, 1998: 82). What is more, beauty is triggered by an aesthetic catalyst in a subjective, sensed experience. Indeed, the artist Louise Bourgeois (1911-) contends that the word *beauty* is not a noun; in her view *beauty* is a series of experiences (Bourgeois, 1998). In other words, the idea of beauty is experienced, Bourgeois (1998) claims; in and of itself

beauty does not exist. Hence, in spite of all that has been written or spoken about beauty, "Whether material as form or immaterial as concept, beauty declares itself to be the case …" (Morgan, 1998: 82). Thus language is the form by which the work "… is selected, resolved or understood, [while] beauty is the effect by which it is sensed, transmitted, and, finally, remembered" (Morgan, 1998: 82).

In his enquiry into aesthetics, beauty and art, Danto (2003), however, draws an important distinction between beauty and aesthetics, arguing that beauty is just one of the wide ranges of aesthetic qualities although he acknowledges that the philosophical concept of aesthetics, particularly in the eighteenth century, was dominated by the idea of beauty. Danto (2003) further adds that "… philosophical aesthetics has been paralysed by focusing as narrowly on beauty as it has" (Danto, 2003: 15). According to Danto (2003), the need for beauty in extreme moments of life is deeply ingrained in humans. It is a *value*, like truth and goodness, by which we live and it helps define what it is to be human. Danto's (2003) view concurs with George Santayana's (1863-1952) theory in his book *A Sense of Beauty* published in 1896 that beauty is "… value positive, intrinsic, and objectified" (Guyer, 2005: 216).

Still further broadening the concept of aesthetics, Crowther (1993) argues for an idea of *critical aesthetics*, which he sees as a striving for objectivity in aesthetic judgement which can, in turn, facilitate the deepening of aesthetic experience. What is more, *critical aesthetics* construes art and the aesthetic "… as modes of *synthesis* – in the sense of actively bringing together different capacities, in relation to different sets of objects" (Crowther, 1993: 20). This involves keeping the aesthetic domain in proper social perspective through grounding judgements in historical knowledge, and being "… squared off against complex ethical and political considerations" (Crowther, 1993: 210) to inform the subjective or felt character of the experience of art.

Objectivity in judgement, Crowther (1993) argues, is a case of offering an artwork from which others can learn and presenting a critical assessment which enables people "… to experientially appropriate the aesthetic object … in a new way"

(Crowther, 1993: 209). Such an approach focuses on the way art and aesthetic experience "… involve an interplay between what is constant and what is historically determined in our engagement with the world" (Crowther, 1993: 206). Crowther (1993) suggests that reciprocity of the visible and invisible is basic to the structure of perception itself and, importantly, is an essential feature of all art by virtue of being a perceptual object; therefore, art has the capacity to disclose different aspects of our most basic contact with the world. However, there are also numerous other constants involved in art and aesthetic experience. Central to aesthetic empathy, Crowther (1993) maintains, is another constant which

> … is our need to recognize and articulate what we are as individuals through recognising, identifying with and learning from the achievement of other people. The work of art facilitates all aspects of this, in so far as it involves the creation of a sensible manifold inseparably bonded to a symbolic content. It draws on capacities for synthesis such as imagination and rational comprehension which are necessary features of our cognitive relation to the world. More than this, it places such capacities in a mutually enhancing reciprocal relation (Crowther, 1993: 207).

According to Kuspit (2004), the more positive future for aesthetics is a new aesthetic direction now emerging in contemporary art. Kuspit (2004) argues that a number of artists are working in, as he quaintly phrases it, a *New Old Master art* manner. That is, where "Craft is once again at a premium, but art remains conceptual" (Kuspit, 2004: 183). Importantly, Kuspit (2004) maintains, *New Old Master art* is "… at once aesthetically resonant and visionary" (Kuspit, 2004: 183). *New Old Master art* shows that, unless the concept is embodied in the object, that is, brought to life and lives through its material, there is no art. In portraying modern ugliness, the giving to the ugliness of beautiful form serves to contain it and thus make it less traumatic. Artistic form, Kuspit (2004) claims, mediates ugliness without socially and metaphysically reifying it; hence

> New Old Master art brings us a fresh sense of the purposefulness of art – faith in the possibility of making a new aesthetic harmony out of the tragedy of life, without falsifying it – and a new sense of art's interhumanity (Kuspit, 2004: 192).

Cooke's (2003) proposal for a *new aestheticism* might well find accord with Kuspit (2004). Cooke (2003) suggests that, if there is a shared concern for *new aesthetics*, then

> … it is based on a desire to establish not simply that and how the plurality of perspectives is essential to the aesthetic object, but also that and how there can be a plurality of perspectives at the very site of tension between the aesthetic object and its account (Cooke, 2003).

With the re-emergence of the terms *aesthetics* and *beauty* and the willingness to address the plurality of ideas about aesthetics and about beauty, Gaskell (2003) also argues that *beauty* has a future; however, only when clarifying work has generated greater precision for the term will art historians use it "… with any kind of precision other than within the historical discussion of superseded descriptive categories" (Gaskell, 2003: 279). Nonetheless, Gaskell (2003) and others such as Danto (2003) and Kuspit (2004) claim that beauty can no longer be deemed a *taboo word*, even if its use requires some elaboration, "… for aesthetic evaluation is returning to art-historical practice as part of a new theoretical turn" (Gaskell, 2003: 279). In apparent concurrence with Gaskell's (2003) argument, Guyer (2005) is convinced that both artists and the audience of art might not need just a concept but also a theory of beauty because,

> … even if we cannot command that others find the same things beautiful that we ourselves do, we are always commending what we find beautiful to each other, and this is not something we can responsibly do without having some well-grounded expectation that those to whom we commend the objects we have found beautiful may also do so, an expectation that we might well ground in a theory of beauty (Guyer, 2005: xviii).

The perspectives on beauty expressed in a 2005 discussion on national radio between the presenter and two contemporary art gallery directors (ABC/RN, 2005) concur, in the main, with those of Morgan (1998). This dialogue also highlights the climate of interest in and the degree to which the term *beauty* still ignites debate but also, importantly, the current democratisation of beauty and aesthetics. Given the term's rejected status during much of the twentieth century, the gallery directors, Juliana Engberg and Chris McAuliffe (ABC/RN, 2005),

however, agree that, since the mid-1990s, the term *beauty* has increasingly been used to describe not only formal qualities of a work of art such as perfection of structure, form, symmetry, proportion and harmony but also perfection and quality of ideas, concepts, research and pursuits of artists. Indeed, there was no longer hesitation by the Sydney Museum of Contemporary Art to use the word *beauty* in describing the work of Jacky Redgate (1955-) as combining *conceptual rigour and formal beauty* on the invitation to her exhibition (MCA, 2005). The term *beauty* along with aesthetics, then, has taken on a new credibility in art. It has also broadened so that within the concept of aesthetics, reside suggestions and connotations of the poetic and/or spiritual.

As an example of current artwork that embodies such poetic and spiritual ideas of beauty, Engberg (2005) refers to the British 2005 Turner Prize winner, *Shedboatshed*, 2005 by Simon Starling (1967-). This prize-winning work is a wooden shed the artist made into a boat, floated down the Rhine and then rebuilt as a shed. In awarding the prize to Starling, the judges said: "He transforms and reframes existing objects using a rigorous process of research to develop his sculptural installations" (Majendie, 2005). Engberg and McAuliffe (2005) argue that the concept and research behind Starling's work might well be termed beautiful but so too might the object itself, whose beauty lies not in its perfection of formal qualities but in its ordinary and humble nature.

Hence, in more recent years, it is evident that beauty and aesthetics have experienced somewhat of a resurgence in the sense that contemporary art engages with ideas of beauty, the beautiful or the sublime in a new way. Some artists exhibit cognisance of the potential of ideas of aesthetics and beauty in art and, indeed, deliberately and simultaneously both critique these ideas and embrace them in their work. An example of an Australian artist who intentionally creates beautiful works in an eighteenth century aesthetic sense is Marian Drew (1960-). Drew's photographs reconceptualise Australian wildlife road kill within the context and formal arrangements of seventeenth and eighteenth still life paintings. Her work celebrates the value and beauty of these animals and acknowledges the relationship we have with these animals but at the same time evidences the harsh

reality that the animals have been killed by us on the roads. Drew's work appeals on an aesthetic level but also references eighteenth century painting and aesthetics.

Considerations of the revitalisation of the traditions and principles of aesthetics or indeed a theory of beauty, and a democratisation of the ideas of beauty at the beginning of the second millennium might equally apply to the traditions and principles of another area of theory, change and discourse, that of ethics.

5.3 Key Issues in Ethics: Finding Frameworks and Foundations

Ethics and/or moral principles are fundamental to the lives of humans in all societies. Ethics and moral principles help us consider and resolve contentious and difficult issues in such areas as abortion, euthanasia, reproductive technologies, racism, criminal punishment, poverty, war and terrorism. Ethical theories in these and other areas relate to *applied ethics*, which means that ethical theories are applied to particular situations and actual problems in particular fields such as legal, medical, environmental, corporate and business.

Debate and discussion of applied ethics are brought into the public domain particularly when contentious issues cause controversy. An example of such controversy was when, in 2001, the National Gallery of Australia (NGA) cancelled the exhibition *Sensation: Young British Artists from the Saatchi Collection* after the difficulties that the Brooklyn Museum in the United States had encountered with the show. Kennedy claimed that "… Brooklyn had become embroiled in an ethical situation, which was dividing its own museum staff by allowing Charles Saatchi to effectively curate his own show" (Kennedy, 2001: 3). Art critics and others in the Australian arts media attacked Kennedy and the NGA Council's decision to cancel the exhibition due to *an issue of museum ethics*. Kennedy notes that this inability of critics to accept the *bona fides* of the NGA in matters of ethics "… emphasises the lack of attention paid and importance given to these matters" (Kennedy, 2001: 1). Kennedy also highlights the distinction

between ethical standards and legal standards, stating that the Gallery "… is highly sensitive to accusations of malpractice and inappropriate behaviour" (Kennedy, 2001: 1). The problem with the *Sensation* exhibition, Kennedy (2001) acknowledges, came about because there were no written and agreed ethical guidelines about how exhibitions of works of art borrowed from private collections should be treated. Unfortunately, major ethical issues in museums tend to be ignored.

But as the NGA possibly discovered, to its cost, ethics can be ignored for only a short time because, as Singer (1981) argues "Ethics is part of the natural human condition" (Singer, 1981: 23). Every human society has some code of behaviour, indeed, "The core of ethics runs deep in our species and is common to human beings everywhere" (Singer, 1981: 27). According to Singer (1981), the basis for ethics is biological and we have inherited it from pre-human ancestors. While this idea has prompted resistance from people who prefer to draw sharp boundaries between humans and other animals, over the past thirty or so years, animal ethologists and scientists have found that these boundaries have indeed blurred. Singer (1981) contends that, consistent with our knowledge of evolutionary theory, kin altruism, reciprocal altruism and a limited amount of group altruism may well have developed among the social animals from whom we are descended; and have subsequently evolved into systems of ethics similar to those prevailing among humans.

Sociobiology, Singer (1981) claims,

> … enables us to see ethics as a mode of human reasoning which develops in a group context, building on more limited, biologically based altruism (Singer, 1981: 149).

What is more, "The principles of ethics come from our own nature as social, reasoning beings" (Singer, 1981: 149). Ethics are not, then, based on subjective feelings, arbitrary choices or dictated to us by an external authority, "Ethical reasoning points the way to an assessment of ethical judgements from an objective

point of view" (Singer, 1981: 149). Singer (1981) cautions, however, that neither the universality nor biological base of human ethics is a necessary justification.

The question is, then, what particular ethical theory/theories or set of principles from the number of traditions and theories of ethics, or the *morass of ethics*, as Singer (1981) phrases it, are relevant to the intersection (see Figure 5.1.1). This necessitates a broad overview of the theoretical terrain in ethics. According to Hinman (2002), the *basic moral orientations* are: *divine command theories* (do what the Bible, Koran or other sacred texts set out – source: the Bible, Koran and other religious or sacred texts); the *ethics of conscience* (follow your conscience and inner voice – source: often religious); *ethical egoism* (watch out for self only – source: Thomas Hobbes, 1588-1679); *ethics of duty* (do the right thing – source: Immanuel Kant, 1724-1804); *ethics of respect* (human interactions are governed by respect for others – source: Immanuel Kant); *ethics of rights* (humans have unalienable rights – source: International Covenant on Civil and Political Rights; United States Bill of Rights); *utilitarianism* (consider the consequences for all – sources: Jeremy Bentham, 1748-1832; John Stuart Mill, 1806-1873; William Godwin, 1756-1836; Henry Sidgwick, 1838-1900); *ethics of justice* (what is fair for one should be fair for all – source: John Rawls (1999); and *virtue ethics* (virtue ethics are to be a good person and develop good character – source: Aristotle, 384-322 BC; Plato, ca.427-ca.327; Jesuit tradition).

Like other disciplines, the field of ethics evolves and changes as traditions are questioned and modified, and as doubts are raised about ethical philosophies and theories. Singer (2000), for example, suggests it is time for a revolution of that initiated by Nicolaus Copernicus (1473-1543) in the fifteenth and sixteenth centuries about the position of the planets in relation to thinking about issues of life and death, that is, a revolution "… against a set of ideas we have inherited from the period in which the intellectual world was dominated by a religious outlook" (Singer, 2000: 211). Singer (2000) proposes that reason and argument have roles to play in ethics so that the standard view of ethics can be challenged. The ethics concerning our attitude towards and treatment of animals is one such

area that has come under considerable scrutiny giving rise to considerable contention and debate over the past thirty to thirty-five years.

In his book, *Animal Liberation*, Singer (1990) argues for the ethical principle of extending equal consideration of interests to animals. While other philosophers such as Bentham (1988 [1828]), Sidgwick (1963 [1907]) and Godwin (1842 [2001]) have proposed the principle of equal consideration of interests as a basic moral principle, Singer (1990) includes animals as well as humans. Bentham, the acknowledged eighteenth century founder of utilitarianism, also understood this principle in relation to non-human animals. Bentham's (1988 [1828]) widely quoted passage from his publication *Introduction to the Principles of Morals and Legislation* (1988 [1828]), evidences the radical nature of his philosophy, which foreshadowed animal rights philosophy:

> The day *may* come when the rest of the animal creation may acquire those rights which never could have been withholden from them but by the hands of tyranny. The French have already discovered that the blackness of the skin is no reason why a human being should be abandoned without redress to the caprice of a tormentor. It may one day come to be recognized that the number of legs, the villosity of the skin, or the termination of the *os sacrum* are reasons equally insufficient for abandoning a sensitive being to the same fate. What else is it that should trace the insuperable line? Is it the faculty of reason, or perhaps the faculty of discourse? But a full-grown horse or dog is beyond comparison a more rational, as well as a more conversable animal, than an infant of a day or a week or even a month old. But suppose they were otherwise, what would it avail? The question is not, Can they *reason*? nor Can they *talk*? but, Can they *suffer*? (Bentham, 1988 [1823]: 310-11).

DeGrazia (1996), considered to be a current generation philosopher, applies rigorous philosophical exploration and theoretical methodology to the idea of equal consideration for animals in his publication, *Taking Animals Seriously: Mental Life and Moral Status*, arguing support for the moral principle that equal consideration should extend to animals. According to DeGrazia (1996), "… the issue of equal consideration *may* be the most crucial to animal ethics" (DeGrazia, 1996: 38). DeGrazia (1996) claims that the ethical study of animals is now accepted under the term *animal ethics*.

Matheny (2006) offers a clear and concise argument for the principle of equal consideration and for the philosophical moral theory of utilitarianism as a reasonable theory which "… includes animals in its moral consideration, and … obliges us to make dramatic changes in our institutions and habits" (Matheny, 2006: 24). Utilitarianism, Matheny (2006) argues, is an ethical theory "…with the rule, 'act in such a way as to maximize the expected satisfaction of interests in the world, equally considered'" (Matheny, 2006: 14). Another way of thinking about the principle of equal consideration, Matheny (2006) suggests, is to "… imagine which actions I would choose if I had to live the lives of those affected by me" (Matheny, 2006: 14). Given that the rule of utilitarianism represents a simple operation upon a principle of equality, Matheny (2006) claims, "… it is perhaps the most minimal ethical rule we could derive" (Matheny, 2006: 14).

Matheny (2006) explains the properties of utilitarianism, which allow us to make our important moral judgements as being *universalist*, *welfarist*, *consequentialist* and *aggregative*. According to Matheny (2006),

> Utilitarianism is *universalist* because it takes into account the interests of all those who are affected by an action, regardless of their nationality, gender, race or other traits that we find, upon reflection, are not morally relevant … Utilitarianism is *welfarist* because it defines what is ethically 'good' in terms of people's welfare, which we can understand as the satisfaction (or dissatisfaction) of people's interests … particularly those in a pleasurable, relatively painless life …Utilitarianism is *consequentialist* because it evaluates the rightness or wrongness of an action by that action's expected consequences: the degree to which an action satisfies interests. These consequences can often be predicted and compared accurately with little more than common sense … Finally, utilitarianism is said to be *aggregative* because it adds up the interests of all those affected by an action … I choose the action that results in the greatest net satisfaction of interests – 'the greatest good for the greatest number' (Matheny, 2006: 14-15).

It is significant to the consideration of the focal intersection in Figure 5.1.1 that the principle of equal consideration of interests applies to non-human animals. The work of Dawkins (1980, 1986, 1998, 2006), Singer (1990), Ryder (1981, 1989), Rollin (1989), Regan (1983, 2004), DeGrazia (1996) and others evidences

the nature of the sentience of animals and show that animals have preferences, dislikes, find certain things pleasant or unpleasant and also feel pain. Moreover, DeGrazia (1996) argues that, in the minimal means-ends sense of thinking that is basic to belief-desire psychology, it would appear that "…all animals who have beliefs and desires – probably most or all vertebrates and some invertebrates – can think" (DeGrazia, 1996: 165). In relation to self-awareness in animals, DeGrazia (1996) agrees with Rodd (1990) that "… self-awareness is not all-or-nothing but comes in degrees and in different forms" (DeGrazia, 1996: 182), and it would appear that, as Rodd (1990) points out, for animals the evolutionary pressure for reliable prediction of the behaviour of others, either of their own species or another, would give an important selective advantage to self-conscious animals within a group who were already conscious. DeGrazia (1996) also argues that there are different kinds and degrees of moral agency and that "… the crude statement that no nonhuman animals are moral agents cannot be sustained" (DeGrazia, 1996: 204). The proposition put forward and held by French philosopher, René Descartes (1596-1650), that animals are automata and do not feel pain has long and clearly been refuted.

Just as we accept that another human feels pain, even though we cannot feel the intensity or type of their pain ourselves and thus cannot know for certain that it is pain they are feeling, we similarly have good reason to accept that non-human animals feel pain. For example, the sentience of the cats and dogs with whom they live would be clearly evident to their carers. Actions, for instance, such as writhing, moaning and flinching by their dog or cat offer clear signs of the presence of pain, discomfort or fear. Hence, if non-human animals are able to feel pleasure and pain, then Matheny (2006) proposes, we are obliged to consider "… the interests of all those who are capable of feeling pleasure and pain – that is, all those who are *sentient*" (Matheny, 2006: 17), Moreover, "If an animal can feel pleasure and pain, then that animal possesses interests" (Matheny, 2006: 19). The view of utilitarians regarding the principle of equal consideration of interests of others, then, includes the interests of non-human animals. In Singer's (2000) words,

> If a being suffers there can be no moral justification for refusing to take that suffering into consideration. No matter what the nature of the being, the principle of equality requires that its suffering be counted equally with the like suffering – insofar as rough comparisons can be made – of any other being … So the limit of sentience (using the term as a convenient if not strictly accurate shorthand for the capacity to suffer and/or experience enjoyment) is the only defensible boundary of concern for the interests of others (Singer, 2000: 35).

The ethics or moral philosophy of utilitarianism discussed by Singer (2000) and Matheny (2006) makes a fundamental contribution to the intersection. The ethical position of utilitarianism is a clear and minimal one. It is evident that utilitarianism is, as Matheny (2006) observes, a *reasonable* ethical theory that includes animals in its moral consideration. Indeed, according to DeGrazia (1996), unless and until a solid argument is found to support unequal consideration then the theoretical virtues of the *coherence* model (a methodology he devised to employ on animal ethics questions in order to transcend the utility-versus-rights debate) favour equal consideration for animals. DeGrazia (2006) suggests that, "Despite differences, the moral frameworks affording the strongest protection for animals agree that animals deserve *equal consideration*" (DeGrazia, 2006: 49).

5.4 Key Issues in Animal Advocacy: Current Perspectives

Deliberations on the interests and equal consideration of animals lie at the heart of animal advocacy. A brief overview of the background and rise of the animal rights movement might, to some extent, illuminate current perspectives on animal advocacy. It is well documented (Ryder, 1989; Jasper and Nelkin, 1992; DeGrazia, 1996; Singer 1990, 2006) that, since the 1960s, a new and powerful moral concern, as Ryder (1989) phrases it, emerged for animals. This change in consideration towards animals represented a radical shift from *animal welfare* to *animal rights*. Animal rights differed to a major degree from animal welfare in that it had a reasoned moral philosophical basis. Currently, the two major directions of work for animals continue but now the animal rights movement has grown into a worldwide movement involving a multitude and diversity of

organisations, groups and individuals in most countries working for the cause of animals in factory farms, research laboratories, zoos, circuses, in the wild, and other such places and situations where animals are exploited and are suffering.

Where and how, then, did animal rights begin? The moral philosophical basis for the treatment of animals had begun to draw the attention of philosophers around 1965 when Brophy's (1989 [1965]) article titled the *Rights of Animals* appeared in *The Sunday Times*. She pointed out that

> The relationship of *homo sapiens* to the other animals is one of unremitting exploitation. We employ their work; we eat and wear them. We exploit them to serve our superstitions: whereas we used to sacrifice them to our gods and tear out their entrails in order to foresee the future, we now sacrifice them to science, and experiment on their entrails in the hope – or mere offchance – that we might thereby see a little more clearly into the present. When we can think of no other pretext for causing their death and no profit to turn it to, we often cause it none the less, wantonly, the only gain being a brief pleasure for ourselves, which is usually only marginally bigger than the pleasure we could have had without killing anything … (Brophy, 1989 [1965]: 123).

Just prior to Brophy's article, in 1964, Harrison presented a groundbreaking exposé of the growing factory farming system of animal production in her book, *Animal Machines*.

In addition, a new animal activism emerged in the United Kingdom when members of the *League Against Cruel Sports* started radical action to stop the hunting of foxes with hounds (incidentally, a ban on hunting foxes came into force in Britain in February 2005). In 1963, this group became the *Hunt Saboteurs Association* (and still continues, even after the ban, comprising many local active groups throughout the United Kingdom working to prevent the illegal hunting with hounds of fox, hare, and deer). The development of moral philosophical deliberations about our treatment of animals emerged some time later when a group of young graduate philosophers at Oxford University, Rosalind and Stanley Godlovitch and John Harris, edited a publication titled *Animals, Men and Morals*, (1974), which contained contributions from other Oxford students at the time such

as Stephen Clark (1977a) and Andrew Linzey (1989) as well as Richard Ryder (1989) who was a psychologist working at the Warneford Hospital. All contributors have since written influential publications on animal rights.

The Australian philosopher, Peter Singer, was also at Oxford in the early 1970s with the Godlovitchs and Harris and was stimulated by the media indifference to the release of their book, *Animals, Men and Morals*, (1974), to write an article for *The New York Times Review of Books* on 5 April, 1973, in which he discussed their publication and the treatment of animals. The words *animal liberation* appeared, for the first time, on the front page of this issue. In a reflection on this article, thirty years on, Singer (2003) revisits his argument that humans and non-human animals share the capacity to suffer and hence humans cannot ignore their interests simply on the ground that they are members of another species. Singer's (1990) book, *Animal Liberation: A New Ethics for Our Treatment of Animals*, grew out of the essay he wrote for *The New York Times Review of Books*, and is often credited as launching the animal rights movement. Jasper and Nelkin (1992) observe in their book, *The Animal Rights Crusade: The Growth of a Moral Protest*, "Philosophers served as midwives of the animal rights movement in the late 1970s" (Jasper and Nelkin, 1992: 90), while Singer (1990) is often referred to as the *father* of the animal rights movement and his book, the *bible* for the animal rights movement. Singer (1990) articulated ideology that linked, as Jasper and Nelkin (1992) observe, feelings to actions on behalf of animals.

Among a number of thinkers in the early years of the animal rights movement, well-known philosophers such as Midgley (1979, 1983) and Regan (1983) have also made significant contributions to animal rights discourse. Indeed, DeGrazia (1996) holds the view that "… philosophical work is essential to understanding animals" (DeGrazia, 1996: 2). The early 1980s saw a rapid growth of the animal movement and increasing debate about the issues with new animal rights organisations forming and more people entering the discussion. However, to a considerable degree, philosophy continues to be the discipline in which occurs much examination and theorising in regard to questions about non-human animals: the debates are moral ones from varied moral positions that might seek

reform and/or abolition of exploitation of animals. The concerns and clashes of basic moral values in competing world views, as Jasper and Nelkin (1992) phrase it, continue and, in some cases, moral positions cause groups to polarise. However, within the fervour, sound discussion continues.

In *The New York Times Review of Books* article of 1973, Singer (2003) also used the term *speciesism*, which was originally coined by Ryder (1989) in 1970 when he first used it in a privately-printed leaflet published in Oxford that same year to describe the moral argument that species alone is not a valid criterion for discrimination against and inflicting suffering on members of another species – animals. Like race or sex, Ryder (1989) claims, species denotes some physical and other differences but in no way does it nullify the capacity to suffer, which both humans and non-human animals share. In relation to suffering, DeGrazia's (1996) rigorous investigation concludes that "… the available evidence suggests that most or all vertebrates, and perhaps some invertebrates, can suffer" (DeGrazia, 1996: 123). Species, then, is not a reason for treating some beings as morally more significant than others: in Singer's (2003) words,

> … a difference of species is not an ethically defensible ground for giving less consideration to the interests of a sentient being than we give to similar interests of a member of our own species (Singer, 2003: 5).

Singer (2003), in his reflections on the thirty years after the publication of *The New York Times Review of Books* article in 1973, *Animal Liberation at 30*, suggests that a number of significant changes have occurred in terms of our attitude towards and treatment of animals. For example, in Europe, some industries are in a state of transformation because of public concern for farm animals. Also, the avoidance of the use of animal products (vegetarianism and veganism) is far more widespread in Europe and the United States than they were thirty years ago. Indeed, such practices as battery hen cages are being phased out in the European Union. However, he notes that despite "… the generally favourable course of the philosophical debate also about the moral status of animals …" (Singer, 2003: 9), the idea of equal consideration of the interests of all beings irrespective of species, is far from widespread acceptance. Indeed the

numbers of animals being consumed is now much greater than it was thirty years ago.

According to DeGrazia (1996), there have been two generations of scholars in animal ethics. The first generation include such major philosophers as Singer (1990) and Regan (1983). DeGrazia (1996) observes that, interestingly, what is most remarkable about the first generation of scholars is that "… they all agree on the basic idea of extending equal consideration to animals" (DeGrazia, 1996: 6) whereas the vast majority of people and philosophers do not grant animals' interests equal consideration. The second generation of scholars, for DeGrazia (1996), is signalled by Midgley's (1983) *Animals and Why They Matter*. Much of Midgley's (1983) work, DeGrazia (1996) claims, is devoted to discrediting the view that animals are morally unimportant, thus bringing fresh theoretical air to the debate. DeGrazia (1996) cites the work of Sapontzis's (1987) in *Morals, Reason, and Animals*, Rodd's (1990) *Biology, Ethics and Animals* and Carruthers's (1992) *The Animal Issue: Moral Theory in Practice* as important publications and contributions to the second generation of philosophising about animals. DeGrazia (1996) views his own contribution, *Taking Animals Seriously: Mental Life and Moral Status*, as transcending the utility-versus-rights debate by offering a methodology based on the fact "… that many animals have moral status and that much of our current use of animals is ethically indefensible" (DeGrazia, 1996: 10).

In a more recent observation of the state of the animal movement, rather than looking separately at the philosophical work on animals, Singer (2006) argues that the movement has grown and matured to the extent that a new generation of thinkers and activists has emerged. The most obvious difference between the current debate over the moral status of animals and that of thirty years ago, Singer (2003) contends, is that

> … in the early 1970s, to an extent barely credible today, scarcely anyone thought that the treatment of individual animals raised an ethical issue worth taking seriously. There were no animal rights or animal liberation organizations (Singer, 2003: 2).

Now, the term *speciesism*, which did not exist thirty-five years ago, is in most reputable dictionaries. Singer (2006) claims that, while the view that species is in itself a reason for treating some beings as morally more significant than others is still often assumed, it is less often defended. What is more, Singer (2006) argues that

> The continuing failure of philosophers to produce a plausible theory of the moral importance of species membership indicates, with increasing probability, that there is no such plausible theory (Singer, 2006: 4).

One important issue relating to species membership that has arisen is cross species boundaries and the idea that non-human animals can hold the status of persons. According to Francione (2004), animals will become moral persons if we extend to them the right not to be property. Furthermore, Francione (2004) argues, to say that a being is a person is merely to say that the being has morally significant interests to which the principle of equal consideration applies and that the being is not a thing.

In his considerations on *personhood* beyond the human species, DeGrazia (2006) argues that some non-humans possess the characteristics that have been suggested as marking the special moral significance of humans such as the ability to reason, self-awareness and language, among others. Singer (2006) suggests that these criteria do not mark the greater moral significance of humans as such, but rather "… that of most humans and some nonhumans over some humans and most nonhumans" (Singer, 2006: 4). The more that becomes known about the great ape species, for example, the argument for these non-human animals as a *bridge species* in Singer's (2006) terms, in genetic, behavioural and cognitive senses as well as morally, is increasingly becoming more persuasive. DeGrazia (2006), however, cautions that personhood might be overestimated and indeed that it is not the only morally significant characteristic in non-human beings, and argues that, "Even if personhood proves to have some moral significance, sentience is far more fundamental and important" (DeGrazia, 2006: 49).

Balluch (2006) reminds us that it is when the changes in awareness are accompanied by new laws that changes in awareness might gradually transform our treatment of animals. Some of the most far-reaching changes have occurred in Austria. The Austrian animal movement helped bring about a ban on battery cages in Austria, effective from January 2009 and, in the wake of this success, was able to achieve other changes for animals. For example, it is now illegal to trade in living cats and dogs in shops or display cats and dogs publicly in order to sell them. It is also illegal to kill any animal without good reason, even painlessly. Furthermore, the Austrian constitution will include the following statement alongside human rights: "'The state protects the life and wellbeing of animals due to the special responsibility of mankind with respect to animals as their fellows'" (Balluch, 2006: 162). The civil code in Austria also states that animals are not things and the law requires state and local governments to provide financial support for more animal-friendly husbandry systems. According to a new law, brought into effect in January 2005, the use of all wild animals in circuses is illegal.

Even though powerful corporate, political and economic interests, along with the growth of factory farming and meat eating in Asian countries, have almost outweighed the benefits and gains for animals that the animal movement has made, now a greater number of people than thirty or even twenty years ago are more enlightened about the general issues of animal rights. As Balluch (2006) argues, "Lasting change begins with a change of awareness" (Balluch, 2006: 165). To some extent, changes in awareness have been brought about by drawing attention to animal issues in a number of formats and venues within a range of public domains including radio, television, theatres, cinemas, streets and galleries. For example, in the daily news, whether newspapers, television, radio or online, we might witness a group of people such as Greenpeace and Sea Shepherd activists putting their lives at risks on the oceans while they endeavour to defend whales and thwart the activities of those people hunting and killing whales (ABC News Online, 2006, 2008; Pash, 2006). Animal issues might be examined at some depth such as on the program on ABC's Background Briefing, *Factory Farming* –

Enough is Enough? (ABC, 2004), which included interviews of experts in animal welfare from the United Kingdom and Australia.

Also, through the media, we might see the work of individuals who work for the cause of animals and bring about changes in awareness in a variety of different ways. The ABC television program, *The Sherman Fortune* on *Australian Story* (ABC, 2005), featured gallery owner (Sherman Galleries) and business man, Brian Sherman and his daughter Ondine, for instance, who started the organisation, *Voiceless*. In response to the Sherman's concern about animals, particularly farm animals, this new kind of organisation for the cause of animals features a grants program to support the work of existing animal protection organisations, and also has a legal arm which works on public policy and law plus an educational program which promotes compassion for animals to school-aged children. A patron of *Voiceless*, author Coetzee (2006), maintains that

> *Voiceless* acts in the most practical of ways to fund projects across the country whose goal is to ameliorate the lives of animals. *Voiceless* is a small part of what has become a large and I would hope irreversible movement among human beings to make this planet a less harsh and deadly place for all those to whom it is the one and only home (*Voiceless*, Coetzee, 2006).

The presentation of animal issues in these forums also reminds us that contradictions and dichotomies in people's attitudes towards and treatment of animals abound.

There are indications of changes too in the growing awareness of the cognitive functions of such little understood animals as chickens, fish and sheep. There is an increasing level of research being undertaken into not only the behaviour but also the mental and emotional lives of these animals, which indicate that even fish have memories and use tools. Recent research on sheep, commonly thought to be among the stupidest of animals, evidences that they feel complex emotions and are capable of conscious thought. Findings from studies such as those conducted at The Babraham Institute in the U.K. and Hampshire College in Amherst, Massachusetts show that sheep are capable of remembering the faces of other

sheep, and even people, for many years at a time. Dr. Keith Kendrick and his colleagues at the Babraham Institute in Britain reported that sheep can recognise visually as many as fifty sheep faces, even if they have not seen them for more than two years. The studies also demonstrate that sheep vocalise to indicate stress as much as humans (PETA, 2006). Pigeons too have perceptual abilities and intelligence in vision that we are just beginning to understand and appreciate. A number of studies have involved pigeons' discrimination of visual images. One such research project involving an experiment with eight pigeons demonstrated that these birds successfully learned to discriminate colour slides of paintings by Monet and Picasso. Following some training, the birds discriminated paintings by Monet and Picasso that had never been presented during the discrimination training. The experiment results suggested that pigeons' behaviour can be controlled by complex visual stimuli in ways that suggest categorisation. (Watanabe, Sakamoto and Wakita, 1995).

As noted in Chapter Two, a new and broad academic interest in animals and animal-human relations has emerged over the past five to ten years, raising the level of debate across a wide variety of disciplines both internationally and in Australia. The *Animals & Society (Australia) Study Group*, inaugurated in July 2005, is becoming part of the international animal studies forum. Such forums bring together diverse perspectives on animal issues and questions and the potential to explore relatively unexamined territory regarding human interaction with animals. In his book, *In Defense of the Animals: The Second Wave*, Singer (2006) suggests that, although the gains of the animal movement are limited, we are moving in the right direction. The wider forum of discussion about animal issues, which includes the visual arts, also represents a positive shift.

5.5 Intersections between Aesthetics, Ethics and Animal Advocacy

The intersection and, indeed, the underpinning of moral and ethical issues in animal advocacy is evidenced in section 5.3 where the utilitarian ethical

philosophy is proposed as a clear moral philosophical principle for considering how we should treat animals. The interconnection of moral principles with animal advocacy is extensively argued but how do ethics and animal advocacy intersect with aesthetics? Perhaps, more broadly, how does ethics interface with aesthetics? Is it even possible to maintain an ethical position such as utilitarianism within the realm of art and aesthetics? In an artwork, are there possibilities of shifting the balance of ethics and aesthetics so the one outweighs or dominates the other? Indeed, what balance is desirable?

As indicated in section 5.2, aesthetics is a changing, challenging and complex subject not, least of all, because of its association with other experiences and disciplines. Indeed, the interface between aesthetics and ethics excites the interest of a number of writers, philosophers and theorists (Levinson, 2001; Sontag, 2003; Guyer, 2005). Levinson (2001) suggests that the intersection of aesthetics and ethics can be viewed as *three spheres of inquiry*.

> The first is that of problems or presuppositions common to aesthetics and ethics, the two traditional branches of value theory. The second is that of ethical issues in aesthetics, or the practice of art. And the third sphere is that of aesthetic issues in ethics, theoretical and applied (Levinson, 2001: 1).

In relation to the first two spheres of inquiry, writers such as Sontag (2003) advocate an aesthetic approach to the consideration of culture in their work. It was observed in *The New York Times* (2004) obituary for Sontag (1933-2004) that, "The theme that runs through Susan's writing is this lifelong struggle to arrive at the proper balance between the moral and the aesthetic" (Fox, 2004). Indeed, in the preface to her well-known publication, *On Photography*, Sontag (1977) notes that the book "… all started with one essay – about some of the problems, aesthetic and moral, posed by the omnipresence of photographed images" (Sontag, 1977). Provoked by contemporary photographic images of war and disaster, Sontag's (2003) book, *Regarding the Pain of Others*, continues with the deliberations on the intersections of the aesthetic and moral issues. Dilemmas of a moral and aesthetic nature arise, Sontag (2003) argues, when artists take

photographs of war rather than, for example, use paint to depict war in all its horror. Photography, Sontag (2003) suggests, "… that bears witness to the calamitous and the reprehensible is much criticized if it seems 'aesthetic'; that is, too much like art" (Sontag, 2003: 76). In this view, in other words, photographs that show suffering should not be beautiful.

In the examination of ethics and art, a question that is frequently posed is: can we appreciate a work of art as aesthetically good while at the same time censure it as morally bad? First, in clarifying what is meant by morality, Shepherd (1987) suggests that morality might be thought by some to be a *moral code* which governs our relationships with others or in terms of *virtues* such as kindness, generosity or honesty. Sometimes morality is also used to refer to a general *outlook on life* and an overall *system of values* rather than codes or virtues. Morality in all these senses is relevant to art.

Some works of art address societal and individual moral codes or questions about animal issues very directly. For example, the work of Australian artist, Piccinini, *The Young Family*, 2003, raises a number of ethical and moral concerns including xenotransplantation and organism bio-engineering. This work represents a human sow with primate legs and arms suckling her litter of human-like piglets. The mother's skin is wrinkled, blotched and has other imperfections of normal human skin. She casts a human-like maternal gaze upon her endearing babies. Thus, according to Randles (2004), this work confronts us with difficult and emotional questions about bio-engineered creatures, for instance: What will become of these creatures when they have fulfilled their purpose? Relatedly,

> We already breed animals to eat – would breeding animals to create body parts for our use be different? Should creatures have more rights than we currently afford animals if they contain genetic material that is, in fact, derived from humans? (Randles, 2004: 2).

Another work by Piccinini also raises questions pertaining to ethics, aesthetics and animals. *Game Boy Advanced*, 2003, concerns matters of cloning. Two boys, intently absorbed in their Game Boy device, at first glance look normal, however,

on closer scrutiny we can see they are genetically identical, in other words they are clones and are obviously prematurely aging. This work relates to the cloning research on Dolly the sheep who was born old and died at the age of six. Randles (2004) asks: "Will they share the same fate as Dolly?" (Randles, 2004: 3). Randles (2004) suggests that Piccinini's works also raise questions about our attitudes towards physical disability and to the controversial matter of pre-implantation genetic diagnosis, that is, the screening of embryos to allow for the selection of physical attributes that seem more desirable. Hence, moral principles and ethical questions about our treatment of both human and non-human animals are integral to Piccinini's art and aesthetics. The unnerving reality of the pieces, the perfection of finish and detail and the life-size scale of the works all come into play in an aesthetic response. While some of the works might make us feel uncomfortable or even shock us with their life-like qualities, their perfection and beauty compels us to look closer and longer, and deliberate on their nature and meaning. Indeed, the works are powerful in their effect upon us.

Another example of work which gives rise to issues of ethics, aesthetics and animal advocacy is the work of the New Zealand artist Singer (1966-) who clearly takes an animal rights position in her use of animal parts in the creation of her works. In her sculptural works exploring trophy hunting, Singer uses donated old taxidermy trophy kill from which she strips the skin in order to construct her work. Singer claims that her practice does not allow her to work with living animals or have living creatures killed or otherwise harmed for her art. Indeed, Singer contends that all the animal materials used in her art are old, donated and/or discarded as refuse. Singer hopes that her work will "… make the viewer consider the morality of our willingness to use animals for our own purposes" (Criminalanimal, 2006).

Plato and Tolstoy (1828-1910) believed that the kind of art to which we are exposed can affect the kind of people we become. They are, in Shepherd's (1987) view, concerned with moral character rather than moral rules. But there is some difficulty in assessing whether good art has a morally improving effect or whether aesthetic excellence guarantees good moral effects. Indeed, generalisations about

the moral effects of art are questionable. The claims that morally bad work will corrupt, Shepherd (1987) contends, are more often made about representational work where the problem of the relationship between art and morals is at its most acute. Importantly, Shepherd (1987) reminds us that arguments about morality and representational art often confuse moral questions about the content of art with moral questions about its effects.

In asking the question, *how bad can good art be?* and addressing the question of both morality and immorality in art, Hanson (2001) argues that, for both artist and audience, there is, on balance, no inherent immorality in engaging with art. Interestingly and somewhat counter to the views of Hanson (2001), Danto (1981) raises a concern about art's separation from moral life, suggesting that "… there would be cases in which it would be wrong or inhuman to take an aesthetic attitude" (Danto, 1981: 22). Danto (1981) believes that placing certain realities at a *psychical distance* is wrong, that is,

> … to see a riot, for instance, in which police are clubbing demonstrators, as a kind of ballet, or to see the bombs exploding like mystical chrysanthemums from the plane they have been dropped from. The question instead must arise as to what one should do. For parallel reasons … there are things it would be almost immoral to represent in art, precisely because they are then put at a distance which is exactly wrong from a moral perspective (Danto, 1981: 22).

Hanson (2001) claims that what needs to be clarified in these issues is "… the extent to which – wilfully or not, appropriately or not – we intertwine or even fuse moral and aesthetic judgement" (Hanson, 2001: 214). Shepherd (1987) levels these two sides of discourse with the observation that works of art are, however, not isolated from the artists who create them, from the world which supplies their material or from the audience to whom they are presented.

This integration of artists with their world is an important aspect to consider. Aesthetic judgements and moral judgements, Neill and Ridley (2002) contend, have much in common, both being kinds of value judgements, and both expressing "… attitudes or views which may be of intense, and even overriding,

significance to the person making them" (Neill and Ridley, 2002: 337). Understanding the relationship between the two becomes urgent, Neill and Ridley (2002) suggest, when it is seen how often "… the two have been pitted against one another" (Neill and Ridley, 2002: 337). For example, the reformers of the sixteenth century vandalised churches because of their moral objections to the decorative representations found in them, and the Nazis mounted an exhibition of so-called *degenerate art* (which was some of the best works from the first part of the twentieth century) for the works' supposed moral decadence.

The above are examples of moral values and judgements (in these cases moral objections) overtaking aesthetic values and judgements. Walton (2002) argues that it is much harder to think of cases where we allow our aesthetic values to outweigh our moral values. One of the reasons he suggests is that, in order to appreciate the aesthetic qualities of an artwork, it is necessary to engage with the work imaginatively and the more a work of art distorts the moral world, the harder it is to engage imaginatively with that work and, therefore, appreciate it. Tanner (2002) on the other hand, suggests that, since neither aesthetic nor moral values are unconstrained by other considerations, we should not expect either of them, always, to outweigh the other: artworks are more complex than that.

Others also consider the junction of aesthetics and ethics a compelling and potent area for examination. In drawing together essays by a number of philosophers in the fields of both aesthetics and ethics, Levinson (2001) argues that "… the ground common to aesthetics and ethics is a fertile one" (Levinson, 2001: 25) and, moreover,

> The attention aestheticians have recently given to moral aspects of art and art criticism, and that ethicists have recently paid to aesthetic aspects of moral life and moral evaluation, give hope of ending this rather artificial isolation, though without necessarily forcing us to accede in Wittgenstein's gnomic dictum that 'ethics and aesthetics are one' (Levinson, 2001: 1).

However, while the debate about the relationship and intersection of ethics and aesthetics is tempered by some qualifying distinctions, there would seem to be no

fundamental disagreements. For Miller (2001), aesthetic judgements parallel moral and scientific ones, sharing some of the same level of objectivity, yet in a deeper way. Moreover, according to Gaut (2001), "… the ethical criticism of art is a proper and legitimate aesthetic activity" (Gaut, 2001: 182) which he terms *ethicism*. Gaut (2001) suggests that "… the ethical assessment of attitudes manifested by works of art is a legitimate aspect of the aesthetic evaluation of those works" (Gaut, 2001: 182). While using different language, Guyer (2005) supports Danto (2003) arguing that the interconnection of aesthetic values such as beauty and sublimity are interconnected with prudential and moral values and argues that

> … there are inescapable connections between aesthetics and moral values, for that we make our aesthetic recommendations responsibly is itself a moral responsibility (Guyer, 2005, xviii).

After a long period where a barrier existed between aesthetics and ethics under the aegis of such catchphrases as the *autonomy of art* and *art for art's sake*, more recently, there has been renewed debate about the relation between aesthetics, morality and ethics. Guyer (2005) argues that the focus of the discussion is on questions such as

> .... whether criticism of the moral attitudes expressed by a work of art is a proper part of aesthetic criticism of the work, whether works of art should be free of censorship … and whether the experience of art plays an indispensable role in the development of the capacity for moral reasoning and judgement (Guyer, 2005: 190).

Guyer (2005) draws upon and acknowledges the contribution of Kant's work, *Critique of Aesthetic Judgement* (Meredith, 1952), for new insights into the relations between the aesthetic and the moral, which Kant organises into three groups.

> First, Kant recognizes that art may have content, and indeed explicitly moral content, without sacrificing the freedom of play between the imagination on the one hand and understanding and/or reason on the other. Second, Kant argues that aesthetic experience can reveal something about

> our own capacities of morality to us without sacrificing what makes it distinctly aesthetic. Finally, Kant suggests that the experience of beauty in both nature and art can be understood as evidence of the fit between nature and our own objectives that is the fundamental regulative principle of his teleology (Guyer, 2005: 183).

Art, then, can have morally significant content or concepts without undermining the potential of a distinctive aesthetic response to it.

Despite Kant's connection between aesthetics and ethics, Guyer (2005) contends that the crucial missing element in Kant's theories is "… a recognition that our moral sensibilities are often immediately engaged in our experience of nature and art itself" (Guyer, 2005: 191). George Santayana (1863-1952), in Guyer's (2005) view, offers a synthesis of Kant's disinterestedness, on the one hand, and the emotionalism of, say, the Scottish philosophical writer, Archibald Alison (1757-1839) on the other. Santayana (1896) rejects Kant's view that the distinguishing characteristic of the judgement of taste is that it is disinterested and the assumption that the justification of the aesthetic must be its ethical value. Santayana (1896) argues that ethics is only the means by which we can be in a position to enjoy the positive and intrinsic value of the aesthetic.

The relationship of aesthetics to ethics, then, might potentially expand and increase our aesthetic experience of art. The intersection of aesthetics and ethics, indeed, might contribute to a more insightful and, perhaps, even profound experience of art. What is more, as Shepherd (1987) claims, "Enriching our aesthetic experience goes together with developing our powers of imagination and understanding" (Shepherd, 1987: 154). While it might be excessive to claim art's capacity to transform either society or an individual's character, art and aesthetics have some influence on the realm of moral values. If we regard art as offering insights into other people or perspectives upon other ideas and attitudes, it is possible to see that art might have moral influence by giving us *imaginative insight*, in Shepherd's (1987) words, into other people; thus, art might inculcate values and attitudes in more subtle and indirect ways.

Ultimately, as Levinson (2001) argues, it is our responsibility to connect our responses to representations to our attitudes "... *vis-à-vis* the real-world counterparts of those representations, and that we can do this in a morally responsible manner or not" (Levinson, 2001: 16). Indeed, there is a benefit for art to take an inclusive view of both the aesthetic and the moral, and as Hanson (2001) claims,

> Art's capacity to keep alive certain moral perspectives, even if these views diverge radically from our present moral outlook, can help us remain alert to life's possibilities and our own potentialities. This is a benefit that is neither merely aesthetic, not solely moral: it is both at one (Hanson, 2001: 222).

Works, then, such as Piccinini's *We are Family* (2003) and James's *The World is a Dangerous Place* (2004) which demonstrate a seamless intersection between aesthetics, ethics and animal advocacy or animal issues, also show us how these realms might be orchestrated to create challenging yet compelling artworks.

5.6 Towards Working Principles

In considering the intersections between and commonalities within the literature on aesthetics, ethics and animal advocacy there is an opportunity to crystallise working principles to shape a conceptual frame for visual art research. Any consideration of the intersection, however, must ensure an appropriate balance in the contribution of the components. The integration and balance of aesthetics, ethics and animal advocacy, then, clarify potentially interrelated yet discrete working principles for the research. These key principles, deriving from 5.1 to 5.5, *imaginative insight*, *ethical aesthetics*, *impartial advocacy* and *experiential discipline* are thus elucidated in the following sections.

5.6.1 Imaginative Insight

Creative and artistic processes are essentially transformative, inventive, inspired and perceptive processes. As Hanson (2001) reminds us, art can facilitate our

awareness of other possibilities and potentialities in life. The experience of art which stimulates imagination by engaging the senses, emotions and intellect might also influence our consideration, knowledge and understanding of challenging ideas and attitudes. Indeed, art has the capacity to consider different moral perspectives, even those that depart from our own or prevailing societal moral viewpoints. In art, an understated and subtle consideration of ethical issues, attitudes and values proposes a principle of relevance to the research – *imaginative insight* – a term coined by Shepherd (1987), which brings together understanding and vision; perception and creativeness; and awareness and inventiveness. These are dynamic combinations where one informs and enriches the other. Illuminating perspectives upon and insights into the various aspects of our relations with animals have the potential to influence values and attitudes in more subtle and indirect ways.

5.6.2 Ethical Aesthetics

The interconnection of aesthetics and ethics in the exploration of animal-human relation questions and issues is fundamental. As Levinson (2001) reminds us, this involves three commonly understood spheres of enquiry. The first regards aesthetics and ethics as two traditional branches of value theory; the second encompasses ethical issues in aesthetics or art; while the third sphere is that of aesthetic issues in ethics.

Both realms are critical to the research; however, their convergence opens up the possibility of engaging questions of ethical values and judgements with those of aesthetic values and judgements in both viewing and making a work of art. This is especially important given the conceptual basis and aims for the research, which involve serious ethical and moral philosophical questions about the interaction of animals and humans. The convergence of aesthetics and ethics also considers Gaut's (2001) proposal of *ethicism*, which holds that the ethical appraisal of attitudes revealed in works of art is also a legitimate aspect of the aesthetic evaluation of those works.

There are also cognitive commonalities of aesthetics and ethics (for example, Aristotle, Dewey (1859-1952) and Kant suggest that there is an important connection between aesthetic matters and our cognitive interest in our understanding of the natural and human worlds – and, in this context, non-human worlds might well be included). Indeed, Miller (2001) speculates that "… aesthetic experience may … parallel cognitive and ethical enquiry in structure" (Miller, 2001: 4). Such a conjunction of aesthetics and ethics would embrace the more recent ideas of aesthetics and aesthetic judgements as being complex but, as Guyer (2005) contends, are "… all the more fittingly described as a free and harmonious play between imagination and understanding because of that complexity" (Guyer, 2005: 294). This principle might be conceived of as *ethical aesthetics*.

5.6.3 Impartial Advocacy

The philosophy and ethics related to animals that guide this research, discussed in 5.5, is that of equal consideration of interests of animals. As Singer (2008) notes

> Equal consideration of interests is consistent with utilitarian ethics, but it is not, strictly speaking, a utilitarian principle, for it is also compatible with non-utilitarian views in ethics (Singer, 2008).

Equal consideration of interests, as both Singer (1990) and DeGrazia (1996) point out, does not mean that animals have or require *equal* treatment to humans, such as access to education or the right to vote. Equal consideration of interest, however, means that if a human and a pig suffer equally, then this suffering has the same moral weight or importance. As Singer (1990) argues,

> If a being suffers there can be no moral justification for refusing to take that suffering into consideration. No matter what the nature of the being, the principle of equality requires that its suffering be counted equally with the like suffering – insofar as rough comparisons can be made – of another being (Singer, 1990: 8).

While the area of animals and animal advocacy gives rise to powerful emotions and sentiments, these responses play little part in disinterested animal advocacy. The complex issues surrounding animals and our treatment of them, together with the prejudices and traditions of our attitudes towards animals, are examined and reflected upon with philosophical reasoning and empirical theory. Indeed, the theoretical and philosophical work of the past thirty or so years such as that of Midgley (1983), Singer (1990) and DeGrazia (1996) offer rational and reasoned arguments for the cause of animals.

Hence, the principle of *impartial advocacy* relates to animal advocacy which considers the moral status as well as the mental life of animals. Impartial advocacy is theoretically grounded in moral philosophical discourse and theory about our relationship with and treatment of animals. Foundations of philosophical consideration has for some thirty years guided complex and difficult questions regarding our treatment of animals. A number of philosophers (Midgley, 1983; Regan, 1983; Singer, 1990; and DeGrazia, 1996, among others) have applied empirical rigour to the philosophical examination of animals. DeGrazia (1996), for instance, offers a most thorough discussion of and contribution to the question of whether equal consideration should be extended to animals' interests.

The principle of *impartial advocacy* is critical to the ideas underpinning and driving research in this area and an important base from which to approach the making of artwork that focuses on animal-human interaction. Moreover, while the impartial advocacy principle might indeed counter responses of proselytising, cliché, emotionalism and sentimentality, accusations which the area of animal advocacy sometimes receives, the significance of the principle of impartial advocacy lies in the strength of powerful moral and ethical argument.

5.6.4 Experiential Discipline

The literature evidences the increasing level of discussion about our understanding of and interaction with non-human animals. Various disciplines,

and recently cross-disciplines, have examined and still are exploring the questions relating to animals such as: What is an animal?; Do animals have minds, if so, what sort of minds?; Do animals think?; Are animals self-aware?; Do animals grieve?; Do animals have language?; Do animals have feelings, beliefs or desires? These questions give rise to others such as: Do animals have moral status? The question that Singer (1990), DeGrazia (1996) and other philosophers then ask involves the extent to which we should consider seriously the interests of animals when they conflict with human interests? Philosophers, ethologists, anthropologists and others explore and even redefine the traditions and doctrines of their disciplines in order to answer these questions more effectively.

Our interaction with non-human animals is increasingly being questioned and examined from the perspective of the non-human animal's experience of the world rather than only from the viewpoint and interest of humans. How we regard and treat animals in factory farms, zoos, research laboratories, circuses, in the wild and in our homes are issues being discussed in relation to the view that animals are sentient beings with interests of their own. While there is a proliferation of literature regarding empirical studies of animals and their behaviour, most people who live with cats or dogs need little convincing that their non-human animal companions display a range of behaviours normally attributed to humans and indeed have interests of their own. Psychologist Masson (2002), for example, over the course of his life, has observed cats and argues that playfulness is one of their key emotional states, which give rise to emotions for which we do not yet have names. Masson (2002) suggests this is because play occupies us so little as adults – plus cat play has been less studied than dog play.

Given that the research derives from the experience of humans with non-human animals, the interaction of people and animals from the perspective of both a personal and societal level is important. The direct participation and observation of how humans and animals relate or how humans treat animals leads, therefore, to the working principle of *experiential discipline* as significant to the formation of a conceptual frame.

The principles of *imaginative insight*, *ethical aesthetics*, *impartial advocacy* and *experiential discipline* are fundamental precepts of the conceptual framework for the visual interrogation of our relations with animals and the reciprocal gaze. Figure 5.6.1 presents this framework schematically as a basis for the derivation of the methodology of the study in Chapter Six.

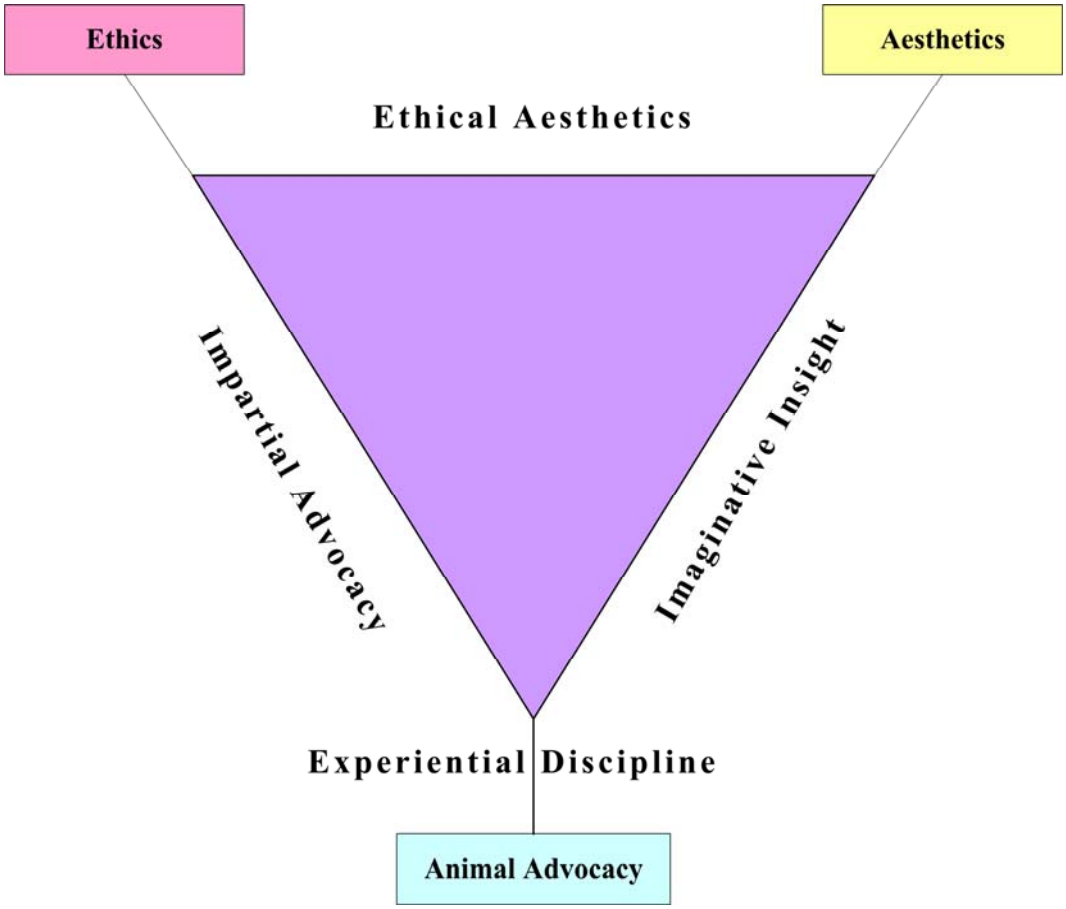


Figure 5.6.1 Towards Balanced Principles

CHAPTER SIX – METHODOLOGICAL UNDERPINNINGS AND APPROACHES

6.1 Directions from the Literature: Towards a Synthesis of Contemporary Art and Reciprocal Gaze

The literature indicates the parameters of the animal-human interface and the extent to which this area is a focus of cross-discipline studies and contemporary art. The literature evidences interrogation of the questions posed in Chapter One, section 1.5, which are: To what extent might the visual interchange and interface of *mutual gaze* be critical to animal-human relationships?; What role, indeed, might non-verbal communication play in the shaping of animal-human interactions, particularly in relation to domestic pets?; To what extent might there be continuity in this exchange, as Noske (2004) argues or, alternatively, discontinuity?; and What, if any, is the evidence of the engagement of visual artists with the sensitivities and aesthetics of such issues?

The *question of the animal* and the animal-human interface involves boundary-blurring and shifting as evidenced in Chapter Two and reveals the extent to which animal-human margins are being explored and confronted. This is frequently seen in our treatment of and attitude towards our pets and our attempts to explore the *possibilities of mutuality*, as Franklin (1999) phrases it. In the past decade, the barriers between animal and human have been dissolving at an accelerated rate. Indeed, Thompson (2005) suggests that

> Somehow, while we were cleaning the house and heading out to work, the separation between human and animal diminished from an absolute biological distinction to an increasingly delicate web of ecological, social and personal relationships (Thompson, 2005: 8).

Fudge *et al* (1999) talks about *porous boundaries* between the individual human and the animal, while Noske (2004) goes further, as noted in Chapter Two, suggesting a continuity between animals and humans, and discusses this in terms

of the *humanlike-ness* of animals and the *animallike-ness* of humans. Moreover, artists such as those who exhibited in *Becoming Animal* (2005) are "… acutely aware of the diminishing space between animal and human existence, and the extraordinary opportunity – and mutual threat – this shrinking space provokes" (Thompson, 2005: 7). The research reported here also indicates that more and more artists are probing animal-human encounters to a level which questions the very nature of this encounter. Indeed, it implies that contemporary discourse on animal-human relations and contemporary visual art with an animal-human relations focus are inextricably linked.

Research reveals not only the nature and interaction of the animal and human in visual art (both across art history and in contemporary art works) but also, and importantly, indicates the significance of the *gaze* and *mutual gaze* in animal-human relations. It identifies that *gaze* plays a significant role in reciprocity of both non-verbal and verbal communication between humans and between non-human animals. Indeed, the research suggests that sustained eye contact indicates the close nature of the animal-human relationship and the importance of eye contact and face-to-face interaction between humans and non-human animals, especially humans and their pets. While Argyle and Cook (1976) consider the phenomena of the *gaze* and *mutual gaze* – looking at others and being looked at by them – of central importance to social behaviour, Sanders (2003) argues that, "gaze and mutual direction of attention [are] central elements of the inter-subjectivity that supports interspecies friendship" (Sanders, 2003: 407).

Current literature indicates, moreover, that contemporary art with a focus on the animal calls for new ways of thinking about interacting with animals: in Baker's (2000) words, "… new vocabularies, new forms of openness – in this case, openness to animals" (Baker, 2000: 189). New ideas about and approaches to the appearance and the aesthetics of artworks engaging with vexing issues of animal-human relations might, then, give rise to works which differ from those of previous art periods. Baker (2000) argues that, while the form of the animal in contemporary artworks varies considerably, in considering the animal in relation to creativity and moving towards the question of a *postmodern animal aesthetic*,

"… the nature of the human's encounter with the animal is a matter of importance" (Baker, 2000: 50). For art practice, then, a key determination lies in the choice of meaningful visual language, *new vocabularies* and, importantly, an appropriate aesthetic poised mindfully encompassing both ethics and animal advocacy. Hence, a critical foundation for the research is the synthesis of contemporary art, animal-human relations and reciprocal gaze for the development of the conceptual frame.

The synthesis of literature has also given rise to the working principles of *imaginative insight*, *ethical aesthetics*, *impartial advocacy* and *experiential discipline* elucidated in Chapter Five as the basis for the development of the conceptual frame for the research.

6.2 Directions from the Researcher's Previous Research/Practice

The previous research (Dover, 2004), *Imaging Animals: A Visual Exploration of our Relationship with Animals*, has the potential to inform the current research as well as to determine critical connections and continuity. While both studies have an animal focus, each centres on distinct facets of animal issues and pursues differing aims. The earlier research aimed

> … to synthesise animal issues in the visual realm, and accept the challenge of a visual arts perspective on the moral and ethical issues of the human-animal relationship. The research particularly engaged with and interrogated the question: Why, in our consideration and treatment of animals, do we make ethical and moral differentiations between species of animals? …
>
> Specifically, the research focused on the issue of exploitation through the development of a body of artwork for exhibition, which
>
> (a) confronted the issue; and
> (b) simultaneously held the aesthetic in counterpoise (Dover, 2004: 23).

The previous research exhibition, *Animal Matters* (2003) (e.g., Plate 6.2.1), engaged with issues underlying human attitudes towards and treatment of non-human animals and the moral differentiations made between the species through the works' specific focus on the ordinary, less companionable and personally endearing animals such as cattle, chickens and horses.

The current research, however, turns the focus to the companionable and endearing animals in order to probe the parameters of the human-animal interface, specifically aiming to explore *reciprocity of gaze* between the animal and human in visual art as evidence of the animal-human relationship.

Plate 6.2.1 *Animal Matters*, 2003, Cairns Regional Gallery

First-hand experience of the animal rights movement and continuing concern for animal advocacy, together with lifelong work and involvement in the arts, provides the contextual setting and conceptual underpinnings for both the previous and the current research. At the time of development, the earlier study was positioned within a shifting and developing area of art and contemporaneous arena of rising recognition – the subject of animal issues in art.

An important implication of the previous research was its search for an approach to the interrogation of the boundaries of our interaction with animals within an aesthetic framework. However, the overriding implication of the previous research on the present research is that then, as now, animals and contemporary art continue to raise a range of complex issues and dilemmas. For example, when confronted with Tony Trembath's (1946-) artwork (Plate 6.2.2) in 1984, the researcher was faced with the question of how we should best represent animals and animal-human relation issues in art.

Plate 6.2.2 Tony Trembath, *Interior of Stevenson's Screen*, 1984, wood, plastic, paper, wire, paper, paper clips, taxidermic hens and electric light 185 x 69.5 x 52.7 cm (Dover, 1985: 14)

The major issue raised by Trembath was the use of real chickens in the works and the manner in which these chickens were sourced. For *Interior of Stevenson's Screen*, 1984, Trembath purchased and killed the chickens for use in his work. Killing animals for the sake and purpose of art, for this researcher, raises ethical issues, hence the need for an ethical dimension to the conceptual framework for the current research.

While deliberations on how to best represent animals and animals in art, which were crucial to the previous research, remain equally critical to the current research, one series of works, *Anon*, 2003 (Plate 6.2.3 and Plate 6.2.4), provides a clear path to the present research art practice.

Plate 6.2.3 Barbara Dover, *Anon*, 2003, acrylic, transparencies, mixed media
60 x 60 cm each, overall variable

Plate 6.2.4 Barbara Dover, *Anon*, 2003, acrylic, transparencies, mixed media
60 x 60 cm each, overall variable

These works focused on the faces of the animals and addressed the exchange of scrutiny between the animal (in the work) and the human (viewer of the work). The prior research notes that Berger (1980) astutely articulates this animal-human

visual interchange in his essay, *Why look at animals?*, and is referred to in Chapters One and Two.

While consideration of face to face interaction between animal and humans links the previous and the present research, a major difference distinguishes them. The 2003 work represented the face to face confrontation of *anonymity* while the current research focuses on *intimacy* and *connectedness*. In this respect, the previous research and the current research are operating at opposite ends of the spectrum. In addition, a significantly differing feature between the prior and current works is the *direction* of the gaze. The gaze of the animal in the *Anon* series was *towards the viewer* of the works, that is, the face and the eyes of the cows and horses were directed *out of the work* towards the human viewer, whereas the gaze between the animal and human in the current research art practice is *reciprocal* and *mutual*, that is, directed towards each other. In the latter, the human viewer of the work is an observer of the mutual gaze and, as such, is incidental or even irrelevant to their gaze interaction of the human and animal within the work. Importantly, furthermore, the actual and physical intimacy, proximity and connectedness between humans and their companion animals are critical to the current research.

6.3 Art Practical Research Drivers and Decision-Making

For this researcher, there are a number of essential decisions in the representation of animal-human relations and reciprocal gaze which have emerged from the research. Given that the literature demonstrates that the *gaze* is not necessarily species specific, the first, and perhaps most obvious of these decisions, is the choice of the particular animal or animals on which to focus the research. The literature indicates a wide array of species of animal depicted by artists ranging from zoo animals, farm animals, and companion animals to animals in the wild. For example, chimpanzees are the focus for Roet; accessible animals such as dogs and possums living in inner city parks are of interest to Hobbs; while wolves enthral Cininas.

Additionally, given that the research involves humans in mutual gaze with animals, the decision which naturally follows that of which animal to focus upon is the type of human or humans that are likely to engage in visual interchange. Some contemporary artists, in depicting humans in their work, employ models or inveigle friends and acquaintances. Piccinini, for example, in *Science Story* (2001) used anonymous models (who might also be friends or acquaintances) to represent the scientists holding Piccinini's creature. Roet's *Ape and Bunnyman series* (1998) portrayed unidentified figures gazing at the chimpanzee in the glass enclosure. Other artists use themselves as the featured figure in the work. Wegman, for instance, in *Spelling Lesson* (1974) involved his own dog, Man Ray, and himself, in the video; and *Infinity Kisses* (1991) by Schneemann is an exchange between the artist herself and her cat, Cluny II. Some artists utilise imagination to represent the figure. In *Modern Man Followed by the Ghost of his Meat* (1998), Coe depicts a figure to represent *every-man* while in *Park Scene* (1988) McKenna also portrays an imaginary *every-person* human figure.

The research decisions pertaining to the representation of the animal and the human give rise to another critical decision. This determination relates to the visual forms and media to be utilised in depicting animal-human reciprocal gaze. The appropriate visual approaches in which such a concept as animal-human reciprocal gaze can be expressed might range, for instance, from the precise photo-realism of Piccinini's sculptures and photographs to the traditional figurative representation of McKenna's paintings; and from the other-worldly photographic method of Hobbs to the raw graphic realism of Coe's pen and ink drawings or Rego's gouaches.

6.3.1 Critical Issues for Practice

Analysis of James's contemporary artwork, *The World is a Dangerous Place* (2004), in the initial stages of the research served to coalesce a number of key factors, which proved to be crucial to the conceptual and creative development of the practice. The most significant of these is the concept of *reciprocal gaze* which initiated the discourse of gaze. However, reciprocity is only one part of the

equation as it does not necessarily imply shared participatory action which, for this research, is the crucial determinant, that is, the essence of shared experience between the animal and human. The nature of this gaze is mutually interactive in a context of sharing, participation, connection and, most importantly, reciprocal care and responsibility. This gaze acknowledges the ethical and moral philosophy of equal consideration of the interests of animals and is appropriate to the visual investigation of animal-human relations within the joint considerations of animal advocacy and ethics.

Another issue raised by James's work, and also critical to the concerns of the research art practice, is the concept of *continuity*, which is expressed by and essential to the idea of reciprocal gaze. James's work also indicates that such continuity and dissolving of boundaries between animals and humans gives rise to some apprehension. James constructs visibly the concept of continuity with knitted strips linking the woman and horse. Other contemporary artists realise the concept of continuity in different ways. Some artists, for example, take on the idea of *becoming animal* which, rather than imitating an animal, creates a space for animals and human to communicate. For Piccinini, in works such as *The Young Family* (2003), continuity is expressed in recognising animal traits in humans and human traits in animals. Indeed Piccinini (in Thompson, 2005) suggests that

> … it is more interesting to recognize that many of these so-called 'human traits' that we see in animals are just animal characteristics that we share in common … 'Becoming animal' is about acknowledging that our place in the world of life is less supreme than we would like to think (Thompson, 2005: 105).

Piccinini's work might well represent, in visual form, Noske's (2004) suggestion of *natural* continuity that exists between animals and humans as well as her ideas of *animallike-ness* of humans and *humanlike-ness* of animals.

The research dialogue with James's work, then, re-enforced a number of pertinent issues critical to the formation of the principles of the conceptual framework, including that of the representation of an encounter between an animal and human

within an *aesthetic frame*; importantly, the need to achieve an appropriate expressive and meaningful visual language, which combines the beauty of this animal-human connection with an edge of anxiety. Although the work's message challenges our aesthetic response in that James's animal-human interface emanates from beyond conventional animal-human interactions, the process of making the work – photographing the carefully constructed staging of the female and horse in the hand-knitted hoods – together with the intrinsic attraction of the photographic image, resolves aesthetic issues. The potent discourse on animal-human relations elicited by James's work emerged as pertinent and critical deliberations that contributed significantly to the formation of the principles of the conceptual frame.

Furthermore, the animals of focus for much of the discourse on animal-human relations and reciprocal gaze are companion animals – pet cats and dogs. As discussed in Chapters One and Two, these are the animals who are closest to us in our everyday lives, indeed, they are most often chosen by us for their capacities to be companionable and to share our lives. The bonds we form with cats and dogs are unlike those we have with other animals such as farm animals or animals in the wild. Humans have a primary urge to care for others, including other species. The resolution to focus on companion animals for the art practice also gives rise to the options for subjects for the other half of the relationship, that is, the humans.

6.3.2 Resolution of Focus, Media and Processes

Another main issue of resolution was the decision relating to media and processes. This choice was determined by a number of factors including the previous research artwork, the trial artwork, the choice of pets as the animal focus and by the literature. The survey on changing perspectives, trends and directions in contemporary art depicting animals indicates that most singular substantial change evidenced in contemporary/postmodern art since the 1960s is the medium utilised. Prior to the 1960s, the majority of the works were executed in traditional media such as painting, printmaking and drawing, whereas post 1960s witnesses a

significant broadening of media. Contemporary works depicting animals include the range of traditional media but also alternative or non-traditional media such as performance, video performance, installation, photography and photographical and digital technology. The increasing use of photography, photographic technologies and digital imaging across contemporary art is also reflected in works addressing animal issues.

The versatility and the verisimilitude of this medium are particularly apt for the concept and precept of work with a focus on animal-human relations. The details and features of both the animals and humans are important in this context: reciprocal gaze is expressed through the eyes. Contemporary representations of animals and humans which address issues such as transgressing animal-human boundaries in a frame of moral responsibility calls for media that offers such flexibility that enables it to be used in a number of combinations and ways. Importantly, photography presents potential to combine effectively with other media and realia.

6.4 Towards a Conceptual Frame

Sections 6.1 to 6.3 suggested powerful directions for the parameters and principles to underpin the conceptual frame. Fundamental to both the conceptual frame and the aims of the research are the central research questions: To what extent might the visual interchange and interface of *reciprocal gaze* be critical to animal-human relationships?; What role, indeed, might non-verbal communication play in the shaping of animal-human interactions, particularly in relation to domestic pets?; and, To what extent might there be continuity in this exchange, as Noske (2004) argues?

Figure 6.4.1 illustrates the relationship and interlocking of the working principles with the key principles. Together, the working principles and key principles orchestrate the significant elements of the research to form the underpinning conceptual frame for the art practice.

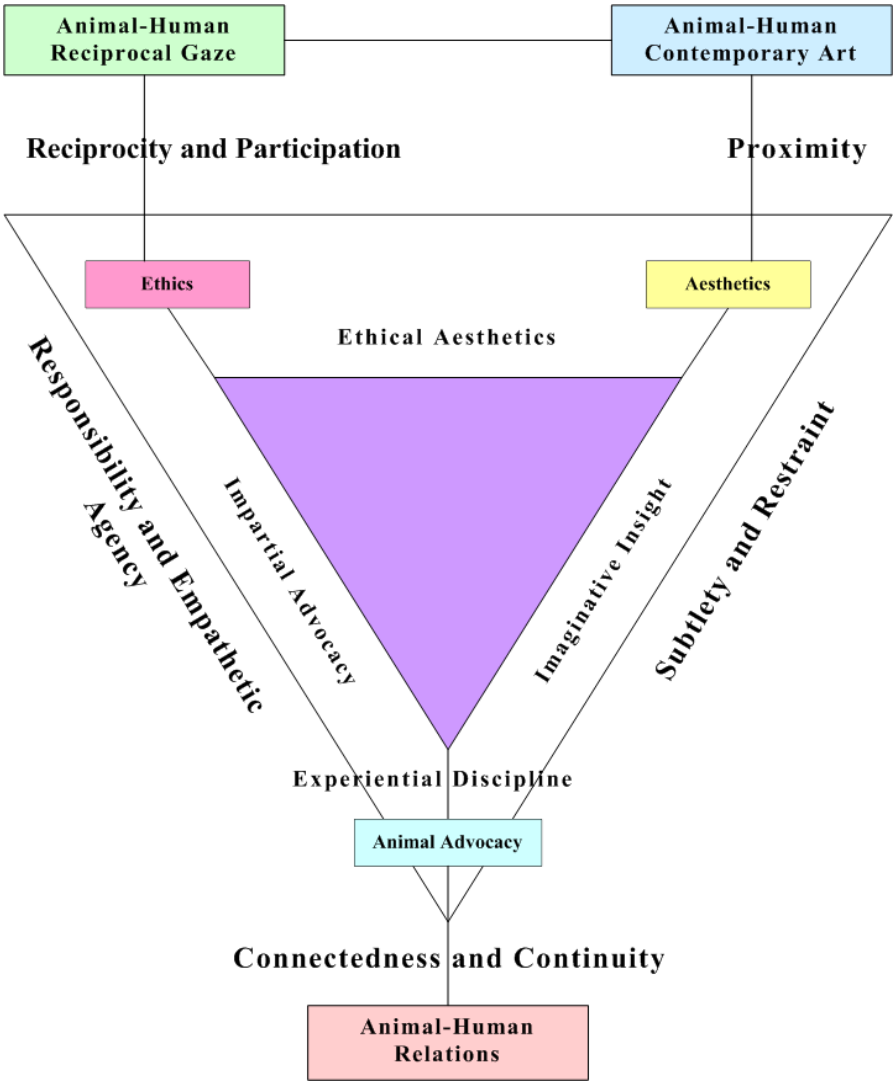


Figure 6.4.1 Interlocking of Key Principles with Driving Principles

A number of key principles, interrelated yet discrete, thus form the conceptual frame of this work. The important tenets of the key principles of *imaginative insight*, *ethical aesthetics*, *impartial advocacy* and *experiential discipline* are explicated in section 5.6, while the essential driving principles for the art practice of *reciprocity*, *participation*, *proximity*, *connectedness* and *continuity*, *responsibility* and *empathetic agency*, *subtlety* and *restraint* are elucidated in the following sections.

6.4.1 Reciprocity and Participation

Reciprocity and participation between animals and human are critical to the *raison d'être* of the research. This principle is pivotal for the art practice: it is fundamental to the research. Chapters One and Two, particularly 1.4 and 2.2, established that, for both humans and animals, vision is a primary means of communication, thus reciprocal gaze between animals and humans plays a significant role in their relations and participatory behaviours with one another. Responsiveness of one to the other in an animal-human relationship involves reciprocity and participatory interaction. Such exchanges, according to Haraway (2008) are, in her words, *mindful encounters*. These encounters between the animal and human are mutually responsive where both subjects are relating attentively to each other.

6.4.2 Proximity

Proximity of animals and humans to one another is fundamental to their relations. Our relations with those animals we eat such as sheep or cattle are, for the majority of us, remote or, more commonly, absent. Few people could imagine themselves actually killing or even witnessing the killing of a sheep or a cow who has been happily grazing in their back garden to eat for their evening meal. While, for the majority of people, proximity to the flesh of these animals as we ingest them is of the closest kind, the proximity to the everyday lives of these animals is nonexistent which, to a great extent, allows us to consume them without compunction. However, our proximity to some other animals is much closer, that is, it is actual and physical. The relationship we have with our pets, for example, with whom we live and share the kinds of intimacies of companionship and contact, sometimes exceeds any we may have with other humans. Humans' physical proximity to their pets is also bound up with their emotional or psychological proximity to them.

The proximity we seek in relation to animals also involves the gaze as noted by Argyle and Cook (1967). Thus proximity refers not only to physical contact but

also to visible and visual contact and exchange. The visual and physical distance between the animal and human, then, becomes an important factor and essential part of the acknowledgement of the animal-human interface. While the Oxford English Dictionary (2004) defines proximity as "… nearness in space, time and relationship …" (OED, 2004: 1157), proximity in the context of this research, between the animal and human, becomes physical, psychological, emotional and visual.

The multiple nuances of the term proximity are relevant to the context of the art practice and, thus, proximity is a fundamental principle in forming the conceptual frame.

6.4.3 Connectedness and Continuity

Connectedness and continuity are necessary principles from which to approach the making of an artwork that centres on the relationship between animals and humans. These principles are also aligned to the principle of proximity. Connectedness and continuity impart particular action to proximity implying an active linkage between objects or subjects. They take proximity much further to suggest ideas of bonding or union. Implicit in the principle of connectedness in the context of this research is its emphasis on relations and relationship. It gives prominence to the interaction, interchange and interface of animals and humans.

The principle of connectedness also, importantly, suggests ideas of continuity and of dissolving boundaries that are raised by Noske (1997, 2004), Franklin (1999), Ingold (1994), Cavalieri and Singer (1993) and others as noted in Chapter Two. Baker (2000) claims that the radical concept of *becoming-animal* as it is used in his publication "… will shape the ways in which both the human and the animal forms of the postmodern animal may be understood" (Baker, 2000: 103). Being connected to animals within the idea of becoming-animal, thus, has diverse meanings and artistic outcomes for different artists. For Piccinini, it means that "… we are finally recognizing our own animal-ness" (Thompson, 2005: 105), while Michael Oatman (1964-) sees "… becoming-animal as a kind of

partnership" (Thompson, 2005: 91) and Nicholas Lampert (1969-) takes the view that becoming-animal is about bridging the gap between the environment, animals and humans and "… placing these concerns at the forefront of our priorities …" (Thompson, 2005: 81).

The principles of connectedness and continuity also have associations with the sensibilities and sensitivities of empathy, sympathy and compassion for non-human animals. For many, these understandings give rise to kindness to animals, animal advocacy and ethical and moral principles of equal consideration of the interests of animals.

6.4.4 Responsibility and Empathetic Agency

The principles of proximity and connectedness require the related principles of responsibility and empathetic agency in order to ground them soundly in both ethics and animal advocacy. These joint principles are critical to the conceptual frame of art practice, which specifically explores our ethical and moral responsibility towards animals. Thus, these principles of responsibility and empathetic agency are essential to the integrity of an artwork if the *raison d'être* of the artwork lies in interrogation of the animal-human interface and reciprocal gaze. Furthermore, these principles, in the context of works addressing animal-human relations, imply moral obligation, care, trust, accountability and integrity in regard to others (human or non-human animal). These associated ideas are important to art practice involving issues of animal-human interface. The artist Lampert notes that, in the main, concern for animals is left to scientists, environmentalists and farmers, thus conferring responsibility on these so-called specialists. He suggests that artists also have a role in the dialogue on animals and "… through visual work, an artist can encourage more discussion on the subject" (Thompson, 2005: 80).

The principles of responsibility and empathetic agency are essential to the conceptual framework of work dealing with animal-human reciprocal gaze. Reciprocity suggests a mutually beneficial exchange; however, responsibility

plays an essential role in this exchange. Argyle and Cook (1976) suggest that mutual gaze has the special meaning that two people are *attending to* each other, which is usually necessary for social interaction to both begin and be sustained. Also, mutual gaze is sometimes experienced as a special kind of intimacy and mutual access. Such special significance of mutual gaze might be attributed to animals and humans who are attending to each other and, for the human, it is critical that this attendance is accompanied by responsibility and care.

Principles of responsibility and empathetic agency also extend to ethical and moral responsibility towards animals, as examined in Chapter Five, especially 5.1, 5.3 and 5.5, and our obligation to consider the interests of sentient beings, that is, those who are capable of feeling pleasure and pain, fall within the ambit of the principles of responsibility and empathetic agency. Equal consideration of the interests of animals, also discussed in Chapter Five, relates directly to the principles of responsibility and empathetic agency for art practice with a focus on animal-human relations. Therefore, these principles are an essential base for the conceptual framework of the art practice.

6.4.5 Subtlety and Restraint

The overarching precepts and principles of the conceptual frame address issues of animal and human relations, particularly pets and humans, within the scope of ethical and animal advocacy concerns. This has the potential to venture into realms of emotion and sentiment. The prevalent diminution of animals as a serious subject for art is, in part, because of its association with such emotion and sentiment. Baker (2000) claims that the artists Dion, Olly and Suzi, share a common perception that their concerns, as artists, have only recently come to be acknowledged as valid and serious and, what is more,

> Dion notes of his own development that in the ‘slick world of Conceptual and media-based art’ in the early 1980s, ‘no one seemed interested in the problem of nature’; Olly and Suzi recognize a continuing widespread reservation over the idea of the animal ‘as a serious subject in contemporary art’ (Baker, 2000: 20).

Contemporary art, then, far from approaching the question of the animal in a superficial or trivial way or with veils of sentimentality or emotionalism, takes a serious approach to the complexities surrounding animals. Such seriousness is validated by the intense interest given by academia in cross-disciplinary studies on animal-humans relations evidenced in Chapter Two. Even though contemporary art increasingly reflects this wider serious discourse on the subject, some vestiges of the attitude towards animals as a less than serious subject remain.

The significance and validity of the current research are important as counterpoise to perceived excesses of emotion and sentiment in the area of animal-human relations. The principles of subtlety and restraint as critical elements for the conceptual frame come into play. These principles imply less grave or sombre aspects of seriousness. In other words, seriousness can also embrace optimism or buoyancy.

The principles of subtlety and restraint are fundamental to a conceptual frame which underpins art work dealing with non-verbal communication between animals and humans. Subtleties of the eye to eye contact, that is, the gaze and mutual gaze in the animal-human interface, suggest the principles of subtlety and restraint. Understated, low-key and minimalist reciprocal gaze is quiet contemplation, one with another. Reciprocal gaze is the antithesis of the elaborate, the excessive and the conspicuous. The ideas of suggestion, evocation and reflection of gaze and reciprocal gaze are implied in the principles of subtlety and restraint. Therefore, these principles, in the production of the art works, are particularly important to the integrity of the works.

The conceptual frame of the research with the guiding principles of *reciprocity* and *participation*, *proximity*, *connectedness* and *continuity*, *responsibility* and *empathetic agency*, *subtlety* and *restraint* thus renders both a sound foundation and a clear perspective from which the challenging issues about our interaction with animals might be realised visually.

6.5 Translating Research Aims into Methodology

Figure 6.5.1 offers a diagrammatic overview of the parameters and overall structure and shape of the research in the realisations of the research questions, rationale for and aims set out in 1.5.

Table 6.5.1, following Figure 6.5.1, presents the methodological framework for the research in relation to the research aims arising from the overarching research questions.

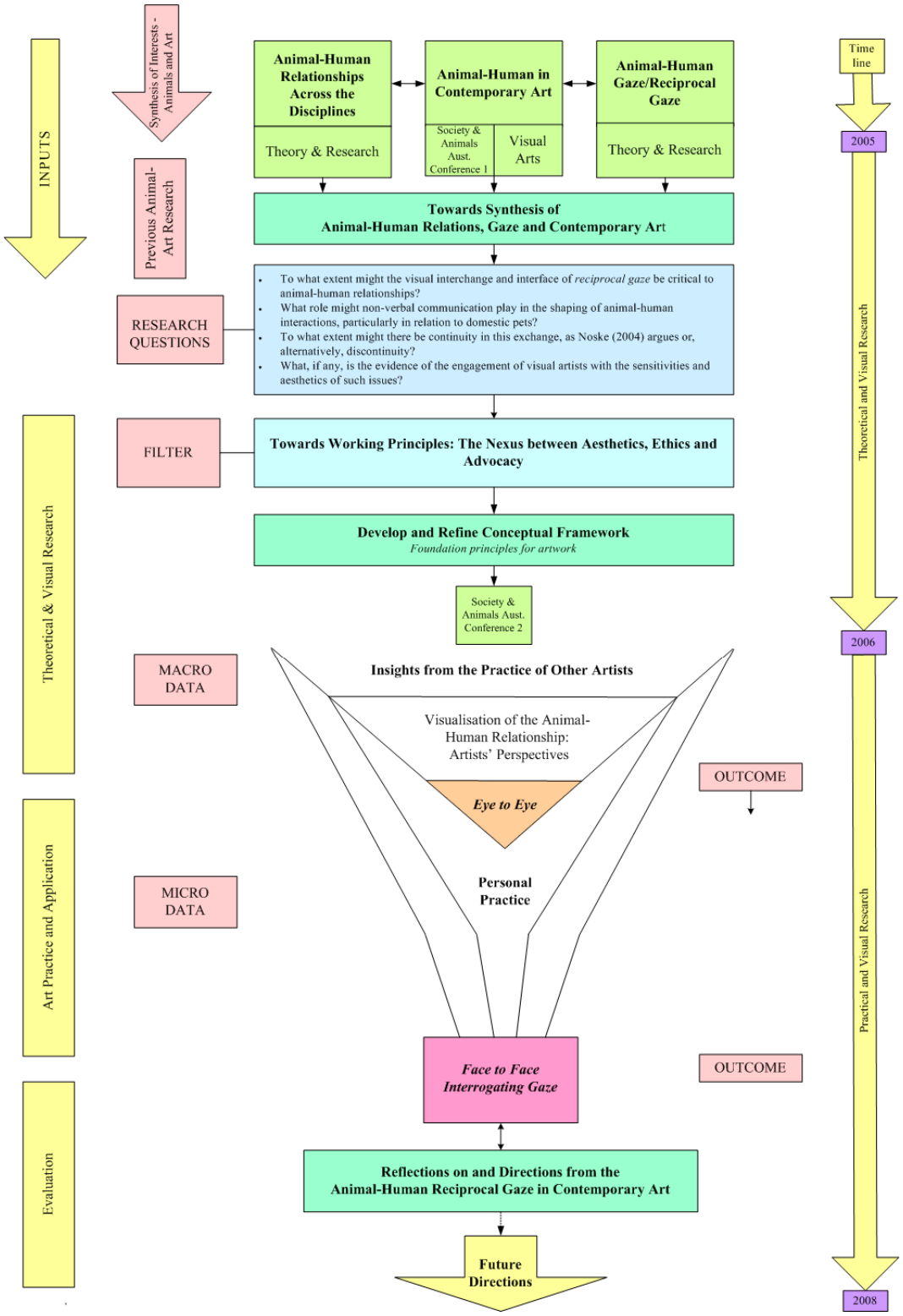


Figure 6.5.1 The Overview of the Shape of the Research

Table 6.5.1 Methodological Framework for Research in Relation to Aims

Research Aims	Specific Objectives	Methodological Strategies
1. To explore the visual interchange and interface of mutual gaze of the animal and human in visual art as evidence of the animal-human relationship	• Identify animal-human interactions, gaze and mutual gaze research across disciplines • Identify scope of animal-human interactions relating to contemporary visual arts • Identify historical perspectives of animal-human relations in visual arts • Identify Australian contemporary artists who engage with animal-human reciprocal gaze in their work; and investigate imagery that conveys the visual representation of personal philosophical positions re animals-human relations	• Frame and test interview questions for contemporary artists • Seek Ethics Committee approval for Interviews • Gather data from interviews of the selected number of Australian contemporary artists who utilise animal-human reciprocal gaze in their work • Exhibit the work of the artists in a group exhibition
2. To investigate the ethics and aesthetics implicit in visual reflections of animal-human relations	• Identify visual perspectives on aesthetics and ethics of animal-human interaction/gaze in western art history and contemporary art • Critically evaluate extant visual perspectives re (a) aesthetics (b) ethics	• Document and tabulate artworks pertaining to animal-human interactions • Analyse animal-human interface artworks • Develop working principles in relation to ethics, aesthetics and animal advocacy • Analyse data from interviews and aesthetic/ethics perspectives for conceptual frame • Develop key principles and integrate with working principles for conceptual frame
3. To utilise the data derived from 1. and 2. above to re-focus animal-human interactive looking and mutual gaze through the development of visual artwork	• Develop conceptual framework • Trial conceptual frame towards resolution • Identify scope of work • Identify key factors in the artistic process – time, equipment, skills required, material availability, media and processes • Review and re-focus trial work • Consolidation and final planning	• Trial collaborative working methods • Trial/prototype photographic work re animal-human reciprocal gaze interactions • Trial/prototype sculptural/installation work • Final determination of media and processes • Development of final work towards the exhibition

6.6 Selecting Contemporary Australian Artists

As is clear from Table 6.5.1, fundamental to this research is probing Australian contemporary artists who engage with animal-human interchanges and reciprocal gaze and to showcase their different visual perspectives.

In the consideration and selection of artists, three criteria formed the basis for selecting contemporary Australian artists for further investigation:

1. Imagery which depicts the animal-human interface and/or animal-human reciprocal gaze as a focus of their work.
2. Representation of the animal principally considers the animal in his or her own right rather than only as a symbol or metaphor for a human state or behaviour.
3. Artwork exhibited and/or work published in journals, books and other publication forums.

Given that the very nature of contemporary art is to utilise a variety of both traditional and non-traditional media for its expressive purposes, the particular media and method of making the work employed by the artist are of lesser relevance and thus do not form part of the selection criteria.

Among the number of contemporary artists under initial consideration for selection who currently engage with the subject of animals included Catherine Bell (1963-) Kate Breakey (1957-), Jazmina Cininas (1962-), Marian Drew (1960-), Emily Floyd (1970-), Sharon Goodwin (1973-), Juli Haas (1952-), Louise Hearman (1963-), Euan Heng (1945-), Rebecca Ann Hobbs (1976-), Stephen Holland (1960-), Linde Ivimey (1965-), Kate James (1980-), Hayden Fowler (1974-), Noel McKenna (1956-), Jennifer Mills (1966-), David Noonan (1969-), Patricia Piccinini (1965-), John Reid (1955-), Lisa Roet (1967-), Lynne Roberts-Goodwin (1954-), Kate Rohde (1980-), Kathy Temin (1968-), Jane Trengrove (1967-), Ronnie van Hout (1962-), Jenny Watson (1951-), Yvette Watts (1963-),

Louise Weaver (1966-) and Michael Zavros (1950-). A number of these artists have appeared in exhibitions such as *Animality* (2003), *Instinct* (2004), *Pelt* (2004) and the *Idea of the Animal* (2006), each of which addresses animals and the animal issue as their central subject matter.

Table 6.6.1 provides an overview of the selected artists, a signature exemplar of their artwork and indicates, by the presence/absence of a tick, the relevance of the artist and their work in the context of the selection criteria.

Table 6.6.1 Selection Criteria Related to the Artists

Artist	Title/Date/Medium	Artwork	Selection Criterion 1	Selection Criterion 2	Selection Criterion 3
			Depiction of animal-human *reciprocal gaze* as focus of work.	**Representation considers animal in his/her own right.**	**Exhibits work and/or has work published.**
Catherine Bell (1963-)	*"This little piggy …fades to pink" (detail,* 2003 Video performance		✓		✓
Kate Breakey (1957-)	*Lesser Goldfinch I* 2001, photograph/acrylic			✓	✓
Jazmina Cininas (1962-)	*Never mistake a wolf for a fox,* 2003 Reduction linocut			✓	✓
Marian Drew (1960-)	*Pelican on Linen,* Photograph			✓	✓

Table 6.6.1 Selection Criteria Related to the Artists **cont.**

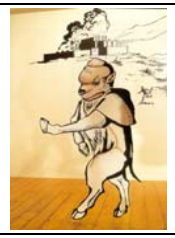
Artist	Title/Date/Medium	Artwork	Selection Criterion 1	Selection Criterion 2	Selection Criterion 3
			Depiction of animal-human *reciprocal gaze* as focus of work.	**Representation considers animal in his/her own right.**	**Exhibits work and/or has work published.**
Emily Floyd (1970-)	*The Cultural Studies Reader: 38 Topics For A Group Show*, 2001, installation				✓
Hayden Fowler (1974-)	*Nursling I*, 2006 Photograph		✓	✓	✓
Sharon Goodwin (1973-)	*Escape from Neverlands*, 2002 Acrylic, water-colour foamcore				✓

Table 6.6.1 Selection Criteria Related to the Artists **cont.**

Artist	Title/Date/Medium	Artwork	Selection Criterion 1	Selection Criterion 2	Selection Criterion 3
			Depiction of animal-human *reciprocal gaze* as focus of work.	**Representation considers animal in his/her own right.**	**Exhibits work and/or has work published.**
Juli Haas (1952-)	*Dream, 2001* Drypoint and watercolour			✓	✓
Louise Hearman (1963-)	*Untitled #989*, 2002 Oil on masonite			✓	✓
Euan Heng (1945-)	*Juggling*, 1999 Relief linocut			✓	✓

Table 6.6.1 Selection Criteria Related to the Artists **cont.**

Artist	Title/Date/Medium	Artwork	Selection Criterion 1	Selection Criterion 2	Selection Criterion 3
			Depiction of animal-human *reciprocal gaze* as focus of work.	**Representation considers animal in his/her own right.**	**Exhibits work and/or has work published.**
Rebecca Ann Hobbs (1976-)	*Dense and woolly*, 2001, Ink jet print		✓	✓	✓
Stephen Holland (1960-)	*Being*, 1998 bread and pigeons			✓	✓
Linde Ivimey (1965-)	*Aquamanile: Cow* 2001, steel armature, cotton fibre, fowl and cow bones, ostrich egg, ostrich feathers, string, earth				✓

Table 6.6.1 Selection Criteria Related to the Artists **cont.**

Artist	Title/Date/Medium	Artwork	Selection Criterion 1	Selection Criterion 2	Selection Criterion 3
			Depiction of animal-human *reciprocal gaze* as focus of work.	**Representation considers animal in his/her own right.**	**Exhibits work and/or has work published.**
Kate James (1980-)	*The World is a Dangerous Place,* 2004 Photograph		✓	✓	✓
Noel McKenna (1956-)	*Park Scene,* 1988 Oil on canvas		✓	✓	✓
Jennifer Mills (1966-)	*Untitled* ,1999 Watercolour and oil pastel on paper			✓	✓

Table 6.6.1 Selection Criteria Related to the Artists **cont.**

Artist	Title/Date/Medium	Artwork	Selection Criterion 1	Selection Criterion 2	Selection Criterion 3
			Depiction of animal-human *reciprocal gaze* as focus of work.	**Representation considers animal in his/her own right.**	**Exhibits work and/or has work published.**
David Noonan (1969-)	*Prey*, 2003 bleach painting			✓	✓
Patricia Piccinini (1965-)	*Science story*, 2001 Type C photograph		✓	✓	✓
John Reid (1955-)	*Performance for 25 passing vehicles, Newell Highway 23 July 1989*, 1989 Photograph			✓	✓
Lisa Roet (1967-)	*Ape and the Bunnyman series:, 3 wise men*, 1998 Photograph		✓	✓	✓

Table 6.6.1 Selection Criteria Related to the Artists **cont.**

Artist	Title/Date/Medium	Artwork	Selection Criterion 1	Selection Criterion 2	Selection Criterion 3
			Depiction of animal-human *reciprocal gaze* as focus of work.	**Representation considers animal in his/her own right.**	**Exhibits work and/or has work published.**
Lynne Roberts-Goodwin (1954-)	*Gulf Desert Saqqar #9*, 2003, Photograph		✓	✓	✓
Kate Rohde (1980-)	*Perfect Specimen*, 2004, Installation			✓	✓
Angela Singer (1966-)	*Sore 1*, 2003, Taxidermy Installation			✓	✓

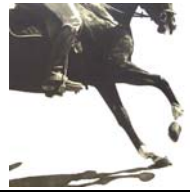
Table 6.6.1 Selection Criteria Related to the Artists **cont.**

Artist	Title/Date/Medium	Artwork	Selection Criterion 1	Selection Criterion 2	Selection Criterion 3
			Depiction of animal-human *reciprocal gaze* as focus of work.	**Representation considers animal in his/her own right.**	**Exhibits work and/or has work published.**
Kathy Temin (1968-)	*Audition for a pair of koalas (blue)*, 2002 Photograph mounted to aluminium			✓	✓
Jane Trengrove (1967-)	*Plague*, 2005 Oil on canvas			✓	✓
Ronnie van Hout (1962-)	*Sculp D.Dog*, 1999 Video				✓

Table 6.6.1 Selection Criteria Related to the Artists **cont.**

Artist	Title/Date/Medium	Artwork	Selection Criterion 1	Selection Criterion 2	Selection Criterion 3
			Depiction of animal-human *reciprocal gaze* as focus of work.	**Representation considers animal in his/her own right.**	**Exhibits work and/or has work published.**
Jenny Watson (1951-)	*First pony, Child's Play*, 2003 lithograph on paper			✓	✓
Yvette Watts (1963-)	*Beastly*, 2004 Oil on canvas		✓	✓	✓
Louise Weaver (1966-)	*Fox*, 2000 Crochet over animal ornament			✓	✓

Table 6.6.1 Selection Criteria Related to the Artists **cont.**

Artist	Title/Date/Medium	Artwork	Selection Criterion 1	Selection Criterion 2	Selection Criterion 3
			Depiction of animal-human *reciprocal gaze* as focus of work.	**Representation considers animal in his/her own right.**	**Exhibits work and/or has work published.**
Michael Zavros (1950-)	*Canali*, 2005 Oil on canvas			✓	✓

Of the artists surveyed in Table 6.6.1, eight satisfy all three criteria, 18 satisfy two and four only one criterion. Of those who satisfy two criteria, the majority satisfy only criteria two and three. Eight artists thus potentially presented for further analysis.

6.7 Potential for Further Investigation

Options for probing artists' perspectives might include examining published material on and by the artists, presenting a questionnaire to and interview with the artists, or a combination of these options.

Given the nature of the research, it was important to be able cross reference artists in relation to the key research issues (for example, animal-human reciprocity of gaze, connectedness of animal-human and the role of animal advocacy, aesthetics and ethics) and, thus, it was important that there be consistency in the nature of the questions posed to each artist.

While the purpose of the face to face interview with the selected artists was to gather primary research data, the process of contacting the artists necessitated following certain protocols. To seek and request permission to interview the artists, the preferred access to the artists was through their representative gallery. Therefore, contact was made via a written letter (see Appendix C.1 for sample gallery/artist letter and C.2 for Ethics Committee Approval details). Letters introduced the research, the scope of the research and the subject matter of the interview as well as provided an opportunity for the artist to consider acceptance or rejection of the interview invitation.

6.7.1 Framing the Questions

Given that specific data was sought from the interviews, the framing of the questions related explicitly to the research questions, purpose and aims. The literature offered a clear guide to both the content and framing of the questions

(especially Chapters Two and Four). Thus the questions relate to the specific interface between animals and humans in artwork, the aesthetics and ethics related to artwork, animal advocacy and animal exploitation concerns and the gaze and reciprocal gaze in relation to their work. The preliminary questions concerning the artist's personal relationship with animals and the conceptual background to their use of animals in their work sought to ascertain the general background to the artist and their work. Questions were framed so as to determine the extent to which animals are a focus of their work. The list of 42 interview questions was divided into four sections (Appendix D). It was envisaged that not all questions would be relevant to all artists necessitating that the interviewer be sensitive to the context of the interview and the relevance of questions to participants. The time of each interview was estimated to take between sixty minutes and ninety minutes.

In the development stage, the interview questions were tested with a range of people to ascertain their substance, sense and relevance. One response from a PhD (Theatre) candidate noted that she found them to be *well organised, cohesive and in logical order, and that they seem to provide scope for a detailed response from the artist/s*. Another response from a PhD (Visual Arts) candidate stated that the interview questions were *excellent, comprehensive and covered all possible aspects of the area*. An additional comment related to the issue of the interviewer asking questions only when relevant.

These considerations and reactions to the interview questions, along with Ethics Committee approval for, provided a sound and necessary foundation from which to proceed to interview.

6.8 Exhibition Planning

As illustrated in Figure 6.5.1, the research involves the planning and organisation of two exhibitions. The exhibition of the group of artists interviewed evidences the strategies that these artists use in their consideration of animal-human

connectedness, while the solo exhibition of the research art practice brings the research outcomes into the public arena.

6.8.1 The Group Exhibition

The choice of Dubbo Regional Gallery, Western Plains Cultural Centre for the group exhibition was one that was obvious and well-substantiated since a major policy focus of this arts organisation is that of the animal in art. This involves an annual exhibition developed around the theme of the animal as well as an acquisition policy for the collection of works relating to the animal in art. This exhibition and collection focus was initiated in response to the pastoral and rural community in which Dubbo is situated and also to Dubbo's largest tourist attraction, Western Plains Zoo.

Within the context of this strong animal in art focus, the researcher developed a collaborative and cooperative connection with Dubbo Regional Gallery during the Masters research at which time an annual lecture on animals in art was delivered around that research, *Imaging Animals: A Visual Exploration of our Relationship with Animals*. This prior contact and rapport with the venue was also important to the success of the group exhibition proposal. An invitation from Dubbo Regional Gallery to deliver a second annual lecture on animals in art coincided with pre-publicity for the proposed exhibition almost one year before the group exhibition was planned to open.

6.8.2 The Solo Exhibitions

As indicated in Figure 6.5.1, the two solo exhibitions represent the outcomes of the micro level research. While the gallery space for which an exhibition is planned has substantial bearing on the number and scale of artworks that might be exhibited, it is critical that all the works, in concert, represent and encapsulate the complexities of the exhibition's conceptual framework. An important consideration for the body of works to be produced for exhibition is that they

explicate and elucidate the concepts driving the works to achieve both clarity and focus, and the coalescing of the technical and aesthetic processes involved in creating these works (see Chapter Nine).

PART TWO:

THE ANIMAL-HUMAN GAZE MADE VISIBLE

CHAPTER SEVEN – SEVEN ARTISTS: SEVEN PERSPECTIVES

7.1 Implementing the Interviews

Table 7.1.1 offers an overview of the implementation of the interviews indicating the interview medium (either in person or telephone), the location, the date and the duration of the interview together with a brief contextual comment. As part of the self-reflective methodology of the research and the decision to place the researcher within the same frame as that of the interviewed artists, the researcher is also included in the interview process.

Table 7.1.1 The Interview Process

Interviewee	Interview Medium	Interview Location	Date of Interview	Interview Duration	Comments
Hayden Fowler	Phone	Phone (Sydney)	9 May 2007	70 minutes	Interruptions with technical problems with recorder
Rebecca Ann Hobbs	Phone	Phone (NZ)	1 June 2006	70 minutes	Interviewee video-recorded telephone interview and sent tape. Some technical problems
Kate James	In person	RMIT studio in Melbourne	23 June 2006	90 minutes	Visited exhibition prior to interview
Noel McKenna					Declined to respond through Gallery contact – no reason supplied
Patricia Piccinini					Declined due to overseas exhibition commitments
Lynne Roberts-Goodwin	In person	COFA office in Sydney	29 June 2006	90 minutes	Toured COFA prior to interview
Lisa Roet	In person	Residence Elsternwick Melbourne	22 June 2006	60 minutes	Interruptions by sick 3 year-old child
Yvette Watt	In person	Tasmania Art School Studio Hobart	26 June 2006	90 minutes	Toured art school building prior to interview
Barbara Dover	Self – responses written	Cairns	30 July 2007	60 minutes	Self-reflective methodology/ same frame as selected artists

By comparison with the face to face interviews the phone interviews proved problematic because of technical problems such as the battery expiry of the cordless phone used by Hobbs. While this abruptly ended the interview, fortuitously it was near the end. Similarly, the tapes on Fowler's recording machine necessitated the cessation of the interview because he had underestimated the amount of recording time remaining on these tapes. Again, Fowler had responded to all questions but was, at the time, elaborating on further issues. However, to ensure completion, both the interviewees were phoned back several times during the course of the interviews when the technology failed. Fortunately, despite technological interruptions and frustrations, good grace, patience and humour prevailed and the interviews achieved their purpose. In terms of personal rapport, all interviews were characterised by an ease of communication and friendliness which made for a stimulating and enjoyable exchange.

Telephone interviews also have other shortcomings which render them less user friendly than face to face interviews. Firstly, they are less than satisfactory in establishing interpersonal rapport between interviewer and interviewee even when there has been prior contact. Secondly, the various visual cues that occur in a face to face interview such as gesticulations, facial expression, body language and other visual signals are absent in the telephone conversation. With reliance on auditory communication through speech alone and listening for tone and expression in the voice, there is greater possibility for misinterpretations or misunderstandings to occur between interviewer and interviewee. Clarification about the correct meaning of words or sentences tends thus to be more frequent in these exchanges.

Each artist was photographed in the setting in which the interview took place and both Hobbs and Fowler sent a photograph for inclusion in their profiles. The phone interview with Hobbs was undertaken prior to the face to face interviews and Fowler's was subsequent to the others. While all six areas of the interview questions were addressed in each interview, the format varied as, in some instances, the interviewee responded expansively to a particular question, virtually

anticipating subsequent questions, thus rendering them redundant. In such instances, the interviewer offered the opportunity of further elaboration, an invitation accepted only infrequently. In the case of some artists, particular questions (for example, those relating to the artist's use of real animals) were not relevant and hence were omitted as planned.

7.1.1 Treatment of Interview Data

Each interview was transcribed from the recordings made at the time of the interview. For the purpose of clarity and clear written English, some changes were necessary in the transcription of conversational vernacular language of the interviewees into written language, for example, when an interviewee begins to explain or express some thought with particular words but rephrases the sentence midway into the first sentence. In the Roberts-Goodwin interview, for instance, the exact words of the artist were as follows:

> You know, the genre of portraiture is much maligned … the genre of landscape … you know, the two initial impetuses of photography … you know, the genres that kicked it off. I want to sit back in portraiture. I just want to subvert it (Roberts-Goodwin interview, 2006).

To create a clear written language transcript, the three instances of the words "you know" were omitted and the sentence might be modified to join the two genres of portraiture and landscape to which Roberts-Goodwin referred as a single phrase; such amendments did not affect the sense of what Roberts-Goodwin was expressing. Hence, in principle, the more comprehensive and complete responses, without the false starts, were transcribed.

Nevertheless the words of the interviewees have been extracted and quoted as close to verbatim as possible, in order to retain the personality, speech pattern or characteristics of the interviewee so some awkward syntax and grammatical errors remain. For example, in reference to his childhood, Fowler states that "… you grow older and get more experience but you know the stuff that you got remains and is added to" (Fowler interview, 2007). The meaning of his words is

essentially clear in his direct spoken speech but might lose authenticity if corrected grammatically. In some instances, these errors have been edited where they are seen to interfere with or obfuscate the meaning or main point of what was being expressed by the artist. The following analyses of the interviews include recorded quotes from the interviewees, modified only in the respects outlined above.

7.2 Hayden Fowler

Plate 7.2.1 Hayden Fowler being tattooed in his work, *Call of the Wild*, 2007

Courtesy of the artist

For Fowler, making art involving animals is "… more like a continual process …" from his childhood years where "… there was lots of observation of animals" (Fowler interview, 2007: 1). According to Fowler, he was innately creative and used to build a lot from an early age "… usually chicken coops and dog kennels for my grandfather's animals, which was my other interest – watching animals" (Fowler interview, 2007: 1). At this time, it was animals rather than art that captured his imagination. Born in New Zealand, he came from "… a very provincial, rural and suburban background where art didn't really exist in the realities of everyday life". In his childhood, art was absent from his sphere of experience and was "… not even really known about, understood or spoken of, so

it barely even existed in my consciousness until my early twenties" (Fowler interview, 2007: 1).

When he was around eight years of age, he was particularly interested in chickens which "… have an amazing array of behaviours and, aesthetically, I found really attractive" (Fowler interview, 2007: 1). Fowler and his grandfather, "… would breed different combinations to get aesthetically more amazing individuals". In addition to chicken breeding, he would build "… an elaborate chicken coop, including painting it all in some wild colour and then these chickens would live in there" (Fowler interview, 2007: 1). The process of breeding and creating housing for the chickens was followed by his intense observation of the chickens. He remembers that he "… would lie in the grass watching them for hours often through a peep hole, which framed the whole image like a camera" (Fowler interview, 2007: 1). Furthermore, he recalls that his other main interest when growing up was music and music video which, he claims, were his only access to pop culture and a larger world: "… in many ways, my work combines these two rather polar aspects of my experience" (Fowler interview, 2007: 1).

At thirty-three years of age, Fowler is very aware of the importance of his childhood experiences with animals and their influence on his artwork. He remarks that, "It's interesting because I think back to that time when I was doing the same processes" (Fowler interview, 2007: 1). An adult artist perspective on his childhood years allows him to observe that "… it is the same as my [art] making now in a way as well because I used to do sets and houses and things for chickens and wild birds that I would catch" (Fowler interview, 2007: 2). Nevertheless, he maintains that these childhood activities did not lead him to making artwork. Rather, he claims, "… you grow older and get more experience but you know the stuff that you got [from childhood] remains and is added to" (Fowler interview, 2007: 1).

While Fowler's childhood years have influenced and, to a considerable extent, charted his artistic directions, other factors also have had substantial bearing on his artistic trajectory. As a teenager he was an avid reader of both non-fiction

animal behaviour studies and biographies and auto-biographies of people who spent their lives studying animals such as chimpanzees and the great apes. This interest led him, after leaving secondary school, to undertake a Bachelor of Science in Biology majoring in animal behaviour. Fowler maintains that "It was a fascination I had there". He elaborates: "I think what really was at the crux of it is that by understanding animal behaviour we can understand our own behaviour" (Fowler interview, 2007: 3). Nonetheless, he recalls that even during this period he was "… constantly creative in other ways". However, it was when he moved to Wellington when he was twenty-three years old that "… suddenly I began to come into contact with artists, which spurred my decision to start art school and everything kind of fell into place from there" (Fowler interview, 2007: 3).

While the animal, for Fowler, is central to his artwork it is not necessarily the conceptual driver. The underpinning idea of his work, he argues, is really "… about our relationship, in contemporary society, to nature and the natural world and our abstraction from it … and how we, at the same time, try and hold onto it" (Fowler interview, 2007: 3). What is more, he claims, it is about sanitising nature and "… making and building an artificial nature, and animals are as much a part of that as plants but also [so are] humans and the environment". Additionally, he sees that in much of his work, "… the animals are being partially used as metaphor for people" (Fowler interview, 2007: 3).

A major concern for Fowler is "… the disconnection with nature and real abstraction from nature" (Fowler interview, 2007: 5). With this disconnection, he suggests, there is loss. At present, for example, there is "… so much apocalyptic discourse in society about the death of nature such as global warming, ice caps melting and species extinction acceleration …". Fowler maintains that "… we are at a real point where there is a huge sense of loss" (Fowler interview, 2007: 5). Indeed, he argues, "… we are floating without any sense of traditional, historical and ancestral culture". He relates culture to nature because "…so much of our culture is to do with the natural world and is based in living within and worshipping the natural world" (Fowler interview, 2007: 5).

Fowler claims that essentially we "… are losing nature on the one hand and still idolising it on the other…" (Fowler interview, 2007: 5). He views this in a

> … sci-fi and futuristic vision of the world … you see in movies and is predicted in novels … the way that nature is getting transformed, represented and digitalised and we are recreating it artificially … nature is dying out behind us and, at the same time, it's such a necessary part of who we are that we have to recreate it (Fowler interview, 2007: 5).

Humans, indeed, like to take nature with them in some form whether that is

> … the funny little dogs that we breed that can live in apartments or a video of animals that we can watch or pot plants or greenhouses and all those kinds of things … nature is getting transformed into something that we can carry with us (Fowler interview, 2007: 5).

A recent work, "…futuristic, white space odyssey kind of work … like inside of a white space ship" that Fowler has been working on in New Zealand is about "… the connection between nature and culture and the loss of both" (Fowler interview, 2007: 8). He describes this work as "… myself and a tattoo artist … costumed up in white outfits where I had extinct New Zealand birds tattooed on my back, that is, a pair of indigenous extinct birds" (Plate 7.2.1) (Fowler interview, 2007: 8). According to Fowler, the work "… is about a real sense of loss and anxiety and people not knowing what's really going on" (Fowler interview, 2007: 8). Moreover, he claims, "It's also about trying to hold onto culture and recreate culture, which is why I did tattooing" (Fowler interview, 2007: 8). Recently, there has been

> … a resurgence in tattooing which is an ancient cultural practice [in New Zealand], which does have a lot to do with nature. I am bringing together tattooing and a recently extinct bird in this work (Fowler interview, 2007: 9).

Fowler points out the contradictions that he is addressing in his work, which means that on the one hand, we are losing nature and, on the other, we are still idolising it. "We still need to worship it and have it in our lives" (Fowler

interview, 2007: 9). With the bird tattoo work, he is "… getting nature tattooed on me after nature has gone, post-nature". Fowler views this as "… a big theme that is going on in my work as well. It's the direction that my work seems to be evolving into" (Fowler interview, 2007: 9).

Fowler explains that, with the use of the white animals and domesticated animals and those in really high constrained environments,

> … I am thinking … about the undercurrents and references to battery farming and our relationship with our food animals, that we don't have a relationship with food animals, we've got no connections with them (Fowler interview, 2007: 6).

With his work, he sees himself as coming from an Orwellian viewpoint of the world and views the way humans live being closely related to the way factory-farmed animals live. People are living in apartments and "… working forty to fifty hours a week being entertained by television, living your own little life is battery farming really" (Fowler interview, 2007: 6).

Clearly, Fowler's visions and views about the state of nature, animals and the planet are integral to his work. They are the conceptual drivers for his work. He maintains that "… the concept is more important because you never quite know how it is going to turn out" (Fowler interview, 2007: 5). To a considerable extent, the ideas underpinning his work and the artistic process have precedence over the documentation of the final work. He states that, **"**Sometimes I feel the work is already done before I produce the documentation [photographs and video] of it" (Fowler interview, 2007: 5). He claims that he is less interested in the form rather than the way the action has been documented. "The performative part is more exciting for me personally than the images afterwards" (Fowler interview, 2007: 5). Indeed, according to Fowler, "Because the creation of the work is so performative, in a sense the animals themselves really dictate the outcome of the work" (Fowler interview, 2007: 6). In the process of the work, he spends time making the set for the animals and considering such elements as scale and colour and what he thinks the animals will and won't do, "… but when you put them all

together in front of the camera you don't really know what is going to happen" (Fowler interview, 2007: 6).

Importantly, he is also "… trying to capture the behaviours that animals do normally". He contends that, for example, in the goat video and the rooster video, "… it's not so much about training the animals to do something, it's more about what I know they'll do really simply". From his childhood observations and his animal behaviour studies, he understands that a rooster will sit on the perch for hours "… and crow and flap and do all those sorts of things – that's just a very natural behaviour for them" (Fowler interview, 2007: 3). Indeed, according to Fowler, it is

> … just a matter of capturing all that and editing it in a way that isolates certain behaviours so that the viewer can look at these behaviours so that maybe they can recognise something in human behaviour (Fowler interview, 2007: 3).

The process of working with animals is, then, fundamental to Fowler's work. He remarks that, for him, apart from what he finds personally interesting, "…as well as my ideas, is the actual process of working with the animals which becomes quite important". Furthermore, he states, he feels like "… at the moment it's almost like a collaborative project with the animals" (Fowler interview, 2007: 6). Interestingly, he claims that "…you have a quite intense relationship with the animal when you are working with them quite intensely for that period of time". Hence, because he has worked with them for some time and in the same way, he believes that he is "… starting to get a sense of how to work with them and it is starting to become more about a relationship between me and them in the work" (Fowler interview, 2007: 7). An example is the recent work with lambs, *Hunger*, 2007 (Plate 7.2.2), where he was the lambs' mother for a few days and "… was with them and chasing them around the studio. That kind of interaction is very interesting for me" (Fowler interview, 2007: 7).

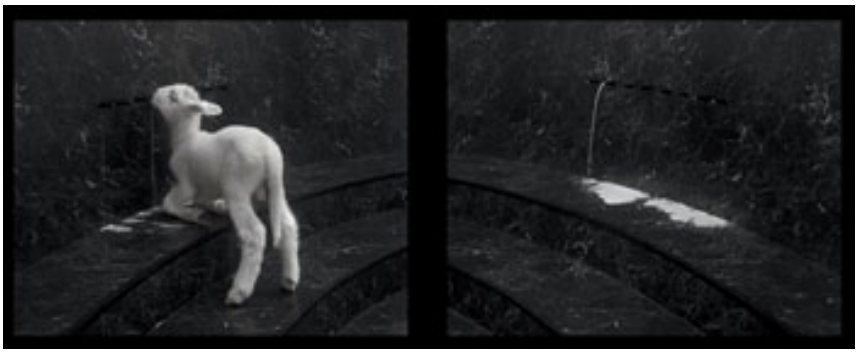


Plate 7.2.2 Hayden Fowler, *Hunger* 2007, still from digital video duration 15 minutes, 40 seconds, viewed 20 December 2007, www.unisa.edu.au/samstag

Aesthetics also has an important place in Fowler's work. He argues that "… it is pretty strong, it's overriding really. It is important to achieving a hyperrealism in the image". Aesthetic decisions are made during his working process. "Even the choice of colour in the material I use is about what looks good with the animal" (Fowler interview, 2007: 9). In this process, he takes "… little test shots about what looks good with the animal so the end result is really important" (Fowler interview, 2007: 9). Furthermore, he looks to the past to achieve a particular ambience for a work. For example, he has been "… referencing Greco-Roman periods for the harsher kind of undertones" (Fowler interview, 2007: 10). He also explains that "… the relationship and the ambiguity to what's been happening conceptually in the work are generally matched in some way by something cold or uncomfortable somehow". This, he contends is "… really aesthetically controlled in that I strive really hard to alienate it from the familiar and make it unfamiliar" (Fowler interview, 2007: 10).

So too, the environments (for the humans and animals) in his work embrace a Sci-Fi futuristic aesthetic which means, he maintains, "… bringing these together so that it is referencing the past and the future at the same time …" (Fowler interview, 2007: 10). While cold, the aesthetics of the works are also "… really lush and expensive so that the animal is somehow in the outer field" (Fowler interview, 2007: 10). Moreover, Fowler argues that "We are all really healthy, lush looking and well-fed but we are completely starved in other ways – culturally or emotionally. There is something really important missing." He maintains, moreover, that "There is some kind of absence. It varies from work to work but it

is like that in *Goat Odyssey*, the *Nursling* works and the work with lambs" (Fowler interview, 2007: 10).

Within the complexity of Fowler's work, the interaction of humans and animals, and the animals themselves, remain important to his conceptual directions. His ideas of the human representing humanity and the animal representing themselves as well as nature and the ways in which they relate to one another are expressed through the human/s and animal/s in his images. He also expresses a desire to inquire further into the idea of the gaze in his work and is, he claims,

> … really keen to explore the gaze and the relationship and interaction between the animal and human … One of the central things in the goat work is that relationship between animal and human. We and animals are mostly social creatures on some level (Fowler interview, 2007: 11).

Plate 7.2.3 Hayden Fowler, *Nursling 11*, 2006, mounted digital photograph (courtesy of the artist)

Furthermore, he explains that when he "… first saw the main big goat on the farm for the *Nursling* series, *Nursling II*, 2006, (Plate 7.2.3) and *Goat Odyssey*, 2006, he had that gaze and he just caught my eye for some reason and I just thought it's got to be that one". For Fowler, "… there was something special about that goat – there was something there. He picked me in a way." (Fowler interview, 2007: 11).

In creating the work, it is often just the artist and the animals alone in the studio for several weeks. “In a way it is going back to my childhood when I spend a lot of time alone with animals, where that relationship and interaction developed” (Fowler interview, 2007: 11). In exploring this even more deeply, he has another work proposed where he is creating “… a biosphere terrarium set, which is a kind of landscape. I am going to live in it with animals”. This landscape, according to Fowler, will be a hyper-real kind of environment and “… part of it will be living alone with animals while I’m making the work. There will be an off-camera kind of relationship that is going on” (Fowler interview, 2007: 11). Indeed, he wants “… to present that as a performative work. That relationship [between me and the animals] becomes the work and is quite central to the idea of that work” (Fowler interview, 2007: 11).

In Fowler’s work, animals and humans enact their relations within elaborate stage sets constructed by the artist. In his explorations of the complexities of the animal-human relationship and, more broadly, of nature and humanity, he mixes references as extensive as the baroque, science fiction, tribalism and pop-culture; humour and nostalgia are also present. Fowler considers nature, which includes humans and animals and their relationship, and its increasing fragmentation and, indeed, loss in contemporary society.

7.3 Rebecca Ann Hobbs

“I didn't know that art existed until I was in my early twenties”, Hobbs recalls. Apart from seeing the natural talent that her younger sister had with drawing and painting, Hobbs “…. wasn't exposed to Fine Art when growing up, most likely due to growing up in a humble rural Australian household” (Hobbs interview: 2006: 1). “I guess doing art was an arbitrary decision” she remarks, and explains that, “I just tend to be an overly serious, probing person who needs to keep out of trouble and art is a way to be involved in the world of the living” (Hobbs interview, 2006: 1).

Plate 7.3.1 Rebecca Ann Hobbs featuring in her work, *Vomit*, 2006 (courtesy of the artist)

Hobbs, thirty-six years old, grew up in Black River, Queensland, on the north-western outskirts of Townsville where animals contributed a significant presence during her childhood years. She relates that her mother and father were active in the horse-riding community and "… both parents were horse riders and my father broke in horses for a living and helped educate people how to ride horses". Additionally, "Dad did the rodeo circuits as well as riding and working in rodeos" (Hobbs, 2006: 1). Up until she was around the age of thirteen, she remembers being surrounded by animals and that "… there would always be snakes or lizards in our bathroom or toilet and they would always be coming in and out of our living areas" (Hobbs interview, 2006: 1). Along with horses and wildlife, her family always had dogs but they were working dogs "… like blue heelers, more like cattle dogs and they were never inside the living area. They were kept outside". Also, the family "…. always had chooks. We ate their eggs and used them for their meat as well" (Hobbs interview, 2006: 1).

Although surrounded by animals in childhood, Hobbs feels little need to be close to them in her adulthood.

> I don't ride anymore. I haven't ridden since I left home just because it's an expensive hobby to have. I don't have any pets and I don't really feel the need to have pets (Hobbs interview, 2006: 1).

Indeed, she has "… never had a goldfish or a personal pet dog or cat even though I've had horses. I've never really formed a deep and meaningful relationship with them" (Hobbs interview, 2006: 1). However, her experience growing up in the country is a defining one when it comes to her approach to animals in art. The influences on her ideas about humans and animals, she explains, are from experience, "… definitely, and living in Black River and having animals around me on a regular basis. I draw from that a lot" (Hobbs interview, 2006: 7).

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Plate 7.3.2 Rebecca Ann Hobbs, *Flight Using the Mouth*, 2001, digital inkjet print viewed 20 December 2007, www.unisa.edu.au/samstag

Hobbs's series of photographs, *Suck Roar*, 1999-2001, comprises seven self-portraits with various animals and has been her only series of work in which she focused on animals. This series took around two years to complete and she recalls that, at the time, she "… was interested in and researching animals" (Hobbs interview, 2006: 7). She explains, however, that she "… couldn't give a map that maps out the series in a linear way or a way that makes any sense". She suggests

that she "… more or less stumbled across using animals as imagery for that body of work" (Hobbs interview, 2006: 7). Recalling the beginning of the series of work, she states that it started off with just photographing herself in different situations. "Then I did the image with the birds, which is called *Flight Using the Mouth*" (Plate 7.3.2) (Hobbs interview, 2006: 7). She continued on the works because she "… really enjoyed the look of the image and the tension that was set up in the image. I used that image as a cue to continue on using other animals" (Hobbs interview, 2006: 7).

In regards to *Suck Roar*, Hobbs is clear, nevertheless, about the concepts and major ideas behind these works, which were "… more or less concerned with people's interaction with animals, especially what was considered socially correct and what was considered polite" (Hobbs interview, 2006: 2). One aspect that she set out to challenge is the social acceptance and boundaries of animals' place in the world. She points out, for example, that

> We didn't let our dogs into the living area and at no point did I question that. Yet some people will sleep with their dogs or some people will let their dogs run around their house (Hobbs interview, 2006: 2).

She argues that there are different levels of how people interact with their pet. "I don't think any way is wrong or right in terms of society but I think there are individual aesthetic and moral choices" (Hobbs interview, 2006: 5).
Hobbs suggests that her work does not "… *explain* the relationships that humans have to animals, it is *exploring* the relationship that humans have to animals" (Hobbs interview, 2006: 5). Moreover, in reference to her series of photographs, she argues that it is not even necessarily the human relationship with an animal, it is more an individual's relationship with an animal and

> … what's acceptable in terms of a greater audience and that individual relationship with an animal because there is only one figure or one person [in the work] interacting with the animal" (Hobbs interview, 2006: 5).

She contends that "… it's quite an intimate interaction in that there are no other people looking in on it apart from the viewer" (Hobbs interview, 2006: 5).

Hobbs is also aware of the boundaries she is crossing in her use of and even misrepresentation of animals in these images. She claims that she has "… high-jacked the animals and … misappropriated them … I have sort of exploited their interaction with humans" (Hobbs interview, 2006: 6). "I didn't ask them their permission if I could photograph them in that way", Hobbs remarks. What is more, "I sort of exploited their interaction with humans in a way that is taking the piss out of both them and humans and that play that we have between them" (Hobbs interview, 2006: 6). The *Suck Roar* series, for example,"… has a high undertone of sexuality in all the images … I am blurring the boundary of what is correct and acceptable". In the image with the dog, for instance, she contends that "… there is no way I would do that with a dog" (Hobbs interview, 2006: 6). This work represents a very large dog standing on his hind legs with his front legs resting on the woman's shoulders. For Hobbs, this

> … is a highly sexualised image in that the dog is bigger than me and I'm doing a stance that you would normally do with another human being. And I don't like getting that close to them as well (Hobbs interview, 2006: 6).

A part of this misrepresentation, according to Hobbs, is due to the medium of photography itself. She finds that the general response of the audience "… is that they don't see the exploitative element in it as much as I probably do and I don't think that they see the explicit sexuality in it that I do" (Hobbs interview, 2006: 8). This, she argues, is most likely "… because they are quite aesthetically pleasing images and they are quite pretty in how they look and are presented" (Hobbs interview, 2006: 8). She considers this is because "… people are more attracted with the novelty of how they look and the novelty of animals interacting with humans in a weird way …" (Hobbs interview, 2006: 8) such as a human-size dog standing on his hind legs with his front legs resting on a girl's shoulders. She contends that it is "…sort of like roping a viewer in to look at pretty images" (Hobbs interview, 2006: 8). However, she argues, that she can only gauge what she thinks about her relationship with animals and

> … what I think is correct and what I think is incorrect. It's a blurring if human boundaries, it's not a blurring of animal boundaries. Animals have their own boundaries in knowing where they are (Hobbs interview, 2006: 8).

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Plate 7.3.3 Rebecca Ann Hobbs, *Complex Social Groups*, *Suck Roar* series, 2001, digital inkjet print
viewed 4 April 2008, www.unisa.edu.au/samstag

Hobbs claims that the animals have "… their own body or image or motif in the image. They are what they are". She is clear, however, that "I am not using it as a way to talk about my sexuality … I am just highlighting the sexuality that is in everything in the world. Animals have a sexuality that is in them as well" (Hobbs interview, 2006: 9). In this series of works, she asserts, "… I am using them explicitly that way but I haven't given the animal any voice" (Hobbs interview, 2006: 6). In these works, she argues, she was testing and pushing

> … how far you can go with animals as far as using them as sexual cues and playing with that … and at what point was it aesthetically pleasing and at what point did it cross over into nasty exploitation of animals (Hobbs interview, 2006: 6).

According to Hobbs, in these images she was particularly aware of the seductive quality of photography and was "… just playing with those ideas and with those boundaries and trying to make something that sits in between all that …" (Hobbs interview, 2006: 7). Although it is her chosen medium she is critical of photography arguing that, "… photography is a really powerful tool that misrepresents everybody that's involved" (Hobbs interview, 2006: 7). Indeed, Hobbs maintains that it misrepresents the photographer, the people and animals represented in the photo. This position in relation to the medium of photography, she claims "… is one thing that is very central to my thinking when I do my work" (Hobbs interview, 2006: 7). However, Hobbs favours photography because it is a medium "… removed from materiality in that I don't have to think about the quality of the fur and only have to think about it in terms of the photograph" (Hobbs interview, 2006: 7). Within the consideration of ideas about photography and the boundaries of human social behaviour, she also considers that humour plays an important role, maintaining that "… lightness and humour have to be there…" (Hobbs interview, 2006: 7).

Another important element present in the *Suck Roar* series, according to Hobbs, is the gaze and more particularly, the reciprocal gaze: "I would say the reciprocal gaze … is happening in almost every one of those works. I was very aware of that gaze in that series" (Hobbs interview, 2006: 11). She goes further to elucidate the way in which the reciprocal gaze gives potency to the two figures in the work – the human and the animal. "That gaze is the only thing that empowers both me, the person in the image, and the animal in the image" (Hobbs interview, 2006: 11). Importantly, for the artist,

> It's almost ignoring the viewer's gaze and whether that viewer is a male or female or an animal; it doesn't really take that into consideration. That body of work is dependent on the idea that a reciprocal gaze could occur between a human and an animal (Hobbs interview, 2006: 11).

Furthermore, Hobbs argues, that "We are very much engaged in non-verbal communication". In her images, she explains, "… [non-verbal communication] is very significant because the corporeal and the visceral, the physical has more of a

priority than the cerebral or thinking or language, the verbal communication" (Hobbs interview, 2006: 11). "So the measures are very much based in the body. Because the body very much takes a front seat, the idea of language takes a back seat" (Hobbs interview, 2006: 11). Hobbs argues that

> A photograph can't talk but a photograph speaks better than I can speak for myself. I don't trust language and I don't trust communication. I trust imagery and form more than I trust language (Hobbs interview, 2006: 11).

Indeed, she explains, "I am trying to give evidence that there is a relationship and that that relationship is odd" (Hobbs interview, 2006: 11).

In her essay in the Samstag catalogue essay (2003) Radok argues that Hobbs's photographs "… have borders with the unknown and the unsaid" (Radok, 2003: 2). In order to address the unknown and unsaid, in Radok's (2003) terms, Hobbs constructed and staged relationships between a human and an animal. While Hobbs's animal-human interaction nudges at the boundaries between the two species, her work also suggests the strangeness of animal-human relationships. There is an implication of a disturbing or, at least, uncomfortable, element in this interaction and her works leave questions about their co-existence and interdependence.

7.4 Kate James

Horses have been and are at the centre of James's world as she is "… always happiest in their company, which is a wonderful thing". For James, "… on so many levels they represent and reflect so much about me and how I view the world" (James interview, 2006: 1). Horses and her relationship with them, James contends, "… speak so strongly about who I am" (James interview, 2006: 1). As well as her horse, she also places herself in her work *The World is a Dangerous Place*, 2004. James, in person, is exactly how the artist of this compelling work might be imagined. She is a softly-spoken, gentle and lovely young woman of twenty-four years.

Plate 7.4.1 Kate James in her RMIT studio, Melbourne, 2006

At the time of the interview, James was exhibiting some of her work at Westspace Gallery, which is a short distance from her studio at RMIT University in Melbourne (Plate 7.4.1). A gallery visit was arranged before going on to her studio on the afternoon of 23 June 2006. Her exhibition, *Wind-suck*, (Plate 7.4.2) was part of a group show, which featured a video and two installation pieces of hand-crafted objects – a whip-like piece and a rope suspended from the ceiling, both made entirely of horse hair. She clarifies the term wind-suck as being used to describe "… the action of a horse that anchors its incisor teeth onto fixed objects and repeatedly bites down, gulping in air and making a characteristic grunting noise" (James interview, 2006: 3). James explains that this relentless and distressing behaviour often indicates the presence of anxiety in the horse. James's exhibition comprises works in progress from her current MFA research at RMIT University, titled *The World is a Dangerous Place: The Anxious Experience*, and her ongoing investigation into the nature of anxiety as expressed by humans and domesticated animals.

She explains that in *Wind Suck*, 2006, she "… thought of the [horse's] neck and what we do to prevent wind sucking like putting collars on" (James interview, 2006: 3). James connected the behaviour of horses to human behaviour: "We also get tight in the throat". James started relating the two "… and noticing how

animals also experience in a similar way or act out what we might be thinking" (James interview, 2006: 3). From this, she relates the experience to herself and, as she explains, "… it has gone more into me and representing my anxieties through looking at and using an animal and my relationship with horses". She maintains that, in wind sucking, the horse is doing exactly what the horse needs to do, "They react so purely … They just don't hide how they feel. They will express just exactly what's going on" (James interview, 2006: 3).

Plate 7.4.2 Kate James, *Wind-suck*, 2006, video and installation viewed 24 August 2007 (www.westspace.org.au)

Animals have figured in James's life since she was very young as, "… animals were always an important part of my upbringing …" (James interview, 2006: 1). Her long-standing relationship with animals includes being raised with dogs, as she puts it. Indeed her family have had four dogs for the past ten years and, currently, also have four cats. Her relationship with horses began when she twelve and, she notes "… horses have been a constant in my life since then" (James interview, 2006: 1). She acknowledges that, "I have always been comfortable around and loved the company of animals …". What is more, she has "… always been sensitive to an animal's feelings and have done my best to understand them" (James interview, 2006: 1). She respects the autonomy and individualism of

animals and declares that she loves them to be themselves and for her dog " … just to be a dog and roll in poo and run, my horses just to hoon around the paddock being a little herd together" (James interview, 2006: 1). This, for James, "… is always more rewarding to me than training and discipline" (James interview, 2006: 1).

Art, too, became a constant in her life with her earliest interest in art beginning when she was "… a child around the time that my parents separated" (James interview: 1). Both James and her sister spent a lot of time together on weekends at their father's place, which was a ten acre bush property. "We had to entertain ourselves a lot"; she remembers that they would make little sculptures out of the clay mud "… and do lots of drawings; hers [sister's] always big and expressive, mine neat, anal and contained" (James interview: 1). She recalls that "I was always the one who could draw at primary school and absolutely loved doing decorative headings and borders for all my work". In secondary school, she knew that she wanted to do art but "… only focused on getting a folio together in Year 12" (James interview, 2006: 1). The adolescent years were not easy for her because she was clinically depressed at the time and on medication attending school only every other day. "I hated it so much and was so miserable. My school only had one art subject" (James interview, 2006: 1).

James attended TAFE at RMIT after Year 12. She recalls that "It was perfect for me and, for the first time in my life, I loved school" (James interview, 2006: 1). She majored in photography with painting as her minor. Then she went on to printmaking at RMIT, "… mainly because I had seen Ruth Johnstone's work and adored it. I didn't even know what printmaking was!" (James interview, 2006: 1). Although she has been studying and making art for some time, she insists that she still struggles with the idea of being an artist. "It still isn't a reality for me really. I don't know if I'll ever call myself an artist, I just can't!" (James interview, 2006: 1).

That her focus is on animals and anxiety in both humans and animals is far from surprising given her gentle almost fragile demeanour and nature. James's studio

also reflects the artist's subtle and soft personality. Everything is painted white, the walls, floor, table, benches and chairs. This studio somewhat reflects her artwork because, as she notes, she "…now only really use[s] black or white and ha[s] a fairly minimal colour scheme" (James interview, 2006: 6). Her space is pristine, unlike other studios in the complex of student studios, with some of her crafted pieces strategically displayed along with a judicious selection of photographs pinned to the white walls. "I'm the only person who painted their entire studio, including the desk, white … I like this space empty", James comments (James interview, 2006: 6). This is indeed a peaceful, serene place within which she is able to think about, plan and make works about anxiety and animals.

Given her passion for animals and, particularly, her horses, it follows quite naturally that her animals and especially her horses predominate in her work. She traces this interest back to earlier art training at TAFE when she was eighteen years-old. According to James, she always wanted to work with animals: "I also crocheted a bedspread in dog hair. That was probably the first big piece that used animals". She admits that, "I guess I wasn't even sure at all why I was using them [animals]" (James interview, 2006: 2). Her employment at a veterinary clinic started her on the path of using and spinning dog hair. "The material as a memento – that was something I started at the vet's. I started going through the bins and gathering hair" (James interview, 2006: 3). She also could never discard her horses' hair when she groomed them. She points to the white fluffy scarf around her neck, stating that "This scarf is knitted from Samoyed [dog fur]" (James interview, 2006: 3). For James then, "… the animal is both material and subject" (James interview, 2006: 3).

However, it remains that horses and her ownership of three horses that constitute the major contributing influences in her artwork. Horses have had an enormous impact on her life. She claims that, "… when I got my mare – I learned to ride on her when I was twelve and I bought her when I was fourteen – she was really my first love" (James interview, 2006: 2). She declares that, "I will never have another relationship like I do with her" (James interview, 2006: 2). It is this mare,

too, that is the subject of the work *The World is a Dangerous Place*, 2004 (Plate 7.4.3).

Plate 7.4.3 Kate James, *The World is a Dangerous Place*, 2004, Pegasus print (courtesy of the artist)

James is clear that her "… life is impacted by [horses]". She states that "I struggle with riding a great deal now and with my confidence so I have a lot of my own anxieties" (James interview, 2006: 2). She feels her struggles with both her anxieties and her riding have "… all been about me but it's been through the horses" (James interview, 2006: 2). Even in terms of representing the animal or the horse in her work, she contends that while she is "… drawing on elements of it [the animal/horse] I am using it in my own way, it's still, I guess, coming from me personally" (James interview, 2006: 2). She maintains that, "I don't know whether I can get beyond that. There is always going to be me in the way and then them [the horses]" (James interview, 2006: 2).

A decisive and formative experience to which she attributes the current direction in her artwork is the five years she spent working as a veterinary nurse. "I got a job as a part-time vet nurse in 2000 and found myself face to face with animals, sickness, death and euthanasia". She admits that this was "Not an easy job for somebody still suffering from depression and anxiety!" (James interview, 2006:

2). It took her around three years to be able to cope with euthanasia which used to affect her enormously.

> To have a living breathing being in your arms and then have it killed whilst you held it was the most confronting and shocking thing. I would be so terribly emotional and wonder why on earth I was there! (James interview, 2006: 2).

She claims that, "I always knew that I was too sensitive and too empathetic to be a vet nurse but I fell into it". James reveals that, "I also knew that I wasn't experiencing it like the other nurses did" (James interview, 2006: 2). She has since resigned from this position and presently works part-time at an art supplier's store.

During the time she was a veterinary nurse she really struggled however, she claims, it also gave her "… immense insight into being with animals and the possibility of maybe trying to offer something that others didn't and being there for them [the animals]" (James interview, 2006: 2). It was at this time she started keeping animal hair from those animals, particularly dogs, who were euthanised. "The experience of having something die in your arms was really powerful; that experience shaped how I dealt with them" James recalls that she "… empathised so deeply with them ... I finally managed to reach a mind-set where I could be there for the animal, offering my love and comfort and support" (James interview, 2006: 2). She remembers that she "… spent a lot of time thinking about those animals" (James interview, 2006: 2). James earlier work explored these experiences and she spent considerable time thinking about those animals with whom she came into contact in the surgery. She also witnessed animals experiencing anxiety at first-hand. According to James, being in an unfamiliar environment away from their owners was more than some animals could tolerate and she "… empathised so deeply with them" (James interview, 2006: 2).

Her veterinary nurse experience along with her affinity with horses, her relationship with animals, and her attitudes to and research on her own anxieties as well as those of animals all contribute to her artwork. She recognises that "…

we are not alone in experiencing emotion or the vast majority of the negative emotions such as fear and dread" (James interview, 2006: 2). It is not only humans that feel these emotions; she believes that most people are unaware of or do not recognise emotions in animals and "… there is a lot of ignorance or misunderstanding about animal psychology or behavioural issues" (James interview, 2006: 2). She "… saw that clearly at the vets … a lot of people would blame the animal [for their bad behaviour] and that bothered me" (James interview, 2006: 3). Importantly for James, she also witnessed first-hand animals experiencing anxiety. Indeed, she admits that

> My own insecurities and fears have been held up like a mirror through my horses … my relationship with them says more about me than anything (James interview, 2006: 4).

James gives empathetic attention to the idea that humans and animals are on similar paths, as she phrases it, but the main difference is that the majority of the anxieties and behavioural problems in animals derive from humans. "They are not natural", she argues, "and they would not be experiencing them in the wild: they're human created" (James interview, 2006: 5). James believes that sometimes the ways in which humans treat animals can trigger specific negative behavioural outcomes.

James is unambiguous about the way she uses animals in her work. She understands the personalities of her horses and is aware of the lengths to which she is prepared to go in involving or using them in her work. Just as she would never kill an animal for her art, she would never upset her horses for her art. She chose two of her horses to feature in her work, *The World is a Dangerous Place*, 2004, the horses whom she knew would not be upset by having the knitted headgear placed on their heads (which, according to James, they were not). She recalls that one of horses, the mare, responded to the knitted piece as if it were a toy in a game being played and began to chew the garment as it was being placed over her head.

The World is a Dangerous Place derives from a body of work James created in 2004 entitled *The Anxiety Survival Kit*. This piece from her Masters work centres on the subject of anxiety and animals, which was inspired by her own personal experience of anxiety and empathy for the anxious animal. The kit, she points out, "… was looking at the idea of controlling or preventing anxiety and making things that help you confront or face or hide from your fears" (James interview, 2006: 3). She argues that anxiety is a universal phenomenon that constitutes a vital and necessary function for the survival of almost all living creatures. James contends that

> Functioning at a low level, anxiety has a number of benefits such as keeping us alert to anticipated danger, motivating and stimulating activity, enhancing performance, improving problem solving and preparing us for future events (James, artist statement, 2007).

However, there are differences between facilitatory and inhibitory anxiety. She argues that "…. anxiety can also take on negative and unwanted characteristics that don't appear to have any real purpose or benefits" (James, artist statement, 2007). In such instances, according to James, the level of anxiety is excessive and might have negative effects. She differentiates anxiety from fear, viewing them as separate states. "I define anxiety as a state of apprehension and uneasiness; uncertainty regarding future events and feelings of fear, tension and dread" she elaborates. On the other hand, she maintains, fear is an emotion that is usually "… a response to a known thing whereas anxiety can be caused from feelings of danger and foreboding from an unclear or even unknown source" (James interview, 2006: 3).

To give visual form to anxiety experienced both by animals and humans as well as in their relations with one another, she works simultaneously on a number of ideas and visual possibilities. Her well-organised and neat journal is full of sketches of horses with a variety of different apparatuses attached to them as well as drawings of an array of objects, some constructed in animal hair, perhaps for the relief of anxiety. She notes that she is "…trying to incorporate [her horses] into a piece at the moment which will be a giant extension of a horse tail that comes out of the

tail of my pony" (James interview, 2006: 4). This is a piece that "… I want to be a narrative", she claims. When James nearly lost her horse last year in an accident her "… fear of losing and trying to extend out what you can't were just pushed right in front of me". She explains that "He caught himself upside down in a ditch. Horses shut down when they go into shock and the vet thought we wouldn't get him out" (James interview, 2006: 4).

According to James, her work also stems from her empathy for the suffering that domesticated animals experience at the hands of humans. She explains that the reason she can relate to their experiences of anxiety is that she projects her own anxiety onto them. James claims that "… a lot of my anxiety is directed rather obsessionally towards my animals, in particular my horses" (James interview, 2006: 6). For example, James contends that she worries and has fears "…that they are going to get caught in fences and rip their legs open, slip in the mud, run into fences in storms, get hot, get cold, and so on" (James interview, 2006: 6). She admits that

> I drive myself and my family mental worrying about them. In this sense, it has nothing to do with them really but is about my fears and anxieties (James interview, 2006: 6).

James pursues her relationship with her horses and other animals and sometimes struggles to understand the nature of the relationship. She asks

> … why do I want to have a relationship with an animal? What is it that I get from them? Why is it that I sacrifice so much that I can't live in the city and spend ninety dollars a week on horse food? Why would I do that? (James interview, 2006: 6).

James explains that, "… trying to understand their [animal] behaviours and animal psychology has always interested me and why they react the way they do" (James interview, 2006: 6). Importantly, she is "… coming from an empathetic and caring approach" and, what is more, she desires that "… more and more I can show that … we have animals for all different reasons" (James interview, 2006: 6).

A personal and empathetic relationship with those animals closest to her – her three horses – are fundamental to James's art practice. While her compassion extends to all animals, James's singular focus and love are for her companion horses. Her life is intertwined with theirs; she literally uses their hair and their bodies in her work. She crafts their collected hair into her work which, itself, centres on her equine companions while, at the same time, addressing and expressing her own personal anxieties and concerns. Her interaction with and sensitivity to horses drives her art practice. While her work emanates from this very personal interaction, James expresses more universal complexities that occur between animals and humans.

7.5 Lynne Roberts-Goodwin

Plate 7.5.1 Lynne Roberts-Goodwin in her COFA UNSW office, Sydney, 2006

The introduction to and meeting with Roberts-Goodwin was primarily mediated through her colleague at the College of Fine Arts (COFA), UNSW, Dr Vaughan Rees. After a tour of COFA, Rees introduced Roberts-Goodwin who is senior lecturer in the School of Media Arts. Prior to the meeting Rees described Roberts-Goodwin as "… a great character – loads of fun – and she has enthusiasm by the

bucketful – especially after coffee …”[1], all of which proved to be accurate. Sitting before in her well-organised and comfortable office at COFA (Plate 7.5.1), Roberts-Goodwin, a petite, almost wiry, fifty-three year old woman, radiates energy and passion – passion for photography, for animals, for travel and for her projects.

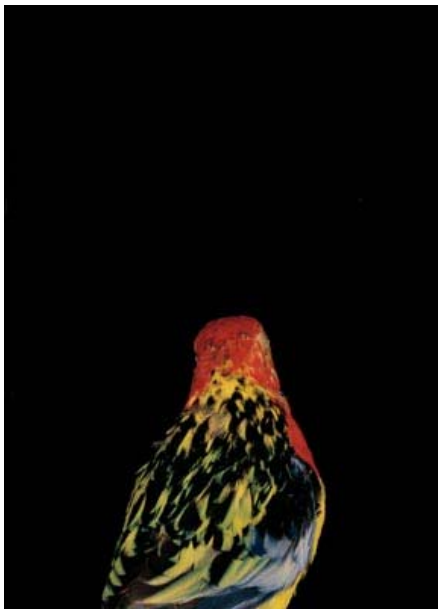

Plate 7.5.2 Lynne Roberts-Goodwin, *Bad Bird #1*, 2006, c-type photograph (courtesy of the artist)

However, her grandest passion for birds emerges, perhaps, as her most enduring ardour. Indeed, Roberts-Goodwin claims that, for her, “… birds are central…” (Roberts-Goodwin interview, 2006: 2) and are frequently the subject of in her work (Plate 7.5.2) such as the *Bad Bird* series. She recalls that she “… was very much a little bird girl. I loved the nightingale and I loved bird cages”. She explains that her “… relationship to [the bird] was always quite exotic and it was never familiar”. She adds that she “… was in the city, continually. I was never a country girl” (Roberts-Goodwin interview, 2006: 2). Her constant pet as a child was a canary or rather several canaries because her parents continuously replaced each yellow canary as one died, in succession, with another yellow canary which then always bore the same name, Oscar. More currently, an African peach-faced

[1] Rees, V. (2006) email to the researcher, 5 June 2006

lovebird parrot, Lulu the Zulu, is her feathered animal companion. According to Roberts-Goodwin, she "… used to sleep with it in my mohair silk shawl and she's a part of my life. I adore her but I haven't clipped her wings" (Roberts-Goodwin interview, 2006: 2). She adopted the parrot from WIRES (wildlife information, rescue and education services). She explains that the bird is now … "in a three metre cage ... She has every toy that there is to play with. She's still a bird so I don't teach her tricks" (Roberts-Goodwin interview, 2006: 2). This relationship with birds extends to her artwork where birds are often the central focus (Plate 7.5.2).

During her childhood, Roberts-Goodwin's other constant animal presence was taxidermic animals. "I grew up here in Sydney … with a mother who deals with deceased estates and still does at eighty-two years of age", she explains. "I can remember a lot of animals, in terms of stuffed animals. My mother adored the *Stag at Bay* (c.1846) by Edwin Landseer" (Roberts-Goodwin interview, 2006: 2). She believes her childhood has influenced her life directions and suggests that "… the whole background of taxidermic and preserved animals and the museum and the archive, I think, was fairly entrenched" (Roberts-Goodwin interview, 2006: 2).

Interestingly, while animals are the predominant subject or theme in Roberts-Goodwin's work, it is solitariness and isolation that initially drew her into photographing animals, qualities which still are, it might be suggested, integral to most of her images. She recalls that

> … the first photograph I took unconsciously was when I left Australia on a travelling scholarship when I was twenty years old after I'd left university. I did my MFA in Manchester at a very, very young age, far too young (Roberts-Goodwin interview, 2006: 3).

She explains that she "… went up to Scotland and saw a solitary sheep on a snow covered mountain and I felt that's exactly how I feel" (Roberts-Goodwin interview, 2006: 3). Subsequently, she retraced the image back to the stags of Edwin Landseer, and a reproduction of a Landseer painting that belonged to her mother and with which she grew up. "I was researching Landseer and the question

was: how [the animal] is in my work and when I became aware of it and it was probably then". She claims, however, "… it's always has to do with isolation, I must admit. I took to animals because I was overseas for eighteen years" (Roberts-Goodwin interview, 2006: 3).

As well as isolation, Roberts-Goodwin maintains that it is also displacement that underlies her work. This, too, relates to her childhood experience of continually moving homes because her father was first in the navy and then in ambassadorial positions. She observes that

> There was always a displacement. … I think it was … me being displaced through no other reason than my dad being in the navy and then going into the embassy. My family was always moving around separately so I think that was embedded (Roberts-Goodwin interview: 2006: 2).

After completing her MFA in England, Roberts-Goodwin came back to Australia a number of times; however, she "… applied for a Paris studio and went to Paris, then to Zurich and then went back to the UK, after which I went and lived in New York" (Roberts-Goodwin interview: 2006: 2). She suggests that one of the things that drew her to animals was probably isolation or aloneness; "… I found relationships with animals or had an interest in observing something [animals] in silence" (Roberts-Goodwin interview: 2006: 2).

In addition to isolation and displacement, Roberts-Goodwin is drawn to animals and particularly birds because of their elusiveness. She claims that "… the concept of elusiveness is about something I just didn't know" (Roberts-Goodwin interview: 2006: 3). She explains the idea of *not knowing* in relation to her work: "If I had to photograph anything, it was photographing something I didn't know or had never seen". What is more, she conjectures,

> … I still don't know [what I see] when I look into the eyes of an animal. It's that *unknowingness* rather than the performative act or the cuteness factor that really draws me to it [photographing animals] (Roberts-Goodwin interview, 2006: 3).

Roberts-Goodwin also likes to follow the genre of animal photography such as that featured in the *National Geographic* magazine and in animal documentaries. While she believes these images are indeed beautiful photographs, she aspires to bring yet another quality, possibly edginess, to her photographs.

> … I like to think that I interrogate that quality that just slips the image on the edge of [the question] 'what is it that I am looking at?'... I try to look at that subversion of the genre" (Roberts-Goodwin interview, 2006: 4).

Plate 7.5.3 Lynne Roberts-Goodwin, *Gulf-desert Saqqar #9*, 2003, c-type photographic print
(courtesy of the artist)

The subversion of the genre of animal photography, as she puts it, takes Roberts-Goodwin into spheres and environments which are seldom explored by artists. She has been, for example, to Saudi Arabia to photograph falcons with their handlers (Plate 7.5.3) and to the CSIRO to photograph the Australian blowfly, *Luculia cuprina*, which are bred there. Conversely, she is also fascinated by a very common but over-looked bird, the pigeon. She offers a different vision of these much maligned animals, which show the birds as individuals, almost from their own viewpoints, close-up perching on high city buildings. She suggests that she

likes the naturalness of photographing interactions between animals and people but "… to get that naturalness, sometimes, is so difficult. There aren't people flying around with birds …". The pursuit of photographing both birds and people interacting with birds is a challenge. According to Roberts-Goodwin, "It's not something that's there at the tip of your fingers. To go out and get what you want, without knowing what you want, is difficult" (Roberts-Goodwin interview, 2006: 13).

Roberts-Goodwin also deliberately shifts and considers the aesthetic elements in her work. She argues that

> When I'm there, the framing is incredibly important, that is, the aesthetic framing of it. Sometimes I go out of my comfort zone and go – what if? (Roberts-Goodwin interview, 2006: 10).

Moreover, contends Roberts-Goodwin, she has to be really aware of her position or relationship to her subject "… to create that aesthetic … I love beautiful images but not sublime beauty … They are easy to take". She maintains that, "The hard ones for me are what's really amazing and astounding or incredible in this landscape. That's another sort of aesthetic" (Roberts-Goodwin interview, 2006: 10).

Roberts-Goodwin's obsession with birds is an ongoing fascination. As well as work on pigeons and sea-gulls, in 2007 she started work on a book project with an avian vet on the history of falconry. According to Roberts-Goodwin, she allows the pigeons and other birds and animals in her work to be "… very much autonomous creatures" (Roberts-Goodwin interview, 2006: 6). She also argues that "The animal in my work is not extraneous. It's not a photographic *punctum* like a little Napoleon's dog walking out of the frame" (Roberts-Goodwin interview, 2006: 6). While her photographic *oeuvre* embraces landscape, animals (especially birds) and the animal-human relationship fascinate her and remain centre-stage of her work.

7.6 Lisa Roet

"I feel it is me in there as well – I am the chimp without doing it consciously – when I look back on some works" (Roet interview, 2006: 2). Roet's reflection on her work indicates her passion for apes and representing them visually in her work. Roet is an established and well-known artist whose artwork is exhibited widely. About seven months prior to this interview, she was awarded the prestigious biennial $100,000 McClelland Award for her monumental work, *White Ape*. An acquisitive prize, the work was exhibited as part of the McClelland Contemporary Sculpture Survey 2005 and is now permanently sited in the grounds of the McClelland Gallery and Sculpture Park on the Mornington Peninsula. Thirty-nine year-old Roet is based in Melbourne, living in the suburb of Elsternwick (Plate 7.6.1) with her studio some distance away on the Mornington Peninsula near the sea.

Plate 7.6.1 Lisa Roet at her Elsternwick home, 2006

The impressive *White Ape* sculpture epitomises Roet's passionate interest in apes and particularly chimpanzees. Her fascination with primates goes back to childhood, as she remembers,

> I was very, almost obsessively, interested in apes as a child from about ten to thirteen. I read all these books by Jane Goodall and all the populist science coming out about apes at that time (Roet interview, 2006: 1).

Indeed, her obsession was very much encouraged by her parents. “My father, in fact both my parents, were very interested in natural history and nature” and their fascination meant that they “… used to give me a book about nature and animals for birthdays” (Roet interview, 2006: 1). This interest, she explains, meant that in high school, she wanted to study zoology or animal behaviour science when she completed secondary education, “… but I did badly in physics and I wasn’t allowed to continue studying it in HSC” (Roet interview, 2006: 1). Fortunately, however, she states that, “I had a new art teacher who took me under her wing and encouraged me to study art” (Roet interview, 2006: 1).

Although Roet was deeply interested in all things in nature, she also enjoyed art, which was nurtured by her parents. “I had early interest in art due to both my parents being interested”. She reminisces that, “They would take me to exhibitions, both museum and commercial, and there would be a lot of discussion about the work” (Roet interview, 2006: 1). Indeed, her father was obsessed with Francis Bacon in the seventies and early eighties and “… at one stage wanted to sell the family home to buy a painting in auction in London” (Roet interview, 2006: 1). After her secondary schooling, Roet studied art at RMIT: “… when I was seventeen and finished at nineteen with a Bachelor of Arts (painting, with minor in sculpture and drawing)” (Roet interview, 2006: 1). She recalls that “They tried to fail me in drawing as they said I didn’t draw correctly and I drew then like I do now ...”. For Roet, art was a clear pathway. “When I left art school I just continued to work. I didn’t really question if I would or not” (Roet interview, 2006: 1).

In art school, Roet explains, “I was painting animal carcasses, dried fish and the ducks that hang from Chinese restaurant windows – red and dripping” (Roet interview, 2006: 1). She remarks that, “Though dead, their eyes were animated as if I was bringing them to life”. When she finished her art studies, she travelled and “… ended up in Berlin in 1989 when I started to draw elephants and apes at the Berlin Zoo and it has continued from there but just apes now” (Roet interview, 2006: 1). She contends that, “The correlation between ape and elephant was their

intelligence and how humans related to this" (Roet interview, 2006: 1). However, she maintains,

> I refined this down to the study of apes because it [the ape] is symbolically the closest genetic relative to the human and therefore conceptually more precise (Roet interview, 2006: 1).

For Roet, particularly while she was in Germany, the animal, primarily, became "… a way of reflecting on humanity" (Roet interview, 2006:2). While in Berlin, at the time the wall divided East from West Germany, Roet made the connection of people living in the Eastern bloc with the way captive apes were living in East German zoos. She found herself "… thinking a lot about societies and how people treat each other and this whole landslide of thoughts and ideas about humanity from this experience of living over there [East Germany]" (Roet interview, 2006: 2). While it is evident that her principal focus and passion are primates and nature, her considerations are deeply interconnected with her ideas about people and society.

Plate 7.6.2 Lisa Roet, *3 Wise Men*, 1998, Cibachrome print (courtesy of the artist)

Roet worked on a series of photographs that explored the ideas of captive animals and human societies. She explains that the works comprising the *Ape and the*

Bunnyman series (Plates 7.6.2 and 7.6.3) are images of chimpanzees "… in these almost toilet block cells". Interestingly, she argues, "People hardly ever pick up on that and they talk about Jewish people and the bunny and why they're looking at the ape and why is the ape looking at them" (Roet interview, 2006: 2). She observes that viewers of the works are so used to seeing apes in captivity and in zoos that they "… don't ever ask why this ape is in a concentration camp because I think they are so primed to that". Indeed, she contends that, "One of the few people that actually wrote something that I thought came closest to how I felt about my work was an animal liberationist from Sweden who wrote an article [about the work] in a Swedish animal rights magazine" (Roet interview, 2006: 2). According to Roet, "… most people only know the ape in these concentration camps and they just don't even question it, which I think is amazing" (Roet interview, 2006: 2).

Plate 7.6.3 Lisa Roet, *Ape and the Bunnyman*, 1998, Cibachrome print (courtesy of the artist)

Whilst not directly addressing issues of animal advocacy, Roet contends that she would like to "… indirectly bring an awareness of some sort to the general public who may not be aware of these issues" (Roet interview, 2006: 7). Indeed, one of her main influences is her experience of laboratories where research work is undertaken with chimps. This experience has caused her to reach the conclusion that "I'm not big on scientists" (Roet interview, 2006: 7). Here she is referring particularly to the renowned primate scientist, Susan Savage-Rumbaugh in the United States. During her time at Savage-Rumbaugh's laboratory, she witnessed the researcher's treatment of a chimp she had reared almost as her child but then discarded for another one. Roet saw this chimp signing and pining for her *mother*, Savage-Rumbaugh, and asking obsessively to see her. Roet observes that, "I thought this was so awful that she didn't even care and yet she pretends to the world how devoted she is [to chimps]" (Roet interview, 2006: 7).

While the animal is clearly evident in Roet's work, subtlety underlies her work. While animal advocacy issues are outside her driving conceptual concerns, she is interested in shifting her audience's perceptions about apes. She claims that, "I would like to be able to say that I indirectly bring an awareness of some sort to the general public who may not be aware of these issues" (Roet interview, 2006: 10). Roet sees the contradictions and dilemmas in working to improve the life of apes referring to the Perth zoo. The head of Orang-u-tan Society works at the zoo and also has a worldwide fund to stop deforestation of habitat and support breeding programs. She observes that "It's a hard reconciliation, that zoo thing. They are now all going on the bandwagon of breeding programs. It is a very strange world" (Roet interview, 2006: 10).

Roet argues that, by looking at the ape in her work, it is reflecting back our own humanity, however; "… it also lets people look at how we perceive these animals" (Roet interview, 2006: 7). Her exhibition in New York of the *Ape and the Bunnyman* series, which depict chimpanzees with a person in a bunny costume (Plate 7.6.3) showed that the American audiences "… weren't very good with ambiguity. They are a bit paranoid about ambiguity" (Roet interview, 2006: 7). Outside the New York gallery, according to Roet, "… there was a demonstration

… saying that I was exploiting animals and I was for science and the vivisection" (Roet interview, 2006: 7). She explains that the demonstrators missed the underlying point of the exhibition or apparently even looked at these works to see that

> … I am obviously showing them [the animals] in this extreme environment and it's a subtle way for people to see what's going on and it's a bleak vision about what's going on (Roet interview, 2006: 8).

She claims that "They didn't even get it". Moreover, she continues, "… they just thought I was saying, isn't this great, rather than me saying, isn't this weird? What are we doing? Why is this so bizarre?" (Roet interview, 2006: 8).

Roet is particularly aware of the situations in which she has come into contact with apes. She notes that, with gorillas, it is offensive to stare into their eyes because it is seen by them as a form of aggression so consequently there is rarely any direct eye contact. Looking at primates directly is significant for Roet. She claims that "My own gaze with the ape is important. It is very important to look into the eyes" (Roet interview, 2006: 9), and particularly notes the similarities of eyes of apes with our own. "The eyes of apes are so human even though they are so dark; there is just this depth to them. They are so dark but they are so expressive" (Roet interview, 2006: 9). The eyes of chimpanzees are especially fascinating for Roet.

> Chimps have these incredibly intense staring eyes and look like someone who has taken a lot of *Speed*. They have these really frighteningly drugged-looking frenzied eyes (Roet interview, 2006: 9).

Aware that she observes and has experiences with these animals in their captive state rather than their natural environment, she observes that "…. I don't know if that's because they are in captivity and they are in a mental state as I've never experienced them in the wild". What is more, she claims, she is aware that "It is not the natural way those apes are. They are mentally impaired somehow; they are in a changed state" (Roet interview, 2006: 10). At a lecture Roet presented recently in 2006, a person came up to her and told her that

> … they are going to the zoo to have a look because they have never looked at apes in that way before. So I think it [the artwork] does change the perception [of apes] with some people (Roet interview, 2006: 10).

Roet's singular focus on apes is driven by a need to understand not only apes but, more broadly, humanity. Her work urges serious but sensitive reflection upon the prevailing attitudes towards and treatment of all apes, whether they are in zoos, circuses, scientific research facilities or in their increasingly threatened wild habitat. Roet's work implores us to consider our similarities with apes without proselytising or politicising her work. Indeed, she employs humour in her work to deflect any heavy-handed political sloganeering regarding her subject. Her work diminishes hierarchies between human and ape and even crosses the boundaries we have set up between the two. We discover in Roet's work that the animal-human connection is in our DNA.

7.7 Yvette Watt

Plate 7.7.1 Yvette Watt in her Tasmanian School of Art, UTAS, studio, Hobart, 2006

"What is it like to be another animal other than yourself? How can we understand that?" (Watt interview, 2006: 6). Watt asks these fundamental questions which drive her artwork and, upon entering her light and airy studio (Plate 7.7.1), it is clear that everything in this space reflects her intense passion for her primary

subject – animals. One wall of the studio is covered with a range of animal artwork postcards. The bookshelves are stacked with books about animal art and other animal-related subjects; and her artworks, some pinned to the wall and others on the floor leaning against the wall, all confirm her animal-centric art and animal-focused life. Watt lives and works in Hobart and it was there, at her Tasmanian School of Art studio in the historic building sited on the equally historic Hobart port harbour, that the interview took place.

Watt's commitment to and ethical position about animals extends to her choices in food, clothes and other products. According to Watt, animal advocacy "… is central. It's the core thing. It's a difficult one because it is one of those things where it is becoming more prominent in my work" (Watt interview, 2006: 11). Indeed, for Watt, as animal advocacy becomes more significant to her work, "… the harder it is to avoid work that becomes literal or preachy. It's a fine line that you tread" (Watt interview, 2006: 11). Her appearance at forty-three years – attractive, chic and slender with short-cropped fair hair – is counter to the stereotypical image of a long-time animal activist and vegan. Having been involved, since 1984, with an animal advocacy group in Hobart, she initiated another group in 2003 – Against Animal Cruelty in Tasmania (AACT), a group in which she is still actively involved. She admits that her main struggle is "… that parallel thing about being an artist and an activist and how do I actually find a balance between these two things" (Watt interview, 2006: 3).

Yet animals have always been integral to Watt's life. When growing up in Perth, dogs, cats, birds, mice and other assorted animals were a constant presence. "I grew up in a suburban family that doted on family pets. We always had a dog and a cat and would regularly take in strays that would be kept or re-homed …" (Watt interview, 2006: 3). She was equally fascinated by the animal life in the garden and "… went so far as to set up a kind of laboratory in a friend's back shed where we studied the life cycle of butterflies and dissected dead insects we had found". Indeed, according to Watt, among certain primary school friends, she "… earned the nickname of *the naturalist*, a title I was simultaneously embarrassed about and proud to be given" (Watt interview, 2006: 4). Around about twelve years-old, she

developed a typical schoolgirl passion for horses. Although her parents were unable to buy her a horse at the time, she recalls that on weekends "…my father would take me to the mounted police stables … where I was allowed to sketch the horses, many of whom I knew by name" (Watt interview, 2006: 4). Indeed, she still possesses a sketchbook from this time that is filled with studies of horse movement, "… plotting each stage of the gallop by cutting out and making studies of horses on the racing pages of the newspaper" (Watt interview, 2006: 5).

Animals still occupy a large presence in Watt's everyday life. Currently, along with a human partner, she shares her life with three cats and a dog as well as another dog who stays during the day for company. This continuing passion for animals flows seamlessly into her artwork. Animals and animal issues have been "… a major, major part of my work", she admits. Animals

> … are really what drives my work and have done for twenty-something years ... essentially, animals have been a fascination for me as long as I can remember (Watt interview, 2006: 1).

Moreover, she explains, it was when she was writing her paper for her Masters degree that she looked at her almost obsessive choice of animals as subject matter for her art and was trying to tease that question out and the aberration was "…the first few years of my undergraduate study where I was looking for subject matter but didn't really have anything" (Watt interview, 2006: 2). Indeed, Watt claims that,

> On the rare occasion where I have tried to give animals less part in my work, I always feel like there is something missing. There was a level of engagement in my work that is absent (Watt interview, 2006: 1).

However, she points out that, while her work such as *Domestic Animals (Interview)*, 2007 (Plate 7.7.2) was influenced by her involvement in animal rights and campaigning, "… it is not in an overtly political way ....but I've always been someone whose work is content-driven anyway" (Watt interview, 2006: 1). Nonetheless, her recent direction in her artwork has a farm animal focus which

examines their commoditification and exploitation and might be viewed as somewhat political. According to Watt,

> It just feels like it's an endless source of subject matter and possibilities. I can't imagine working in any other way. I think I would just give up making art (Watt interview, 2006: 1).

Plate 7.7.2 Yvette Watt, *Domestic Animals (Interview)*, 2007, digital print and ink (courtesy of the artist)

Her recent work deliberately shifts the representation of animals from the way in which she previously portrayed animals as a set of animal archetypes, which were open to multiple interpretations, including being metaphors or symbols for the human world. She explains that prior to the late nineties, she "… was dealing much more with the language of mythology and the role that animals play in that respect". Although, according to Watt, she saw animals as having their own autonomy and presence, "… the work could be read on a symbolic level as well. But now I have shifted right away from that" (Watt interview, 2006: 1).

Watt's concern about farm animals is heightened to the extent that she has hybridised her own face and body with that of an animal's face and body. In some recent works, her eyes are replaced with the eyes of her animal subject whether it is a pig, cow, sheep or chicken (Plate 7.7.3). Conversely, in other of works, the

eyes and mouth of the pig, cow, sheep and chicken are replaced with her own features. For Watt, this is an inquiry into what it is like to be another animal, above all a farm animal. She claims that if you spend any time with another animal, cat, dog, or whatever animal it might be,

> … if you are genuinely open to seeing things beyond your preconceptions of that animal, then you can't help but realise that the differences are nowhere near as profound as people might think (Watt interview, 2006: 4).

Plate 7.7.3 Yvette Watt, *Second Sight (Chicken)*, 2007, digital print (courtesy of the artist)

Watt contends that while this move into hybridising herself with animals is important, it is also "… strange that I'm starting this crossover. It's not a symbolic thing … But it's actually why the self portraits are part of it because it's about my personal journey with the whole issue" (Watt interview, 2006: 2). In addition, she explains, "The works where my eyes are replaced by animals' eyes are self portraits but are also about an idea. They are called an alternative point of view" (Watt interview, 2006: 2). She argues that "It's about a kind of recognition of these animals as sentient beings not unlike myself" (Watt interview, 2006: 3).

However, importantly, it is also "… about that parallel thing about being an artist and an activist and how do I actually find a balance with these two things" (Watt interview, 2006: 3).

While the animal, animal advocacy issues and ethical concerns are the conceptual drivers for Watt's work, aesthetics remains vital to her work. She maintains that "… if you're going to disturb people you need to seduce them a bit as well" (Watt interview, 2006: 4). She is "… most determinedly a figurative artist, in painting primarily, and that's important to me as well because I believe in the power of communication and that's a big part of my work". Painting in a representational style is significant because "… I want to make works that people can engage with and that aren't too obscure" (Watt interview, 2006: 5).

Watt also believes in the potency of humour in her work stating that, "Humour plays a big part in my work … there is that velvet glove thing, of getting people in there". However, Watt views it as a somewhat dark humour. The viewer "… might find them disturbing but there's also something funny" (Watt interview, 2006: 5). She anticipates that her audience finds the humour in her work, because "I paint myself as a chicken and I can't help but laugh … There's a silliness to them. I hoped that it would diffuse some of the disturbing stuff …" (Watt interview, 2006: 5). Aware that there are two sides to her work, she contends that "They [the audience] might find them [paintings] disturbing but there's also something funny" (Watt interview, 2006: 6).

For Watt, along with balancing a disturbing subject with humour, there is also an attempt to balance ethics and aesthetics. While in the process of addressing uncomfortable subject matter such as the slaughter of animals, she aims also to produce images which are compelling as she "… does not want to make works that are repellent". It is important to Watt that the viewer looks at her work for a period of time and considers very thoughtfully her work and contends that "… I want to actually seduce people into spending some time thinking about what it is I have to say … on that level, the aesthetics [of the work] are important" (Watt interview, 2006: 6). Nonetheless, in the end,

> It is a balance. That's the thing that I am really interested in. If I go ahead with the series of animal portraits in blood [animal portraits on tea towels painted with Watt's own blood], it will be very much this thing of balance (Watt interview, 2006: 6).

However, there are yet more dilemmas for Watt the conflict is one of asking "Am I becoming too gentle for the issue? You think of someone like Sue Coe and it is really in-your-face – I kind of back off from that" (Watt interview, 2006: 11). Watt is an ardent admirer of Coe's work and claims that "Sometimes I think I'm wishy-washy by comparison". She argues that "… there's a story book quality to my work that's always been there. I think it leans towards the illustrative, which can be a weakness as well" (Watt interview, 2006: 11). Trying to reconcile the different threads in her work, she claims that "… it says something of the way I think about the works". Making the link with illustrations in children's books, she suggests that good children's book illustrations are also quite poetic at times. However, she considers that where she may have a problem and the work "… loses some of its poetry because the issues are so strong and I feel so strongly about them" (Watt interview, 2006: 11). Returning to her aim of bringing the viewer to her work, she concludes, "But I guess I back off at being more overt at the moment because I don't want to repel people who have a problem with it" (Watt interview, 2006: 11).

Within this fine balance and mix of ethics and aesthetics, Watt is also acutely aware of the impact and effect of animal eyes in artwork. Present in many of her works is the gaze and reciprocal gaze. She observes that gaze occurs with some animals more than others, noting that if a dog does not know a person, then direct eye contact can be seen as a threatening gesture. She recounts her experience with her own pets. "We have a blind cat and I would say we engage in each other's gaze so it's not just a visual thing. He loves to rub his face all over you". The gaze, then, might be a physiological as well as a visual awareness. "It's body language and … a physical recognition of each other's presence that happens in all sorts of ways" (Watt interview, 2006: 15). Moreover, she contends, "… a cat you know well will engage you visually but also there are other non-verbal things

that we don't even realise we are doing" (Watt interview, 2006: 16). Watt's other pets, too, engage her with gaze.

> We have one very neurotic cat and even she will sometimes just walk up to you and stare at you and meow and you know that that's a sign that you are supposed to give her a scratch (Watt interview, 2006: 16).

Looking into animal eyes is an experience Watt understands and expresses in her work. She relates an event that occurred at the agricultural expo in Paris when, she states, "I think I was desperately in need of animal contact as well – where I was trying to take this photo of a sheep from a distance". She recalls that there were two sheep in the pen and "… one was off eating and one was just standing there and I was trying to take close up photos of the eyes" (Watt interview, 2006: 16). Amazingly, for Watt, "The one that was the eating just turned and stood and stared at me and came and walked straight up to me and just stood there looking at me" (Watt interview, 2006: 17). According to Watt, "It was just one of those extraordinary moments. That sheep initiated the whole gaze and contact, not me". This visual communication with the sheep, she claims, is revealing. "It's not an animal I know yet I felt really an extraordinary connection to that sheep at the end …". Connection and communication such as this "… is something you anticipate and assume would be part of your relationship with the pets not farm animals" (Watt interview, 2006: 17).

7.8 The Researcher's Perspective: Barbara Dover

After interviewing the six artists, the researcher then turned the focus to herself (Plate 7.8.1). In order to integrate the research questions with the research art practice, it was necessary to place the same frame upon the researcher as that placed on the artists: the interview questions were thus considered and addressed in written form, moving the researcher into the personal reflective position of the artist.

Plate 7.8.1 Barbara Dover with Mitzi and Morgan, 2007

Animals were always a part of my life: as far back as I can remember there were constantly animals in the household especially cats but also many dogs, mice, guinea pigs, rabbits and birds. The family home was a haven for stray and injured animals rescued by my elder sister and me. For those unfortunate ones who died, my sister and I performed a funeral service and buried the animal in a small grave we had dug in the backyard. However, this life-long interest in and connection to animals has not always been simpatico with my other enduring passion – art.

While animals and questions of our relationship with them are currently pivotal to my artwork, the anomaly is that this was not always the case. With my strong personal connection to and interest in animals, I drew and painted them from time to time but I had never addressed the sort of issues that concerned me about animals even after I had become aware of how those animals, for example, in the food industry, in research, in circuses and zoos are treated and live out their lives.

My awareness of the many concerns associated with our attitude towards animals and my subsequent involvement with the animal cause was initiated in 1983 by the reading of Peter Singer's book, Animal Liberation, which was, for me, life changing. Before reading this book, I had no idea what had happened to the animal – the chicken, pig, cow or sheep – before it became a piece of meat I

consumed or even that I could possibly make an ethical decision about not eating the piece of meat. This period represented a time of critical realisations about both art and animals.

While pursuing a professional career in arts education, I began to spend most of my spare time working for the cause of those hundreds of thousands of exploited animals who were largely unseen and ignored but suffering lives of deprivation and pain in such places as factory farms and research laboratories. There was very little time for my personal art practice. Indeed, for me, the work of animal advocacy seemed a more urgent and relevant concern on which to be spending time while art making began to look like an indulgence or a waste of time that would not make any difference to bettering the life of a single animal. My gradual movement away from art indicated the pursuit of an alternative path through which animals, rather than art, were at the heart of my preoccupations.

After a period of travelling then moving to Cairns to live, I returned to art practice again, steadily building up skills that had long lain dormant. It was during this time that I came to the realisation that there was potential to coalesce my art practice with my commitment to animal advocacy. I undertook Master of Creative Arts research to address the absence of the animal from my artwork, to confront the separation of animals and art and to bring the two together in a meaningful way. Indeed, the Masters research both aimed at bringing together my two previously separate spheres of concern – art and animal advocacy – within the widening and shifting environments of both areas. The contextual setting and conceptual underpinnings for the Masters research of both my first-hand experience of the animal advocacy movement and the proliferation of literature on animal ethology and animal rights that had occurred within the last thirty or so years and also, importantly, the changing nature of contemporary arts, located the pedagogical scope and duality of this research.

The fallow period when my art practice was relinquished for animal advocacy work might well have been a formative time for my art at another level. The thematic focus of the Masters' work found its source or germination in my deep

and long-held commitment to the cause of animals. The many years of research and effort to comprehend the philosophical questions and ideas relating to the ethics and dichotomies of our relationship with animals emerged as a significant factor in the formation of the conceptual and theoretical basis of my work. Moreover, the Masters research stage might be viewed as a demarcation point or an invisible line beyond which my more current work commences and the period in which my work leads into the phase where the issue of our moral relations to animals is explored in a more considered way.

The decision to embark upon the area of animal exploitation as my Masters research and art practice focus raised some old and some new dilemmas. One of the foremost concerns for me was how to address, in visual terms, the complex philosophical, moral and ethical questions in relation to animals without slipping into sentimentality or political sloganeering. Yet another quandary was how, with regard particularly to aesthetics, to represent visually the dichotomous nature of society's attitude towards and treatment of animals without resorting, for example, to the portrayal of images of brutalised animals in slaughterhouses and laboratories. While the visual approaches in which our dichotomous relationship with animals are expressed by contemporary artists are broad, from confrontational to alluring, from raw graphic realism to traditional figurative representation, the critical issue for me at this time was in the location and choice of the appropriate and meaningful expressive visual language for my art practice.

In one work, created at this time, *Barrier*, 2003 (Plate 7.8.2), I sought to represent the dichotomy inherent in our attitudes towards those animals we eat and utilise for many products – cattle. In this work, I endeavoured to reveal the beauty of the ordinary animal through the matter or material – in this case, the textural variety and colours of cattle tail hair – of the animal in the clean and clinical format of a transparent acrylic tube, and allow the exploitation and dreadfulness behind the beauty unfold slowly. The words *conditioned*, *rendered*, *transported*, *automated* and *engineered* sandblasted on the tubes, and only obvious when viewed closely, were used to suggest the dispassionate and mechanised approach to the animals taken by the industries involving cattle.

Plate 7.8.2 Barbara Dover, *Barrier*, 2003, acrylic, cattle tail hair

Another work from the Masters research, *Breathless*, 2003, (Plate 7.8.3) also centred on the exploitation of animals and the ethics of our relations with them.

Plate 7.8.3 Barbara Dover, *Breathless*, 2003, acrylic, stainless steel, feathers

The specific exploitation focus in *Breathless* was the confinement of sentient, breathing beings in enclosures that deprive them of their natural behaviours and cause them suffering. While all intensively-farmed animals are confined within spaces which result in deprivation and suffering, for me, the mass-production techniques endured by factory-farmed chickens, more commonly known as battery hens, represented factory farming both at its worst and at its grossest in terms of sheer numbers of animals. Furthermore, the chicken was the first animal to be removed from its relatively free-roaming traditional farm conditions to cage confinement. As an unambiguous referent to chickens specifically, and living creatures generally, I placed the small white feathers sourced from feather pillows, in the box/cage acrylic structures. The feathers also signified the symbolic associations of the colour white such as purity, innocence and goodness as well as qualities of fragility, vulnerability, delicacy, softness and subtlety. The box/cage in *Breathless* also represented confinement, containment and enclosures as well as airlessness, breathlessness and suffocation. Through the repetition of nine structures, I maintained the metaphoric associations to multiple numbers and the relentlessness of cages in factory farms. Additionally, in order to bring the acrylic turreted box even closer to its referents of both battery-hen cages and iconic north Queensland domestic and commercial architecture, I placed the feather-filled acrylic box/cage on stilts or legs.

This Masters research project was a critical turning point in resolving my parallel interests and involvement with animals and art. I had finally dealt with two fundamental issues – ethics and aesthetics – that previously had seemed irreconcilable. Specifically, while this research probed the issue of exploitation, it also confronted the issue and simultaneously considered the important role of aesthetics. I brought together aesthetic deliberations with confronting animal issues, that is, I placed the pleasing and displeasing together, which underlined the inherent contradictions in the subject of animals. Now, ethical issues in my artwork are closely allied with aesthetics and are fundamental drivers. My work is informed and shaped by ethical considerations but within an aesthetic frame. My approach to aesthetics and to the question of beauty in an artwork aligns with the ideas that are used to describe not only formal qualities of a work but also quality

of ideas, concepts and pursuits. When all these aspects of a work coalesce then the work is close to being successful. The idea of the combining conceptual rigour with formal beauty in an artwork is appealing to me. However, working in the realm of aesthetics to address the unpleasant and horrible side of animal-human interactions remains difficult.

While I address animal issues in my work, I am adamant that I would never harm, exploit or kill an animal for a work. Also, I would never force an animal to do something against his or her will for the purpose or sake of a work. While I have photographed animals, it has been on their terms and with their cooperation. Although I have used animal industry by-products such as feathers and horse hair in some works, I must admit still to having some issues with reconciling the use of these. Nevertheless, I would consider using a dead animal in some circumstances, for example, road kill or found dead animals if the work is conceptually sound in regards to animals.

However, central to my approach to the subject of animals in my work is the consideration of animals as sentient beings, capable of experiencing suffering and pain but also pleasure as beings with lives and needs of their own. This is a fundamental tenet underpinning my work concerning animals; indeed my current research is more directly concerned with sentience. Animal sentience is clear to observe when you live with animals and my lifelong close association with companion animals particularly has influenced my views. It is important in my work that I engage with animals as individuals, standing or meaning nothing more than themselves, as sentient individuals seen to have their own autonomy rather than representing the human condition or a specific human characteristic. Also, living with animals not only reveals their sentience but it also points to the fine boundaries between humans and non-human animals. The boundaries between different animal species can seem greater than the boundaries between some animals and humans. Like a number of other contemporary artists such as Watt and James, I am interested in questioning the traditional animal-human demarcations.

7.9 Commonalities and Points of Divergence

It is evident from talking to these artists that, while the gaze and reciprocal gaze are threads that form a strong tie between the works of the artists, conceptual diversity and fundamental differences in their consideration of animal-human relations are also apparent. Table 7.9.1 uses the main frames provided by the interviews to profile the seven artists. The different hue/shading in the table indicates the category or grouping of an area of focus which relates generally to the organisation and categorisation of the interview questions.

Table 7.9.1 Animal Interface in Selected Art Practices

	Dover	Fowler	Hobbs	James	Roberts-Goodwin	Roet	Watt
Experience with animals – childhood	✓	✓	✓	✓	✓	✓	✓
– present	✓			✓	✓	✓	✓
Conceptual focus – animals central	✓	✓		✓	✓	✓	✓
Animal-human interface	✓	✓	✓	✓	✓	✓	✓
Animal-human boundaries	✓	✓	✓	✓	✓	✓	✓
Aesthetics – important role	✓	✓	✓	✓	✓		✓
Ethics – important role	✓	✓	✓	✓	✓	✓	✓
Aesthetics/ethics balance	✓	✓	✓	✓	✓	✓	✓
Supportive of equal consideration of interests of animals	✓						✓
Animal advocacy – directly addressed							✓
– indirectly addressed	✓	✓	✓	✓	✓	✓	✓
Use of animals – dead or alive		✓	✓	✓			
– animal parts				✓			
Limits to use of animals	✓	✓	✓	✓	✓	✓	✓
Depiction of reciprocal gaze	✓	✓	✓	✓	✓	✓	✓

For Hobbs, for example, the boundaries and borders between the animal and human remain in question. While she implies co-existence and interdependence, at the same time she intimates that there is something rather disquieting and strange in the animal-human relationship. Not all is what it seems on the surface of this interaction. Indeed, the animals and humans that Hobbs portrays in her works are entangled in a constructed narrative indicating that the animal-human relationship is being pushed to the edge of social acceptability.

Fowler, too, addresses ethical issues in regards to relations between animals and humans but his scope embraces these under the broad sweep of nature and culture. His concern is that humanity is losing touch with nature and culture which, for Fowler, represent animals, the environment and human cultural traditions. Most importantly, his work with animals and animal behaviour strongly comments on and reflects the human condition. Roet's work, too, is a mirror to humanity. Her singular focus on apes and, particularly chimpanzees, animals with whom humans share more than ninety-eight percent DNA, is empathetic and sensitive to these creatures but, through this close consideration of the primate, her work compels us towards enhanced understanding of humanity.

James also seeks to understand human behaviour, especially her own. Anxiety underpins her artwork, which centres on her own horses. James addresses both her anxiety and the anxiety animals might experience. Her work emanates from her particular sensitivities and personal interactions with her horses. Roberts-Goodwin's driving concerns are less explicitly personal than those of James but nonetheless derive from a personal sense of displacement or aloneness, as she terms it. Her animals and humans are isolated in the landscape or some desolate setting, whatever the context might be. Indeed, Roberts-Goodwin physically and actually displaces herself in countries and cities around the world, some of which are dangerous, in order to realise her images. Watt displaces herself too but she endeavours to see the world from the animal's point of view. The driving concern in her art practice stems from empathetic transference of her experience as a human to the experience of a sentient animal. Her work considers what it is like to be an animal other than a human and probes questions of animals' viewpoints.

The perceptions revealed by the interviews demonstrate that these artists are insightful in relation to the contemporary shifts and changes in the animal-human relationship. They are engaged with and insightful about the perplexing boundaries between animals and humans and suggest that there are continuities between the two species. These artists engage with these sensitive issues within the considerations of ethical and aesthetical concerns and express strongly these concerns in their work. Social and/or individual ethics in our relationship with animals are important for both the artists and the researcher. Roet, for instance, maintains that her work aims to address the moral issue of how we perceive animals; indeed, she urges people to consider these issues. Watt's work, too, is driven by her strongly held views and ethical issues are also an integral part of Roberts-Goodwin's work. Fowler also contends that he is considering and conceptualising ethical issues in relation to the ways animals are treated. For James, ethical issues are also important because she is "…coming at it from a concerned pet owner role …" (James interview, 2006: 7), part of this being to encourage awareness of the issues to others. Hobbs states that she is constantly aware of ethics and would misrepresent neither animals nor people in her work.

Significantly, this diversity and complexity of conceptual approaches among the artists reflect the complexity, density and intricacy of the animal-human relationship itself. The interview data evidences the nature of this multifarious interaction with the particular animal/s represented in the works, which include domesticated and captive wild animals. So too, the position of animal advocacy within the artists' conceptual frame of reference demonstrates apparent wide divergence among the individual approaches and attitudes with Watt, who advocates for animals, at one end of the spectrum and Hobbs, who does not experience the need to be close to animals, at the other end. Roberts-Goodwin, Fowler, James and Roet are located at points along the centre of this advocacy continuum, each with varying viewpoints and philosophies on the relevance of animal advocacy and animal issues to their work.

Fowler's view of animal advocacy is, "… rather than being didactic about it, I try in the work to be reverent of the animal" (Fowler interview, 2006: 10). Roberts-Goodwin works in collaboration or conjunction with animal causes and considers that, rather than address animal advocacy directly, she might "…construct a narrative around [an animal] to champion a cause" (Roberts-Goodwin interview, 2006: 11). James contends that "… I tread very carefully with that area and I'm really wary of preaching …" (James interview, 2006: 9). While Watt echoes James's sentiment, she claims that it is hard "… to avoid work that becomes literal or preachy … it's a fine line that you tread" (Watt interview, 2006 8). Roet, too, argues that she prefers to indirectly bring an awareness of the animal issues through her work.

Interestingly, while their viewpoints about animal advocacy, ethics and aesthetics vary, all use photographic technologies to create their artworks. Although the broad choice of medium is a commonality, it is also evident that materiality takes a back seat conceptually to the artists' media choice in their work. Some artists, such as Hobbs, specifically seek to avoid materiality while, for others, such as Fowler, the materiality is expressed in the photograph itself. In utilising photographic technologies, each artist achieves an authenticity and verisimilitude in the interaction between their subjects within the works that perhaps might not have been achievable with other media. The subjects – the human and the animal – of the works are in one sense *real* people and *real* animals who are compelling and draw the viewer into work. While the medium of photographic and digital technologies remain a linking factor, each artist explores ideas through this medium in varied ways.

Consistent with the clear position on ethics is the principled base of the artists in relation to portraying and using animals, which centres on integrity and non-exploitation. All artists are unequivocal that they would not harm or kill animals for the sake of their work. Indeed, there are limits to their use of animals for art's sake. Roet suggests that some of her works address exploitation indirectly although The *Ape and the Bunnyman* works show exploitation in the extreme. Fowler also addresses these issues in an indirect way, particularly referencing

battery farming and the factory farming of animals. Watt, on the other hand, deals very directly with the issue of animal exploitation, which both informs and drives her work. Like Watt, James avoids using imagery of animals in distress and seeks to reflect the animal's point of view. Hobbs also aims to represent autonomous animals, respecting them and their place in the world.

The idea of the animal-human connection or boundary blurring, as it is often described, or even animal-human continuity, as Noske (1997) argues, is a strong linkage between some of the artists and the researcher. James contends that the work with her mare in *The World is a Dangerous Place* (2004) "… was really me trying to connect and relate to her even though it was meant to be about anxiety …" (James, 2006: 5). For James, the human-animal relationship and boundaries in her work are becoming increasingly important to her work. Watt, too, particularly in her hybrid works, which are part her and part other animal, are about breaking down the boundaries between human and animal. Fowler argues that what he seeks to express in his work is that "…there aren't boundaries or shouldn't be boundaries … I think of it as a fluid interaction" (Fowler, 2007: 7). According to Roet, her portrayal of apes, particularly in her drawings, just naturally blur and, indeed, transcend the boundaries because of the similarities between apes and humans.

James contends that she likes neat and finished work and has "… a fairly minimal colour scheme … I now only really use black and white" (James, 2006: 8). However, James is also aware that her aesthetic concerns interconnect with ethical issues. Representing the similarities between human and animal anxiety as a shared experience, for James, means that "… it's going to be something that isn't always aesthetically nice or positive …" (James, 2006: 8). In his art practice, Fowler's aesthetic and ethical concerns are also deeply connected and aesthetics, particularly, is "…pretty strong … overriding really" (Fowler, 2007: 9), as he phrases it. For Watt, aesthetics is also important and she is especially interested in the balance between ethics and aesthetics. She aims to make works with which the viewer engages. Balance between the two is also important for Roberts-Goodwin who argues that "… framing is incredibly important … the aesthetic framing of it

[the image]" (Roberts-Goodwin, 2006: 10) while, at the same time, she believes that ethical awareness is important too contending that, "I like to think that they are not just pretty pictures" (Roberts-Goodwin, 2006: 10).

The animal focus also represented a point of divergence between the artists. To some extent, James's work reflected the domestic situation between people and their companion animals and the closeness and intimacy of this emotional connection in her representation of a horse and young woman. This might be considered to be more tenuous because horses are less universally identified as pets as, say, dogs or cats; however, it is obvious that the relationship between the horse and human is just as close and as intense as it is with other companion animals. The range of animals that were the focal point of the artists' works includes farm animals (Watt's and Fowler's) and captive wild animals (Roet's and Roberts-Goodwin's). While these animals visually connect with the humans in the works and are portrayed as themselves, that is, as individual sentient beings with their own sense of agency, the animals also represent groups or categories of animals from which humans are both physically and emotionally more distanced or remote. Pets, on the other hand, share the everyday lives of a great number of humans and are in close daily proximity to people on both a physical and psychological level.

The interviews reveal a number of commonalities between the artists' work and the researcher's work. First, like James, my work too, is driven by personal connections with my companion animals but also by an acute awareness of their own behavioural needs and particularly their sentience and sapience. Also, similarly to Watt, while animal advocacy informs and shapes my work, I avoid proselytising in my work. So too, ethical and moral responsibilities underlie my work, in much the same way as it does for Watt, Roet and Fowler. As with these artists too, I also seek to portray animals as individuals with their own sense of agency. My work seeks to explore the boundaries and borders between animals as does Roet, Watt, Fowler and Hobbs. Significant commonalities between the artists and my work lie within aesthetics and ethical aspects. Aesthetic considerations are

fundamental to the work of each of the interviewed artist and, equally, an interplay and balance between aesthetics and ethics are important.

However, along with these commonalities are also some significant divergences between the artists' work and my work. An important difference is the representation of the reciprocal gaze between the animal and human: for me, the expression of the mutual gaze is fundamental to my current work while for the other artists it is subsumed by different conceptual drivers. For instance, the gaze for Watt is an expression of her ideas about animal advocacy, particularly personal identification with those animals we eat such as cows, sheep and pigs. For James, while the depiction of the reciprocal gaze is a powerful one in her work, her fundamental underpinning concept concerns anxiety and the ways in which animals and human share this experience. So too, while articulating the gaze between humans and animals, Fowler's principal concern is the inequitable relationship between nature and humanity while Roet seeks to understand and reflect humanity through nature. Roberts-Goodwin seeks to discover what she does not yet know.

For each of the artists, the reciprocal gaze between the animal and human represented the expressive effect of a different primary conceptual driver rather than a specific and foregrounded concept. Hence, the mutual gaze was expressed in the artists' series of works to a greater or lesser extent, from very obvious and intense in, say, James's work to less so in Roberts-Goodwin's work. Importantly, the underpinning concepts of the artists' works referred to ideas unrelated to the reciprocal gaze whereas, for this researcher's work, it was a fundamental conceptual focus. While both researcher and artists bring animals and humans together and utilise non-verbal communication and the gaze as potent means to connect the two and to make the animal-human boundaries indistinct, the researcher considers these in the primary context of the powerful bonds and attachment between people and their pets, a relationship like no other between animal and human. Moreover, for the researcher, the mutual non-verbal connection and communication between humans and their companion animals was the driving conceptual focus and bases of the work. Another notable

divergence is the degree to which the animal is depicted as a sentient being. While all artists portray animals as autonomous individuals with consideration of their agency, for me, the animal and human connective tissue is constructed from sentience and this is essential to the *raison d'être* of my current work.

CHAPTER EIGHT – EYE TO EYE: SAMPLING THE ANIMAL-HUMAN INTERACTION

8.1 *Eye to Eye*: The Curatorial Principles and the Proposal

The exhibition of the interviewed artists work represented the formal and considered presentation of the interview process and deliberations into a public forum, in this case the Dubbo Regional Gallery. Several months before the interviews with the artists, the Dubbo Regional Gallery management expressed interest in receiving a proposal derived from the current research providing "… it is the best work that fits their project core aim 'to add rigor to the DRG collection thematic', the Animal in Art" (Appendix E.2). In order to respond to this expression of interest, it was important to ascertain the participation of the artists before a proposal for a group exhibition could be submitted. At the time of the interviews, the possibility of a group exhibition was proposed and, later, when their involvement in such an exhibition was more definitely suggested, all agreed without hesitation. With the confirmation of the artists' participation, a proposal for a group exhibition, titled *Eye to Eye*, was prepared and presented to Dubbo Regional Gallery for their consideration.

This proposal sought to bring together Australian contemporary artists – Fowler, Hobbs, James, Roberts-Goodwin, Roet, Watt and Dover – who are exploring our complex relations with animals at a time when the animal and human interaction is increasingly under scrutiny as research evidences new findings about animal intelligence, ability to think and capacity to feel both pain and emotion. Within this broad frame, the proposal (Appendix E.1) argued the particular conceptual basis for the group exhibition being the way in which *Eye to Eye* investigates the extent to which the *gaze* and *reciprocal gaze* between humans and animals are critical to the animal-human relationship. The proposal noted that to a large extent our encounters with animals are mediated through our eyes and that, just as *looking* at other humans and being looked at by other humans are fundamental in

human social behaviour, looking and direct eye contact play an important role in animal-human interaction. As well as noting that the work touches on the moral responsibility we have for animals and addresses continuity and boundary blurring between animals and human, the proposal also argued that the exhibition would reflect the intensity of our relationships with animals, including our pets, zoo animals, farm animals and animals in the wild expressed through the reciprocal or mutual gaze. Additionally, it was proposed that the exhibition comprise two to three works by each artist and presented visual examples of the work of the potential artists to be included.

In the subsequent discussions with Gallery staff, the clear focus on the animal in contemporary art, the strong credibility of the artists as well as the sound conceptual basis for the exhibition were specifically highlighted. The explicit focus on the animal-human interaction in the works was considered an important feature of the exhibition. In the view of the Gallery, *Eye to Eye* met their collections policy objectives in their focus on the animal in art. As outlined in their exhibition schedule agreement (Appendix E.2), the exhibition promoted and increased "… the credibility of the Collection and policy", "… display the finest works available to cement the importance of the policy", "… highlight the importance of the concept in Australian art history", and "display a dynamic and robust exhibition that supports the collection". The Gallery accepted the proposal verbally and then proceeded to direct its organisational planning and funding towards this exhibition as its major animals and art exhibition for 2007.

While the title *Eye to Eye* was at first a working one, it remained the title throughout the exhibition's duration and was favoured by the Gallery staff. Simple and direct, it was also applicable not only because it clearly reflected the conceptual directions of the exhibition works (humans and animals in visual interchange and connection with each other) but also because it indicated the driving curatorial principles. Importantly too, the words *eye to eye* implied the ideas of seeing (perceiving with the eyes and/or other senses), considering, ascertaining, agreement, complicity and equality or egalitarianism. These are all

terms underpinning the curatorial decision making which foregrounded the publication of this phase of the research.

8.2 The Venue – Dubbo Regional Gallery, Western Plains Cultural Centre

During 2006, a new Dubbo Regional Gallery building was constructed (Plate 8.2.1). This new building incorporates a large contemporary gallery space, a foyer and café area and has been integrated with an existing red brick school building, which was refitted and refurbished to become the Dubbo museum and office space along with a community arts centre (Plate 8.2.2 and Plate 8.2.3). The new complex development, the Western Plains Cultural Centre, was fully completed and functional some ten months before the planned *Eye to Eye* exhibition.

Plate 8.2.1 The Western Plains Cultural Centre, Dubbo

Plate 8.2.2 The Western Plains Cultural Centre, gallery section

Plate 8.2.3 The Western Plains Cultural Centre, entrance and museum section

8.3 The Curatorial Role

Clearly the planning, development and implementation of the *Eye to Eye* required the researcher to undertake both a curatorial role and an artist role. The distinct tasks pertaining to both areas were managed separately, and with a clear application. The initial meeting with the Dubbo Regional Gallery management in early March, 2007, in relation to E*ye to Eye*, established an overview of the tasks to be undertaken by both the gallery and the researcher/curator for the exhibition scheduled for September 2007. These tasks included confirming the curatorial rationale; reviewing the exhibition space; confirming the participation of the artists and their work requirements; considering the design of the exhibition and the design of the catalogue; finalising the exact dates for the exhibition; establishing and confirming the public programs to be associated with the exhibition; preparing a draft for a proposed gallery-artist contract; and preparing a budget and fee structure. The researcher/curator also presented a promotional public lecture foregrounding the research basis for the forthcoming exhibition some months prior to it.

Subsequent to the meeting, an *Independent Curator and Exhibition Space Agreement* (Appendix E.2) between the research curator and the Western Plains Cultural Centre was signed.

Following the first face to face meeting held at Dubbo Regional Gallery was a second meeting by teleconference. The agenda and minutes (Appendix E.4) from these meetings recorded the tasks accomplished and those still to be carried out. Less formal consultation during the lead-up time to the exhibition accomplished tasks such as arranging the signature of gallery and artist agreements (Appendix E.3), deciding on the design of the invitation and catalogue, finalising freighting requirements and arranging the opening event.

At the second meeting, the withdrawal of Hobbs was discussed. The work to which Hobbs referred and discussed in her interview, the photographic series, *Roar*, (which related to animal-human interactions) was unavailable for this exhibition. Hobbs submitted recent work, a video depicting a toy monkey riding a toy bike and a photograph of a horse tethered to a tree. Given the conceptual basis of the exhibition, these works were deemed inappropriate for the context as both lacked the animal-human interaction evident in the earlier *Roar* series. Hence, the exhibition proceeded with a group of six rather than seven artists.

8.4 Preparatory Tasks

In accordance with the curatorial responsibilities outlined in Appendix E.4, the following preparatory tasks were undertaken as outlined below.

8.4.1 Invitation

The choice of the exhibition *hero image*, as the gallery termed it, to be used in the invitation (Appendix E.5) and the catalogue was surprisingly simple since all agreed on the compelling nature of James's photograph, *The World is a Dangerous Place*, and supported its appropriateness as an image to reflect the intrinsic nature and conceptual framework of the exhibition.

8.4.2 Opening Speaker

The information for the invitation also required confirming the exact date and time of opening and, importantly, the opening guest speaker. The selection of the invited speaker took into consideration credentials in relation to the nature of the exhibition which, in this case, correlate broadly to contemporary art but specifically to animal art. After some deliberation, the choice was Mr Tony Bond AOM, Director of Curatorial Services at The Art Gallery of New South Wales where he also heads the Western Art Department. He first joined the Gallery in 1985 and has a curatorial specialisation in 20th century and contemporary international art. He also sits on a number of advisory boards, including the Biennale of Sydney and the Council of the Power Foundation at Sydney University. Mr Tony Bond also has had past collaboration with Dubbo Regional Gallery on a number of exhibitions and is personally known to the staff. This fact, along with his extensive experience and expertise in contemporary art, meant that he was well qualified for the role of the opening guest speaker. With the choice of opening speaker fixed, the design and printing of the invitation was undertaken some four weeks before the opening of the exhibition.

8.4.3 Catalogue

The process of designing and developing the catalogue, however, was underway soon after the first exhibition planning meeting. The major tasks included the preparation of the foreword (Appendix E.6) by the gallery manager and the catalogue essay by the researcher/curator (Appendix E.7) along with the artists' statements and the collection of artist exhibition images and their titles. Editing and checking the publication was a responsibility of both the researcher/curator and the manager, while the final proof-reading of the document remained as a task for the gallery. The completed catalogue (Appendix E.8) is a 22 x 22 cm square full colour publication of thirty-two pages in a quality satin stock paper with an allocation of two pages per artist, three pages for the artists' biographies, two pages for the list of works, two pages for acknowledgements, two pages for the catalogue essay and one page for the foreword. The additional pages presented

selected work of the artists and the cover is a detail of James's photograph. The final catalogue design, discussed and agreed upon by both the gallery manager and curator/researcher, fittingly reflected the élan and spaciousness of the design of the exhibition and the curatorial directions.

8.4.4 Didactic Panel Text

A didactic panel (Appendix E.9), printed in the same type face as that for the labels and the catalogue was displayed on a partition wall at the entrance of exhibition near the exhibition title label and James's work.

8.5 The Exhibition Installation

Around one month prior to the delivery of the works to the gallery by the artists, information was supplied for the labels, including titles, sizes and media. A scale model of the main gallery space at Dubbo Regional Gallery proved to be an invaluable tool for the planning and installation of the works. Indeed, the scale model gallery and an approximation of each work allowed exploration and consideration of the options, possibilities and variations of installation before the first day of installing the works (Plate 8.5.1). Again, this pre-planning meant that the installation of works and working with the gallery staff was both straightforward and expedient. The exhibition installation was carried out by the Dubbo Regional Gallery's exhibitions staff over a period of four days before the opening the exhibition.

The exhibition, *Eye to Eye* comprised the works of six artists and twenty-four artworks. These were:

Hayden Fowler – *Nursling I – V*, 2006, mounted digital photographs, (Plate 8.6.1 to Plate 8.6.5) and *Goat Odyssey*, 2006, digital video (Plate 8.6.6).

Kate James – *The World is a Dangerous Place*, 2004, knitted object and Pegasus print (Plate 8.6.7 and Plate 8.6.9).

Lynne Roberts-Goodwin – *Gulf-desert Saqqar #5*, 2003, *Gulf-desert Saqqar #9*, 2003, *Yashen-Saqqar portrait #7*, 2003, all c-type photographic prints (Plate 8.6.9 to Plate 8.6.11).

Lisa Roet – *Ape and the Bunnyman*, 1998, *The Dance*, 1998, *In the Shadow of the Bunnyman*, 1998, *Dangling the Carrot*, 1998, *3 Wise Men*, 1998, all Cibachrome prints (Plate 8.6.12 to Plate 8.6.16) and *Ham (Astro Chimp) No. 24*, 2006, (Plate 8.6.17), *Ham (Astro Chimp) No. 27*, 2006, (Plate 8.6.18), *Ham (Astro Chimp) No. 29*, 2006, (Plate 8.6.19), all bronze.

Yvette Watt – *Domestic Animals (Culinary Tips)*, 2007, *Domestic Animals Domestic Animals (Art Lesson)*, 2007, *(Interview)*, 2007, all digital print and ink on paper (Plate 8.6.20 to Plate 8.6.22).

Barbara Dover – *(face to face) Bachy, Margaret and Julia*, 2007, *(face to face) Midge and Eike*, 2007, *(face to face) Betty and Julie – heart to heart*, 2007, all Giclée prints and pencil (Plate 8.6.23 to Plate 8.6.25)

The first task was to re-arrange the gallery space and the movable walls/partitions that were used in the previous exhibition. Since the intended overall ambience of the space was one of spaciousness and openness, consideration was initially given to re-configuration of the moveable walls for the creation of a small room for Fowler's video work and for an entrance wall displaying James's installation work. The positioning of these walls established the layout of the space and the total dimension of wall space available for the works. Once the walls were in place, the artworks were wheeled out on moveable stands from the storage room. As each work was unpacked during the installation, a gallery officer closely checked and documented the delivery condition of the work (Plate 8.5.2). The resultant report is made available to the gallery or artist should there be any issues regarding the condition of the work on its return.

Plate 8.5.1 Dubbo Regional Gallery scale model

Plate 8.5.2 Dubbo Regional Gallery collections officer checking condition of artworks

The placement of Fowler's video was determined along with the position of Fowler's photographic series (Plate 8.5.3). Fowler's video and related photographs needed to be in near proximity. Hence these five works were placed on the rear wall of the gallery near the video room. After establishing the location of both James's and Fowler's works, the positioning of the largest works in the exhibition was determined. Roberts-Goodwin's three photographic works on aluminium were not only large in scale but also intense in colour thus requiring ample space around each work (Plate 8.5.4). The works were placed approximately 130 cm apart from each other at the southern section of the right-

hand wall. The positioning of the works on the wall was carefully calculated and a surveyor's laser spirit level was used to precisely locate the works' horizontal and vertical positions and corner intersections with its laser beam.

Plate 8.5.3 Positioning the Fowler *Nursling I-V* series

Plate 8.5.4 Positioning the Roberts-Goodwin series

Day Two of the installation process continued with the installation of works on the right-hand wall and the decision to place Watt's three works on paper alongside Roberts-Goodwin's work (Plate 8.5.5). These were attached to the wall with adhesive tabs. Watt's more detailed images created an effective interplay of forms and colour with Roberts-Goodwin's larger works. The two series of Watt and Roberts-Goodwin, displayed side-by-side, and Fowler's works along the rear wall, left the remaining walls. The wall facing Watt and Roberts-Goodwin offered a more than suitable position for Roet's works, which comprised five photographs and three bronze busts. Three photographs were arranged on the gallery wall while two were placed on the moveable wall which formed part of the video room (Plate 8.5.6). Continuing with Roet's work, the three busts were placed on tall narrow white plinths in front of one wall of the video room. The busts of chimpanzees were faced towards each other (Plate 8.5.7). This left the space on the rear the entrance moveable wall for Dover's series (Plate 8.5.8). Then James's photograph was placed at the entrance (Plate 8.5.9) and the knitted installation was carefully attached by fishing wire on the ceiling and aligned according to James's written and drawn instructions (Plate 8.5.10).

Plate 8.5.5 Positioning the Watt series

Day Three involved finalising adjustments to Fowler's video and ensuring it played at its optimum quality. Also, some slight changes were made to the gallery entrance moveable wall allowing a slightly larger space behind the wall. The adhesive exhibition title was positioned and placed on the entrance moveable wall, several metres from James's photograph and installation. This wall, facing the entrance, then comprised the title of the exhibition, *Eye to Eye*, and James's work, which was the first work viewed when entering the exhibition. The didactic panel text, also printed on clear adhesive film, was positioned on the wall diagonally opposite James's work at the entrance.

Plate 8.5.6 Positioning the Roet photograph series

Plate 8.5.7 Positioning the Roet sculptures

Plate 8.5.8 Positioning the Dover series

Plate 8.5.9 Positioning the James installation

Plate 8.5.10 Positioning the James photograph

While the placement of the works created ambience, the lighting of exhibition was critical. The exhibition lighting not only brought life to the forms and colour of the work, but also played an important role in the interaction of the works in generating a dynamic specific to the groups of work in this particular space. Some considerable time was invested in achieving the most effective lighting for each work. This necessitated different lighting arrangements for each series of works while, at the same time, considering an overall lighting effect. For this, a variety of lights was used including wall wash lights, beam shapers and spotlights. These were then adjusted, brightened, heightened or softened depending upon the specific work's requirements. The soft wall wash lights through the whole gallery integrated the works and unify the exhibition.

On Day Four, some final adjustments were made to the lights and the labels were positioned near the works. The room was cleared of all equipment, tools and packing material, the walls were cleaned and the low bench was placed near the centre of the space. The exhibition was ready for opening to the public. The installation process had been smooth and unproblematic, clearly facilitated by the professionalism, expertise and experience of the Gallery's exhibition staff.

8.6 The Exhibition Works

In 8.6.1 the works by each artist are presented: Hayden Fowler (Plate 8.6.1 – 8.6.6); Kate James (Plate 8.6.7 – 8.6.8); Lynne Roberts-Goodwin (Plate 8.6.9 – 8.6.11); Lisa Roet (Plate 8.6.12 – 8.6.19); Yvette Watt (Plate 8.6.20 – 8.6.22); Barbara Dover (Plate 8.6.23 – 8.6.25). In 8.6.2 Plates 8.6.26 – 8.6.42 present a visual walk through the installed exhibition.

8.6.1 The Exhibition Works

Plate 8.6.1 Hayden Fowler, *Nursling I*, 2006, mounted digital photograph (courtesy of the artist)

Plate 8.6.2 Hayden Fowler, *Nursling II*, 2006, mounted digital photograph (courtesy of the artist)

Plate 8.6.3 Hayden Fowler, *Nursling III*, 2006, mounted digital photograph (courtesy of the artist)

Plate 8.6.4 Hayden Fowler, *Nursling IV*, 2006, mounted digital photograph (courtesy of the artist)

Plate 8.6.5 Hayden Fowler, *Nursling V*, 2006, mounted digital photograph (courtesy of the artist)

Plate 8.6.6 Hayden Fowler, still from *Goat Odyssey*, 2006, looped digital video on DVD 15 min 10 sec (courtesy of the artist)

Plate 8.6.7 Kate James, *The World is a Dangerous Place*, 2004, Pegasus print (courtesy of the artist)

Plate 8.6.8 Kate James, *The World is a Dangerous Place*, 2004, knitted installation (courtesy of the artist)

Plate 8.6.9 Lynne Roberts-Goodwin, *Gulf-desert Saqqar #5*, 2003, c-type photographic print
(courtesy of the artist)

Plate 8.6.10 Lynne Roberts-Goodwin, *Gulf-desert Saqqar #9*, 2003, c-type photographic print
(courtesy of the artist)

Plate 8.6.11 Lynne Roberts-Goodwin, Yashen-Saqqar portrait #7, 2003, c-type photographic print
(courtesy of the artist)

Plate 8.6.12 Lisa Roet, *3 Wise Men*, 1998, Cibachrome print
(courtesy of the artist)

Plate 8.6.13 Lisa Roet, *Ape and the Bunnyman*, 1998, Cibachrome print (courtesy of the artist)

Plate 8.6.14 Lisa Roet, *The Dance*, 1998, Cibachrome print (courtesy of the artist)

Plate 8.6.15 Lisa Roet, *Dangling the Carrot*, 1998, Cibachrome print (courtesy of the artist)

Plate 8.6.16 Lisa Roet, *In the Shadow of the Bunnyman*, 1998, Cibachrome print (courtesy of the artist)

Plate 8.6.17 Lisa Roet, *Ham (Astro Chimp) No. 29*, 2006, bronze (courtesy of the artist)

Plate 8.6.18 Lisa Roet, *Ham (Astro Chimp) No. 27*, 2006, bronze (courtesy of the artist)

Plate 8.6.19 Lisa Roet, *Ham (Astro Chimp) No. 24*, 2006, bronze (courtesy of the artist)

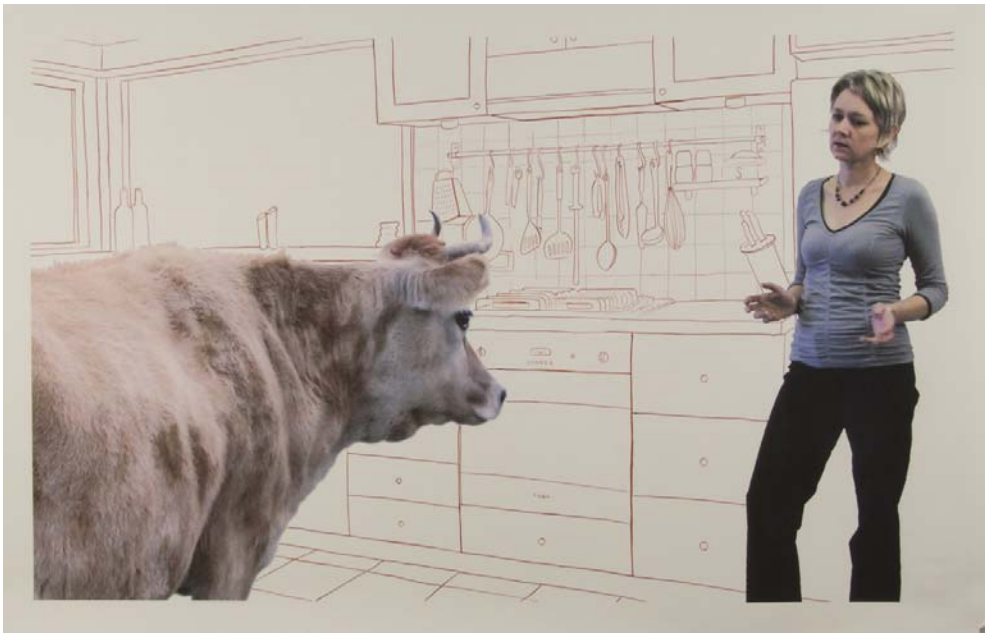

Plate 8.6.20 Yvette Watt, *Domestic Animals (Culinary Tips)*, 2007, digital print, ink (courtesy of the artist)

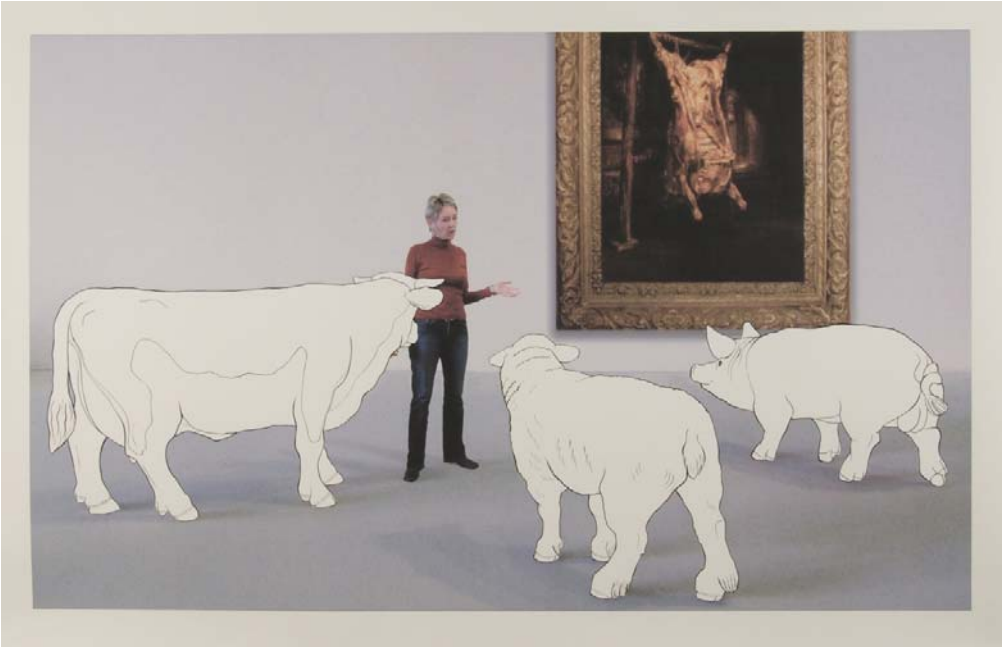

Plate 8.6.21 Yvette Watt, *Domestic Animals (Art Lesson)*, 2007, digital print, ink (courtesy of the artist)

Plate 8.6.22 Yvette Watt, *Domestic Animals (Interview)*, 2007, digital print, ink (courtesy of the artist)

Plate 8.6.23 Barbara Dover, *(face to face) Bachy, Margaret and Julia*, 2007, Giclée print, pencil

Plate 8.6.24 Barbara Dover, *(face to face) Midge and Eike*, 2007, Giclée print, pencil

Plate 8.6.25 Barbara Dover, *(face to face) Betty and Julie – heart to heart*, 2007, Giclée print, pencil, tracing paper

8.6.2 The Exhibition in situ

Plates 8.6.26 – 8.6.42 represent a visual walk through the exhibition from the entrance and James's work, along the right-hand wall to the rear of the gallery space to the video projection room and the Roet sculptures on plinths in front of this room to the left-hand wall and back to the entrance.

Plate 8.6.26 Entrance wall with title, James installation and didactic panel

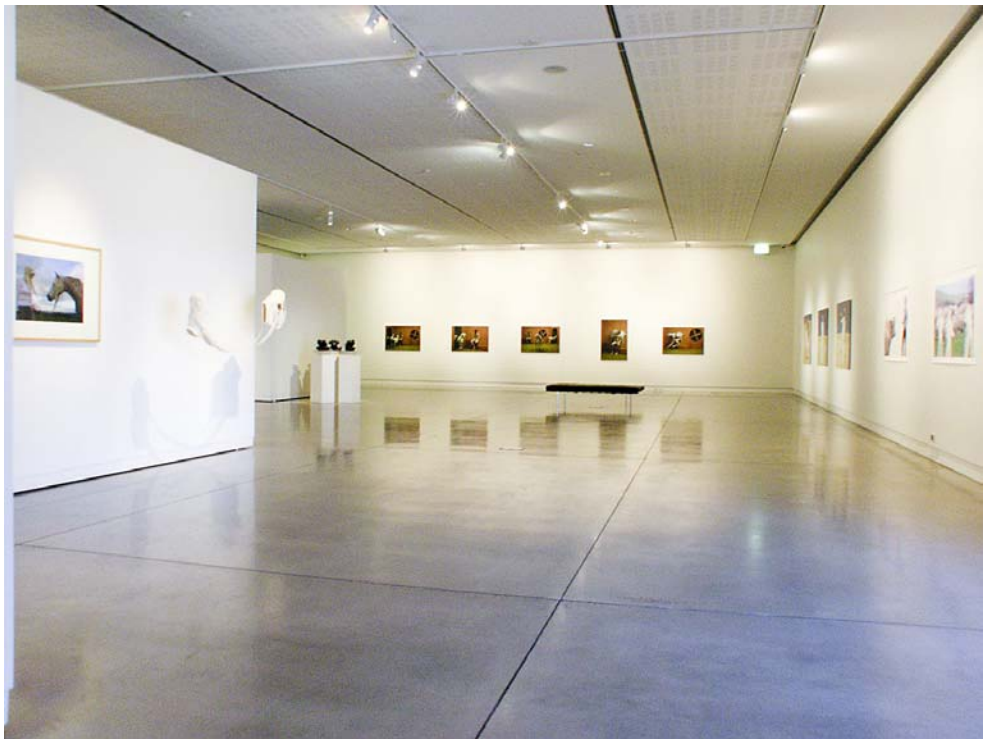

Plate 8.6.27 Entrance, looking to rear wall of gallery and Fowler series

Plate 8.6.28 Entrance, looking to rear left-hand wall and video projection space

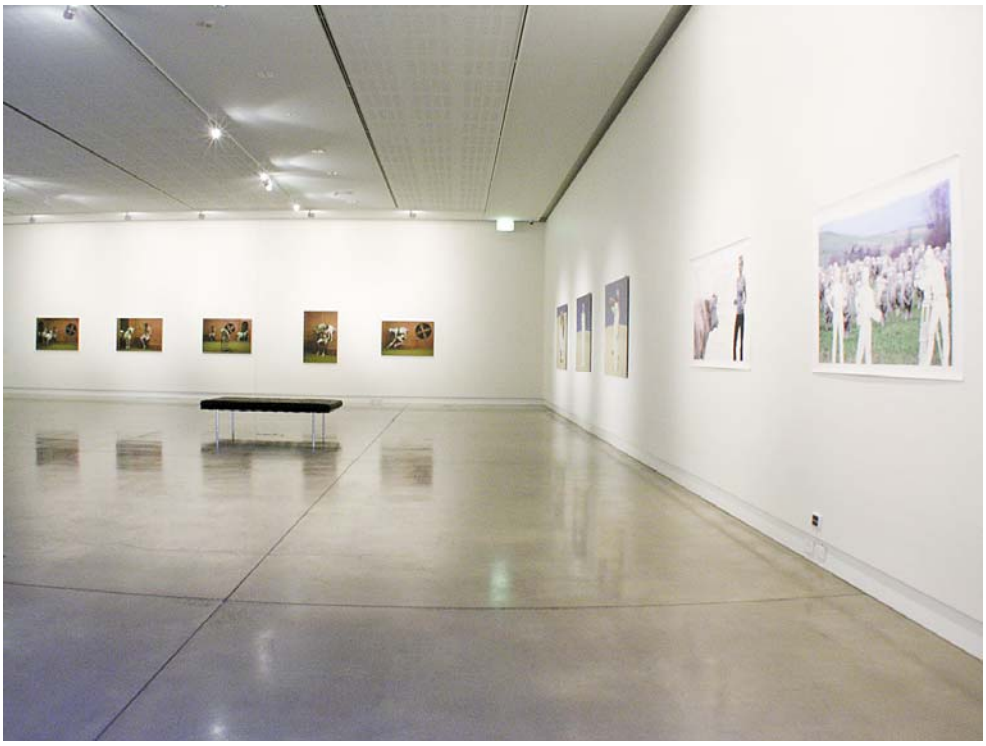

Plate 8.6.29 Entrance, looking to right-hand wall with the Watt and Roberts-Goodwin series and rear wall

Plate 8.6.30 Right-hand wall displaying the Watt series

Plate 8.6.31 Right-hand wall, Watt and Roberts Goodwin series

Plate 8.6.32 Right-hand wall, Roberts-Goodwin series

Plate 8.6.33 Conjunction between the Roberts-Goodwin and Fowler series

Plate 8.6.34 Rear wall, Fowler series

Plate 8.6.35 Video projection space with Fowler video

Plate 8.6.36 Video projection space looking towards the entrance door on the left

Plate 8.6.37 Roet sculptures on plinths in front of projection space

Plate 8.6.38 Conjunction of Fowler series, video room, Roet sculptures and Roet photographs on left-hand wall and projection space

Plate 8.6.39 Roet series on left-hand wall

Plate 8.6.40 Dover and Watt series, looking towards the entrance

Plate 8.6.41 Looking towards the rear of the gallery from the left front of the space

Plate 8.6.42 The entrance, James photograph and installation

8.7 Opening the Exhibition: *Eye to Eye*

Eye to Eye was open to the public on 8 September 2007 and remained installed until its closing date on 11 November, 2007; the official opening took place on Thursday 20 September 2007. In addition to the opening speaker, Mr Tony Bond, and to provide a particular animal focus to the occasion, Mr William Garton, General Manager of the Western Plains Zoo, also delivered an opening talk. The relationship between the gallery and the zoo is important for both organisations who work cooperatively on projects. Accompanying Mr Garton and his zoo staff was a large python called Rocky. This snake was found in a shipment of bananas from Rockhampton and is in the care of the zoo. Because of his placid temperament, the zoo management and staff frequently take him to events.

The manager of the Western Plains Cultural Centre, Ms Brigette Leece, welcomed the guests and introduced the speakers. Through his informative and eloquent talk, the opening speaker, Mr Bond, set the context for those in attendance to consider the works by deliberating on his background and experience with animals, particularly his cat, as well as offering a perspective on contemporary art. He then invited the audience to engage with the works through their experience with animals. Following Mr Bond, the Western Plains Zoo General Manager, Mr Garton, spoke about the various individual animals at the zoo and the zoo's education program and its future links with the Dubbo Regional Gallery with residency at the zoo of one of the artists featured in *Eye to Eye*. After, Mr Garton, the curator/researcher spoke about the intent of the exhibition and acknowledged the work of the gallery and funding organisations in the development and preparation of the exhibition. One other exhibiting artist, Fowler, also attended the opening.

On the day following the opening, the curator/researcher also presented a floor talk in the exhibition gallery, giving the audience an opportunity to explore the works at more depth. The artist, Fowler, discussed his work during this talk as well as at a special volunteer guide's meeting. Further to these presentations, several other public programs were organised in conjunction with the exhibition.

These included a residency of one of the artists in the exhibition, Roberts-Goodwin, at the Western Plains Zoo, in which she ran workshops with school-aged groups at the zoo for four days and presented talks.

CHAPTER NINE –THE PROCESSES OF AESTHETIC AND TECHNICAL DECISION-MAKING TOWARDS EXHIBITION

9.1 Defining and Encapsulating Critical Gaze Moments

Figure 6.5.1, *Overview of the Shape of the Research*, indicates the progress of research from the macro level of the exhibition of the interviewed artists, which represented a bridge to the micro phase of research in which important personal choices, decisions and resolutions were made in relation to artistic practice.

Table 9.1.1 Key Aesthetic Decisions and Technical Issues

Dimensions	Aesthetic Goal	Options/Considerations	Technical Issues
Proximity, Connectedness and Gaze Reciprocity	• Propinquity, closeness and intimacy of the animal-human gaze	• Scale (impact of life size) • Attention to individual features of animal and human • Absence (presence of background details) • Focus on the non-verbal interaction	• Properties/size of paper • Applications of media
Equal Autonomy and Empathetic Agency	• Animal as free agent with equal sentience vis-à-vis human	• Mutuality via close-up • Use /choice of realia	• Grid format multiplies focus • Use of photography to achieve multiples
Image Compatibility and Continuity	• Coherence and cohesiveness of exhibition • Tonal restraint • Interplay of images	• Use of colour • Format/scale • Black/white • Use/choice of realia	• Photography • Digital manipulation of image • Properties of realia

Table 9.1.1 provides an overview of key decisions and encapsulates the major considerations in the process. Critical to the consideration of the research art practice process was the guiding frame of essential driving principles outlined in

Chapter Six, which comprised reciprocal gaze and participation, proximity, connectedness and continuity, responsibility, empathetic agency, subtlety and restraint. The interaction of these working principles in the aesthetic and technical decision-making and the development of the prototype works were an important and decisive step forward to the final works.

For the research art practice, an important element in this exchange was the animal-human visual connectedness and non-verbal communication implicit in reciprocal gaze and participation. The intensity of this gaze was influenced by the proximity of the one to the other: they indeed share the same space because of the enactment of the mutual gaze. Somewhat superfluous to this gaze, between the animal and human, was the background or context in which they look at one another.

a) The Aesthetics of Proximity

One method through which proximity and connectedness were intensified, and for which aesthetic decisions were imperative, was the diminishment or even the elimination of the background depicted in the photograph of the animal and human so that the figures or the important elements of the figures in the work predominate. Another device was to portray the figures – animal and human – near to life-size so that the physical attributes and fine nuance of details of the animal and/or human such as eyes, facial features and hair can be seen clearly, emphasising both the individual nature and characteristics of each individual's physical features.

Another device through which proximity might be achieved was with the introduction of realia or objects which either reference or were redolent of the animal and/or human. The use of such material near or attached to the photograph enhances the idea that the animal and human depicted are *real* and extends the personal and intimate nature of the animal-human interaction.

b) Scale, consistency and aesthetic continuity

To achieve consistency and aesthetic continuity across the body of works, particularly for exhibition purposes, the decision on the scale of the work was critical in the early stage of the research. Importantly, the scale of the figures determines, to a great extent, the scale of the finished image. As referred to in the previous section a), for the art practice, a large scale, able to accommodate close to life-size humans and animals, was considered as more appropriate than a small or medium scale. The range of an average height of a person might be estimated to be between 160 to 200 centimetres. If the work represented these figures slightly smaller than life-size, then 180 centimetres represented a minimum length that would adequately accommodate an image of a person standing, bending, lying or kneeling. Correspondingly, the width of the artwork was determined by the width of the available printer on which the photographic works were to be printed.

So too, the properties of the paper was paramount to the quality of the final artwork. Because the format size was large, a substantially durable paper was preferable. Also, it was essential that the paper was archival and acid-free. After consultation with HighScan (a local business offering quality art printing) on the range of available high quality photographic papers as well as the printer and inks that the work will require, the technical and aesthetic aspects of size, format and surface were resolved to be Giclée prints on 305gsm PhotoRag paper at 112 x 180 cm (Appendix F).

c) Responsibility, empathetic agency and aesthetics

The principles of responsibility and empathetic agency also played an important role in determining a number of aesthetic and technical decisions. Equality or equal consideration of animals as sentient individuals was essential, hence the preference for portraying the animal as a free agent. Care and responsibility towards the animal was conveyed in the manner in which the human relates to the animal, that is, the degree of attentiveness towards their animal companion.

Mutuality was depicted in the way an animal responded to, gazed at or interacted with the human and close-up images, which conveyed intimacy, familiarity and confidence, even at the exclusion of all others in this relationship. The format of the grid offered a means by which the subjects might be portrayed in such close-up focus.

d) The grid and aesthetics

In order to suggest responsibility and empathetic agency as well as proximity and connectedness, the grid format was an appropriate one. The use of a series of images of humans and animals in the format of a grid suggested pastiches of their lives captured at a particular time. The grid also implied a type of archive of perspectives on the relations of animals and humans.

The grid is a device used in the past research art practice (see Chapter Six) as well as one utilised by a number of artists such as Pat Steir (1940-), Jennifer Bartlett (1941-) and Imants Tillers (1950-) as a compositional element and means to create dynamic tension as well as serving as an underlying structure for the composition of the work. So too, the grid was employed by artists using photography as a medium such as Andy Warhol (1928-1987), in his screen print work *Nine Jackies*, 1964 (Plate 9.1.1) and the photographic and text work of Sophie Calle (1953-), *The Hotel, Room 30, March 4, 1983*, 1983 (Plate 9.1.2). Campany (2003) argues that, in photographic technology, the grid is "… an anti-hierarchical form that flattens time and de-narrativises images" (Campany, 2003: 21).

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Plate 9.1.1 Andy Warhol, *Nine Jackies*, 1964, silkscreen print viewed 28 November, 2007, www.art.com

Plate 9.1.2 Sophie Calle, *The Hotel, Room 30, March 4, 1983*, 1983, photographs, text viewed, 28 November, 2007, www.guggenheim.org

An additional significant reference to the grid for the research art practice was the work of Eadweard Muybridge (1839-1904) who famously used several cameras to capture the motion of animals and people. His work, *The Galloping Horse*, 1887, (Plate 9.1.3) represents some twenty-two frames showing the movements of a rider and horse. *Muybridge's Complete Human and Animal Locomotion* from 1887 is a well-known publication with seven hundred and eighty-one plates comprising 20,000 photographs. The nuances of the slight actions and movements of animals and humans captured by Muybridge reveal multiple consecutive views that form a comprehensive perspective on the animal and human form.

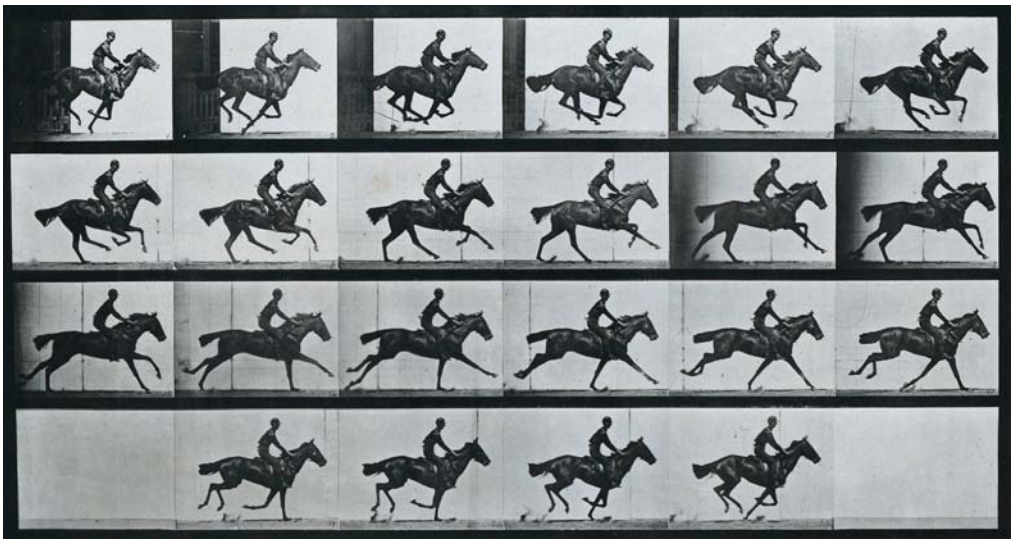

Plate 9.1.3 Eadweard Muybridge, *The Galloping Horse*, 1887, photograph 19.8 x 37 cm, viewed 25 November, 2007, www.artcyclopedia.com

The series-like grid format was also redolent of snapshots in a photograph album; images taken, perhaps spontaneously, by a family member of everyday activities in the household. The family dog or cat frequently features in such photographs with unaffected natural interaction between animal and human often characterising such snapshots.

e) Photography, digital imaging and *Photoshop*

While photography has long been accepted as an art form and is commonplace in and, indeed, pervades the visual culture of our everyday lives – from newspapers to billboards and from computers to mobile phones – photographic and digital technology is a particularly popular contemporary art medium.

Within the field of photographic digital imaging and *Adobe Photoshop*™, myriad image options are possible. For example, the colours of the original photographs taken of the human and animal subjects might be one choice among the entire colour spectrum and colour correction techniques available in *Photoshop*. The colours of the original photograph can be adjusted and completely changed using the *Photoshop* computer program, which involves such image adjustment steps as correcting curves, channel blending and sharpening. The traditions of

photography, art theories and methods are essential references and resources for the research art practice.

Appreciation of the traditions, aesthetics and sensibilities of the classical silver gelatin prints of master photographers including Imogen Cunningham (1883-1976), Walker Evans (1903-1975) and Henri Cartier-Bresson (1908-2004) among many others, contributed towards the role and importance of the research principles of subtlety and restraint. Hence the use of minimal colour schemes for the research art practice became a clear direction. As well as referencing the classical traditions of silver gelatin photography and Muybridge's work, the decision to utilise a black, white and grey tonal approach to the photographic digital imaging was made for a number of reasons. Because there was substantial colour range and variation between the different photographed subjects, that is, the clothing of the humans, the fur of the animal as well as their backgrounds or settings all varied to a considerable degree, this might have served to detract from the essential concept of the overall group of works.

Achieving consistency between works in colour would have required a controlled studio environment where the animal and human subjects were photographed. This constructed studio setting might also have detracted from the informality or naturalness of interactions that normally occur in domestic situations. Moreover, subtlety and restraint in the use of colour, for the research art practice, more effectively achieved an understated rather than overstated effect. With the original and predominating colour removed from all the images, the essence of the human and animal remain – for example, the *dog-ness* of the dog and the *human-ness* of the human – cohesively described across the final body of works in a tonal scale of greys, whites and blacks.

f) Subverting photography

A further element to the aesthetic and technical decision-making was the conjunction of photographic technologies and digital imaging with other media and/or materials. For the research art practice, photographic technologies and

digital imaging was a tool, like any other, that was available to be utilised in the construction of an image. This technology was used as a technical and aesthetic means to a conceptual and aesthetic end. However, there are other ways in which a photographic image might be altered. An example of an artist who used such methods in combination with photography is the Austrian artist Arnulf Rainer (1929-) who, in the 1950s, began with what is termed as destruction of forms. He continued with this rather dark and intense work during the 1960s in much of his experimental work in which he over-painted and aggressively scribbled on photographs, particularly self-portraits (Plate 9.1.4). In this way, the integrity of photographic image in Rainer's work is subverted or destroyed. His work became a type of drawing using a photograph as the surface onto which the artist responds with pencil or paint.

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Plate 9.1.4 Arnulf Rainer, *Untitled (Face Farce)* 1970-1, crayon, paint on photograph
60 x 50 cm, viewed 28 November, 2007, www.tate.org.uk

Further to Rainer's influence on the research art practice was the work of two Australian artists, Jennifer Mills (1966-) and Kate Breakey, (1957-) who, in different ways, subverted or altered the integrity of the original image. Mills's precise and perfectly rendered black and white drawings and watercolours of

animals are scribbled over with brightly coloured chunky pastel in a childlike way as shown in her work *Batman (Adam West) V*, 2007 (Plate 9.1.5). According to Mills, she became interested in this childish scribble when she collected books owned by children which had been scribbled on, "… effectively taking over the original printed image" (Lingard, 2007). This graffiti-like scribble, Mills suggests, changes the way we see the original image. Mills's colourful and painterly pastel work is so obviously and blatantly applied over the image, seemingly with a careless disregard, alters or subverts the original image, provoking playfulness, humour and surprise. Breakey, on the other hand, carefully incorporates subtle and semi-transparent layers of oil or acrylic paint and coloured pencils onto large scale (almost one metre square) black and white gelatin silver print close-up photographs of found dead animals.

Plate 9.1.5 Jennifer Mills, *Batman (Adam West) V*, 2007, watercolour & oil pastel on paper. 31 x 35 cm, November, 2007, www.darrenknightgallery.com Courtesy of the artist and Darren Knight Gallery, Sydney

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Plate 9.1.6 Kate Breakey, *Passer domesticis, House Sparrow II*, 1997, silver gelatin photograph with mixed media, 80 x 80 cm viewed 30 November, 2007, www.emsah.uq.edu.au

Her work *Passer domesticis, House Sparrow II* , 1997 (Plate 9.1.6) indicates this process of fusing photography and painting. Breakey notes, "… the media combine, become enmeshed and inseparable, a curious marriage of what might be real and what is imagined or desired" (Breakey, 2001:15). Both Mills and Breakey are particularly significant to the current research art practice because they use animals as their subject matter and, importantly, combine traditional

media – watercolour painting and photography respectively – with evidently conflicting media of pastels and paint, thus taking both media out of their conventional realms towards unexpected and indeterminate borders. The conjunction of media and the subversion of the photograph provide appropriate artistic processes for the research art practice, the focus of which is the liminal state between animals and humans, where boundaries are questioned and borders are uncertain.

9.2 Capturing the Moment and Trialling Possibilities

To achieve an unaffected and close-to-normal and natural interchange between the human and companion animal required both subjects to be at ease without the affectation which might dominate an unfamiliar environment. The decision to undertake a series of photographic sessions of intimate and personal animal-human interactions within their domestic dwellings rather than a constructed or staged setting was an important initial decision. A sample group of exploratory photographic sessions with four willing human participants was arranged in order to test the feasibility of taking photographs of human and companion animal encounters.

The first photographic session with Margaret and her canine friends, Bachy, the Boxer and Julia, the Basenji was, to some extent, a pilot photographic session in which not only photographic procedures were tested but also interaction with the human and animal subjects. Margaret and Bachy were the most welcoming while Julia was a little reserved and more camera-shy. The most evident feature which emerged from photographing dogs was that of movement. Bachy and Julia were active and moved quickly around the room. It was necessary to adjust the camera setting to the continuous shot setting most commonly used for action subjects such as sporting events. Another, perhaps more expected aspect that emerged from the first photographic session was that of familiarity. Bachy and Julia were, to some extent, reserved with an interloper, albeit a friendly one, in their territory. The normal everyday interactions with their human companion seemed more

restrained and wariness characterised their behaviour. Time for familiarisation was required and necessitated a second visit to achieve more successful images.

The next photographic session was at the home of Julie and Betty, the little grey cat. The arrival at Julie's place was well-timed. Betty was sleeping on her favourite place, Julie's bed. Julie gently woke Betty and laid down on the bed placing drowsy Betty on her chest. Betty enjoyed this unexpected attention and laid happily and sleepily gazing into Julie's eyes as Julie stroked her reassuringly. Continuous shots were taken with the knowledge that Betty's cooperation might soon be curtailed as she became a little more alert. The mutual gaze between the two, human and cat, was affectionate and familiar in this private space. Betty sat very still, for the most part, seemingly oblivious to intrusions on her morning's rest. The critical issue that arose for the researcher in this situation was a technical one. The lighting was dim and the space in the bedroom between the bed and the wall, in which to set up the camera, was narrow. A second photographic session was necessary.

The third photographic session with Jenny and Bogus, a Great Dane, was characterised by movement as with Bachy and Julia. Bogus was in an energetic mood and loped around. Again continuous shots were taken in an attempt to capture some exchanges that occur in rapid succession between Jenny and this massive black dog. The dark colour of Bogus required a lighter background against which to photograph him so the outdoor decking rather than inside the house was chosen as the setting for the interaction between the Jenny and Bogus. However, the house was open with no window panes or screens which meant the inside and outside flow into one with little demarcation between inside and outside. Bogus showed little reserve or concern about being photographed and was happy to play with Jenny. The day was overcast which affected the lighting for the session and the possibility of a follow-up visit was suggested.

The fourth session was with Eike and Midge, an elderly grey cat. Midge was quite content to remain still and calm while the camera was directed at her and Eike. The white tile floor on which Eike and Midge interacted with each other served as

a contrast to Midge's grey fur and Eike's dark hair and clothing. The quietness, stillness and intimacy of Midge and Eike created the overriding ambient mood of the session. Taking photographs of them almost became an intrusion into the personal exchange. This session provided a good basis for a further one.

These four pilot photographic sessions served to establish the nature of the issues that occur for the researcher when photographing humans and non-human animals in their domestic contexts. The first issue related to the behaviour of the animals. It was evident that some reassurance and time needed to be taken with the dog or cat so that he or she viewed changes in their situations as non-threatening to the point where they were able to relax with their human companion to interact as normally and naturally as possible. Sometimes, prompting with the aid (or bribe) of dog or cat treats encouraged this reassurance. What emerged as the single most challenging aspect of photographing human-animal exchanges was the unpredictability of the non-human animal response during the photographic session. The human subjects were more than cooperative, unreservedly focusing their attention on their beloved non-human animal companions. The technical issues confirmed from the four sessions included the need for the continuous shot camera setting and also, because the images might be enlarged, the necessity for high resolution or raw data images.

A series of contact sheets of images (Plate 9.2.1 to Plate 9.2.4) from each of the four photographic pilot sessions were printed for the deliberation and determination of the suitability and potential of the images.

Plate 9.2.1 Julia and Margaret, contact print

Plate 9.2.2 Betty and Julie, contact print

Plate 9.2.3 Bogus and Jenny, contact print

Plate 9.2.4 Midge and Eike, contact print

Sixteen photographs from each session were selected on the basis of their depiction of mutual gaze and interactive exchange between the person and his/her pet. These images also provided a foundation for decisions about factors such as the selection of an appropriate background for the subjects – animal and human; the camera setting requirements for lighting in indoor and outdoor settings; the length of time that a session might take for the different animals, that is, a lively dog might be less inclined to stay in one position for very long compared with a more docile cat; and the scale of figures within the photographs; So too, the directions for the possible format, scale and colour along with potential media combinations were determined from these pilot contact sheets. These contact sheets allowed a more clearly planned, focused and purposeful photographic session to be determined prior to the future session. However, the unpredictability

of the animals on the particular day of the sessions ultimately determined the session's direction and outcomes.

9.3 Constructing the Prototypes

In order to trial the aesthetic and technical decision-making processes, two prototype works were constructed. These works were based on a series of photographs taken of Eike and Midge. The pilot works were undertaken to assess and confirm the resolutions relating to size, scale, format, colour, printing processes and combination of media.

The first prototype work comprised a grid of fifteen black and white close-up photographs of Eike and Midge. After consideration of several grid dimensions, the scale of each grid image was determined at 31 x 24 cm, which approximately corresponds to the rectangular format of the paper on which the final work was to be printed – 180 x 112 cm. The work, then, consisted of fifteen smaller images of three grids across the width of the paper and five grids down its length with a two centimetre gap between each grid leaving an approximately 26 cm space at both the top and bottom of the paper and 7.5 cm at either side of the grids. The fifteen images forming the grid allowed the presentation of a composite of images at a scale at which the subjects might be portrayed almost life-size with all their details clearly discernable. The format of fifteen images at 31 x 24 cm also allowed space around the grid which effectively frames and unites the fifteen images into one cohesive image. This grid format was prepared in *Photoshop* to serve as a template for possible further works. The photographs of Midge and Eike were then re-sized and cropped in *Photoshop* to fit the 31 x 24 cm format. The photographic images were all close-up views of Midge and Eike, suggesting intimacy and affectionate interaction and also some gaze moments between the two. An initial working test print, which might be likened to a preliminary sketch of the image, was printed on A3 bond paper on an Epson inkjet printer. These A3 sheets were then placed together to form the 180 x 112 cm image (Plate 9.3.1).

Plate 9.3.1 Midge and Eike, prototype
80 x 112 cm, photographs on paper

To give further depth and expression to the very personal nature of the interaction in this prototype work, the intervention of additional material and/or processes which had the capacity to convey specific expanded meaning to the exchange of Eike and Midge were considered. Rather than drawing in pencil directly onto the photograph as in the work of Rainer (1929-), Mills (1966-) and Breakey (1957-), the decision to introduce another layer or surface to the printed image was tested. A suitable and appropriate material that achieves an effect of a layer while, at the same time, incorporates and retains the integrity of the surface below this layer, was semi-transparent tracing paper. This surface was also a more than suitable one, indeed a very agreeable one, on which to draw with pencils and/or coloured pencils. A coloured pencil and graphite drawing of the cat, Midge, (Plate 9.3.2) on a piece of tracing paper, the width of one image of the grid, was placed over and adhered to the centre of the grid. The photographic image beneath the drawing was evident but obviously unclear; however, the desired effect of a layer was achieved with the addition of the hand-drawn image. This additional translucent layer suggested a veil or screen over the unknowable intimacy and exchange of the human and animal depicted in the photographic image beneath and prompted the question: can we ever know the reality of the interchange and communication between an animal and a human?

Plate 9.3.2 Eike and Midge, (detail), drawing on tracing paper
34 x 24 cm

The tracing paper was adhered with archival adhesive linen tape to one of the photographs in the centre of the grid. After consideration of a range of adhesive methods such as masking tape, adhesive tape and stitching with thread, Lineco self-adhesive linen hinging tape proved the most appropriate because of its archival quality, its delicacy and sheerness and its colour, which was the same soft white as the PhotoRag paper. This method of attaching the tracing paper to the grid work achieved an understated and subtle effect. The almost invisible appearance of the tape allowed minimal interference with both the drawing and the photographic grid. The drawing and the tracing paper were the important elements in this aspect of the work whereas foregrounding the method of adhesion was irrelevant to the meaning or conceptual purpose of the work.

Importantly, the hand-drawn and tracing paper image over the photographs also functioned to interrupt the integrity of the photograph beneath. The pencil marks, so evidently made by a human hand, on the digitalised photographic image disrupted and questioned this mechanical and technological process. As the work of Rainer (1929-), Mills (1966-) and Breakey (1957-) indicates, the intention of the drawing on the original image was to subvert this image. The drawing was a

reminder that the representation of Midge and Eike in the photographs was *mediated* through the sensitivities and sensibilities of the researcher. That is, the drawings served to disrupt the verisimilitude and verity of the photograph suggesting the subjectivity of both the process and the exchange between the person and the cat in the photographs. The drawing, to some extent, undermined the actual photographic image which typically suggests unquestioning veracity. The hand-drawn image of the cat, Midge, was loosely rendered thus inferring a juxtaposition of formal (photograph) with informal or even chaotic (drawing). The drawing itself and the disordered scribbles within and around the drawing of the cat also evoked the seemingly inaccessible language that is being exchanged between the human and the animal.

Further to the drawing on tracing paper was the addition of material or realia, which had the inherent capacity to confer extended meaning on the work. The potency of real objects and material placed in a setting or juxtaposition outside their normal environment was determined in past art research art practice (see 6.2). An unanticipated combination of realia also had the potential to create further levels of interpretation in a work. To both heighten and allude to the complexity, autonomy and individuality of the cat, Midge, who might appear on the surface to be similar to any other small grey cat, realia associated with her was used in conjunction with the photographic grid. Midge especially enjoyed food and eating and had numerous ceramic bowls to cater for the daily fare presented to her, thus her food bowls were an obvious selection. Twenty of these bowls were used to represent the age of Midge when she passed away. These bowls were then filled with clear liquid to represent the tears that flowed at the time of her passing: here, glycerine was used as a suitable approximation of tears. Also, glycerine was a preferable liquid to water because it was unlikely to evaporate over a period of weeks in a gallery environment. Midge’s third favourite activity, after sleeping and eating, was playing with ribbons: beneath Midge’s ageing body was the spirit and playfulness of a kitten. Hence, her favourite red ribbon was another clear choice. The bowls and the ribbon, then, were arranged on the floor, about 40 cm from the wall and directly in front of the photographic work, which was attached to the wall. The bowls were stacked in groups of four. Glycerine was placed in the

top bowl of each stack while the red ribbon was adhered to the image and then encircled loosely around the bowls (Plate 9.3.3).

Plate 9.3.3 Midge and Eike prototype, ceramic bowls and ribbon

The second prototype image trialled a device and approach, which intensified the animal and human reciprocal gaze through focusing on a single image of the animal and human. This involved isolating the figures – animal and human – from their context or background. Once more, a digital image of Midge and Eike was chosen for this testing process. *Photoshop* was employed to separate the figures of Midge and Eike from their background and remove this background leaving only their two forms. The photographic term for this is masking, which essentially refers to the process of protecting part of the photograph/image while leaving other parts of the photograph/image exposed so that it might be removed or altered in some way. The masking process might be likened to creating a silhouette of the image that appears as if it has been very precisely cut using a fine-edged scalpel (Eismann, 2005). In the photograph of Midge and Eike, there were many fine details such as Midge's fur and whiskers and Eike's hair so, in order to achieve a convincing image, as much of this detail as possible as well as the transitional tones in this detail was preserved in the masking process.

A section of the masked image was printed on A3 in order to test that the edges and fine details of both figures have been retained. The aim in the masking process was to achieve credible photographic images of Midge and Eike which plausibly retain all their details. Because the figures of Midge and Eike were

almost life-size, the precision and correctness of these details were especially critical. In the masking process, a sharp and clear original digital photograph is also essential. The process is more difficult, if not impossible, if the photograph is blurred or the figures are less than distinct against their background. The separation of the figures from the highly textured or detailed background is problematic so photographs of animals and humans, for this masking process, are best taken against a simple single-colour background. The tonal contrast of, say, Midge's dark form against a white background ensured clarity of the minute detail of the texture of her fur. To trial the viability of Midge's image, a test print was printed at HighScan on the 305gsm PhotoRag paper. This indicated the success or viability of the printed masked image. After assessment of this image, the final prototype of Midge and Eike at the same scale of the first prototype, 112 x 180 cm, was printed at HighScan (Plate 9.3.4).

Plate 9.3.4 Eike and Midge, prototype (detail), photograph on PhotoRag paper 112 x 180 cm

Particularly relevant to the prototype masked image of Midge and Eike were the key working principles of gaze reciprocity, participation, subtlety, restraint, connectedness, proximity, responsibility and empathetic agency. All extraneous elements and detail were eliminated from the image leaving the fundamental features of intimacy and intensity of mutual gaze as the clear focus of the work. With the background and context of the figures eliminated, the figures themselves were central. Moreover, the critical aspect to the work was the non-verbal

communication occurring between the two. Indeed, the apparent empty space between Midge and Eike as they gaze across this space became a focal point or an area of intensity. This focal point was also a feature in the grid prototype, albeit to a lesser extent.

To further link this prototype to the first one, the use of hand-drawn pencil marks was introduced. Correspondingly to the first prototype, the intention of the drawing in the masked prototype was to subvert and disrupt the photographic process and to serve as a reminder that the photograph of Midge and Eike has been mediated by the researcher. The scribbly but soft and subtle pencil marks also visibly represented the non-verbal communication occurring between the two. As suggested, the pencil marks might also suggest the engagement of Midge and Eike in a secret language that only they can understand. The marks approximate the murmurings that frequently happen when a person speaks to their companion animal: they are *white noise* signals, between animal and human, made visible.

The two prototype works coalesced and resolved the focus and scope of the research art practice and provided the direction of the artwork. In order to expand on the work of the prototypes and the photographic material from the earlier photographic work, further photographic sessions were undertaken with Victoria and Taku, the dog; Tess and Bella, the pony; Anna and Kazi, the dog; and Diana and Sophie and Sasha, the cats. The photographic images from these sittings not only provided the bases for the development of a body of work, importantly, they also established considerable momentum along a clear path to planning the final exhibition works, which gave a visual form to an aesthetic and animal-focused sensibility and conceptual frame.

9.4 Negotiating the Creative Process: Creating the Artworks Towards the Exhibitions

The planning and scope of artworks for exhibition progressively evolved from the prototype trial phase into resolution of the focus of the work. Throughout the trialling and testing in the prototype development phase, the conceptual frame not only remained the fundamental and pivotal driver of the research but also the constant base from which to assess and evaluate the validity and verity of the prototype works. These works, together with the initial photographic sessions, provided the ideas and information for the way forward to the final works. Additionally, while the planned exhibition gallery spaces impact upon the number and scale of artworks that might be exhibited, it is critical that all the works, in concert, represent and encapsulate the complexities of the exhibition's conceptual framework as well as unite the technical and aesthetic processes involved in creating these works.

The two prototype works of Midge and Eike (section 9.3) provided the direction for related but distinct bodies of work. The first is the grid and installation work which, for the purpose of the research, is titled the *installation* while the second body of work is the masked image work which, henceforth, is titled the *wall work*. Further to these is a group of works which also focus on the grid and, for the purpose of the research, is titled the *grid wall work*. A connected but separate three-dimensional work, undertaken in collaboration with another artist, is referred to as the *sculpture*. The entire creative and collaborative process for this sculptural work, from maquette to final work, is explicated in Appendix F. While the works, a total of sixteen – installations, wall works, grid wall works and sculpture – are single and discrete works in themselves, they comprise a cohesive body of works for exhibition with three of the works additionally comprising a series for the group exhibition.

From the prototype works to the final pieces for exhibition, the making of the body of artworks was undertaken over a period of approximately twelve months. To elucidate the developmental logic underpinning the processes involved in

creating individual works or group of works, each work is documented in relation to the prototype and processes from which it evolved. The process in making the works was not necessarily linear, often for the mundane reason that there was a waiting time for a specific material to be found or a process to be completed for a particular work. Nevertheless, several of the works were developed concurrently and hence there are clear links in both form and material between the installations, wall works and grid wall works. The construction of the sculpture also developed simultaneously alongside the other works. The following four sections – the installations, the wall works, the grid wall works and the sculpture – document and describe the processes of making each separate piece to the final exhibition work.

9.5 The Installations

The installations were an interrelated group of six works, each with a focus on six individual animal-human relationships. Each installation comprised a grid wall work, 180 x 112 cm, and an installation of realia arranged on the floor about 40 to 60 cm directly in front of the wall work. All works incorporated a drawing on tracing paper of the animal portrayed in the photographic grid. The scale of the tracing paper in each was the width of one image, 31 cm, while the length was variable for each installation. The group of six installations comprised major works for the final exhibitions and, together, orchestrate an evocation of the essentially exclusive and private but universal nature of relations between people and their close animal companions and, importantly, their mutual gaze.

Each installation, too, while constructed in reference to the individuals portrayed, was considered in relation to the other installations. This involved deliberation on the nature of realia used, its substance or textural qualities, its colour range as well as its dimensions and scale. While the realia in each work retained its own integrity as a singular work, overall, none sought to dominate another. The objects and materials were contained approximately within the width dimensions of the wall work and placed directly in front so as to interconnect with the work. The

colour scale and textural qualities of the realia correlated, to a substantial extent, to the other works and reflected the minimalist colour palette as well as the restrained and subtle tonal variations across the installations.

9.5.1 Installation One: (face to face) eternal

The initial photographic session with Margaret, Bachy and Julia (section 9.2) was followed, some time later, by another session after the family had moved home to a property in the rainforest where Margaret, her husband, Bachy and Julia lived temporarily in a shed while their new home was being built. Hence, the second photographic session took place outdoors in front of the shed as well as on the concrete slab foundations of the new house. Bachy was still friendly and Julia still wary. The photographs centred then, in the main, on the interchange between Margaret and Bachy, the boxer. Julia, the ever-cautious Basenji, still watched from the sidelines. Because the surrounding environment of this new home site is a rainforest, the decision to place Margaret and Bachy in front of a sheet hanging from a temporary clothesline was taken so as to ensure a clear and light background. Fortunately, the day was sunny and bright, which meant good conditions for photography. Bachy and Margaret started interacting with each other and were soon engrossed in their interchange, ostensibly forgetting all that was happening around them. A series of photographs of these intimate moments were taken. Margaret, Bachy along with Julia, who had been observing the activity, then moved onto the concrete slab foundation and wandered about. More photographs were taken as they investigated the house site after which the dogs became distracted and the session finished.

On examination of the photographs from the time spent with Margaret, Bachy and Julia, it was evident that there was an adequate amount of material for two works – an installation and a wall work. Because the photographic session coincided with a particularly sunny day, there were a number of photographs which captured a clear shadow of Margaret which was cast on the white sheet hanging behind her (Plate 9.5.1). The photographs of Margaret’s shadow offered a further potential

facet to the images of Margaret and Bachy in their exchanges and the decision was made to include some of these images in the selection of fifteen images.

Plate 9.5.1 Bachy and Margaret, photograph

Overall, the photographs suggested abundant affection, care and delight in this human and canine relationship. Margaret and Bachy are old friends having been together for over thirteen years. The effects of Bachy's age are evident in his greying face and fur and his warty body and laboured gait. Nevertheless, he basked in Margaret's caring attentiveness. They looked into each others familiar eyes with Bachy pressing eagerly and increasingly closer so that he could lick Margaret's face. The reflection of this longstanding, loving and familiar intimacy was a primary consideration in the selection of the fifteen grid images. After the selection, the images were then cropped and arranged in *Photoshop*. Important factors in the selection decisions about the grid arrangement included deliberation on a variety of animal-human interchanges represented, the inclusion of images of Margaret's shadow silhouette and a balanced play of light forms against the darker forms. While the grid might appear to be suggestive of a narrative, the sequence of images was ordered, in the main, according to aesthetic principles rather than a storyline. After a satisfactory grid composition was arrived at, the grid image was then converted, in *Photoshop*, into black and white. To achieve a warmth and softness redolent of silver gelatine photographs, a colour adjustment of five per cent of orange colour was made to the grey scale image. A trial print out of the image in full scale was then made to confirm the grid configuration and the tonal qualities of the print.

A drawing on tracing paper was made of Bachy's head as he reaches up to lick Margaret (Plate 9.5.2). Soft Faber-Castell (Albrecht Dürer) coloured pencils were used for the drawing. The range of greys, from dark to light, as well some brown and ochre colours were selected to represent the fur. The light grey and white pencil marks were clear and obvious against the darker photographic image beneath the tracing paper. Touches of browns and ochres were used to indicate the actual colour of Bachy's coat. Rapidly applied marks in front of Bachy's nose and mouth represented the intensity of his eagerness and his efforts in communication with Margaret.

Plate 9.5.2 Bachy and Margaret (detail) drawing on tracing paper over photograph

The realia for this installation related directly to both Margaret and Bachy. Two simple, old-fashioned wooden chairs found at a second-hand shop were cleaned and painted white, then sanded back to achieve a worn appearance. These chairs were placed together facing each other, representing the old friendship of Margaret and Bachy. The chairs also represented the need of the two to sit down from time to time, Bachy because he is an elderly dog but also Margaret since an accident in which she broke her spine. On the seats of the two chairs forty cardboard seedling containers were placed in a group of nine and in stacks of five.

The arrangement and grouping of the containers served to echo the grid structure while, at the same time, referenced the nature/nurture interplay within the installation. The seedling containers, apart from their natural brownish colour reminiscent of Bachy's fur, represented Margaret's nurturing and caring nature. This was expressed, firstly, through her efforts to plant seedling trees around their house site to replace the trees and bushes that were taken out when the house site was established. Margaret too demonstrates her caring nature with her two dogs as well as for the wildlife around her property.

Plate 9.5.3 *(face to face) eternal*, Giclée print, tracing paper, pencil, found objects, photograph
180 x 112 cm

Additionally, as an art lecturer and teacher of longstanding, Margaret has supported and encouraged many students along the way and has positively affected the lives of a great number. The installation therefore was a highly personal one, reflecting both Margaret and Bachy but particularly the spirit and

nature of Margaret in this relationship (Plate 9.5.3). The title, *(face to face) eternal*, is suggestive of the longevity and enduring association of Margaret and Bachy. The prefix in parenthesis in the title of this one and all the final works, *(face to face)*, operated as an inclusive link between all the works but also subtly intimated the equality of the two beings represented in the works.

9.5.2 Installation Two: (face to face) treasure

Similar to the work with Margaret, Bachy and Julia, the earlier trial photographic session (section 9.2) with Julie and her grey feline companion, Betty, was followed by another visit. While some of the photographs from the first visit proved to be useful for the final work, a larger selection of images was necessary, particularly as more than one work was planned. Again, at the second photographic session, Betty was relatively docile and cooperative. The favoured position of Betty was lying on Julie who was on the bed; receiving Julie's full attention and admiration, she was also the focus of the photographs. This configuration was ideal for the face to face interaction of a small cat with a human. Indeed, Betty's innate superior feline personality was fully expressed in this arrangement and she gave every appearance of being the adored top cat in the house. Julie and Betty engaged in their typical interchange of soft murmurings and understanding gaze while both seemed to ignore the presence of a third party and a camera.

On examination of the photographs after the visit, a workable selection of images offered potential for the construction of two works – an installation and a grid wall work. For the installation, fifteen images were selected, cropped and arranged in the grid template in *Photoshop*. Again, as with the previous installation, decisions about the arrangement were primarily based on aesthetic elements. The images of Betty and Julie are close-up views which further imply the deep intimacy of the two. They also reflect the pleasure both Betty and Julie enjoy in this close interaction. To achieve consistency across all the works, the grid was converted, in *Photoshop*, into the same black and white tonal system used for the previous installation. A trial print of the grid was printed and, after

further adjustments were made to the grid arrangement, another trial print was made before the final work was printed at HighScan.

A drawing of Betty was made (Plate 9.5.4) on tracing paper with soft coloured pencils as well as with graphite pencils. The range of dark to light greys and white highlights helped achieve form and volume in the figure of grey Betty. The scribbled spontaneous marks implied the purring of Betty and soft vocal sounds of Julie. This drawing was then placed over the central image of the grid. The final adhering of the tracing was left to just prior to the exhibition of the work because of the fragility of the tracing paper and its susceptibility to damage.

Plate 9.5.4 *(face to face) treasure* (detail), drawing on tracing paper on photograph

The installation of realia related both to Betty and Julie but, in this work, more so to Betty (Plate 9.5.5 and Plate 9.5.6). A number of white sheets were neatly folded and stacked into three piles. These sheets were interleaved with neatly folded sheets of calico. The pristine white sheets suggested the indoor and bedroom environment of Julie's home where Betty spends her time sleeping while the calico represents Julie's occupation as a painter and artist. On top of each stack of

folded material was placed objects which relate to Betty's penchant for bringing in trophies or treasures of small scale wildlife that she hunts and catches in her one acre garden. This is strongly discouraged but her pursuit of butterflies, moths, lizards and, sometimes, birds is relentless. The efforts at discouragement of Betty's hunting activities were represented through the enclosure of the butterflies and moths in folded envelopes of tracing paper. Numerous of these tracing paper envelopes were stacked one upon the other, each with the bodies of caught insects. These envelopes were placed on two of the stacks of sheets. On the third and centre stack, objects were placed. These objects included a white feather, gecko (a plastic one painted white) and a grey mouse (toy), each with a ribbon (of a colour typically used by Julie in her paintings) tied around them. From Betty's perspective, the caught creatures are treasures and trophies from her garden ventures. However, from the human perspective, the objects are delicate, even fragile, and their ambience is melancholic. The title of the installation work (Plate 9.5.7), *(face to face) treasure*, encapsulates Betty's predilections but is also suggestive of Julie's consideration and care for her beloved animal companion.

Plate 9.5.5 *(face to face) treasure* (detail) installation of found objects

Plate 9.5.6 *(face to face) treasure* (detail), installation of found objects

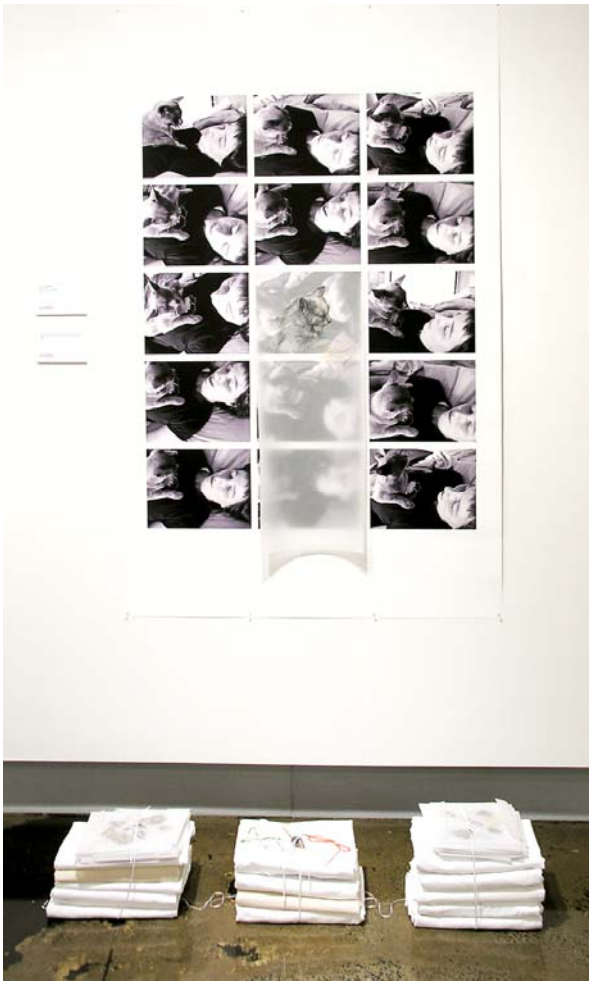

Plate 9.5.7 *(face to face) treasure*, Giclée print, found objects, photograph
180 x 112 cm, overall variable

9.5.3 Installation Three: (face to face) entrust

The trial photographic session with Jenny and Bogus (section 9.2) was also followed by a further visit. The second session, like the first, coincided with an overcast and rainy day. The photographs were taken on the patio at the open and wide uncover entrance of the living area of the house. Jenny and Bogus stretch out on Bogus's large cushion bedding, which is one among many soft pillow bedding areas he might chose around the house. Bogus is a large, loping black Great Dane whose appearance, at first sight, might recall the Hound of the Baskervilles in Sir Arthur Conan Doyle's Sherlock Holmes tale of the same name. However, this resemblance is merely superficial. Bogus's size and presence belies his actual soft and gentle nature. It is apt that Bogus and Jenny leisurely reclined on his favourite cushion for the photographic session. While Bogus is clearly larger in size than Jenny, he might well be as small as Betty the cat when he and Jenny interacted with each other. He was tender and placid and, in no respect, endeavours to dominate in this animal-human relationship. He displayed pleasure in being close to Jenny and enjoyed her intimate attention.

The photographs from this second session, while generally dark in overall tone, provided an appropriate selection for two works – an installation and a grid wall work. Fifteen images were selected, cropped and arranged in *Photoshop* for the installation. Some adjustments were made to the images in order to clarify the dark form of Bogus and Jenny's dark hair and clothing. However, the darker forms of the figures contrast with the white pillow beneath them affording a more dynamic interplay of darks and lights for the final grid. As with the other installations, the grids were converted, in *Photoshop*, to the black and white tonal scheme. A trial grid was printed in full scale, which tested the tonal range as well as the arrangement of the photographs.

A drawing on tracing paper of Bogus was completed with coloured pencils (Plate 9.5.8). The drawing emphasised his doleful eyes and his hound-like jowls. As he ages, slight flecks of grey are appearing amongst his black fur. This lighter colour was also accentuated in the drawing with white pencil. Again, additional

spontaneous pencil marks signified the private undercurrent communication between Jenny and Bogus. The drawing was placed on a central image of the printed grid and adjustments and additions were made in relation to the photographic image beneath the tracing paper.

The installation realia comprised found and constructed objects which correlate to both Jenny and Bogus (Plate 9.5.9). First, two wooden window frames from a Queenslander house, found at a second-hand shop, were selected. These old glassless timber frames signified the house in which Jenny and Bogus live. This wooden construction, sitting next to a rainforest, is windowless and open. Not deterred by the probability of an array of wild creatures joining them from the surrounding rainforest, Jenny and her partner have removed the majority of the windows leaving the window space openings. For the installation, the found glassless frames were placed one upon the other. Upon these were placed four square cushions which were covered with tracing paper with seams stitched together with gold thread. These tracing paper cushions relate to both Jenny and Bogus.

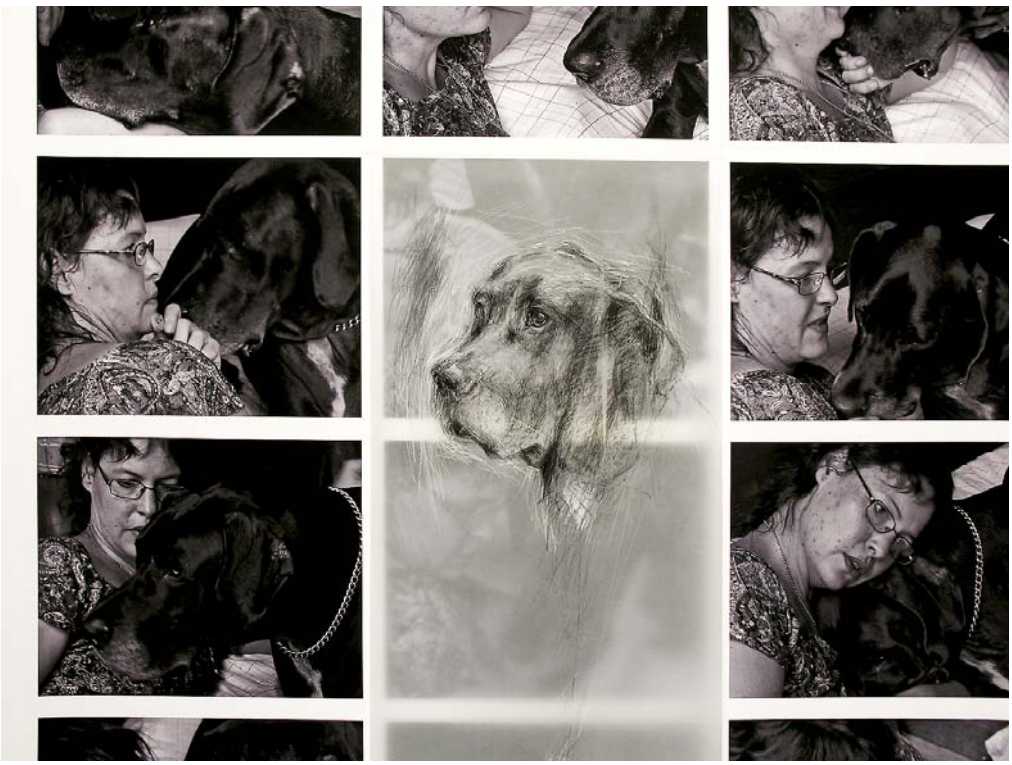

Plate 9.5.8 *(face to face) entrust* (detail) drawing on tracing paper on photograph

The actual cushions beneath the tracing paper are covered with traditional Indonesian woven fabric. Jenny has hereditary links to the Indonesian culture through her Indonesian grandmother. This cultural connection is often expressed in Jenny's own artwork through her use of the colour gold and also of the complex layering of textures and fabrics. The addition of gold leaf and stitching onto the fabric cushions referred to Jenny's artwork. The tracing paper cushion covers allowed some visibility of the Indonesian fabric underneath. The semi-transparent tracing paper softened the patterns of the Indonesian fabric but allowed the traditional colours and designs to be detected when viewed at close quarters.

Plate 9.5.9 *(face to face) entrust* (detail), installation of found objects, tracing paper, gold leaf

The tracing paper cushion cover was stitched along the edges with fine gold thread using a French knot embroidery stitch thus providing a subtle and understated method of joining the edges to form the cushion. Again, the gold thread used for the stitching of the seams is a referent to Jenny's work. The carefully French knot stitched cushions also refer to the surgical stitches on Bogus's back leg. As a puppy, he jumped from a car window and broke his leg leaving him with a limping gait and a 30 cm long visible scar down the length of

his leg. To complete the installation, the tracing paper cushions were laid in two stacks on top of the window frames, which lay flat on the floor.

Plate 9.5.10 *(face to face) entrust*, Giclée print, found objects, photograph
180 x 112 cm, overall variable

The title of the installation, *(face to face) entrust* (Plate 9.5.10), refers to not only the shared trust between Jenny and Bogus but also their kind-hearted natures.

9.5.4 Installation Four: (face to face) grace

The development of the prototype installation of Midge and Eike (section 9.3) explains the process and outcome of this installation. For the final work, some adjustments to the arrangement of the images in the grid were made in *Photoshop* to achieve a more balanced composition of tonal darks and lights in the images of

Midge and Eike. The placement of images included a consideration of the creation of interplay of the human and animal figures and the overall pictorial dynamic this achieves. Additionally, the drawing of Midge was re-drawn on a longer piece of tracing paper to portray Midge's appearance more accurately. The final image was printed at HighScan. The red ribbon was adhered to the reverse side of the image at the bottom right hand corner from where it was draped down to the floor and loosely wound around the bowls.

The title of the installation, *(face to face) grace*, (Plate 9.5.11), refers to the nature, personality and spirit of Midge.

Plate 9.5.11 *(face to face) grace*, Giclée print, found objects, photograph
180 x 112 cm, overall variable

9.5.5 Installation Five: (face to face) entre nous

In addition to the photographic sessions undertaken at the trial phase of the research art practice, a number of other photographic sittings were embarked upon which both deepen and broaden the scope of the representation of animal-human interchange. The first of these sessions was with Victoria and her companion dog, Taku.

Victoria lives in a compact timber Queenslander, which has a small backyard where Taku, her mixed-breed terrier, can run around. Taku was around six-years old when Victoria found her in an animal rescue refuge. She is a scruffy-looking, good-natured dog with a long body and short legs and has been with Victoria for around fourteen months. Victoria, a playwright, is patient and gentle and has steadily gained the trust of her once-abandoned canine friend. On the first and only photographic session, sitting together in their back garden, Victoria quietly reassured Taku who looked trustingly and lovingly into her eyes. Taku's red heart-shaped identity tag might well be the outward sign of her own glowing heart as she looked into Victoria's eyes. A series of photographs were taken of Taku and Victoria's warm exchange which, with the clear day for the session, provided an adequate range for the selection for two works – an installation and wall work.

Fifteen photographs were selected, cropped and arranged in the grid template for the installation. The majority of the images portrayed Taku's face and the profile of Victoria, whose long dark hair also frames her face in a similar fashion to Taku's. The textural qualities of human hair and animal fur were emphasised when the images were adjusted and converted in *Photoshop* to the black and white tonal scheme. A test of the grid was printed and, after minor adjustments are made to the grid arrangement, another trial print was made before the final work was printed at HighScan.

A pencil drawing on tracing paper of Taku was made and placed on the centre grid (Plate 9.5.12). Taku's doleful eyes and dishevelled fur became the obvious focus of the drawing but also some indication was given to the red identity tag

which is glimpsed beneath her fur just under her chin. As well as noting this tag in the drawing, a heart shape, or part of a heart shape, was embroidered in a long cushion embroidery stitch with off-white thread on the lower section of the tracing paper. This served as a subtle echo of the tag around Taku's neck while, at the same time, linked to the embroidered work in the installation directly in front of the grid image.

Plate 9.5.12 *(face to face) entre nous* (detail), pencil drawing on tracing on photograph

The installation of realia contained references to both Taku and Victoria. Three stacks of plain, unadorned cardboard boxes, four in each stack, were wound around about eight times with off-white embroidery thread. This noticeable thread binding around the containers suggested inaccessibility to the contents of the boxes.

The inability to open the containers references Victoria's inability to access Taku's past life. She can only guess at the reasons for Taku's abandonment by her previous owner. Taku's history is closed tight and remains unknown; her name being the only part of her previous life that came with her. However, Victoria is now providing a secure and happy life for Taku. As referents to Victoria's attention and care for Taku, pieces of tracing paper, torn roughly in the shape of a heart, were embroidered in loose cushion stitch with off-white thread. Around

eight of these hearts are placed on the centre stack of boxes. In addition to the boxes and tracing paper shapes, a number of books of plays by Victoria's favourite playwrights – Harold Pinter, Samuel Beckett and Eugene Ionesco – were placed between the containers, which indicated the interconnection and interwoven nature of Victoria's life with Taku's (Plate 9.5.13).

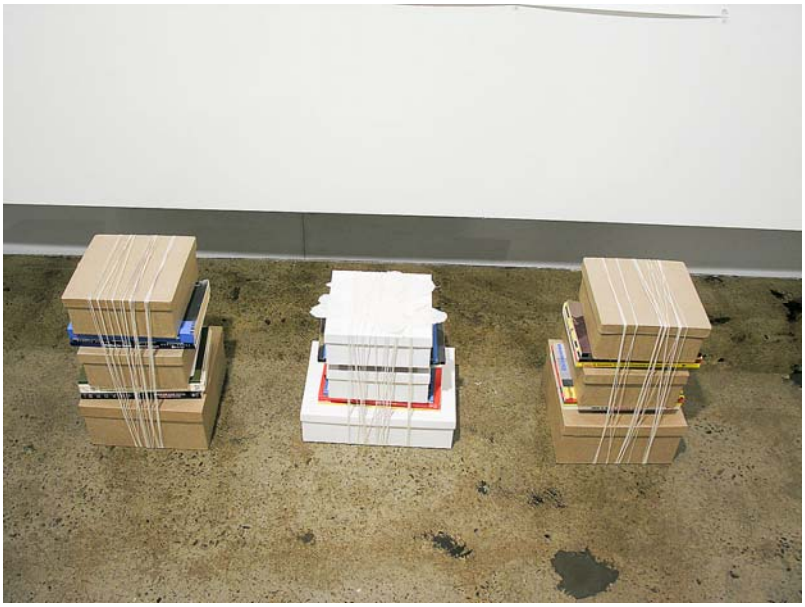

Plate 9.5.13 *(face to face) entre nous* (detail), installation of found objects

The title of the installation, *(face to face) entre nous* (Plate 9.5.14), is suggestive of the intimacy and close relationship that Victoria and Taku share but also the fact that Taku's life is now a matter between Victoria and Taku.

Plate 9.5.14 *(face to face) entre nous*, Giclée print, found objects, photograph 180 x 112 cm, overall variable

9.5.6 Installation Six: (face to face) entwined

Dogs and cats are typically the chosen pet for most people (see Chapter One) and the research art practice represents this most commonplace situation. The prior photographic sessions involve people and their companion animals who are all either dogs or cats; however, close relationships are formed between humans and a wide range of pets. Particularly relevant to the research was the close bond of James with her companion horses. The inclusion of Tess and her pony, Bella, thus not only expanded the representation of pet to involve an equine companion animal but also referenced James, her horses and her work. Similar to James's interaction with her horses, Tess rarely rides her pony and relates to her as one of her family pets. During the day, Tess's pony, Bella, roams freely in several acres

of lushly grassed paddock at the back of Tess's home while, at night, is stabled close to the house. In Tess's family, Bella is one companion animal among others including three dogs, two cats and two guinea pigs. Bella and Tess have been together for over nine years and share a relationship as close as, say, a person might have with a companion dog or cat. Trust, familiarity, love and care characterise this animal-human association. Bella is treated as one of the family.

During the photographic session, Bella enjoyed both Tess's attention and apple treats. The sunny day ensured good outdoor lighting conditions for photography as Tess and Bella wandered together around the paddock. Since Bella is not an especially tall pony, Tess and Bella were able relate to each other at approximately the same eye level. While Tess talked to her, Bella responded with soft snorts. Close-up views of the two revealed the closeness of this intimate human-equine interaction. For the installation, fifteen images were selected, cropped and arranged in *Photoshop* into the grid template. As with the previous installations, decisions about the arrangement of images were primarily based on aesthetic fundamentals. The grid images were then converted, in *Photoshop*, from colour into black and white. A trial print of the grid was made and, after further adjustments to the arrangement, another trial print was printed before the final work was printed at HighScan.

The drawing of Bella, on tracing paper, highlighted her eye and straggling forelock hair which hung messily between her eyes (Plate 9.5.15). The drawing only suggests the lower part of Bella's head which was simply represented with a few faint lines. A more detailed rendering of Bella's entire head would dominate the installation and, particularly, the photographs in the grid. The length of the tracing paper was deliberately extended for the installation not only to reflect the scale of the animal represented but also to serve as a stronger connection between the work and the realia. The tracing paper drawing was placed on the centre grid and, after consideration of the photographic image on the grid beneath the tracing paper, further adjustments were made to the drawing.

Plate 9.5.15 *(face to face) entwined* (detail), drawing on tracing paper on photograph

The most striking aspects of viewing Bella and Tess together were, firstly, the similarity of their hair colour and, secondly, their abundance of hair. The sensate texture, substance and quantity of human and animal hair, lustrous in the sunlight, were the major foci in the photographic images and bind the two – human and equine – together. These shared qualities effectively predominated over their more obvious differences. Hence the realia for the installation highlighted and reflected Tess and Bella's binding and related characteristics. Horse hair, human hair and synthetic human hair were the basis for the installation construction. Twenty-four 80-100 cm lengths of horse with some human hair, in a range of colours, were bound together with pieces of off-white twine into long rolls. Two additional lengths of horse, human and synthetic hair of around 150cm were plaited together and then bound with off-white twine. (The synthetic human hair was used in this work primarily due to lack of availability of large quantities of long human hair.) The rolls of bound hair were placed, two across, in eleven rows with the two

plaited rolls placed at the rear and the front of the group of rolls. The hair rolls were then laid on the tracing paper. An additional length of tracing paper was attached with horse hair stitches to the tracing paper on which the drawing was made (Plate 9.5.16).

Plate 9.5.16 *(face to face) entwined* (detail), installation, found objects, horse, human and synthetic hair

The title of the work, *(face to face) entwined* (Plate 9.5.17), references the shared life and physical attributes of Bella and Tess as well as the special care and responsibility that Tess demonstrates for her pony companion.

Plate 9.5.17 *(face to face) entwined*, Giclée print, found objects, photograph 180 x 112 cm, overall variable

9.6 The Wall Works

The second series of works involved the development of four wall works. These works continued the process of the second prototype masked image of Midge and Eike (section 9.3). The process of masking (also referred to as deep-etching) in *Photoshop*, described in section 9.3, was used for each of the four images. These four works, which included that of Midge and Eike, served to deepen and strengthen the animal and human reciprocal gaze through focusing on a single image of the animal and human in this exchange. This involved the separation of the figures – the animal and human – from their background context leaving only the figures together, arranged on the white PhotoRag paper surface. All the animal and human figures for the wall works were created almost life-size while the

format size of the paper on which the figures were arranged was consistent with the installation grid wall works, 112 x 180 cm. The black and white system was also the same as the installation work so that unity and cohesiveness were achieved across the whole body of works for the exhibitions.

Pertinent to the wall works, as with the prototype masked image of Midge and Eike, were the key working principles of reciprocity of gaze, participation, subtlety, restraint, connectedness, proximity, responsibility and empathetic agency. Cognisance of these fundamental principles ensured that irrelevant and unconnected elements and detail were removed from the image so that the essential features of intimacy and intensity of mutual gaze were maintained as the clear focus of the work. The addition of soft and subtle pencil marks heightened the animal-human interchange, visually suggesting the visual, non-verbal communication and sensations occurring between the two. The four wall works are *(face to face) Taku and Victoria* (Plate 9.6.1), *(face to face) Bachy, Julia and Margaret* (Plate 9.6.2), *(face to face) Kazi and Anna* (Plate 9.6.3) and *(face to face) Midge and Eike* (Plate 9.6.4).

Plate 9.6.1 *(face to face) Taku and Victoria*, Giclée print, pencil
112 x 180 cm

Plate 9.6.2 *(face to face) Bachy, Julia and Margaret*, Giclée print, pencil
112 x 180 cm

Plate 9.6.3 *(face to face) Kazi and Anna*, Giclée print, pencil
112 x 180 cm

Plate 9.6.4 *(face to face) Midge and Eike*, Giclée print, pencil
112 x 180 cm

9.7 The Grid Wall Works

The grid wall works were closely related to the installation works in their use of the grid format of black and white photographs and of the tracing paper overlay. The focus of the grid wall works, however, was closer. With the use of fewer grid images, six in three of the works and three in two works, instead of fifteen in the installation works, the images of the human and animal were larger, closer to life-size. The intensity of the animal-human gaze interaction was utilised in each of the six grids. In three works, the tracing paper overlay on two of the six grid images served to emphasise this exchange with the pencil marks drawn in the space between the animal and human. The pencil marks in the two works without tracing paper stressed the points of contact between the two – human and animal.

The grid wall works comprised a group of five works which expanded and further developed the ideas and series for the research art practice, particularly in relation to the grid. Three of the grid wall works were composed of six images each with the dimension of 36 x 47 cm, arranged with two images across and three images down, and organised vertically on 180 x 112 cm PhotoRag paper. Each of the

three grid wall works, *(face to face) Bella and Tess – eye to eye* (Plate 9.7.1), *(face to face) Betty and Julie – heart to heart* (Plate 9.7.2) and *(face to face) Bogus and Jenny – tour de force* (Plate 9.7.3), also comprised tracing paper, the width of the work and the height of one grid image and which was placed over two of the grid images. This tracing paper imparted a veil-like layer through which the images were barely discernable. This interruption to the clear visibility of two of the six grid images, in this group of works, inferred the private nature of the animal-human relationship, one which is difficult, if not impossible, to fully know or understand.

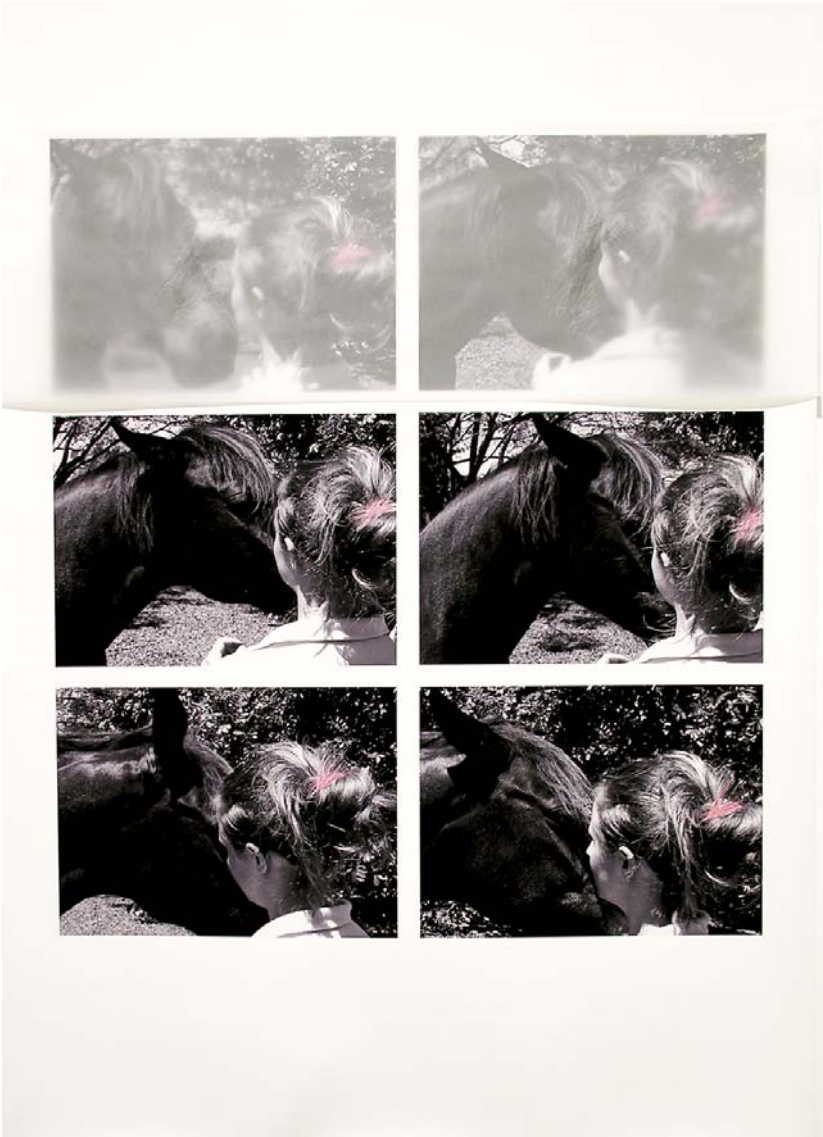

Plate 9.7.1 *(face to face) Bella and Tess – eye to eye*, Giclée print, tracing paper, pencil
180 x 112 cm

Plate 9.7.2 *(face to face) Betty and Julie – heart to heart*, Giclée print, tracing paper, pencil
180 x 112 cm

Plate 9.7.3 *(face to face) Bogus and Jenny – tour de force*, Giclée print, tracing paper, pencil
180 x 112 cm

The photographs in these grid wall work images were merely a glimpse into the private world of people and their companions suggesting that a great deal of familiarity and understanding about these associations is largely unattainable. The semi-transparent tracing paper prevented a clear focus of the image beneath, only allowing and indicating the outlines and suggestions of the forms rather than fine details. The unknown, and perhaps the unknowable, was signified by the tracing paper over the image. Additionally, faint and subtle pencil marks were scratched, scribbled and worked onto the tracing paper. These marks link to those made in the installations and wall works and, again, were referents to the intimacy and intensity of communication between the animal and human. Also, the bolder and vigorous coloured pencil marks made on the photographs more visibly suggested this exchange while, at the same time, subverted the photographic image and the verity of this image.

Plate 9.7.4 *(face to face) secrets*, Giclée print, pencil
200 x 112 cm

An additional two works in the group of grid wall works, *(face to face) secrets* (Plate 9.7.4) and *(face to face) double gaze* (Plate 9.7.5) expressed further refinement of the grid work. In these works, instead of six grid images, three grid images were placed, side by side, across the horizontal format. The width of the format for these works was 200 cm while the height was 112 cm. Subtle changes of movement and action in the interactions of the humans with the animals in each work echoed the work of Muybridge rather than suggest a narrative or storyline.

The coloured pencil marks on the black and white photographs, while suggesting communication between the subjects in the images also challenged and altered the photographic process.

Plate 9.7.5 *(face to face) double gaze*, Giclée print, pencil
200 x 112 cm

The grid wall works together with the wall works and the installations formed the body of sixteen works for exhibition. The three series of works were designed to orchestrate in a space. The aesthetic of the whole was as important as the aesthetic of its parts. The interplay of one with the other, both next to each other as well as across the space, was significant. The ambience of the exhibition was created by both the individual works and the collective works. The arrangement of the group of works considered the resonance of works in a particular space as well as their relation to one another. This kaleidoscope of animal-human intimacy suggested the ubiquity of this interaction yet, so too, the private nature of it. The containment of the exchange in each work indicated the individual emotional connection of the human and animal while the many works, in concert, implied universality of animal-human relations. The potency of the individual work was in the interchange of animal and human and each work, to a great extent, resisted any intersection with another work. However, the form and material – the grid format, black and white photography on white paper, the minimalist use of colour in the photographic works and the installation objects – of the works compelled this interaction without detracting from the self-containment of each work.

Another related but discrete work, a sculptural piece, was developed concurrently to echo and interact with the wall works but in the third dimension. Similar to the wall works, the sculpture was an individual animal-human exchange.

9.8 The Sculpture

The design of the sculpture was based on the interaction between a human and a cat. While the position of the cat, sitting on the female human's chest, began with Julie and her cat, Betty (section 9.5.2), the figures were not necessarily those of Julie and Betty but represented a more universal human/feline exchange. The work also inverted, to some degree, the hierarchy of humans and animals where a small cat might be seen in a dominating position in relation to the human. Importantly, however, the mutual gaze between the two held both together.

The sculpture began concurrently with the development of the prototypes for the installations and works on paper. The work was designed to counterpoint and complement the other two-dimensional and installation works and to give a further three-dimensional form to animal-human gaze interaction. The three-dimensional work was the collaboration, for the research art practice, with an artist, Anna Holan, who works primarily in the sculptural medium. The time scale over which the work was constructed from design (the work of the researcher) to finished piece was approximately twelve months. Sculptural work is highly process oriented and takes considerable time to develop and construct. A visual step-by-step process (Appendix G) records and describes the various stages of the process from the initial idea realised in a clay maquette to the completed concrete piece.

Materials such as clay and plaster were considered, however, both were discounted as media for a large work because of their fragility. Concrete was the chosen material for the sculpture primarily because of its commonplace nature, directness, durability and solidity. Additionally, the understated grey colour of the work was designed to connect to the black, white and grey wall works.

The title of the final concrete sculpture, *Who in this world can you trust?* (Plate 9.8.1 and Plate 9.8.2), refers particularly to the nexus of trust between animals and humans, an important characteristic in any but particularly an animal-human relationship, which is frequently expressed through the gaze. It also related to the betrayal of trust that can occur between humans, which is a human rather than animal trait.

Plate 9.8.1 *Who in this world can you trust?*, concrete
50 x 140 x 40 cm

Plate 9.8.2 *Who in this world can you trust?*, (detail), concrete
50 x 140 x 40 cm

CHAPTER TEN – ACHIEVING BALANCE: *FACE TO FACE* AND *INTERROGATING GAZE*

10.1 The Solo Exhibitions

The two solo exhibitions, *Face to Face* and *Interrogating Gaze*, represent two overlapping stages in the research process. The most important underpinning factor in the choice of titles was the unambiguous connection and resonance to the conceptual frame of the works in the exhibitions, particularly the idea of the reciprocal gaze. Simplicity and clarity of terms were paramount so both titles are short, direct and encapsulate the research focus. While the phrase *Face to Face* links directly to the group exhibition, *Eye to Eye*, *Interrogating Gaze* embraces both titles in suggesting relations or actions beyond the visual. The term *Face to Face* indicates two persons – animal and human – coming together equally and openly. *Interrogating Gaze* also signifies dialogue with *interrogating* and is thus redolent of interaction and meeting and *gaze* indicative of visual exchange. *Interrogating Gaze* also suggests intensity. It points to specific ongoing inquiry, investigation and exploration. The second stage exhibition was designed to further refine and emphasise the gaze experience between animal and human with its selection and placement of works. The titles imply invitations to interpretive viewing rather than responses to didactics.

10.2 The Venues – KickArts and Pinnacles Gallery

The exhibitions are the public face of the research. Therefore, the research art practice moved into the public arena of a gallery space, the requirements of both the research and the management of the spaces interconnect. Thus, sound and clear administration along with cooperation and collaboration in the processes and negotiations of organising an exhibition with a gallery became vital to the outcome of the research. The procedural organisation for the two solo exhibitions

was similar. For example, although the venues differed, corresponding procedures were undertaken for the preparation of the artist statement, the provision of images of the works for media purposes, the preparation of the room brochure through to the installation of the work.

The two exhibition locations encompassed the large audience base of north Queensland in parallel contemporary arts spaces – Centre of Contemporary Arts (CoCA), Cairns (Plate 10.2.1) and Riverway Arts Centre, Thuringowa (Plate 10.2.2). CoCA houses KickArts, a contemporary art organisation which facilitates and promotes contemporary arts in Cairns and the surrounding region including Cape York Peninsula. Riverway Arts Centre at Thuringowa is a major contemporary centre in the Townsville region and its gallery space, Pinnacles Gallery, is a large space dedicated to the display of contemporary works.

Plate 10.2.1 CoCA (Centre of Contemporary Art), Cairns

Plate 10.2.2 Riverway Arts Centre

Exhibition proposals were submitted to KickArts and Pinnacles Gallery. Both galleries' format for the exhibition proposal required potential exhibitors to present a working title, exhibition rationale and description. A floor plan of both gallery spaces (Figure 10.2.1 and Figure 10.2.2) provided exact dimensions of the area in which the works were to be displayed thus allowing precise planning of numbers and possible placement of works to proceed. In the case of KickArts, a standard art exhibition contract (Appendix H.1) forwarded by the gallery director was agreed upon after the director and deputy director of KickArts viewed several potential exhibition works and discussed the exhibition.

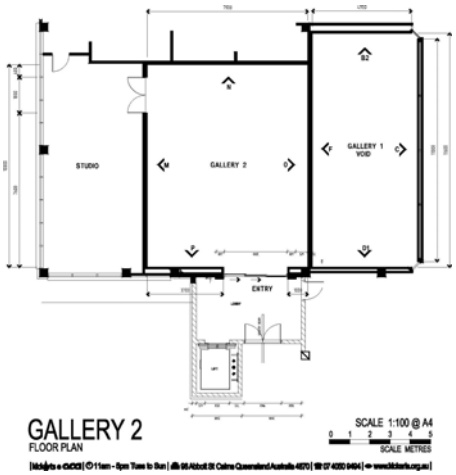

Figure 10.2.1 KickArts Gallery 2 Elevation Floor Plan

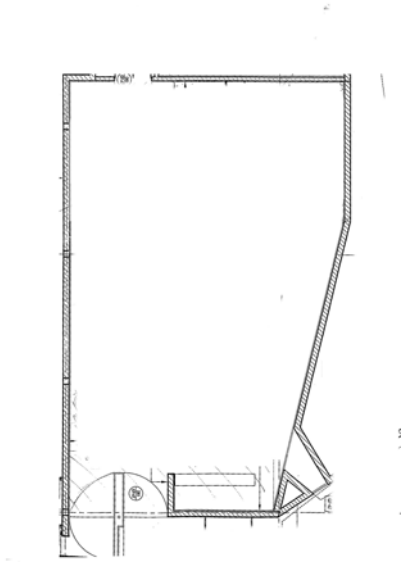

Figure 10.2.2 Pinnacles Gallery Plan

Both KickArts and Pinnacles galleries are contemporary minimalist spaces with white walls and a neutral grey concrete floor especially suited to contemporary art exhibitions. Pinnacles Gallery is the main large gallery space of the Riverway Arts Centre at Thuringowa. Located on the Ross River in Thuringowa, near Townsville, Riverway is a complex of cultural, sports, leisure, residential and commercial venues. Comprising two large swimming lagoons (Plate 10.2.3), the Riverway Arts Centre, Pinnacles Gallery, the river walk and parklands, the Riverway precinct stretches along eleven kilometres of the Ross River.

Plate 10.2.3 Riverway Arts Centre, internal lagoon

The Riverway Arts Centre, also housing a performance space, is designed to be part of the environmental ethos of the entire Riverway complex with the building structured as a geographical formation with the parkland rising over its roof from one end and the lagoon-facing end evolved as a series of serrations where water enters the built environment.

As with the *Eye to Eye* exhibition, scale models of the both galleries were constructed (Plate 10.2.4 and Plate 10.2.5) with scale model artworks placed within the model space to better ascertain the potential configuration of artworks within the space. This was an invaluable tool for planning the installation of the artworks allowing the exploration of multiple options, possibilities and variations of installations.

Plate 10.2.4 KickArts Gallery 2 scale model

Plate 10.2.5 Pinnacles Gallery scale model with scale model artworks

Placement of the installation works in relation to the more minimal wall works was an important consideration in the overall design. For instance, juxtaposing the grid wall works and the wall works with some of the installations allowed the objects of the installations greater space. Grouping other installations together helped create interplay between the objects of each installation. The scale models provided the means by which different combinations and placements of works could be tested and trialled before the actual installation of work in the respective galleries and their different spaces. For example, the entrance to the Pinnacles Gallery (Plate 10.2.6) is through a wide opening which also accommodates the reception and shop area of the gallery. Thus only three walls of the gallery are available for the display of works.

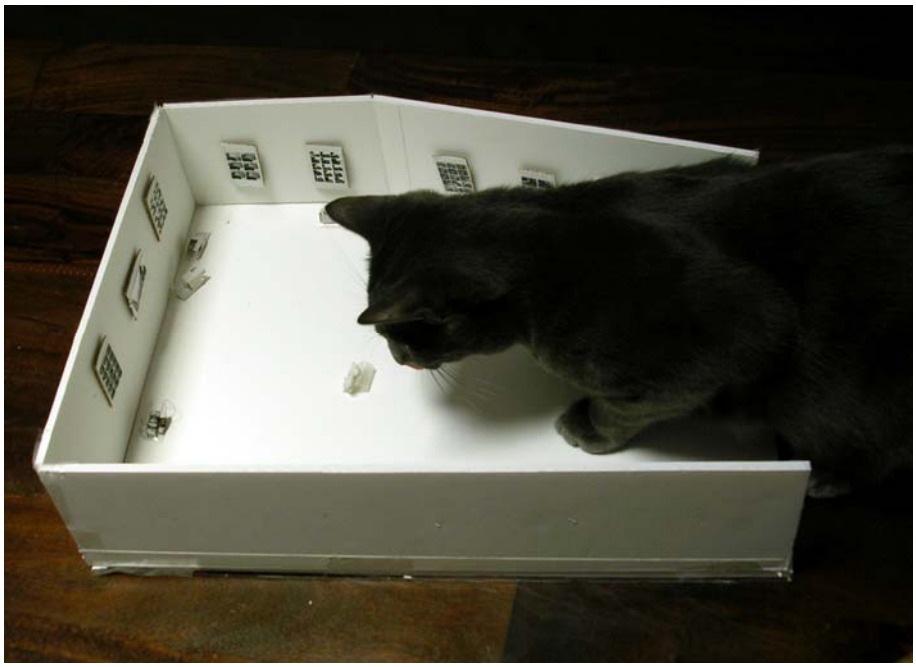

Plate 10.2.6 Determining the Pinnacles Gallery scale model exhibition layout.

10.3 The Process of the Exhibitions

Once the dates of the exhibitions had been established, the approach to the exhibition became that of project management. Like most projects, an art exhibition has specific aims and objectives and a life cycle with defined start and end dates. In order to manage both the *Face to Face* and *Interrogating Gaze* exhibition projects from beginning to end, planning was necessary. Specific and definable phases of the lead-up to the exhibitions were established and tasks plotted so that targets could be achieved in a timely manner. For *Face to Face*, for example, a few weeks after the exhibition was confirmed, a meeting with KickArts management and marketing officer was arranged to discuss the details of the exhibition including the invitation, the room brochure, the opening night event, the opening speaker, the dates of the installation and de-installation of the work, and the possible hanging systems for the works. The gallery also required text for the media releases and the room brochure. In addition to these tasks, the gallery also requested biographical details, photographs of the works in the exhibition with titles, date, dimensions, media, and prices of each work as well as didactic labels for the works.

Thus, for both *Face to Face* and *Interrogating Gaze*, two key pre-exhibition tasks were that of arranging for photographs to be taken of the completed works and preparing an artist's statement (Appendix H.2). These were to be completed around six weeks ahead of the exhibition date. Photographs of works were required for the invitation and room brochure as well as for the gallery's publicity and media releases. Writing the artist's statement was necessary for the invitation, room brochure and for marketing purposes but was also important as a synthesising and focusing process, which assisted in gathering the many threads of the research into one cohesive and communicable document of about one page.

10.3.1 Exhibition Publicity and Room Brochures

Marketing and publicising an art exhibition is fundamental to its organisation and outcomes. Thus, additional important components of *Face to Face* and *Interrogating Gaze* were marketing and publicity which were primarily administered by the respective venue's marketing manager. The broad process to marketing the exhibitions can be divided into two main phases: pre-publicity and concurrent exhibition publicity. The pre-publicity stage involved discussion with the marketing manager and the provision of photographs of several works, an artist's statement and biographical details. For both exhibitions, the pre-publicity commenced two months before the exhibition. As well as website notification with KickArts (www.KickArts.org.au) in which *Face to Face* featured as one of the forthcoming events, pre-publicity also appeared in local publications including *Style* magazine and *The Cairns Post* (Appendix H.3). *Interrogating Gaze* was listed in the Riverway Arts Centre 2007 calendar of events in the (Appendix H.4). An exhibition poster for display at the Centre was also prepared by Pinnacles Gallery.

In the main, the concurrent exhibition publicity focused on the local media. For *Face to Face*, from information provided by the KickArts media releases, the local newspaper, *The Cairns Post*, presented short articles and reviews on arts events and activities where *Face to Face* received attention. The media release also prompted interest from local television and local ABC radio and local WIN

television profiled the exhibition in a brief segment at the end of the six o'clock news.

Several factors were overriding and guiding in relation to the publicity and printed material accompanying the exhibitions. For example, in the development of the room brochures for *Face to Face* and *Interrogating Gaze* (Appendix H.6), the first factor was that the printed material accompanying the exhibitions be well designed and, second, that the material reflected the ambient and aesthetic qualities of the exhibitions. A third factor also somewhat influenced decisions about this material. As room brochures become windows on the exhibitions and have an existence beyond the particular exhibition time frame, it was necessary that these publications be given careful attention and consideration. For both exhibitions, the room brochure's main purpose was to inform and record.

The resolve for the design of the room brochures was to reflect restraint and refined simplicity as well as quality. The KickArts graphic designer undertook the design and printing of the brochure *Face to Face*, which was two A4 size sheets with one fold using 280gsm satin paper stock and the use of full colour for printing. The overall appearance of the document was considered along with deliberations about the range of images to be placed in the room brochure. The photographs used included two installations, *(face to face) eternal* and *(face to face) entwined* as well as a wall work, *(face to face) Bachy, Julia and Margaret* along with a detail of *(face to face) entwined.* Similarly to the development of the room brochure for *Face to Face*, the document for *Interrogating Gaze* was to resonate with the overall directions and qualities of the exhibition. So too, brief biographical information, the artworks and their details were included in the room brochure. The room brochure design and printing was undertaken by the researcher in brief consultation with Pinnacles Gallery staff. The format of the room brochure was A5 size, folded from an A4 sheet using 280gsm satin paper stock and the use of full colour for printing. The three photographs used for the brochure include a grid wall work, *(face to face) Betty and Julie – heart to heart*, on the front, a wall work, *(face to face) Bachy, Julia and Margaret*, and an

installation, *(face to face) eternal* to give an indication of the range of work in the exhibition.

Additionally, for the opening event of *Face to Face* an invitation (Appendix H.5) was prepared by the KickArts designer. Because the invitation offers the first glimpse of artworks from a forthcoming exhibition, the choice of image was crucial. To encapsulate the representational aspects that feature in the exhibition works, the image of Taku and Victoria was used for the invitation.

10.4 *Face to Face* – The Exhibition

The exhibition installation for *Face to Face* was undertaken one week prior to the opening. Around two weeks prior to the delivery of the works to KickArts, information about the works for the labels, which included titles, sizes, and media along with prices was provided. KickArts arranged the labelling and the price list for the exhibition.

The pre-planning and consideration of the layout of the exhibition meant that the installation of works and working with the gallery staff was both straightforward and expedient. Upon the delivery of the works, each work was located in the area in which it was planned to be installed. The location and spacing of each work was re-considered in view of its relation to other works and the installation proceeded in accordance to the original plan determined in the scale model. The day long process was smooth and unproblematic, facilitated by the professionalism, expertise and experience of the gallery's exhibition staff.

The works on the walls of the KickArts space along with the realia installation on the floor require specific lighting so the works appear integrated, that is, the wall and the floor are incorporated rather than seen as two separate pieces of work. To achieve this cohesion, spotlights along with wall wash lights were chosen as the most effective lighting to heighten and brighten each installation. The sculpture placed near the centre of the gallery space was lit more dramatically with a

spotlight above focused on the heads of the figures. The general resulting effect for the works and overall the exhibition was an optimum outcome of the lighting arrangement (Plate 10.4.1).

Plate 10.4.1 *Face to Face*, KickArts, Centre of Contemporary Arts, Cairns

The format and forms of the works and their interaction with each other generated a dynamic specific to the group of works in the particular space. The more minimalist wall works were placed between the installations and the grid wall works. The works, rather than being grouped with their series, were placed so that some interplay between all the works was achieved. Consideration was given to the material, scale and dimension of the realia associated with the installations.

Plate 10.4.2 *Face to Face*, KickArts, Centre of Contemporary Arts, Cairns

Plate 10.4.3 *Face to Face*, KickArts, Centre of Contemporary Arts, Cairns

The two largest, and potentially dominating, installations, *(face to face) eternal* and *(face to face) entwined* were placed either side of a wall work, *(face to face) Taku and Victoria*, on the centre far end wall of the gallery so that they faced the viewer entering the wide door at the other end (Plate 10.4.2). The dimension and presence of these works required the space afforded by the length on the gallery. The sculpture, *Who in this world can you trust?* was placed near, but off-centre, in front of *(face to face) Taku and Victoria*. The figures in the works were oppositely reclining and presented a contrasting but related view to the other.

The more intimate and delicate installations, *(face to face) grace*, *(face to face) entre nous* and *(face to face) treasure* (Plate 10.4.3) were placed along the right-hand wall. The colour, scale and dimensions of the realia of these installations complimented rather than competed with the others. The left-hand wall presented an installation, *(face to face) Bogus and Jenny* (Plate 10.4.4) grid wall work, *(face to face) heart to heart* (Plate 10.4.5) and a wall work *(face to face) Bachy, Julia and Margaret* (Plate 10.4.6), the variation of which was a counterpoint to the opposite wall of installations. The wall at the entrance end of the gallery allowed space for one wall work, *(face to face) Midge and Eike* (Plate 10.4.7). The opportunity to display two additional works, *(face to face) Bogus and Jen – tour de force* (Plate 10.4.8) and *(face to face) Bella and Tess – eye to eye* (Plate 10.4.9), in the foyer entrance to the gallery served to expand the exhibition and allowed the works to flow from the entry from the lift into the gallery space. Echoes, reverberations and resonances of animal-human exchanges in black and white photographic images along with an array of objects and material orchestrated to present this exhibition experience.

Plate 10.4.4 *(face to face) Bogus and Jenny* at KickArts Gallery

Plate 10.4.5 *(face to face) heart to heart* at KickArts Gallery

Plate 10.4.6 *(face to face) Bachy, Julia and Margaret* at KickArts Gallery

Plate 10.4.7 *(face to face) Midge and Eike* at KickArts Gallery

Plate 10.4.8 *(face to face) Bogus and Jen – tour de force* at KickArts Gallery

Plate 10.4.9 *(face to face) Bella and Tess – eye to eye* at KickArts Gallery

The official opening of *Face to Face* was on Friday 11 April 2007. The evening included live music, a bar and light refreshments along with lucky door prizes and other such activities along with the official opening for the exhibition. The opening speaker for *Face to Face* was Dr Annabelle Olsson, a veterinarian and Wildlife Rescue founding member and president, among other credentials including fly-in veterinarian to the companion felines of expatriates in West Papua. Dr Olsson set the context for those in attendance to consider the works by presenting both a background of her work and her specific interactions, as a veterinarian, with animals which involve the reciprocal gaze. Dr Olsson held the opening night audience in thrall as she spoke movingly about an accident involving a dog being hit by a car on the day before the opening. She related the calming and reassuring effect of the owner on her dog, whose skull was split open, by the owner holding his gaze with hers while talking softly to him, leading him into the surgery and also as Dr Olsson administered a pain relieving injection. This, she believed, was a clear demonstration of the bond between the owner and the dog which was expressed through the gaze.

10.5 *Interrogating Gaze* – The Exhibition

The second exhibition at Pinnacles Gallery, *Interrogating Gaze*, followed the same installation processes as *Face to Face* with the installation taking place in a smooth and problem free way several days prior to the opening date. Around two weeks prior to the delivery of the works to Pinnacles, information about the works for the labels, which included titles, sizes, and media along with prices was provided. Pinnacles arranged the title labels for the works as well as the didactic label for the wall, which were printed on clear adhesive sheets.

The pre-planning of the exhibition in its scale model format was invaluable for locating each work in its designated area. To confirm the pre-determined plan, the location and spacing of each work was re-considered in view of its relation to other works and the actual gallery space. The installation proceeded in accordance to the original plan determined in the scale model.

The following day, the gallery's exhibitions officer set up the lighting in the space. The lighting of the works with an effect from overall wash lights unified the works as well as brought the focus onto the walls. As with *Face to Face*, the lighting was a critical factor in illuminating specific works as well as creating a cohesive effect for the exhibition as a whole. Accurate and skilful exhibition lighting plays a fundamental role in overall ambience and quality of the exhibition: its importance if underestimated is to the exhibition's detriment. Diffuse lighting directed at the walls provided more than adequate lighting for the wall works and the installations (Plate 10.5.1 and Plate 10.5.2).

Plate 10.5.1 *Interrogating Gaze*, Pinnacles Gallery, Riverway Arts Centre, Thuringowa

Plate 10.5.2 *Interrogating Gaze*, Pinnacles Gallery, Riverway Arts Centre, Thuringowa

The format and forms of the works and their interaction with each other generated a dynamic interplay specific to the group of works in the Pinnacles contemporary art space. The more minimal wall works were placed between the installations and the grid wall works. The works, rather than being grouped with their series, were placed so that interchange between all the works was achieved.

Plate 10.5.3 *(face to face) eternal* and *(face to face) Taku and Victoria* and *(face to face) entwined* (closest) at Pinnacles Gallery

Plate 10.5.4 *(face to face) entwined* (detail) at Pinnacles Gallery

Three installations, *(face to face) grace* and *(face to face) entre nous* (Plate 10.5.5) were placed together along the right-hand wall so that their colour, scale and dimensions could interconnect. Placed next to these installations was a wall work, *(face to face) Kazi and Anna* (Plate 10.5.6 and Plate 10.5.7), which were developed subsequent to the *Face to Face* exhibition. Alongside this wall work were two grid wall works *(face to face) Bogus and Jen – tour de force* and *(face to face) Bella and Tess – eye to eye*. Thus, six works, approximately 150 cm apart, were displayed on this wall. On the opposite wall, facing the three installations, were the wall work *(face to face) Bachy, Julia and Margaret*, the installation *(face to face) treasure*, the wall work *(face to face) Midge and Eike)* and the installation *(face to face) entrust* (Plate 10.5.8) providing an interplay and connection between different works as well as for the works on the opposite wall.

Plate 10.5.5 *(face to face) grace* (foreground) and *(face to face) entre nous* at Pinnacles Gallery

Plate 10.5.6 *(face to face) Kazi and Anna* at Pinnacles Gallery

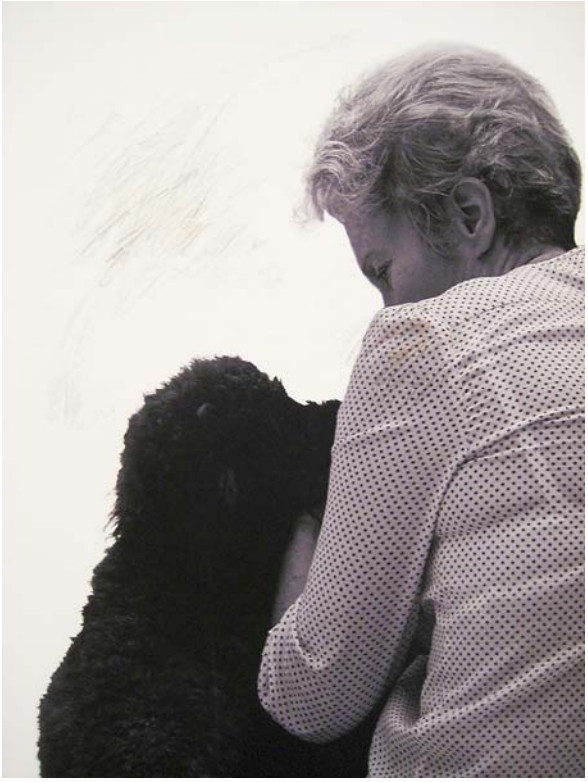

Plate 10.5.7 *(face to face) Kazi and Anna* (detail) at Pinnacles Gallery

Plate 10.5.8 *(face to face) secrets*, *(face to face) Bachy, Julia and Margaret*, the installation *(face to face) treasure*, *(face to face) Midge and Eike* and *(face to face) entrust* at Pinnacles Gallery

Plate 10.5.9 *(face to face) Bogus and Jen – tour de force* (detail) at Pinnacles Gallery

Plate 10.5.10 *(face to face) entrust* (detail) at Pinnacles Gallery

Two additional grid wall works, in a horizontal/landscape format were located alongside these first three. These are *(face to face) secrets* (Plate 10.5.11) and *(face to face) double gaze* (Plate 10.5.12).

Plate 10.5.11 *(face to face) secrets* at Pinnacles Gallery

Plate 10.5.12 *(face to face) double gaze* at Pinnacles Gallery

These works also embody a further step in the exhibition process towards a more focused and refined representation of the works. The additional works of the wall work (*face to face) Kazi and Anna* and the two works comprising three grids - *(face to face) double gaze* and *(face to face) secrets* – portrayed a more minimalist representation thus emphasising and accentuating the intensity of the interactive reciprocal gaze as well as the close emotional connections between the animal and human.

One work from *Face to Face* was not included in *Interrogating Gaze* because of the different spatial relationships between the two galleries. Both the wall and floor area of Pinnacles Gallery are considerably greater than that of the KickArts upper gallery. The KickArts gallery accommodated the sculptural piece *Who in this world can you trust?* (Plate 9.8.1) located near the centre of the space so that it interrelated with all the wall works being physically closer to them. This interrelationship of the three-dimensional work to the wall works could not be achieved in the larger space of Pinnacles. When placed in a central position of the Pinnacles space, the sculpture would have been both isolated and disassociated from the wall works and consequently would have lost considerable potency. Indeed, the work, to a great extent, would have interrupted or distracted the interplay between the works on the three gallery walls.

Ultimately with this exclusion, the expansive dimensions of Pinnacles Gallery allowed all the works to be displayed with optimum space both between and above them and to resonate with each other across the space. This spatial arrangement of works, therefore, represented a refinement of the earlier exhibition *Face to Face*.

PART THREE:

A SENTIENT FOCUS ON ANIMAL – HUMAN GAZE

CHAPTER ELEVEN – RECIPROCAL GAZE: RE-APPRAISAL AND RE-ALIGNMENT

11.1 Reflecting on the Processes and Outcomes of the Research

The feedback loops of the research take three main forms – published critiques, personal reflections, and evaluative judgements in relation to the aims of the research. Each of these will be dealt with separately in the sections to follow.

11.1.1 Public Critiques of the Exhibition Outcomes

The *Eye to Eye* and *Face to Face* exhibitions attracted critical reviews both in the general media and the arts domain. First, because *Eye to Eye* was a major animal in art exhibition in their 2007 program, Dubbo Regional Gallery prepared an official report for this event (Appendix E.10). This report indicated that the exhibition had a total visitation of 11,010 with 7138 of these visitors classified as the general public and 3872 as groups. The report lists promotional and media activities as including six printed media articles, two radio presentations and two Internet postings. The overview of the gallery's exhibition report noted that

> … the exhibition resonated with audiences and provoked much discussion. Many groups were fascinated by the work and commented on the unique theme of the exhibition (Exhibition report, 2007: 2).

The report also commented that the exhibition "… further strengthened Dubbo Regional Gallery's commitment to the Animal in Art theme, adding rigour and scholarship" (Exhibition report, 2007: 2). The high quality catalogue, the report also remarked, while complementing the exhibition, "… ensured life beyond the install" (Exhibition report, 2007: 2). The gallery's report particularly noted the remarks of the visiting artists, Fowler and Roberts-Goodwin:

> Visiting artists were extremely impressed by the exhibition and the public's response. Lynne Roberts-Goodwin was amazed at the number of people who knew her work from the exhibition, whilst visiting the Zoo for a separate project. Hayden Fowler was very pleased with the install and the inclusion of this work in an exhibition that was different to the usual 'animal show' (Exhibition report, 2007: 2).

Furthermore, the report made special note of an important outcome of *Eye to Eye*, which was the strengthening of the relationship between the Western Plains Cultural Centre and the Western Plains Zoo through a residency program.

The general public responded with written comments in the Western Plains Cultural Centre's visitors' book that accompanied the *Eye to Eye* exhibition as well as the other displays showing at the same time. There were a total of 144 comments written by visitors, all of which indicated favourable opinions such as *impressive*, *beautiful*, *wonderful collection*, *very interesting*, *great display* and so on supporting the Gallery's report of the overall positive audience response to the exhibition.

In a different city, state and venue to that of *Eye to Eye*, the exhibition, *Face to Face*, received comprehensive public media coverage, primarily through the local newspaper, *The Cairns Post* (Appendix H.7). In the review of the exhibition, the reviewer encapsulated the conceptual underpinnings for the exhibition in the opening paragraph of the review in which she observed that, in *Face to Face*, "The communicative gaze creates an intimate space where artifice and distraction are excluded … and … takes the audience on a gently meditative journey" (van Harskamp, 2007: 14). The review commented on the exhibition's exploration of the "… primal power of the gaze as conduit of emotion and understanding between the animal and human world" while, at the same time, documenting "… the domestic relationships of her subjects with a candid view" (van Harskamp, 2007: 14). The works, according to the reviewer, demonstrate the artist's "… capacity to restrain her presence, avoiding a stilted product while capturing the interaction between the participants with patience and compassion" (van Harskamp, 2007: 14).

Furthermore, the reviewer indicated that the inclusion of items associated with the subjects of the works demonstrates "… the pervasive impact on people's lives and suggests the necessity of these relationships beyond accessorising a want or desire" (van Harskamp, 2007: 14). Additionally, the reviewer remarked on the *emotional honesty* of the works which "… underpin the appeal of the exhibition for audiences engaged at this level, where a sense of voyeurism is tempered by the universality of experience and the ease of her subjects" (van Harskamp, 2007: 14), while finally noting that the exhibition is … "an evocative tribute to inter-species harmony" (van Harskamp, 2007: 14). From these observations, it is evident that the reviewer has responded to the aesthetics and underlying ethics of the works while simultaneously deliberating upon the connotations of the exhibition. In addition to the review, *The Cairns Post* presented an artist's profile and several promotional articles during the course of the exhibition. Publicity also appeared in local magazines.

An image of an artwork from *Face to Face* featured in the national art magazine, *Art Monthly* (Appendix H.7.3) and the exhibition was also reviewed in *Arts Nexus* magazine (a publication of the association for arts and cultural development in Far North Queensland) (Appendix H.8). The reviewer observed that the artist "… stages relationships with purposeful meanings …" while there are "… many deliberate strategies that unfold embedded meanings" (Victoire, 2007: 38). This reviewer also noted that "… the choice of photography, the materials used in the installations and the positioning of the works serve as important visual codes" (Victoire, 2007: 38). Moreover, the works in the exhibition also "… serve as suspended time capsules of memories of an interaction. They are seductive images that capture the viewer's attention through their crispness and attention to detail" (Victoire, 2007: 38). The reviewer remarked that the exhibition delivered "… a glimpse of shared lives united through an artist's sensibility… " but, importantly, the reviewer concluded, the exhibition "… makes a case for the moral responsibility and care towards these non-human companions" (Victoire, 2007: 38). The reviewer's critique revealed comprehension of the potency of the issues interrogated in the works while, at the same time, appreciation of the aesthetic of

the works. The critiques evidenced clearly, then, the success of the works' aims in re-focusing animal-human interactive looking and mutual gaze.

11.1.2 Personal Reflections

From a personal perspective, the outcomes of the three exhibition represented significant shifts in my art practice and particularly in locating my practice in the contemporary art context. The exhibition *Eye to Eye* confirmed the relevancy and credibility to contemporary art discourse of both the broad genre of contemporary animal art and the specific inquiry of the reciprocal gaze. This exhibition instigated interest and dialogue in an area not previously examined. Forming new ground for understanding the depiction of animal-human relations in contemporary animal art is important to the development of the animal art genre. The timely burgeoning of the Australian and international animal studies discourse bulwarked the academic and scholarly basis for my investigations and research for *Eye to Eye*.

The two solo exhibitions, *Face to Face* and *Interrogating Gaze*, not only consolidated my previous Masters work in bringing animals and art together but expanded and refined my practice, particularly in addressing issues of animal advocacy, ethics and aesthetics. Combining these concerns through the fundamental and underpinning factor of sentience represented a major change in the direction of my work. The emotional honesty about which the reviewer of *Face to Face* remarked was a signifier of the comprehension and acknowledgement of the sentience of animals.

In these exhibitions, my focus on the connection between pets and people and the way in which they relate visually to one another involved working with genuine animal-human relationships. The mutuality of gaze in these relations and the non-verbal communication between the two also indicated the emotional and physical connection in this close animal-human contact. It is a significant outward response of the trust and bond that humans and animals share. Indeed, vision and visual cues are important to the exchange between animals and humans and, most of the

time, we use them without conscious knowing. The expression of the mutual gaze between animals and humans, within the consideration of our ethical and moral responsibility for animals and the imperative of animals' sentience, have presented me with creative challenges and decisions that brought into play both my animal advocacy and artistic experiences.

In addition, the exhibitions indicated that the focus of our relationship with our companion animals can be addressed with seriousness. Companion animals as the subject of art have the potential to be viewed as sentimental, emotional, trivial, decorative or cute. While cats and dogs are ubiquitous in our daily lives, they are less often seen as worthwhile or as serious subject matter for contemporary art. Exploring this problematic terrain, which I previously avoided, represents a particularly important milestone for my art practice.

11.1.3 Revisiting the Aims

The research had, at its source and as its impetus, a quest and an inquiry into the extent to which the visual interchange and interface of reciprocal gaze is critical to animal-human relationships. What evidence, if any, is there of engagement of contemporary visual artists with sensitivities and aesthetics of such issues? What role might non-verbal communication play in the shaping of animal-human interactions, particularly in relation to companion animals and, also, the extent to which there might be continuity in this exchange, as Noske (2004) argues or potentially discontinuity? Table 11.1.1 aligns the aims of the research with the outcomes.

Table 11.1.1 Revisiting the Aims: Outcomes of the Research

Aims	Key Outcomes	Evidential Bases
1. Explore reciprocity of gaze between the animal and human in visual art as evidence of the animal-human relationship.	• Literature review • Paper (Animals & Society Conference) • Artists' interviews • *Eye to Eye*	• Engages with current shifts and changes in animal-human interactions reflected in Animal Studies discourse
2. Investigate the ethics and aesthetics implicit in such visual reflections of animal-human relations; and	• Literature review • Artists' interviews • *Eye to Eye*	• Reflects dilemmas and issues of boundaries between animals and humans • Challenges animal-human hierarchy • Considers place of ethics • Balances and coalesces ethics and aesthetics
3. Utilise the data derived from 1. and 2. above to re-focus animal-human interactive looking and mutual gaze through the development of visual artwork.	• *Eye to Eye* • *Face to Face* • *Interrogating Gaze*	• Reflects dilemmas and issues of boundaries between animals and humans • Addresses issues relating to continuity between species • Challenges animal-human hierarchy • Considers place and balance of ethics and aesthetics • Balances and coalesces ethics and aesthetics • Mutuality of gaze between animals and humans • Evidences fresh attempt in understanding ourselves and other animals through the starting point of animal-human interaction and reciprocity of gaze • Evidences centrality of sentience in animal-human interactive looking • Raises further questions re sentience in animal-human interactions

Table 11.1.1 relates each of the three research aims with their key outcomes. It also provides the evidential bases of these outcomes and in doing so demonstrates the scope of the research directions and findings particularly in relation to the three public exhibitions, *Eye to Eye*, *Face to Face* and *Interrogating Gaze*.

The research both aimed at and succeeded in addressing the extent to which the visual interchange and interface of reciprocal gaze is critical to animal-human relationships and the continuity in the exchanges between animals and humans, especially in relation to companion animals. Indeed, this is the first time animal-human reciprocity of gaze in contemporary visual art has been identified, investigated and articulated. Moreover, the research evidenced the engagement of visual artists with the sensitivities, ethics and aesthetics of such issues and, importantly, it recognised the significance of the pedagogy of animal-human relations and art.

The potency of the animal-human interaction and the power, for example, of such artworks as James's *The World is a Dangerous Place*, Fowler's *Nursling I* and Watt's *Domestic Animals (Culinary Tips)* resist the very idea of animals as objects rather than subjects. These animals are independent, self-possessed and in visual exchange with humans. The animal and human are connected to the other by each other's gaze and are largely indifferent to the viewers' gaze and thus defeats an objective or even voyeuristic viewer frame of mind. The research took the discourse on animal-human interface in art from spectatorial and proprietorial gaze, that is, from dominant human to incidental or subjugated animal, to a participatory one between animal and human. Importantly, the research evidenced the validity of the recognition of sentience in animals as a significant factor in the depiction of animals and animal-human relations in contemporary art.

11.2 Ways of Working

The particular nature of the research area – animal-human relations – to a considerable extent, shaped the manner and approaches to the research working

processes. Collaboration, interaction, exchange and connection were fundamental to both the conceptual drivers and the actual methods of working. Indeed, the involvement and participation of others – both humans and animals – were intrinsic to the research and its outcomes.

11.2.1 The Collaborative Process

The key collaborative interaction and linkage that emerged in the research was that between the human and animal in each couple (human and non-human companion) portrayed in the research artworks. The intimate bond and participation of each person with their companion dog, cat or horse evidenced the importance of this relationship noted in the literature. The closeness and connection of the human and animal were expressed physically and cognitively: the animals of each pair shared the human space and were included in human activity. Importantly, the animal-human exchanges were authentic interactions and genuine relationships between actual people and actual animals: they were neither staged nor imagined.

A significant aspect of the research involved working with others whose roles were as diverse as artwork subject and model, research interviewee, co-artist, co-exhibitor and co-curator. Indeed, the collaborative processes that occurred in the evolution and development of the research reflected, to some extent, the relational nature of the topic of the research – animal-human reciprocity and relationships, except that, in the case of the research, the relations mostly concerned human-human interaction. For instance, the research art practice relied on the agreement and willingness of many people, together with their companion animals, to participate in photographic sessions as subjects for the resulting artworks. It was important to the research, too, that the subjects were familiar and in accord with the aims and the outcomes of the research. An ambience of concurrence and agreement, rather than compulsion and coercion, resonated in the research results.

The research also developed a collaborative artwork, the sculpture *Who in this world can you trust?*, with another artist. The intensity of working on such a basis

over a long period of time, from concept development to final work, necessitated some flexibility of approaches towards art methods and applications. However, the benefits of working in this way far exceeded any adjustments to the art practice procedures and processes. Moreover, along with an artwork that might not have been accomplished through a solo practice, the exchange of ideas, procedures and methods were just some of the fruitful outcomes.

A similar productive partnership venture also characterised the nature of the researcher's visiting curatorial role at Dubbo Regional Gallery in the planning, development and implementation of the group exhibition *Eye to Eye*. This process, too, developed over some period of time from initial concept and proposal to final exhibition. An emphasis by the Gallery and the researcher on consultation, cooperation, communication along with conducting tasks professionally, with care, responsibility and in an ethical manner all contributed to the success not only of the curatorial process but also the final exhibition. Similarly, the cooperation and cordiality of the six artist interviewees and the relationship and rapport developed with each artist during the interviews were critical to the curatorial process for *Eye to Eye* and the research. For instance, the constant requests for information and images from the artists for the exhibition necessitated smooth and clear communication between curator, gallery and artists. The enthusiasm of the artists for the success of the exhibition was demonstrated by the close involvement in the exhibition program of the two artists who were available to attend. Fowler presented talks to appreciative gallery guides and members of the public, while Roberts-Goodwin participated in an inaugural artist residency at the Western Plains Zoo.

At each stage of the research, from the artists' interviews to the group exhibition and from the researcher's artistic process to the solo exhibitions, working collaboratively and cooperatively with others guided and influenced, to a considerable extent, the research path. Each individual who participated in the research contributed substantially to the research as a whole, whether this was as a subject of the artwork, an interviewee or the opening speaker of an exhibition. Their involvement, at varying levels, was integral to the research outcome.

11.2.2 Ethical Drivers

The macro level of research – the interviews and the group exhibition – revealed the extent to which animals are central to both the lives and practice of the artists. However, the overarching and compelling insight which emerged from the macro level of the research was the extent to which ethics in relation to animals informs and shapes artists' work. The interviews with the artists revealed that these contemporary artists are sensitive to the shifts and changes in the animal-human relationship. While they worked within different spheres of animal-human interaction and with very different results, the artists engaged with these issues within the considerations of ethical and aesthetical concerns and expressed these concerns in their work. They were occupied with and insightful about the perplexing boundaries between animals and humans and, importantly, considered the sentience and autonomy of the animals. Moral responsibility for animals held precedence in the conceptual underpinnings and technical decision-making process. Within the bounds of their individual conceptual contexts, social and/or individual ethics in our relationship with animals were important to these artists.

Furthermore, for the artists, ethical questions were also closely tied to aesthetics. They viewed them as inextricably linked and one must involve the other. As Roberts-Goodwin noted, "I like to think that they are not just pretty pictures" (Roberts-Goodwin, 2006: 10). For Fowler, aesthetic and ethical concerns were also deeply connected and aesthetics, particularly strong and overriding, as he phrased it. Indeed, the mutual gaze of the animal and human portrayed by the artists might be considered also as an expression and visual outcome of the ethics underpinning their work.

For the researcher, too, ethical issues regarding animals were paramount. Indeed, a fundamental basis of the work was the equal consideration and recognition of the sentience of non-human animals. So too, for the researcher, the balance and linkage of ethics and aesthetics was critical to the outcome of the research art practice.

11.2.3 The Artists' Formative Role

While interviewing the artists determined and shaped, to a considerable extent, the group exhibition development of *Eye to Eye*, the interview process was pivotal to the researcher's curatorial role and lever to the public view of the research. Both the artists' works and the substantial information, in depth and breadth, garnered from the interviews provided the rigor and the distinctiveness that characterised the exhibition.

Importantly, too, the interviews with the artists played a fundamental part in shaping the researcher's personal art practice. Most significantly, in the consideration of commonalities and points of divergence in the artists' and researcher's reflections on the gaze and the reciprocal gaze, the interviews with the six artists clarified and directed the researcher's particular and distinct focus on the sentience of the reciprocal gaze.

11.3 Personal Directions

The current study has been rich in stimulus for the researcher suggesting both public directions – curatorial and publication – and a personal trajectory.

11.3.1 Curatorial

The research offers a pathway to further curatorial work particularly within the genre of contemporary visual art and animals and/or animal-human relations. Given the rising number of artists representing animals and/or animal and humans in their work, and in order to bring this work into the public realm, there is a potential need for informed curatorial work. An animal exhibition, which in Fowler's words, is different to the usual animal show, requires a well-researched and viable conceptual basis, among the many other processes in order to contribute to an audience's experience and understanding of contemporary animal art.

11.3.2 Research and Practice

The research is both pertinent and relevant to the current and evolving animal-human relations and art dialogue and plays a role in the present and future critical engagement with and perceptiveness in relation to the shifts and developments in both contemporary art about animals and animal-human relations. Importantly, the research is positioned within the diverse sphere of contemporary art and animals as well as within the emerging discourse of animal studies and, hence, contributes to and furthers the ongoing exchange of ideas in an area where the issues are becoming ever more critical and challenging.

Furthermore, given the dearth of publications within the field of Australian contemporary art and animals, potential publication and/or publication collaboration with other academics/artists on contemporary art and animals present a feasible opportunity to address the gap in this area. With the increasing participation of visual artists and art historians in the field of animal studies, well-articulated and researched work is becoming available for possible publication. Facilitated by animal studies activities and forums, new links are being forged between Australian artists and/or art historians/academics and those in other countries researching the animal in art. While catalogues from animal exhibitions are available, other publications which bring together the rich diversity of work and views on animals and art might well contribute to the emerging discussion.

Significantly, the research provides a solid conceptual/practical base and impetus for further and ongoing development of personal art practice addressing the nexus of animal-human relations, particularly within the consideration of the animal advocacy, ethics and aesthetics. The research expanded upon and furthered prior animal art practice through confirming an art practice in which animal issues are unequivocally fundamental and decisive conceptual drivers of the artwork. It has more firmly determined the directions of the art practice, particularly in relation to the depiction in a potent visual form both of contentious and current animal and/or animal-human relation issues, as well as the representation of animals as sentient and sapient beings.

11.4 The Gaze Revisited: Implications of the Research

The crux of this research has been the participatory nature of the animal-human gaze which has been demonstrated by the visual data collected for the exhibitions *Face to Face* and *Interrogating Gaze*. The exhibition *Eye to Eye* served to evidence that gaze need not always be reciprocal, for example, the engagement and reciprocity of gaze of Roet's chimpanzees with the bunnyman and the three Jewish men in *3 Wise Men* (Plate 8.6.12) might be seen as somewhat ambiguous and, so too, Watt's *Domestic Animals (Art Lesson)* (Plate 8.6.21), and hence not participatory.

11.4.1 The Sentience of the Gaze

With the exception of James's work and that of the current artist in *Eye to Eye*, the gaze behaviour of animals and humans is co-existent rather than overtly participatory. While the animals and humans in the works of Roet, Roberts-Goodwin, Fowler and Watt are engaged and interacting with each other rather than the viewers of the work and are, indeed, relating in action and direction of their bodies and heads, the gazes remain less than convincing in their connection and participation.

Hence the sentience captured both by James and the work in *Face to Face* and *Interrogating Gaze* represents a very important development in our understanding of animal-human interactions. While the emphasis has been on the non-verbal, the recognition of the verbal is present in the overlay drawings (for example, in Plate 8.6.25 of *(face to face) Betty and Julie – heart to heart*). Both aspects lead to a number of questions seeking answers:

- To what extent does contemporary art address attentiveness to what animals, particularly companion animals, might be thinking, feeling or doing when they are engaged in reciprocal gaze with humans?

- To what extent do we silence sentience in animals, as Bekoff (2007) argues, and ignore emotions experienced and expressed by animals such as pleasure, as Balcombe (2007) argues? To what extent does contemporary art examine animal sentience?

- To what extent does contemporary art explore the nature of the relationship between people and their companion animals evidenced by such terms as *pet culture*, *domestic companion*, *fur family* and *fur children*?

- To what extent does contemporary art penetrate beneath the superficial and/or the surface of a relationship between domestic animals and humans?

- To what extent does contemporary art explore relationship development and/or building between animals and humans?

Ultimately, the research evidenced and substantiated its key hypothesis of the reciprocal gaze as a physical metaphor and signifier for the empathetic, emotional and physical connection between animals and humans. For contemporary visual art, the research contributes distinctive and pertinent insights to inquiry into animal-human reciprocal gaze providing considerable momentum for future work in the stimulating and expanding field of animal-human relations and contemporary art. Importantly, this research questions the moral and physical boundaries of our relationship with animals, and, in redressing the balance between the two, celebrates the sentience of the reciprocal gaze.

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APPENDICES

APPENDIX A

Extracts from an email regarding death of family dog

Our precious Bo is dead and we are devistated. He was alert and frisky when we left our bush camp out of Strahan but shortly after Queenstown , when there was no turning back on the worst road in Aus, he began to moan in pain. We kept seeing on the map "towns" in big letters but when we asked about vets got blank looks and were told "not between here and Hobart". can you believe that?!!! So we drove for 8 hours on the most horrendous road but were too late. Vet the next day said that he has seen many sheep and cattle like that (very swollen after death) but rarely dogs. Something that kills within 24 hours from eating poisonous grass. We always knew his stomach would get him in the end ...

We have had him cremated. I wanted the ashes to bury at Ridge Street but Jim could not face carrying them so they will be scattered in a rose garden at the uni.of Tasmania …

My non emotional Jim is in a dazed trance, bursting into dry heartrenching sobs from time to time. The morning walk time is particularly rough and he has not done that walk since. It is the little things that set us off: carrots, icecream, the scraping of a dish (that brought an eager nose to the door), weather reports (he got to sleep inside under 14 degrees) and those darn doggie doo plastic bags that we keep coming across in all our pockets. We have cleaned the sick out of the car and reorganised it so the space is not ! so obvious but we still see him everywhere …

Without realizing it we have planned all our trips around Bo's likes ,..walks on beaches where he can search for fish etc and studying books for places where he would be welcome. Now we need to totaaly rethink...too many reminders! …

Love dawn

APPENDIX B

Submissions to the Animals & Society (Aust) Study Group Conference, Hobart, July 2007

B.1 Research Paper (Dover, 2007)

B.2 Catalogue Essay for Yvette Watt (Dover, 2007)

B.1
Research Paper (Dover, 2007)

PODIUM PRESENTATION
Interrogating Reciprocal Gaze:
The Animal and Human in Contemporary Art

Barbara Dover
James Cook University, School of Creative Arts, Townsville, QLD, 4811, Australia, barbara.dover@jcu.edu.au

This paper explores *reciprocity of gaze* between the animal and human in contemporary visual art as evidence of the animal-human relationship and investigates the ethics and aesthetics implicit in such visual reflections of animal-human relations.

To a large extent our encounters with animals, especially our domestic pets, are mediated through the visual realm. That is, just as *looking* at other humans and being looked at by other humans is fundamental to human social behaviour, looking and direct eye contact play an important role in animal-human interaction. This *mutual gaze*, according to Argyle and Cook (1976: 170), is sometimes experienced as "... a special kind of intimacy, mutual access, and meeting of minds".

In the visual arts, the term *gaze* has, since the mid-twentieth century, acquired a number of connotations which might be both related to and different from psychological and other studies of the phenomenon. What is clear is that the spectatorial gaze identified by writers such as Berger (1980) is neither appropriate nor relevant to contemporary artwork depicting the interaction of animals and humans. Such a concept does not take into account the mutuality implicit in this interaction. Hence, what is needed is a concept of *participatory gaze* which is not transmissive (i.e., from the dominant to the subjugated) but mutually interactive. The acknowledgement of this level and type of visual, non-verbal communication in contemporary artwork is now overdue. It is important to recognise that the dialectic, both internal and external to the artwork, has shifted as the *reciprocal gaze* between animal and human *within* the artwork takes the discourse on the gaze to a new dimension.

Key words: Contemporary art, reciprocal gaze, mutual gaze, aesthetics, ethics, animal, human

Interrogating Reciprocal Gaze:
The Animal and Human in Contemporary Art

Australian artist, Kate James's work, *The World is a Dangerous Place* (2004) is a colour photograph of a young woman whose gaze is locked with that of a dappled white horse in an outdoor setting, possibly a paddock. Both woman and horse have white hand-knitted hoods pulled over their heads with neatly edged holes left

for their eyes and, in the horse's case, openings for the nose, mouth and ears. The hoods are linked by two hand-knitted strips to the sides of the heads of both the horse and the woman. The two stand immobile face-to-face evoking a moving intimacy and interpersonal continuity.

The connection between James's woman and horse is palpable: they are attached not only by the knitted construction but also by the power of the mutual gaze. The remote horizon of the background landscape serves to bond the two more firmly, further strengthening the connection. Attentiveness and attachment characterise the almost impenetrable but fundamental interaction between the two beings. In this way James addresses particularly our responsibility towards animals, especially pets. Implicit is the conundrum: how does the way we look after animals reflect the level of our care for them? Her work epitomises Noske's (2004) sense of the *natural* continuity that exists between animals and humans.

Noske (2004) argues that "… continuity is not just about the 'humanlike-ness of animals but also the animallike-ness of humans" (Noske, 2004: 7) but, importantly, also about the "existential and crucial connectedness between the two" (Noske, 2004: 7). According to Noske (2004), "Each and everyone of us is a sentient individual, a species-member as well as a 'place' in the world" (Noske, 2004: 9). In James's work, the sentience of both young woman and horse is clearly equal in intensity. The woman is a breathing, feeling and aware being but to no greater extent than is the horse. In this animal-human interaction, the horse might well be another *person*. The knitted construction acts as the scaffolding crossing the boundaries of the two living species – human and equine.

In the light of Ingold's (1994) premise that "No *absolute* boundary … separates the domain of human involvement with non-human animals from the domain of their involvement with one another" (Ingold, 1994: xxii), it is reasonable to pose salient by related questions: in what ways does contemporary art respond to and/or challenge the culturally constructed boundaries between animals and humans? In what ways does contemporary art perceive animals and, particularly, portray the shared gaze between animals and humans?

In his essay, *Why Look at Animals?*, Berger (1980) suggests that the *look* between animal and human is across a *narrow abyss of non-comprehension* (to use Berger's (1980: 5) words) and laments that the *look* between the animal and human,

> … that may have played a crucial role in the development of human society, and with which … humans have always lived until less than a century ago, has been extinguished (Berger, 1980: 28).

Or has it, particularly in the case of pets? With her *look*, James reaches to the horse across the *narrow abyss of non-comprehension*. The slumped knitted strips constitute the physical bridge that crosses the animal and human chasm. Yet regard between the two here is a comprehending one, non-verbal and held by the gaze.

Our encounters with animals, especially our pets are mediated through the sense of sight. That is, just as *looking* at other humans and being *looked at* by other humans are, according to psychologists Argyle and Cook (1976), fundamental in human social behaviour, looking and direct eye contact play an important role in animal-human interaction. Indeed, the importance of the eyes to both human and non-human animals in a number of mutual behavioural and social contexts (for example, courtship, displaying aggression, fending off threats and establishing social order and hierarchies) has been extensively researched by animal behaviourists and psychologists (Argyle and Cook, 1976). Both animals and people look at one another because they need to check out evidence about the other's intentions, "…which can be perceived from facial expression, and the movement of eyes" (Argyle and Cook, 1976: 170).

While James's work evidences such *mutual face gazing*, the context is not necessarily a supportive one. The stillness of the woman and horse is inconsistently suffused with disquiet, if not anxiety. The somewhat awkward device which binds each to the other and focus each so intently into the worlds of the other is suggestive of some external threat to their well-being. Moreover, the title of the work is redolent of risk and peril. The carefully knitted covering for the horse's head, far from being a constraining and controlling device such as a bridle, is protective. Paradoxically, however, it also generates unease and restraint. The ambiguity and, indeed, the absurdity of the knitted apparatus, which is an attempt to alleviate symptoms of anxiety, also create anxiety. Nevertheless, the underlying anxiety in *The World is a Dangerous Place* is contained and hence embodies trust, in visible form, between the horse and woman.

While the exchange between the young woman and the horse in James's image is fundamentally contemporary, the depiction of animal-human relations in art reaches far into the past. A great many artworks depict animals and people, however, not necessarily in terms of mutual engagement. Typically, the animal and/ or the human might be looking out at the viewer or gazing elsewhere. The figures in the work might even be oblivious to the animals and vice versa. In many artworks, animals have been depicted primarily as symbols and metaphors for the human world. For example, we see in works portraying children such as *The Graham children* by William Hogarth and *Don Manuel Osorio Manrique de Zúñiga* by Francisco Goya that the birds represent fragility and innocence of the children and childhood while the cat, which is predatory by nature, represents the dangers of the outside world for the children.

Also, if we take the example of one widely represented animal in art, the horse, we can see that James's image exists in stark contrast to earlier views of horses and humans. In the work by the well-known horse painter, George Stubbs, *Hambelton: Rubbing Down*, the glances of the humans look out towards the viewer of the painting. The top-hatted man and the stable boy are holding and restraining this agitated creature. There is no interaction or gaze here to reassure this flighty horse. In *Horse fair* (1853-55) by Rosa Bonheur, (1822–99), humans endeavour to contain or reign in the power of muscular animals. The horses and humans in Edgar Degas's (1834-1917) painting, *Before the start* (c.1870), are in

master subordinate role as we see the jockeys maintain control of the racehorses as they steady them before their race. While Stubbs, Bonheur and Degas look at horses closely and with clear admiration for their beauty and athleticism, little or no non-verbal communication is evident between horses and humans', or rather, they exist in Berger's (1980) *abyss of non-comprehension*. The glances of the horses and humans are random rather than mutually engaged while the surrounding activity creates anticipation and even fear on the part of the horses.

In light of such works, we might ask of James's work: what characterises this very different animal-human relationship? To what extent has James shifted the perception of animals in relation to humans to a level different from that seen in the work of Stubbs, Bonheur and Degas and other earlier works? I would argue that James's animal-human interface emanates from quite another starting point.

It is evident that the beginning of the change in the depiction of animal-human relations took place after the mid-1960s. One of the first major artists to interact with animals in a radically transformed way was Joseph Beuys (1921-1986) who, in 1965, presented a performance work, *How to explain pictures to a dead hare* (1965). Beuys fixed his full attention as well as his gaze upon the hare and, although this was obviously unreciprocated, the gulf between the animal and human narrowed to a new level of intimacy. Thus Beuys ceased to be a mere outside observer of animals in this work.

Other artists also began to engage with animals in their work in ways which suggested the increasing permeability of the boundaries between humans and non-human animals. We can see evidence of this in William Wegman's video of himself and his Weimaraner, Man Ray, in a spelling lesson; and in performance artist, Carolee Schneemann's photographs of herself and her cat, Cluny II, when Cluny II would early in the morning climb into the bed with Schneemann, the willing recipient of her cat's deep mouth kisses. Sue Coe's gaze is of a very different nature to Schneemann's, yet a gaze nonetheless; perhaps it is better described as a manic gaze particularly on the part of the human in the moment of realisation of the nature of the living creatures he eats, and has eaten, and who have come to haunt him with the intensity of their gazes. Olly and Suzi create works as one artist, drawing hand over hand, as they depict the gaze of wild animals, such as this wolf, in remote places. Here the gaze is alert, curious and intense, I would suggest, on the part of both artist/s and animal.

In the context of contemporary art, then, what constitutes the animal-human gaze? For Berger (1972), in his well-known book *Ways of Seeing*, the gaze is essentially a white, male empowered gaze, a *spectatorial* and *proprietorial gaze*. It is clear that the spectatorial and proprietorial gaze as identified by Berger (1980) and others is neither appropriate nor relevant to contemporary artwork depicting the interaction of animals and humans. What is needed then is a concept of gaze which is not transmissive (that is, from the dominant to the subjugated) – but mutually interactive. The acknowledgement of a participatory level and type of visual, non-verbal communication in contemporary artwork is important. This would, indeed, recognise that the dialectic, both internal and external to the artwork, has shifted in a very important way.

Rather than being the passive focus of the spectatorial, proprietorial or subjugated gaze, the subjects (the animal and the human) of the artwork enact a *mutual gaze*, a form of gaze recognised by psychologists Argyle and Cook (1976) as one which plays an important role in the growth of social bonds between two individuals. Given that the subjects' gazes *turn to each other* rather than the viewer/s of the work, these *reciprocal gazes* are unmistakeably participatory. Obviously the *reciprocal gaze* between animal and human *within* the artwork takes the discourse on the gaze in a different direction. Hence inquiry about the gaze moves from one of *spectatorship*, of being scrutinised, viewed, observed and objectified in a context of desire and power, to a *participatory* one between animal and human. The essence of such mutuality, sharing, participation and connection creates a context of reciprocal care and responsibility, a context appropriate to the visual exploration of the animal-human relationship.

Increasingly Australian contemporary artists, like James, are interrogating our relations with animals and representing these interactions in potent and compelling ways which have the potential to transform how we think about, live with and care for animals. Importantly, these artists raise issues in relation to our moral and ethical responsibility towards animals, which suggest that there are far better ways in which we can coexist with and care for animals. Rather than being incidental to, afterthoughts or symbols and metaphors for the human condition, animals in these works are engaging with humans in much more challenging ways. They represent themselves rather than someone or something else. The human and animal hierarchy is in question. A seismic shift in animal-human relations is thus taking place.

Indeed, Jacques Derrida (2002), somewhat later in his life, appears to be somewhat unsettled by the "… insistent gaze of the animal" (Derrida, 2002: 372) or more particularly, the gaze that a cat fixes, and confesses to feeling disarmed before the gaze of his pet female cat, as he declares, "truly a little cat" (Derrida, 2002: 375). However, Derrida's (2002) principal concern is the animal gaze and the act of looking: he argues, "The animal looks at us, and we are naked before it. Thinking perhaps begins there" (Derrida, 2002: 397).

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B.2 Catalogue Essay

CRITERIONGALLERY

YVETTE WATT

Alternative Points of View

28 June - 21 July 2007

"We are all animals", philosopher Mary Midgely[1] reminds us. Midgely is also unambiguous about the conundrum of our relationship with animals, arguing that it is a neglected question, which gives us an "... unnerving sense of double vision." [2] Humans, it seems, are able to hold ambiguous, inconsistent and quite arbitrary attitudes towards other animals. It is clear to Midgley, and others, that our moral relations with animals are locked into a sense of unreality where we are accustomed and even hardened to ignoring their needs and interests. Indeed, taking animals seriously, more often than not, tends to be dismissed rather than dealt with directly. It is "... stigmatised wholesale as perverse, sentimental, emotive, childish, impractical, superstitious, insincere – somehow not solid" [3], Midgely claims. However, the questions and dilemmas surrounding our relations with animals do not go away "... if anything, they become more pressing." [4]

The issues of which Midgely speaks clearly resonate with Yvette Watt. She undoubtedly understands that we are all animals. Moreover, Watt is acutely aware of the doublethink that underlies our attitudes towards animals, particularly those we eat. Watt's profound empathy is matched by her deep concern for these animals. Her commitment to and identification with non-human animals are long held and intensely felt. Watt's enduring parallel interests and experience in both art and animals is singular, particularly in the current milieu of rising consideration about animals and animal issues by artists and writers.

Watt's two consuming passions – art and animals – might, at times, compete for her attention; however, her artwork evidences that the two are indeed synergistic. Animals and animal activism are powerful driving forces behind her art; these domains both inform and energise her work with strong moral and poignant meanings. Watt contends that

> ... the paradox that drives the work is that they [farm animals] are so commonplace yet the average person has no idea about the lives of those animals and has very little contact with them as living beings but instead as dead flesh ... [5]

In *Alternative Points of View*, Watt's identification with and empathy for those animals we eat coalesce into a hybrid of the animal and herself. Her merging of herself with another sentient being, becoming the other, compels us to consider our own identity as well as to deliberate upon questions of sameness and difference between human and non-human animals. Importantly, however, she urges us to respect the interests and individuality of non-human animals and to take ethical responsibility for all animals.

Barbara Dover

[1] Midgley, M, (1983), *Animals and Why They Matter*, England: Penguin Books, p. 9.

[2] *Ibid.* p. 9.

[3] *Ibid.* p. 9.

[4] Ibid. p. 9.

[5] From an interview with Yvette Watt, 23 June 2006

Yvette Watt's art practice spans more than 20 years. She has held numerous solo exhibitions over this period and has been the recipient of a number of grants, awards and residencies. Her work is held in many important public and private collections including Parliament House, Canberra; Artbank; Art Gallery of WA and the Kerry Stokes Collection. She is currently studying toward a PhD in fine art at the Tasmanian School of Art, University of Tasmania.

CRITERION GALLERY 12 CRITERION STREET HOBART TASMANIA 7000
T: 61 3 6231 3151 **F:** 61 3 6224 7973 KEVIN@CRITERIONGALLERY.COM.AU
CRITERIONGALLERY.COM.AU

APPENDIX C

Administrative Foregrounding of Artists' Interviews

C.1 Gallery/Artist letter

C.2 Ethics Committee Application

C.1 Gallery/Artists' Letter

JAMES COOK UNIVERSITY
TOWNSVILLE Queensland 4811 Australia Telephone: (07) 4781 4111

Barbara Dover
Mob: 0400 154 146
barbara.dover@jcu.edu.au
James Cook University
College of Music, Visual Arts & Theatre
PO Box 4095
Vincent QLD 4814
Ph: (07) 4871 3166 Fax: (07) 4871 3169

Date

Gallery Director
Gallery
Address

Re: PARTICIPANT Name

Dear _____,

I write regarding the research that I am currently undertaking for a Ph.D. (Creative Arts) at James Cook University, Queensland.

The focus of my research is the animal and human interface in contemporary Australian art. The purpose of the research is specifically to examine and consider that the animal and human relationship represents an increasingly important and challenging art genre in Australia in the 2000s. The attached information page provides details of this research.

I understand your gallery represents PARTICIPANT who has a body of works relating to the subject of animals. I would be grateful if I might be able to discuss this proposal with PARTICIPANT and subsequently arrange a suitable interview time and place. The research and interview questions have been before the university Ethics Committee and have their approval.

The participating artist would be required to agree to and sign a request consent form, a copy of which is attached for your information. If you have any queries regarding my research, please do not hesitate to contact me at the above contact address or phone numbers. Thank you very much for your time in considering this research. I appreciate your cooperation and help in furthering this research study.

I look forward to your favourable consideration of this proposal.

Yours sincerely,

Barbara Dover

Campuses at - TOWNSVILLE (07) 4781 4111 CAIRNS (07) 4042 1111 MACKAY (07) 4957 6048

C.2 Ethics Committee Application

JAMES COOK UNIVERSITY
TOWNSVILLE Queensland 4811 Australia Telephone: (07) 4781 4111

Barbara Dover
Mob: 0400 154 146
barbara.dover@jcu.edu.au
James Cook University
School of Creative Arts
Townsville QLD 4811
Ph: (07) 4871 3166 Fax: (07) 4871 3169

INFORMATION PAGE

I am currently undertaking a research project entitled ***Interrogating the Animal: The Representation of the Animal in Contemporary Australian Art*** for a Ph.D. (Creative Arts) at James Cook University, Queensland.

The focus of my research is the animal and human interface in contemporary Australian art. The research specifically considers that the animal/human relationship represents an increasingly important and challenging art genre in which contemporary artists, both internationally and in Australia, are creating innovative, and sometimes unsettling, visual language. Such works give form to our perplexing relations with animals within the context of the current social, philosophical, scientific and theoretical writing and research about animals. The study raises questions such as: How is the animal and human relationship portrayed in contemporary Australian art? To what extent has the animal been re-defined in Australian contemporary art? In what forms, and by what means and methods, has the animal become the new metaphor for contemporary life and issues? To what extent do ethical considerations influence the use of live and dead animals in contemporary art? How do artists reconcile the often harsh concepts associated with the ambiguities of the human/animal interface with considerations of aesthetics?

In this context, I propose to interview a group of contemporary Australian artists who have works which utilise or address issues of animal and human interaction. The research will culminate in an exhibition on a website of the participating artists' works. A catalogue of these artworks as well as text derived from on the interview research is to accompany the exhibition.

Each participating artist would be required to agree to and sign the attached request consent form, which is to be returned to me at the above address.

If you have any queries regarding my research, please do not hesitate to contact me at the above contact address or phone numbers.

Barbara Dover

Campuses at - TOWNSVILLE (07) 4781 4111 CAIRNS (07) 4042 1111 MACKAY (07) 4957 6048

JAMES COOK UNIVERSITY

TOWNSVILLE Queensland 4811 Australia Telephone: (07) 4781 4111

INFORMED CONSENT FORM

PRINCIPAL INVESTIGATOR: Barbara Dover

PROJECT TITLE: Interrogating Reciprocal Gaze: The Animal and Human in Contemporary Art

SCHOOL: JCU College of Music, Visual Arts and Theatre

CONTACT DETAILS: barbara.dover@jcu.edu.au mobile: 0400 154 146

DETAILS OF CONSENT:
The research aims to investigate the representation of the animal and human interface/relationship in Australian contemporary art through an analysis of Australian contemporary artists and their work. This research will contribute towards a Ph.D. (Creative Arts) titled *Interrogating Reciprocal Gaze: The Animal and Human in Contemporary Art.*

The artist participants in this study will be interviewed and invited to participate in a group exhibition, which is the culmination of the research. Each interview is expected to take from one to one and a half hours.
The outcomes of the interview will drive the research and accompanying exhibition outcomes.

I request permission to:

- ☐ Conduct an interview.
- ☐ Audio tape the interview.
- ☐ Photograph the participating artist. The photograph will be reproduced in the Ph.D. thesis.
- ☐ Reproduce artwork/s of the participating artist on the website.

CONSENT

The aims of this study have been clearly explained to me and I understand what is wanted of me. I know that taking part in this study is voluntary and I am aware that I can stop taking part in it at any time and may refuse to answer any questions.

I understand that any information I give will be kept strictly confidential and that no names will be used to identify me with this study without my approval.

Name:	
Signature:	Date:

Campuses at - TOWNSVILLE (07) 4781 4111 CAIRNS (07) 4042 1111 MACKAY (07) 4957 6048

JAMES COOK UNIVERSITY
Townsville Qld 4811 Australia

Tina Langford, Ethics Administrator, Research Office. Ph: 07 4781 4342; Fax: 07 4781 5521

ETHICS REVIEW COMMITTEE
Human Ethics Committee
APPROVAL FOR RESEARCH OR TEACHING INVOLVING HUMAN SUBJECTS

PRINCIPAL INVESTIGATOR	**Barbara Dover**					
SUPERVISORS	Professor Diana Davis, Ronald McBurnie, COMVAT					
SCHOOL	College of Music, Visual Arts & Theatre					
PROJECT TITLE	**Interrogating the animal: the representation of the animal in Australian contemporary art**					
APPROVAL DATE	29 Jun 2005	**EXPIRY DATE**	1 Dec 2007		**CATEGORY**	1

This project has been allocated Ethics Approval Number with the **following conditions**: **H 2103**

1. All subsequent records and correspondence relating to this project must refer to this number.
2. That there is **NO** departure from the approved protocols unless prior approval has been sought from the Human Ethics Committee.
3. The Principal Investigator **must advise** the responsible Ethics Monitor appointed by the Ethics Review Committee:
   - periodically of the progress of the project;
   - when the project is completed, suspended or prematurely terminated for any reason;
   - if serious or adverse effects on participants occur; and if any
   - unforeseen events occur that might affect continued ethical acceptability of the project.
4. In compliance with the National Health and Medical Research Council (NHMRC) *"National Statement on Ethical Conduct in Research Involving Humans"* (1999), it is **MANDATORY** that you provide an annual report on the progress and conduct of your project. This report must detail compliance with approvals granted and any unexpected events or serious adverse effects that may have occurred during the study.

NAME OF RESPONSIBLE MONITOR	Albanus, Suzanne
EMAIL ADDRESS:	suzanne.albanus@jcu.edu.au
ASSESSED AT MEETING **28 Nov 05: Amendment approved: additional set of five questions to the interview schedule** **APPROVED** **Associate Professor Peter Leggat** **Chair, Human Ethics Committee**	***Date:*** 29 Jun 2005 ***Date:*** 29 Jun 2005
Tina Langford Ethics Officer **Research Office** Tina.Langford@jcu.edu.au	Date: 2 December 2005

\\Research-server\RS\Ethics_Templates\ApprovalFormHuman.doc

APPENDIX D

Interview Proforma

Interview Questions

A. <u>Preliminary questions: artist's personal relationship with animals</u>

1. When growing up, what experience did you have with animals?
2. What, if any, animals are integral to your life situation?

B. <u>General background: questions to establish concepts or underpinning ideas</u>

3. To what extent is the animal a central focus of your work? Why? Since when?
4. When did your work first embody animals? Why?
5. What experiences, influences and/or major factors have contributed to the ways you consider animals and incorporate and/or represent them in your work?
6. How do you perceive the animal to be represented, implicitly and/or explicitly, in your work?
7. To what extent does your audience perceive it in the same way?
8. What are the major ideas relating to the animal/form/concept underpinning your work?
9. Ultimately, which is of greater importance in your work relating to animals – the form of the work or the meaning/concept underpinning the work? Why?
10. In what ways do you utilise the animal in your work?
    (a) To what extent do you work with animals as a material/media?
    (b) To what extent do you work with the animal as a subject/theme?
11. To what extent has this changed over time? Why?
12. To what extent do you engage with the animal in your work as a metaphor or symbol?
13. To what extent is it important to your work that animals have their own autonomy? Why? Has this always been the case?

C. <u>Specific to the interface between animals and humans</u>

14. To what extent does your work explore the ways in which humans perceive animals?
15. To what extent do you see the worlds of the animal and the human as parallel?
16. What means or methods do you use in your work to mediate between, reconcile or blur the boundaries between these parallel worlds?

17. To what extent do you engage with the animal as a means to address human issues and the way we think about ourselves?
18. To what extent does your work explore the ways in which humans relate to animals?
19. What factors and/or issues influence your ideas about the boundaries between humans and animals?
20. In what ways do you respond to and/or focus upon the interfaces, boundaries or intervals between humans and animals?
21. To what extent are the human/animal relationship boundaries, interfaces or intervals dynamic in your work?
22. In what ways does your work challenge, interpret, transform, recast or seek to reconstruct social attitudes towards the representation of animals?
23. To what extent, in your work, has the animal become a metaphor for contemporary life and issues? Why?
24.

D. <u>Aesthetic/ethics</u>

25. To what extent does your work address, directly or indirectly, issues about social or individual ethics in our relationship with animals?
26. To what extent do ethical and moral considerations influence the manner in which you represent animals and/or use the animal form in your work?
27. How important to your artwork are the ethical issues related to our relationship with animals?
28. To what extent is the aesthetic dimension the primary driver in your art work? If so, what strategies do you employ to enhance the aesthetic elements of your work?
29. How do you reconcile the often harsh concepts associated with the ambiguities of the human/animal interface with aesthetic considerations?
30. To what extent does your work attempt to balance ethics and aesthetics?

E. <u>Exploitation issues</u>

31. To what extent does your work address issues of animal exploitation?
32. What are the major influences relating to animal exploitation on your work?
33. How significant is animal advocacy/rights/liberation to the meaning and direction of your work?
34. How important do you perceive it to be to reconcile the issues of animal advocacy, concepts underpinning your work and the artistic, stylistic and representational strategies to create your work? How do you achieve this?

35. To what extent is there a conflict, or potential conflict, between meaning and style in your work? Has this ever been an issue for you?
36. In relation to the use real animals, dead or alive, in your artwork, have you imposed limits on their use in your work? Would you, for example, deliberately kill an animal for the sake of your art?
37. In relation to the use of real animals, dead or alive, how have you imposed limits on the use of real animals in your artwork?
38. In relation to the use of real animals, dead or alive, what are the limits to which you would go in their use in your artwork?

F. Gaze and Reciprocal Gaze

39. To what extent are you conscious of a reciprocal gaze with (a) animals and (b) significant animals?
40. To what extent does your work depict the animal and human interacting with one another through the gaze and reciprocal gaze?
41. To what extent do the animal/s and human/s in your work engage in non-verbal communication? To what extent do you see this as significant?
42. In relation to the interaction of animals and humans in your work, how do you portray the visual interchange and/or communication as evidence of relations between the two?
43. How do you use eye-to-eye or face-to-face contact between animals and humans in your work? What do you see to be the implications or meanings of these particular types of interactions?

APPENDIX E

Eye to Eye Administration

E.1 Exhibition Proposal

E.2 Independent Curator and Exhibition Space Agreement

E.3 Artist and Gallery Agreement

E.4 Exhibition Meetings: Agendas and Minutes

E.5 Invitation

E.6 Foreword to Catalogue

E.7 Catalogue Essay

E.8 Catalogue

E.9 Didactic Panel Text

E.10 Exhibition Report

E.1

Exhibition Proposal

Exhibition Proposal

2006

Eye to Eye

Hayden Fowler
Kate James
Lynne Roberts-Goodwin
Lisa Roet
Yvette Watt
Barbara Dover

Applicant

Barbara Dover
3A Bellevue Crescent
Edge Hill
Q 4870

PO Box 310
Edge Hill
Q 4870

Telephone: (07) 4032 2758
Mobile: 0400 154 146
e-mail: barbara.dover@jcu.edu.au

Date: 11 July 2006

Exhibition

Working title of exhibition

Eye to Eye

Summary and rationale of exhibition

Eye to Eye brings together Australian contemporary artists – Rebecca Ann Hobbs, Kate James, Lynne Roberts-Goodwin, Lisa Roet, Yvette Watt and Barbara Dover – who are exploring our complex relations with animals at a time when the animal and human interaction is increasingly under scrutiny as research evidences new findings about animal intelligence, ability to think and capacity to feel both pain and emotion.

To a large extent our encounters with animals are mediated through our eyes. That is, just as *looking* at other humans and being looked at by other humans, according to psychologists, are fundamental in human social behaviour, looking and direct eye contact play an important role in animal-human interaction. *Eye to Eye* investigates the extent to which the *gaze* and *reciprocal gaze* between humans and animals are critical to the animal-human relationship.

The exhibition reflects the intensity of our relationships with animals, including our pets, zoo animals, farm animals and animals in the wild expressed through the reciprocal or mutual gaze. The works also touch on the moral responsibility we have for animals as well as the addressing the continuity and boundary blurring there is between animals and humans: as the philosopher Noske terms it - the "animallikeness" of humans and "humanlikeness" of animals.

The artists in this exhibition cease to be mere outside observers of animals. They engage with animals in their work in ways that suggest the boundaries between humans and non-human animals are becoming more permeable. This work acknowledges a level

and type of visual, non-verbal communication in contemporary artwork that is important. It recognises that the dialectic, both internal and external to the artwork, has shifted somewhat from the art of the past where the interaction was from the dominant (human) to the (subjugated) animal. The human was the spectator of the animal.

In the works in this exhibition, rather than being the passive focus of the spectatorial or subjugated gaze, the subjects (the animal and the human) of the artwork enact a *mutual gaze*, a form of gaze, recognised by psychologists Argyle and Cook (1976), which plays an important role in the growth of social bonds between two individuals. Given that the subjects' gazes *turn to each other* rather than the viewer/s of the work, these *reciprocal gazes* are participatory.

The exhibition will comprise two (2) to three (3) works by each artist.
* See artists work below to indicate possible range of works. Some of these works might be among the selection, while other works might be drawn from work presently in development.

THIS IMAGE HAS BEEN REMOVED DUE
TO COPYRIGHT RESTRICTIONS

E.2

Independent Curator and Exhibition Space Agreement

WESTERN PLAINS CULTURAL CENTRE

INDEPENDENT CURATOR AND EXHIBITION SPACE AGREEMENT

THIS IS AN AGREEMENT BETWEEN:

Western Plains Cultural Centre ABN 77 296 185 278
of 76 Wingewarra Street, DUBBO NSW 2830
tel. 02 6801 4444 fax. 02 6801 4449 email info@wpccdubbo.org.au (Gallery)

AND

Barbara Dover ABN 26 010 417 259
of PO Box 310, Edge Hill, 4870 QLD
Phone: (07) 4032 2758
Mobile: 0400 154 146
barbara.dover@jcu.edu.au (Curator)

BY WHICH THE PARTIES AGREE AS FOLLOWS:

1. Curator's duties and responsibilities

The Curator agrees to curate an Exhibition provisionally entitled Eye to Eye and described in Schedule 1 to this Agreement (**Exhibition**). The Curator must provide the following services on the dates specified:

(a) Write a text of approximately 300 words which describes the purpose and content of the Exhibition in a form suitable for use as promotional and publicity material for the Exhibition by April 1st 2007

(b) Compile a list of works selected for the Exhibition by May 12th 2007

(c) Provide fully edited text for a catalogue essay of approximately 1000 words by July 1st 2007

(d) Give written advice to Brigette Leece of the Gallery concerning:
- (i) Indicative freight and handling requirements by May 12th 2007
- (ii) Indicative hanging and maintenance requirements; by May 12th, 2007
- (iii) Proposed display by no later than July 31st 2007

(e) Liaise with artists represented in the Exhibition and Brigette Leece of the Gallery and copy all correspondence to Sandra McMahon. All loan agreements to be completed by the Gallery by July 15th;

(f) Work with Brigette Leece of the Gallery and Justin Farrell of High End Design to prepare the brief for the design and production of the catalogue and other printed material associated with the Exhibition.

(g) Present an informal lecture on March 12th about the development of the exhibition, present and attend official opening Sept 8th;

(h) Work with Brigette Leece of the Gallery to develop the promotional strategy of the Exhibition by May 1st

(j) Produce a final report on the Exhibition to Sandra McMahon of the Gallery giving details of installation, exhibition design, and by August 1st 2007

1

2. Gallery's duties and responsibilities

(a) The Gallery must provide the Curator:
- (i) a clear brief of the scope, purpose and budget of the Exhibition, as specified in Schedule 2 of this Agreement (Brief);
- (ii) any information it has which might assist the Curator to perform her duties under clause 1;
- (iii) information of any change to the Exhibition timetable or budget as soon as possible after any such change occurs;
- (iv) provide the Curator with copies of all publicity and reviews of the Exhibition.

(b) The Gallery agrees to be responsible for:
- (i) the funding and budget for the Exhibition;
- (ii) the cost (including insurance) of freight, installation and repacking of the Exhibition;
- (iii) the design, printing, content and production of the catalogue, labels, panels and promotional materials associated with the Exhibition, in consultation with the Curator;
- (iv) the promotional strategy of the Exhibition, including the opening, in consultation with the Curator;
- (v) entering into relevant artist and Gallery agreements with artists selected for the Exhibition
- (vi) condition reporting the works on loan

3. Payment

(a) The Gallery agrees to pay the Curator within thirty (30) calendar days of receipt the relevant invoices from the Curator:

(b) Within thirty (30) calendar days of receipt of an invoice from the Curator the Gallery agrees to pay all reasonable expenses incurred by the Curator with the prior written approval of the Gallery in relation to:
- (i) photographs taken of the works in the Exhibition for catalogue for promotional purposes; and
- (ii) travel expenses.

(c) The Gallery authorizes the Curator to spend up to $100 per day on all other reasonable operation expenses arising from the Curator's obligations under this agreement provided that the Curator retains copies of invoices and receipts and submits them to Brigette Leece of the Gallery on a weekly basis. If during the course of this agreement the Curator reasonably considers that expenses may arise in relation to the Curator's obligations under this Agreement that are in excess of $150 total, the Curator must seek the Gallery's approval before incurring those expenses, such approval not to be unreasonably withheld.

4. Goods and Services Tax (GST)

The parties agree that all payments to be made under this agreement are exclusive of goods and services tax (GST) and:

(a) if GST is payable in respect of a payment for a supply made under this Agreement, the payment must be increased by the amount of the GST so long as the payee:
- (i) is registered for the purposes of GST; and
- (ii) provides the payer with a GST compliant invoice; and

(b) if a party is required to pay any GST amount according to this clause 4, it must pay the GST amount within 14 days of receiving the applicable tax invoice.

5. Curator's warranties

The Curator warrants that:

(a) all material produced by Curator for or in connection with the Exhibition or otherwise under this Agreement (Material):
  (i) will be original and not previously published;
  (ii) will not infringe copyright or moral rights of third parties; and
  (iii) to the best of her knowledge will not be defamatory;

(b) She will carry out all of her duties under this Agreement to a high professional standard and in a skilled and capable manner;

(c) She will not incur any liabilities or obligations in the name of the Gallery without the prior authorization of the Gallery; and

(d) She will make every reasonable effort to credit the Gallery and any sponsors

6. Gallery's warranties and indemnity

The Gallery warrants that it:

(a) will hold the Curator harmless if any allegation is made, or action is taken in relation to copyright or moral rights infringement, or defamation concerning any Material except where the Curator is in breach of her obligations under clause 5(a);

(b) will make every reasonable effort to credit the Curator in all promotional and publicity material for the Exhibition; and

(c) will use reasonable endeavours to obtain a warranty on the same terms as clause 6(a) (the necessary changes being made) from the artists who are represented in the Exhibition.

7. Copyright

(a) All copyright in the Material belongs to the Curator.

(b) The Curator grants the Gallery a non exclusive license for a period of THE FULL TERM OF COPYRIGHT to use, reproduce, publish and communicate to the public in, any Material for the purposes of including it in:
  (i) the website, catalogue, and any other material produced in association with the Exhibition;
  (ii) any anthology of essays written for the Gallery which may be published; and
  (iii) a non-commercial, non-lending archive, in which case the Material will be returned to the Curator in the event that the Gallery is wound up or ceases to exist.

(c) The Gallery must not authorize a third party to use, reproduce, publish or communicate the Material to the public without the Curator's written consent.

8. Moral Rights

To the extent that the Curator has any moral rights in the Material, the Curator consents to the Gallery doing any reasonable act or omission including, without limitation, any editing of the Material, which would, but for this consent, be an infringement of the Curator's moral rights.

9. Termination

(a) The Curator may terminate this agreement by notice in writing to the Gallery if the Gallery is more than thirty days late in making payment under clause 3. The Curator will be entitled to receive and retain payment for all work done up to the date of sending such notice. The Curator will also be paid 20 % of the remaining installment which would have been due had the project completed.

(b) In the event that the Curator breaches her obligations to deliver Materials under clause 1, the Gallery will give written notification of the breach to the Curator who will have five days within which to remedy or to set in train the remedy for the breach. If the breach is not remedied within five days the parties shall attempt to resolve the dispute under Clause 10. If the parties are unable to resolve the dispute under Clause 10 or if it is not possible to remedy the breach the Gallery may terminate the agreement by giving the Curator written notice of the termination *and may recover all monies already paid to the Curator, less an appropriate amount to cover any part of the Material which has been delivered, where relevant*.

(c) If this agreement is terminated under either subsection (a) or (b) above, the Curator will retain copyright in all Material

10. Disputes

(a) Subject to clause 9(a), if the parties disagree about this agreement, whoever disagrees must:
(i) first tell the other party about the dispute in writing; and
(ii) not start any litigation or arbitration in relation to the dispute until clause 10 is followed.

(b) Once all parties have been told of the dispute, both parties must arrange for representatives to meet within fourteen (14) calendar days and take all reasonable steps to try and solve it.

(c) If the dispute is not resolved under clause 10(b) the parties agree to submit the dispute to either a mediator or a mediation process that all parties agree to or to mediation according to the Arts Law Centre Mediation guidelines current at that time. These guidelines are part of this agreement.

(d) If the parties are unable to resolve the dispute within seven (7) calendar days of commencing mediation or a later time that they agree to during the mediation, they may refer the matter to arbitration or commence litigation.

(e) The parties must continue to perform their respective obligations under this agreement even if they disagree.

11. General

(a) The parties acknowledge that the Curator is an independent contractor and that nothing in this agreement creates any relationship of partnership or employment between the parties.

(b) Neither this agreement nor any of the benefits or obligations may be assigned, subcontracted or otherwise divested by either party without the other party's written consent.

(c) This agreement is the entire agreement between the parties about its subject matter. Any previous understanding, agreement, representation or warranty relating to this subject matter is replaced by this agreement and has no further effect.

(d) Nothing in this agreement transfers or excludes any applicable cultural rights in favour of Australian Indigenous people that may be implemented under Australian Law.

(e) This agreement may only be changed in writing signed by all parties.

(f) This agreement is governed by law in force in New South Wales

Signed for and on behalf of the Gallery:
Signature

Name: Brigette Leece
Position: Manager
Date: March 12th 2007

Signed by the Curator:
Signature

Name: Barbara Dover
Date: March 12th 2007

SCHEDULE 1 - THE EXHIBITION

Dates:
Sept 8th – 11th November 2007

Location:
Western Plains Cultural Centre
76 Wingewarra Street, DUBBO NSW 2830

AIM

The purpose of this project is:

- To curate an exhibition focussing on the 'Animal in Art'

OBJECTIVES

Dubbo Regional Gallery's Collection Policy includes a focus on 'The Animal in Art'. Inviting a curator to develop the exhibition and using this exhibition as a feature exhibition in the first operational year of the new Gallery. This exhibition must adopt the following objectives:

- To promote and increase the credibility of the Collection and policy;
- Display the finest works available to cement the importance of the policy;
- Highlight the importance of the concept in Australian Art History; and most importantly
- Display a dynamic and robust exhibition that supports the collection

Dubbo Regional Gallery's acquisition focus is the 'Animal in Art'. This collection area was initiated in response to the pastoral community which the Dubbo region is situated, and moreover due to opportunities presented with Dubbo's largest tourist attraction, the Western Plains Zoo. The Gallery's collections are infantile, and require significant development aesthetically and academically.

In previous years the Gallery has not been in a strong position to be able to promote the depth and velocity of such a collection, due to limited exhibition space, staff and resources. The gallery is now in a sound position to show high quality exhibitions, with celebrated artists, qualified curats and competitive education programs.

Curatorial Rationale: To be provided by the curator

Description of works:
Various

SCHEDULE 2 THE BRIEF

Outline for the 'Animal in Art' Brief - Western Plains Cultural Centre 2007

CURATORIAL BRIEF FOR 'THE ANIMAL IN ART' EXHIBITION

Brief Description of Consultancy Work Required

BACKGROUND

The Collection

Dubbo Regional Gallery initiated the Animal in Art Collection for three reasons:

A To offer patrons a collection unique to Australia;
B To create a relationship with the region's agricultural history (early economy driven by wool production); and
C To cement a relationship with Dubbo's largest tourist attraction, the Western Plains Zoo.

The Animal in Art Collection consists of 149 artworks. Appendix C details works within the Collection. These artworks should be considered as a guide for this project, and are not required to be included in the exhibition in full.

The Collection is not established, and as such much work will need to be sourced for the purpose of this exhibition.

The Policy and Collection have often been criticized for their intellectual limitations. The Gallery has not been able to develop the Collection more rigorously due to insufficient resources, and considers the lack of conceptual vigour pertaining to the Collection the direct result of lack of research. Through this exhibition the Gallery hopes to dispel many of these criticisms as unfounded.

Detailed Description of Consultancy Work

SCOPE OF WORKS

STAGE 1 – CONCEPT PROPOSALS

You have been selectively invited to prepare concept proposals to develop an exhibition of your choice relevant to the collection focus "The Animal in Art". A total of 40 artworks for inclusion in the exhibition is to be used as a guide only.

Your concept proposal should include the following:

1. Not less than three brief exhibition proposals relating to the concept

2. For each option, provide the following:

   - Suggested list of artists
   - Indicative list of works representing the artists with images
   - Explanation of relationship of the artists and/or their works to the proposed concept
   - Indicative total exhibition cost breakdown for each exhibition, including but not limited to all research, liaison with artists and lending institutions, consultation with Dubbo Regional Gallery staff, copyright, freight and installation

   It should be presumed that Dubbo Regional Gallery will coordinate all loan agreements, freight, and installation team to assist development of the exhibition.

Selected artists should represent a diverse range of media, both historic and contemporary, and is not limited to artists in regional NSW.

STAGE 2 – EXHIBITION & CATALOGUE DEVELOPMENT

You will be required to develop the exhibition in consultation with Dubbo Regional Gallery for preliminary design of the exhibition in relation to selected artists, artworks, budget, program, and floor plan design including text and display support materials. Consideration as to appropriate catalogue format will also be required.

At the end of Stage 2, the Curator will be expected to:

- Meet once in Dubbo for not longer than one day
- Develop concept rationale
- Recommend Artist and Artwork list
- Provide details of requirements to loan artworks from each lending institution
- Provide detailed installation requirements
- Provide detailed budget break down of exhibition costs
- Provide detailed exhibition program
- Provide a catalogue essay
- Provide preliminary support texts for exhibition display
- Provide preliminary catalogue design options with graphic designer including costs for each option

STAGE 3 – INSTALLING THE EXHIBITION & CATALOGUE PRODUCTION

At the end of Stage 3, the Curator will be expected to provide the following:

- Final Artist and Artwork List
- Assistance towards loan agreements, freighting requirements and any other necessities directly relating to the successful installation of the exhibition
- Liaise with local contractors to provide display supports
- Provide advanced catalogue design and text with costs for printing
- Confirm installation requirements
- Assist exhibition installation at Dubbo Regional Gallery

General

Conceptual Parameters

Dubbo Regional Gallery in the past has hosted 4 exhibitions relating to the animal in art theme. In chronological order these are:

2005	The Herding Instinct – curated by Kent Buchanan
2004	Noel McKenna: Animal Works 1977 - 2003 - Curator: Kent Buchanan / Rene Sutherland
2003	Pets, Prey & Predators: Introduced Animals in recent Australian Art - Curator: Victoria Hammond
2002	Animal Tales: Animals in Australian Picture Books - Curator: Kaye Keck
	Various Permanent collection highlights - curated in house

Budget

At all stages of the project, particularly in preparing exhibition proposals, it should be clearly understood that the total budget available for the exhibition is $35,000 (incl GST), which includes catalogue costs to an upper limit of $5,000. $20,000 of this budget is funded by Arts NSW

Freighting of artworks to Dubbo is costly, and as such, artworks selected should be considered in context of the exhibition budget. Additionally, loan fees from larger institutions and associated insurances may not be appropriately accommodated within the budget.

Media

Through this exhibition it is intended to encourage critical media in Australian art journals such as Australian Art Review, Art Monthly and/or Art in Australia. It is desirable to have Sydney Morning Herald Good Weekend coverage also.

Local media (TV, Radio, Newspaper) is very supportive, and expected for the opening of a major new cultural facility in the region. From time to time you may be required to provide information/be interviewed for the purpose of encouraging local media attention to the exhibition.

As part of the scope of works you will be required to provide updated information to the Manager, Cultural Centre for the purpose of media releases.

Indicative Program

	COMMENCE	COMPLETE
QUOTATION PERIOD	March 2006	March 2006
PROPOSAL APPROVED	April 2006	April 2006
GRANT APPLICATION	April 2006	June 2006
EXHIBITION DEVELOPMENT	May 2006	August 2006
CATALOGUE DRAFT DESIGN	August 2006	September 2006
ADVANCED EXHIBITION DEVELOPMENT	September 2006	November 2006
CATALOGUE FINAL DRAFT TO PRINTERS		October 2006
INSTALLATION ANTICIPATED OPENING	Mid Jan 2007	Mid Jan 2007 To be Advised

Payments

All invoices should be addressed to the Project Manager and must be original.
All payments will be paid electronically within 30 days of receipt of invoice, pending completion of works or as stated and agreed in the Consultancy Contract (Part 1 of this Deed).

ANNEXURE C - THE WORK

C.1 The Proposal

The Consultant is to define his proposal here.

C.2 Schedule of Prices

The Consultant is to itemise costs for each component defined in Annexure B here.

C.3 Schedule of Staff

The Consultant is to detail staff with their relevant experience involved in the project here.

C.4 Schedule of Excluded Inventions

The Consultant shall name any inventions that are to be excluded.

APPENDIX D – BRIEF BIBLIOGRAPHY

TITLE	AUTHOR	YEAR	PUBLISHER
Becoming Animal: Contemporary Art in the Animal Kingdom	Nato Thompson (Ed)	2005	The MIT Press
The Postmodern Animal	Steve Baker	2000	Reaktion Books
Picturing the Beast: Animals Identity & Representation	Steve Baker	2001	University of Illinois
Representing Animals	Nigel Rothfels	2002	Indiana University Press
Zoontologies: The Question of the Animal	Cary Wolfe (Ed)	2003	University of Minnesota Press
Animal Others: On Ethics, Ontology & Animal Life	H. Peter Steeves (Ed)	1999	State University of New York Press
Animals in Film	Jonathan Burt	2004	Reaktion Books
Animal Rites: American Culture, the Discourse of Species & Posthumanist Theory	Cary Wolfe	2003	University of Chicago Press
Animal	Erica Fudge	2004	Reaktion Books
Animals and Men: Their relationship as reflected in Western art from prehistory to the present day	Kenneth Clark	1977	W. Morrow
The Philosopher's Dog	Raimond Gaita	2004	Random House

E.3

Artist and Gallery Agreement

WESTERN PLAINS CULTURAL CENTRE

DUBBO REGIONAL GALLERY (WPCC)
INWARD LOAN AGREEMENT

This Document serves to formalize arrangements relating to an Art Work Loan between

DUBBO REGIONAL GALLERY – Western Plains Cultural Centre
of: 76 Wingewarra Street, Dubbo NSW 2830
(The Borrower)

and

BARBARA DOVER
of: P.O. Box 310 Edge Hill QLD 4870
barbara.dover@jcu.edu.au

(The Lender)

Regarding the loan of art works (referred to here as 'the Works') for the exhibition **EYE TO EYE**, (exhibition title subject to change) to be installed at:

Dubbo Regional Gallery
Western Plains Cultural Centre
76 Wingewarra Street Dubbo NSW 2830

Whereby the parties agree as follows:
We invite you to sign and return the second copy of this correspondence, signifying your agreement with the following points

THE WORKS

Barbara Dover will provide three (3) artworks as listed on Schedule A to the Organization, for the following period:

From: September 3rd 2007 to: November 16th 2007.

FREIGHT

The Borrower shall be responsible for re-packing the Works and transport costs of the Works to and from the Venue.

INSURANCE

The Borrower will be responsible for transit insurance of the Works to and from the Venue.

The Borrower will maintain adequate in situ insurance of indemnification against loss, theft, damage or destruction of the Works from the time the Works are delivered into the possession of the Borrower until they are returned to the Lender.

COPYRIGHT

Copyright remains with the artists.

The Borrower will not permit any copying; or photography of the Works, via camera or video, in film, digital or any other means, without first obtaining the required permissions in writing from the copyright owners.

CONSERVATION

The Works must be maintained in the condition of their arrival at the Venue. No Conservation treatment shall be carried out on the works with out the prior written consent of the Lender.

DAMAGE TO WORKS

The Borrower accepts responsibility for the maintaining of the Works and in the event of any deterioration or damage to a Work must notify the lender immediately, and a written damage report including photographic evidence, forwarded as soon as possible. The Borrower will meet the reasonable cost of any repairs carried out by a conservator nominated by the lender.

ALTERATION, MODIFICATION, CLEANING OR REPAIR

The Borrower will not intentionally alter, modify, clean or repair or do any other thing which will compromise the integrity of the Works, or permit anyone else to do so.

ACCESS

The Borrower will allow reasonable access to interested members of the general public to view the Works.

The Lender may reserve the right to regain possession of any of the Works
The Works may not be re-located by the Borrower without the prior consent in writing of the Lender.

CONSTRUCTION

This Agreement contains the whole understanding of the parties and supersedes any prior agreement. Any modification or termination of the Agreement must be in writing and signed by both parties. The law applicable to the Agreement shall be the law of New South Wales.

DISPUTES

Should any dispute arise concerning any matter referred to in this Agreement, the dispute will be referred to arbitrators, one appointed by each party. In the event of the arbitrators disagreeing, the dispute will be referred to an umpire selected by the arbitrators. No further action may commence until the decision of the arbitrators or umpire has been obtained.

SIGNED: **DATE:**

(On behalf of Borrower)

Name:
Position:

SIGNED: **DATE:**

(on behalf of the Lender)

Name:
Position:

SCHEDULE A

Barbara Dover	
1	*(face to face) Bachy and Julia and Margaret* Giclee print, pencil, 2007 112 x 180 cm
2	*(face to face) Midge and Eike,* Giclee print, pencil, 2007 112 x 180 cm
3	*(face to face) Betty and Julie – heart to heart,* Giclee print, tracing paper, pencil, 2007 180 x 112 cm

E.4

Exhibition Meetings: Agendas and Minutes

WESTERN PLAINS CULTURAL CENTRE

MINUTES: Eye to Eye
MEETING NO: 1
LOCATION: WPCC
DATE: Monday March 12th
TIME: 9.30-4pm

Present:

Name	Role	Ab.	Tel	Email
Barbara Dover	Project Curator	BD	07 4032 2758	Barbara.dover@jcu.edu.au
Brigette Leece	Cultural Centre Manager	BL	02 6801 4430	brigette.leece@dubbo.nsw.gov.au
Sandra McMahon	Centre Curator	SM	02 6801 4434	sandra.mcmahon@dubbo.nsw.gov.au
Kent Buchanan	Education/Public Programs Officer	KB	02 6801 4433	Kent.buchanan@dubbo.nsw.gov.au

Agenda

1. Curatorial rationale
2. Review Exhibition Space
3. Next steps: options to develop show
   - Artists & work requirements
   - Design
   - Install
   - Catalogue
   - Public programs
4. Program
5. Contract - proposed
6. Budget & Fee Structure
7. General business
8. Next meeting

WESTERN PLAINS CULTURAL CENTRE

MINUTES: Eye to Eye
MEETING NO: 1
LOCATION: WPCC
DATE: Monday March 12th
TIME: 9.30-4pm

Present:

Name	Role	Ab.	Tel	Email
Barbara Dover	Project Curator	BD	07 40322758	Barbara.dover@jcu.edu.au
Brigette Leece	Cultural Centre Manager	BL	02 6801 4430	brigette.leece@dubbo.nsw.gov.au
Sandra McMahon	Centre Curator	SM	02 6801 4434	sandra.mcmahon@dubbo.nsw.gov.au
Kent Buchanan	Education/Public Programs Officer	KB	02 6801 4433	Kent.buchanan@dubbo.nsw.gov.au

Minutes

1. Curatorial rationale

- As per proposal submitted by BD, rationale remains unchanged
- Up to 6 artists considered with approx. 3-5 pieces each.
- New work strongly supported *providing* it is the best work that fits the project core aim "to add rigor to the DRG collection thematic, the Animal in Art"
- Project is 50% funded by Arts NSW, so outcomes must be retained as per grant application. All parties agreed this project would be able to do so confidently
- To submit variation to Arts NSW the following is required: Bio each artist, indicative image of each artist's work. **DUE MARCH 26th**

2. Review Exhibition Space

- Issues raised: installation work not able to be suspended from ceiling
- SM and BD reviewed space in situ

3. Next steps: options to develop show

- **Artists & work requirements**
- Indicative artist list supported. Any changes to artist list, indicative art works and requirements to be submitted May 12th
-
- **Design**
- BD to provide SM with floor plan of install in advance of confirming layout. Open phone/email discussion encouraged at all times
-
- **Install**
- Commence install 5-7th Sept. Exhibition must be open Sept 8th
- Install requirements to be sent to SM to review budget and building issues etc
- Lighting the final step of installation
-
- **Catalogue**
- Introduction by BL not to exceed 500 words, outlining relationship of show to Gallery collection
- Curator essay 1000 words

- Artists statement 300-500 words max
- Biographies at end with list of works (space permitting)
- BL to prepare draft catalogue options for BD review
- Hero image for show to be provided by mid May for publicity purposes
-
- **Public programs**
- Lecture (undertaken Mar 12th)
- Official Opening – Sat. 8th Sept. As many contributing artists to attend as possible
- Curator floor talk Sat. 8th Sept.
- Residency with Lynne Roberts Goodwin at Western Plains Zoo encouraged. KB to liaise with WPZ as a priority
- Artist talk mid-end of show
- Opportunity for display cases in foyer to be used for pet photos in the lead up to the exhibition

4. Program:

Overview:

Preliminary Concept:	Complete
Advanced Design:	A) May 12th
	B) Complete mid June
Installation	Sept 5-7th

Item	Action	When	Who
1	Speak to Zoo - expectations - opportunities	ASAP	KB
2	Submit variation to Arts NSW	ASAP	BL with BD providing support material
3	Indicative show requirements	May 12	BD
4	Official opening	Sept 8	ALL
5	Curator floor talk	Sept 8	BD
6	Catalogue - draft design option - Curator essay - Artist statements - Bios/Pics	- May 12th - July 1st - July 1st - March 26th and update July 1st	BL BD BD BD
7	Loan Agreements - Info to DRG - Prepare for signature	June July	BD DRG
8	Freight requirements to DRG	Late August	BD
9	Installation	Sept 5-7	ALL
10	Didactic panels - draft text - print	- mid July - Sept	BD DRG

5. Contract – refer attached

6. Budget & Fee Structure

Item	Detail	Cost	Payable
1.	Consultant fees - Curator - Artist fees	 $4,000 $1,500	 $1.000 to stage 1 (PAID) $1.500 receipt of work $2.000 May 12 $1.000 complete install Receipt of work
2.	Catalogue	$10,000	Receipt of work
3.	Freight	$5.000	
4	Install - Invitations - Text panels - Painting - Staff - Audio	 $600 $400 $500 $800 $1500	
5	Travel & Accom	$3000	
6	Petty Cash	$500	
7	Public Programs	$3,800	
8	Contingency	$900	
	TOTAL	**$40,000**	

7. General business - NIL
8. Next meeting – May 15th via teleconference. Time to be advised.

WESTERN PLAINS CULTURAL CENTRE

MINUTES: **Eye to Eye**
MEETING NO:
LOCATION: WPCC/Qld Teleconference
DATE: Monday May 18th
TIME: 3pm
Present:

Name	Role	Ab.	Tel	Email
Barbara Dover	Project Curator	BD	07 4032 2758	Barbara.dover@jcu.edu.au
Brigette Leece	Cultural Centre Manager	BL	02 6801 4430	brigette.leece@dubbo.nsw.gov.au
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Kent Buchanan	Education/Public Programs Officer	KB	02 6801 4433	Kent.buchanan@dubbo.nsw.gov.au

Agenda

1. Previous minutes – actions
2. Curatorial update
3. Exhibition Space
4. Next steps:
   - Artists & work requirements
   - Design
   - Install
   - Catalogue
   - Public programs
5. Program
6. Budget & Fee Structure
7. General business
8. Next meeting

WESTERN PLAINS CULTURAL CENTRE

MINUTES: Eye to Eye
MEETING NO: 2
LOCATION: WPCC/Qld Phone conference
DATE: Friday May 18th
TIME: 3pm

Present:

Name	Role	Ab.	Tel	Email
Barbara Dover	Project Curator	BD	07 40322758	Barbara.dover@jcu.edu.au
Brigette Leece	Cultural Centre Manager	BL	02 6801 4430	brigette.leece@dubbo.nsw.gov.au
Sandra McMahon	Centre Curator	SM	02 6801 4434	sandra.mcmahon@dubbo.nsw.gov.au
Kent Buchanan	Education/Public Programs Officer	KB	02 6801 4433	Kent.buchanan@dubbo.nsw.gov.au

Minutes

1. **Curatorial rationale**
   - Rebecca Ann Hobbs has declined invitation to be part of the show
   - Lynne Roberts-Goodwin proposed work not quite appropriate for the show. BD to review and discuss with LR-G
   - Variation submitted to Arts NSW and accepted.
2. **Exhibition Space**
   - Opportunity to include sculpture by Patricia Piccinini encouraged, given exhibition is largely 2d
   - When all works confirmed then SM and BD to review exhibition design/ floor plan, and will be largely determined by sculptural inclusions

3. **Next steps: options to develop show**
   - **Artists & work requirements**
   - BD to supply details of artwork pick up location and dates
   - BD to confirm from whom works are to be loaned
   - Require freight to commence not later than end August.
   - SM to coordinate freight, possible only following receipt of information as above

   - **Design**
   - See Item 2

   - **Install**
   - BD to be present for installation

   - **Catalogue**
   - BL to review design options. Quotations received in mid price range are not high enough quality. BL to review by June 1st
   - Kate James image for hero image in exhibition flyer (Jul-Dec)

   - **Public programs**

   - BD to discuss residency with L R-G of not more than 4 nights/5 days: travel and accommodation paid, nominal per diem; up to 3 workshops with school aged students; accommodation located off site. Access to the Zoo is possible within public opening hours only

- Artist talk/Curator talk and opening on Sept. 8

4. **Program:**

Item	Action	When	Who
1	Official opening	Sept 8	ALL
2	Curator floor talk	Sept 8	BD
3	Catalogue - Curator essay - Artist statements - Bios/Pics	 - July 1st - July 1st - March 26th and update July 1st	 BD BD BD
4	Loan Agreements - Info to DRG - Prepare for signature	 June 8 July 1	 BD DRG
5	Freight requirements to DRG	August 1	BD
6	Installation	Sept 5-7	ALL
7	Didactic panels - draft text - print	 - mid July - Sept	 BD DRG
8			

5. Budget & Fee Structure

Item	Detail	Cost	Payable
1.	Consultant fees - Curator - Artist fees	 $4,000 $1,500	 $1.000 to stage 1 (PAID) $2.000 May 12 $1.000 complete install Receipt of work
2.	Catalogue	$10,000	Receipt of work
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5	Travel & Accom	$3000	
6	Petty Cash	$500	
7	Public Programs	$3,800	
8	Contingency	$900	
	TOTAL	**$40,000**	

6. General business - NIL
7. Next meeting – by email as required

E.5

Invitation

eye to eye

THURSDAY SEPTEMBER 20

WESTERN PLAINS CULTURAL CENTRE INVITES
YOU TO THE OFFICIAL OPENING OF

eye to eye

to be officially opened by
Mr Anthony Bond OAM Director Curatorial,
Head Curator International Art, Art Gallery of NSW

Thursday 20th September 2007, 6pm - 8pm

Exhibition Continues to November 18th

RSVP: by Monday September 17
Phone: 6801 4444 Email: info@wpccdubbo.org.au

Entry: $5 Non-Members / Members free

Dubbo Regional Gallery The Armati Bequest
Western Plains Cultural Centre
76 Wingewarra Street
Dubbo NSW 2830
www.wpccdubbo.org.au

Please join us for the Curator's Talk
on Saturday September 15 from 2pm,
with artist Lynne Roberts-Goodwin

Image courtesy: Kate James 'The World is a Dangerous Place'
Pegasus print 51 x 68 cm

WESTERN PLAINS CULTURAL CENTRE

arts|nsw

WESTERN PLAINS ZOO

E.6

Foreword to Catalogue

FOREWORD

Brigette Leece, Manager, Western Plains Cultural Centre

The relationship between man and beast is time old, and will continue for centuries to come – cave paintings, Egyptian tombs, Medieval tapestries, Baroque sculpture, and contemporary digital media artists document this more than adequately. Yet what places the artists selected in this exhibition firmly in contemporary Australian art dialogue, is the gestured communication through the returned gaze between the subjects in each of their works.

Dubbo Regional Gallery is delighted to host *Eye to Eye*, an exhibition that explores the complex yet simple truth of the importance of the human / animal relationship.

Hosting *Eye to Eye* is important for three key reasons: Firstly, the exhibition creates an obvious link to the Gallery's principal collecting area – the animal in art. The quality and diversity of the works selected for this exhibition, conceptually and aesthetically, capture the significance of the Gallery's collecting rationale – through such an accessible subject as that of an animal, the depths to which one can explore all artists, media, genre and generations is without boundary.

Secondly, in looking at the work of today's leading Australian artists, there is a considered move to select animals as subjects, often as a means of interpreting human behaviour, a number of which are using both human and non humans. *Eye to Eye* brings these artists together for the first time.

Finally, *Eye to Eye* creates an opportunity to explore the concerns of these artists – this is not just important, but also a privilege to learn first hand in our own gallery. In an age when we are connecting to each other through so many digital technologies, wholly man made, our connections to natural entities become more obsolete. We have an insatiable desire to make sense of what our relationships with animals mean and a dogged determination to find out what it means to them - face to face, eye to eye.

The artists find common ground in linking the eye of the human to the non-human, and confirm that what is important is not what we see, but the intangible connections felt between them. Individually, however, the artists are looking at very separate questions. Roet's work is largely scientific; Lynne Roberts-Goodwin's work looks more to humanity and environment; Barbara Dover and Kate James review the personal and domestic, whereas Yvette Watt looks to the ethics of our relationship with animals. Hayden Fowler on the other hand looks to mythology, his images steeped in symbolic gesture and history. Curator Barbara Dover expands on each of the artists in her essay, linking their work to French philosopher Jacques Derrida, who argues that it is the *represented and not the representer, the expressed and not the expression* which matters. Each of the works Dover has selected ring true to this. These works find ultimate meaning in the line of sight between characters, the communication expressed between man and beast.

Together with the WPCC artistic program team, Dover has successfully initiated this exhibition concept to fruition – to all involved I offer my congratulations.

I further wish to acknowledge the support and generosity of the artists, lending galleries and private patrons, the Western Plains Zoo together with Arts NSW, who have made the presentation of this unique exhibition possible.

E.7

Catalogue Essay

There is more to eyes than meets the eye. We can *see eye to eye*, *give someone the eye*, have something *in one's mind's eye* and *be all eyes*. Eyes are even *windows to the soul*. The many popular idioms relating to eyes indicate the importance of eyes and eye contact in everyday social interaction. Indeed, the importance of the *eyes* to both human and non-human animals in a number of their behavioural and social contexts such as courtship, showing aggression and establishing social order is well-researched by psychologists and animal behaviourists. Both animals and people look to the eyes of others because they need to know about the other's intentions, attitudes and feelings, to be able to judge whether threatening, benign or friendly, which can be deduced from the movement and expression of eyes.

While looking at one another plays a fundamental role in non-verbal communication for both humans and animals, it is also important to relations *between* humans and animals. Our encounters with animals, to a large extent, are mediated through the visual sense. For humans, gazing at animals has long been of universal interest. From bird watching to whale watching and from observing primates to viewing fairy penguins, we spend a considerable amount of time looking at animals. However, the looking not only emanates from the direction of the human: the animal returns the gaze.

In an environment of rising interest in animals, a number of contemporary artists have been interrogating the increasingly complex issues surrounding animal and human relations. Moreover, they are questioning the human and animal hierarchy. For these artists, the animal-human interface and mutual gaze originates from a starting point different to that of artists from past eras. The works by Hayden Fowler, Kate James, Lynne Roberts-Goodwin, Lisa Roet, Yvette Watt and Barbara Dover show us how the realms of animal issues, ethics and aesthetics can be orchestrated to create challenging yet compelling artworks, which reveal new directions in the contact between humans and animals.

Fowler's *Goat odyssey* and *Nursling 1-V* series offer a voyeuristic performance of animals and a human. The stage is set in a mythic world of mystery, myth and nostalgia. In *Nursling 1*, the near-naked man gazes at the goat without condescension; his look considers the goat as an autonomous being. The goat reciprocates the gaze with inquisitive composure. Fowler's works delve into nature and humanity, history and story as well as symbol and metaphor. Borders, limits and crossing-points are questioned: the boundaries between the two species, goat and man, are permeable.

Both Fowler and Roet share a scientific curiosity and are scrupulous observers of their subjects. This is clearly evident in Roet's *Ape and the Bunnyman, Part 5* where everyone is gazing at each other. The three traditionally-garbed Jewish men are staring at the chimpanzee behind the glass; a costumed bunny is watching the men (or is it the chimp?) while the ape is looking intently at the men. So too, the bronze chimpanzees, *Ham (Astro-chimps)*, hold us with their penetrating gaze. Roet captures the subtlety and power of non-verbal communication in the eyes of the chimps.

Concern for nature and humanity also underpins the work of Roberts-Goodwin. Her unmistakable affinity is for birds, especially falcons. The crystal clear and concentrated colours of the *Azure* series further intensify the visual interaction between the falcon and handler. Aesthetically framed, the two beings held together in their desert landscape by their visual exchange, seem as one entity. Through her potent narrative and vision, Roberts-Goodwin encourages us to reconsider the gaze of animals and humans and the possible ways in which they might see one another.

The gaze between a horse and a woman in James's *The world is a dangerous place* shifts the animal-human relationship into the domain of the domestic animal and the personal. James's concern, empathy and caring about the well-being of her companion horses and dogs are fundamental to her work. Also, like Fowler, Roet and Roberts-Goodwin, questions around human and animal contact and connection are central for James. The white knitted garment worn by the woman and horse is the physical bridge linking the two but, essentially, it is the gaze that rivets the two together.

Moral responsibility and ethics both inform and impel Watt's *Domestic animals* series. She is acutely aware of the doublethink that underlies our attitudes towards animals, especially those we eat. Watt's personal identification and profound empathy with another sentient being compels us to consider our own identity as well as to deliberate upon questions of sameness and difference between human and non-human animals. Importantly, however, she urges us to respect the interests and individuality of non-human animals – to look into their eyes and even see through their eyes, particularly farm animals, and to take ethical responsibility for all animals.

Dover's *Face to face* series of work also touches on the moral responsibility we have for animals, especially those closest to us, our pets. Dover contends that the relationship we have with our pets is unique, probably the closest we have with a non-human animal and, for some, closer than with another human. Boundaries are often blurred in this most complex and intimate of relationships where the mutual gaze is a crucial facet in interspecies communication.

Eye to eye reflects and illuminates the intensive and extensive interest in animals and the multifaceted permutations of the animal-human relationship, not only in visual art but across all the disciplines. The exhibition proposes that non-verbal communication and eye to eye contact with animals offer an important key to our ongoing relationship with them. Indeed, French philosopher Jacques Derrida, somewhat later in his life, appears to be somewhat unsettled by the "… insistent gaze of the animal".[1.] However, Derrida's principal concern is the animal gaze and the act of looking: he argues, "The animal looks at us, and we are naked before it. Thinking perhaps begins there". [2.]

Barbara Dover

[1. - 2.] Derrida, J., Wills, D. (trans) (2002), "The Animal That Therefore I Am (More to Follow)", *Critical Inquiry*, 28, 2, Winter, 369-418.

E.8
Catalogue

THIS IMAGE HAS BEEN REMOVED DUE
TO COPYRIGHT RESTRICTIONS

eye to eye

DUBBO REGIONAL ARMATI GALLERY BEQUEST

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Barbara Dover

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eye to eye

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I further wish to acknowledge the support and generosity of the artists, lending galleries and private patrons, the Western Plains Zoo together with Arts NSW, who have made the presentation of this unique exhibition possible.

Hayden Fowler, *Nursling 1*, 2006, mounted digital photographs, 79 x 119 cm
Photo credit: Michael Randall, courtesy the artist and Gallery Barry Keldoulis, Edition of 7
Image © Hayden Fowler

THIS IMAGE HAS BEEN REMOVED DUE
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EYE TO EYE

Barbara Dover

There is more to eyes than meets the eye. We can see *eye to eye*, *give someone the eye*, have something in one's *mind's eye* and *be all eyes*. Eyes are even *windows to the soul*. The many popular idioms relating to eyes indicate the importance of eyes and eye contact in everyday social interaction. Indeed, the importance of the eyes to both human and nonhuman animals in a number of their behavioural and social contexts such as courtship, showing aggression and establishing social order is well-researched by psychologists and animal behaviourists. Both animals and people look to the eyes of others because they need to know about the other's intentions, attitudes and feelings, to be able to judge whether threatening, benign or friendly, which can be deduced from the movement and expression of eyes.

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Barbara Dover
Curator

[1.-2.] Derrida, J., Wills, D. (trans) (2002), "The Animal That Therefore I Am (More to Follow)", Critical Inquiry, 28, 2, Winter, 369-418.

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HAYDEN FOWLER

Artist Statement

Working with animal and human subjects within elaborate stage sets, Hayden Fowler's work perverts the familiar, mixing references as wide-ranging as the baroque, science fiction, tribalism and pop-culture. His performance, photography and video are reminders of the inequitable relationship between humanity and nature. Commingling humour, hope and the disturbingly nostalgic, Fowler critiques the idea of 'nature' as it exists within the fragmented experience of contemporary life.

KATE JAMES

Artist Statement

The World is a Dangerous Place derives from a body of work created in 2004 entitled The Anxiety Survival Kit. Inspired by my own personal experience of anxiety and my empathy for the anxious animal, the kit armed the sufferer with devices to wear or use to help in confronting or hiding from their fears.

Anxiety is a universal phenomenon that constitutes a vital and necessary function for the survival of almost all living creatures. For Freud, the fundamental significance of anxiety represented no less than "… a nodal point at which the most various and important questions converge, a riddle whose solution would be bound to throw a flood of light on our whole mental existence." Functioning at a low level, anxiety has a number of benefits such as keeping us alert to anticipated danger, motivating and stimulating activity, enhancing performance, improving problem solving and preparing us for future events. However, anxiety can also take on negative and unwanted characteristics that do not appear to have any real purpose or benefits. In such instances, the level of anxiety has become excessive causing undesirable and negative effects including a wide range of psychological, behavioural and physiological manifestations.

The World is a Dangerous Place aims to highlight the universality of anxiety revealing it to be an experience common to both humans and animals alike. The occurrence of animal anxiety reminds us that we do not suffer alone as a species. The relationship between human and horse is a complex and often mysterious one and barriers between species sometimes mean that we don't communicate effectively. A huge variety of ropes, whips, spurs, chains and other restrictive and controlling devices are available to a horse-person to help them in their attempt to achieve their goals, more often than not overpowering the horse. Whilst a new era of 'horse-whispering' and Pat Parelli style training has helped the horse-person to become more aware of the horse's feelings and what he or she is trying to say, the old fashioned ways of relating to a horse using dominance and fear is still widely practiced and accepted as an effective method of training. Along with stabling practices and other unnatural horse keeping methods, horse behaviourists are now beginning to recognise the effects of anxiety in horses.

The knitted conjoined balaclava linking myself and my horse attempts to highlight a shared experience of anxiety and the desire to better understand and relate to another species. While a sense of safety, protection and comfort may be provided by the apparatus, it also, paradoxically, creates feelings of unease, discomfort and restraint. This highlights the ambiguous and absurd nature of the knitted object whereby in the attempt to alleviate symptoms of anxiety it also seems to replicate the very problem it seeks to overcome. The World is a Dangerous Place demonstrates the ineffectualness of anxiety and the futility of many of the various methods a sufferer employs in attempting to alleviate its symptoms.

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LYNNE ROBERTS-GOODWIN

Artist Statement

The *'Azure'* series comprises the initial photographic works pivotal to the research, imaging and evocation of the ancient Frankincense trail, spanning from Oman through to Jordan and the alignment and tracing of avian migration with cultural trade routes. The works drawn from this series attempt to resurrect the emblematic status of the animal body as a contested code of representation within the conventions of Western and Oriental photographic portraiture, harnessing the subjective and objective potential of photography as both agent of aesthetic persuasion and metaphor of surveillance and authenticity.

In presenting the animal portrait and its relationship/ resonance with the human body in the *'Azure'* series, within a non-Western cultural context as both an agent of representational codes and as verifiable evidence, these works attempt to cast light and amplify the complex uses and apprehension of the contemporary human portrait through its representation in terms of the non-human gaze. Questions regarding what animals signify in relation to our own experience as spectator and as subject of authenticity can be said to be evoked in addition to our understanding of human identity and thinking about the living animal – and may even be a direct result of – the diverse uses to which the concept of the animal is positioned within popular culture.

Propositions relating to animal subject formation in relation to animal representation within the imagery raise issues such as: *'Why should it be that an animal, (e. here the avian species), frequently conceived as the archetypal cultural other, plays such a potent and vital role in the symbolic construction of human identity in such a variety of contemporary instances'? and …' What is the relation of these kinds of cultural representations to the circumstances of actual living animals and their role as a portrait subject' ?,* (Baker, S. 1993). To this, John Berger cites a direct relation between the nature of the photograph and that of the animal gaze – a look without subjectivity. In his article "Why Look at Animals", Berger describes the fascination that gazing at animals affords human beings, and adds that human beings recognise something familiar in the animal look, something of themselves. Between the looks, animal and human, claims Berger, *'a narrow abyss of non-comprehension – a fascinatory divide'.* (Berger, J. 1980).

The *'Azure'* series of works proposes to extend the Middle Eastern cultural and secular perspective on photographic self-representation and the human portrait within ecological debates and issues of travel, security, surveillance, migration, border crossing, trade and identification with the animal. The works seek to evoke the role and nature of identity and identification playing-out within the animal portrait as an intrinsically verifiable document and aesthetic image.

These works from the *'Azure'* series extend ongoing research and production of issues and imagery of human and animal portraiture within the Arab Gulf States creating current discourse of human and animal portraiture within place, addressing key contested issues of the nature of subjective and objective perceptions of the animal body, specifically the perceived and contested genre of portraiture and its aesthetic representation, resemblance, replication and exactitude.

LISA ROET

Artist Statement

Over the past 12 years, my artistic practice has investigated the complex relationship between humans and their primate ancestors. Drawing inspiration from residencies at major international zoos, first-hand observation at ape research centres, and field study of apes living in the forests of Borneo, the resultant body of work entitled Pri-Mates thus explores issues of genetics, evolution and creationism, language and communication.

Specifically, the motif of the ape finger and hand has become an integral component of my visual imagery, reappearing in various formats and media including drawing, computer-generated photography, sculpture, video and sound installation. A direct reference to the scientific theory that the origins of humanity and civilisation developed from the evolution of the primate hand and opposable thumb, the motif is a potent one – embodying the point at which mankind are both alienated from, and aligned to, the animal kingdom.

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YVETTE WATT

Artist Statement

The animal as a self-interested and sentient individual and our ethical responsibility to animals are key forces behind my role as an animal rights activist, which have informed my artwork for over two decades. The work I have produced over the last few years openly addresses certain key issues associated with an animal rights ideology. While it is hoped that the artworks will encourage the viewer to consider these issues, nonetheless, there is a conscious avoidance of an overtly heavy-handed polemic. Instead my work focuses on the very personal nature of my interest in animal-human relationships and my consequent identification with non-human animals, which is expressed through the core role of the self within the works.

There is a long history of talking animals in literature, film and TV, and films such as Dr Doolittle and the TV series Mister Ed were favourites of mine as a child. This fascination for the idea of being able to, as in the song from Dr Doolittle, talk with the animals, is behind the Domestic Animals series where I am depicted conversing with farm animals. These works play on the idea of the dumb animal, that is, the perceived lack of language of non-human animals and thus their inability to speak for themselves to protest their plight, which has prompted some animals rights advocates to describe themselves as 'a voice for the animals'.

In these works I construct imagined scenarios through which I imagine the kind of conversation one might have with animals who have been bred to be killed and eaten, particularly if they aware of their probable fate. In The Art Lesson, I try to explain to a sheep, a cow and a pig the artistic merit of Rembrandt's Carcass of Beef. In The Interview, I turn the tables on the media interviews I often do where I effectively need to speak for animals, and instead go direct to the source, getting the views 'from the sheep's mouth' so to speak. In Culinary Tips, I am confronted by a live cow who would normally only be welcome in the average kitchen as meat.

A primary concern of these artworks is an attempt to identify on a personal level with those animals whose lives have for the most part been reduced to that of commodities and who are rarely thought of as sentient individuals with similar physical, behavioural and emotional needs to ourselves. In presenting my personal point of view, I hope that the viewer might also be caused to consider the issues about which I feel so passionately.

BARBARA DOVER

Artist Statement

Developing on my continuing and predominant interest in our attitudes to and relationships with non-human animals is an interrogation of the relations and interchanges between humans and their companion animals, particularly as expressed through the reciprocal gaze. My work touches upon our ethical and moral responsibility towards animals, where animals' lives matter and their needs considered. I am concerned with visualising animal-human encounters that are uncompromised and aesthetic, and which shift the more conventional boundaries between animals and humans.

The Face to Face series of works reflect the intensity and intimacy of people and their pets. This unique relationship that humans share with domesticated animals involves non-verbal communication as well verbal interaction. I am particularly interested in how people and their non-human companions enact non-verbally, through the mutual gaze, where the animal and human look at each other with gazes which, rather than being proprietorial, spectatorial or subjugated from the human towards the animal are unmistakeably reciprocal and participatory. The essence of such mutuality, sharing, participation and connection creates a context of care and responsibility, a context appropriate to the visual exploration of the animal-human relationship.

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LIST OF WORKS

HAYDEN FOWLER

Nursling I, 2006,
mounted digital photographs, 79 x 119 cm
photo credit: Michael Randall, courtesy the artist and Gallery Barry Keldoulis.
Edition of 7

Nursling 11, 2006,
mounted digital photographs, 79 x 119 cm
photo credit: Michael Randall, courtesy the artist and Gallery Barry Keldoulis.
Edition of 7

Nursling 111, 2006,
mounted digital photographs, 79 x 119 cm
photo credit: Michael Randall, courtesy the artist and Gallery Barry Keldoulis.
Edition of 7

Nursling IV, 2006,
mounted digital photographs, 79 x 119 cm
photo credit: Michael Randall, courtesy the artist and Gallery Barry Keldoulis.
Edition of 7

Nursling V, 2006,
mounted digital photographs, 119 x 79 cm
photo credit: Michael Randall, courtesy the artist and Gallery Barry Keldoulis.
Edition of 7

Goat Odyssey video, 2006

KATE JAMES

The World is a Dangerous Place 2004
Knitted object and Pegasus Print, size variable

LYNNE ROBERTS-GOODWIN

Gulf-desert Saqqar #5, 2003
120 x 144 cm
c-type photographic print
courtesy the artist and Sherman Galleries, Sydney

Gulf-desert Saqqar #9, 2003
120 x 144 cm
c-type photographic print
courtesy the artist and Sherman Galleries, Sydney

Yashen-Saqqar portrait #7, 2003
120 x 144 cm
c-type photographic print
courtesy the artist and Sherman Galleries, Sydney

LISA ROET

Ape and the Bunnyman 1998
Cibachrone print
60.0 x 80.0 cm (image only)
edition. 3

The Dance 1998
Cibachrone print
60.0 cm x 80.0 (image only)
edition. 3

In the Shadow of the Bunnyman 1998
Cibachrone print
75.0 x 120.0 cm (image only)
edition. 3

Dangling the Carrot 1998
Cibachrone print
60.0 x 80.0 cm (image only)
edition. 3
3 Wise Men 1998
Cibachrone print
60.0 x 80.0 cm (image only)
edition. 3

Ham (Astro Chimp) No. 24 2006
bronze
26.0 cm (height)
unique

Ham (Astro Chimp) No. 27 2006
bronze
26.0 cm (height)
unique

Ham (Astro Chimp) No. 29 2006
bronze
26.0 cm (height)
unique

YVETTE WATT

Domestic Animals (Interview) 2007
Digital print and ink on paper
80 x 130cm

Domestic Animals (Culinary Tips) 2007
Digital print and ink on paper
80 x 130cm

Domestic Animals (Art Lesson) 2007
Digital print and ink on paper
80 x 130cm

BARBARA DOVER

(face to face) Bachy and Julia and Margaret
Giclee print, pencil, 2007
112 x 180 cm

(face to face) Midge and Elke,
Giclee print, pencil, 2007
112 x 180 cm

(face to face) Betty and Julie – heart to heart,
Giclee print, tracing paper, pencil, 2007
180 x 112 cm

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ACKNOWLEDGEMENTS

First and foremost our appreciation is extended to the artists of the exhibition, Hayden Fowler, Kate James, Lynne Roberts-Goodwin, Lisa Roet and Yvette Watt; and most particularly to the exhibition curator, Barbara Dover, for initiating this very important exhibition for Dubbo Regional Gallery and its community.

Secondly, to the galleries and private lenders who lent work for the exhibition: Gallery Barry Keldoulis, Karen Woodbury Gallery, Sherman Galleries and Criterion Gallery together with Professor Diana Davis, School of Creative Arts, James Cook University and Visiting Senior Professorial Fellow, ANU, Dr Stephen Naylor, School of Creative Arts, James Cook University and Dr Vaughan Rees, College of Fine Arts, UNSW.

Dubbo Regional Gallery, as part of the Western Plains Cultural Centre, is fortunate to have a very special network of volunteers – from the Friends of the Gallery, to the WPCC Advisory Board, and of course the wonderful Centre Ambassadors. The energy these people bring to the Centre's programming, customers and colleagues is mirrored in the support offered by Dubbo City Council for which we are truly grateful.

Brigette Leece & Barbara Dover
July 2007

Design	Nathan Shooter, Thrive Media
WPCC Staff	
Manager	Brigette Leece
Centre Coordinator	Linda del Bao
Curator	Sandra McMahon
Collections Officer	Jessica Moore
Education/Public Programs	Kent Buchanan
Administration Asst	Lisa Orth
Visitor Services Officer	Brigid Palin

WESTERN PLAINS CULTURAL CENTRE

DUBBO REGIONAL GALLERY THE ARMATI BEQUEST, WESTERN PLAINS CULTURAL CENTRE
76 Wingewarra Street Dubbo NSW 2830
Phone: 6801 4444 Email: info@wpccdubbo.org.au Web: www.wpccdubbo.org.au

ISBN 978-0-9592800-7-4

E.9

Didactic Panel Text

Eye to Eye

Eye to Eye represents work by contemporary artists – Hayden Fowler, Kate James, Lynne Roberts-Goodwin, Lisa Roet, Yvette Watt and Barbara Dover. Each of these artists explores the complexity of our relationships with animals at a time when the animal-human interaction has come increasingly under scrutiny.

In all social interaction, eye contact typically plays a fundamental role in non-verbal communication for both humans and animals and, importantly, in relations *between* them. *Eye to Eye* investigates the extent to which the gaze and reciprocal gaze between humans and animals are critical to their relationship.

The artists in this exhibition are not mere outside observers of animals who simply portray the animal as an interesting, aesthetically pleasing subject. Instead, their art engages with both animals and humans in ways that confront our moral responsibility in our relations with animals at the nexus of nature and humanity. Moreover, their work suggests that the boundaries between humans and non-human animals have become perceptibly more permeable.

E.10

Exhibition Report

EXHIBITION REPORT – MAIN GALLERY

EYE TO EYE

8 September – 11 November 2007

EYE TO EYE
Installation views
Main Gallery: Dubbo Regional Gallery – The Armati Bequest

WESTERN PLAINS CULTURAL CENTRE
PO BOX 81 DUBBO NSW 2830 T: 6801 4431 F: 02 6801 4449 E: info@wpccdubbo.org.au W: www.wpccdubbo.org.au

ATTENDANCE RECORD

Duration of Exhibition	8 September – 11 November 2007
Location	Main Gallery
Official Opening / Artist Talk	Saturday 4 August
Official Opener	Tony Bond OAM Senior Curator, Art Gallery of New South Wales
Attendance at Opening	45
Attendance (groups incl. Opening)	3872
Attendance General (all other adults and children)	7138
Attendance total	11,010

1. EXHIBITION OVERVIEW

Eye to Eye, curated by Barbara Dover examined the reciprocal gaze between human beings and animals. Featuring a range of contemporary Australian artists who use animals as subject matter in their work, the exhibition resonated with audiences and provoked much discussion. Many groups were fascinated by the work and commented on the unique theme of the exhibition. The exhibition further strengthened Dubbo Regional Gallery's commitment to the Animal in Art theme, adding rigour and scholarship. Production of a high quality catalogue further added to the rigour of the exhibition, ensuring a life beyond the install.

Visiting artists were extremely impressed by the exhibition and the public's response. Lyn Roberts-Goodwin was amazed at the number of people who knew her work from the exhibition, whilst visiting the Zoo for a separate project. Hayden Fowler was very pleased with the install and the inclusion of his work in an exhibition that was different to the usual 'animal show'.

Furthermore WPCC's relationship with Western Plains Zoo has been strengthened by the exhibition, potentially resulting in a residency program.

2. MEDIA

Media	Print	Radio	TV	Internet
Total Articles	6	2		2

3. PUBLIC PROGRAMS

a) **Official Opening – 20 September**
The official opening of the exhibition was a resounding success with Tony Bond OAM, Senior Curator, AGNSW and Will Garton, General Manager, Western Plains Zoo, speaking to an audience of 45 people. Exhibiting artist Hayden Fowler was also in attendance.

b) **Curator's Talk – 21 September**
Barbara Dover, curator of Eye to Eye, presented a talk about the exhibition to an appreciative audience. Exhibiting Artist Hayden Fowler, was also on hand to discuss his work and answer questions.

c) **School Groups**
Schools received information advertising the exhibition via direct mail and fax.
Attendance figures are attached.

4. PARTNERSHIPS

Arts NSW

WESTERN PLAINS CULTURAL CENTRE
PO BOX 81 DUBBO NSW 2830 T: 6801 4431 F: 02 6801 4449 E: info@wpccdubbo.org.au W: www.wpccdubbo.org.au

WESTERN PLAINS CULTURAL CENTRE

GROUP ATTENDANCES
2 Sept – 11 Nov 2007

DATE	SCHOOL / OTHER	CHILDREN	ADULTS
2 September	St Patricks Convent Reunion	0	40
3 September	Art Gang!	0	8
	St Johns Primary Staff Retreat	0	25
5 September	Probus (busload from Sydney)	0	40
7 September	Central West Surveyors Seminar	0	50
10 September	TAFE – Excursion	0	12
	Art Gang!	0	7
11 September	Dora Fay Davenport	0	10
	Dora Fay Davenport Media Launch	0	12
	Dora Fay Davenport – Museum interpretation Workshop	0	10
12 September	St Johns Primary School	5	66
	Dubbo Plains Division of General Practice	0	48
	Dora Fay Davenport Show	0	29
	Dora Fay Davenport Show	0	36
13 September	Dora Fay Davenport Show	0	40
	Dora Fay Davenport Show	0	55
	St Pius X	29	0
	West Dubbo Primary School	0	30
	TAFE Excursion	0	10
	Salsa Class	0	10
14 September	Dora Fay Davenport	0	50
	Dora Fay Davenport	0	50
15 September	Dora Fay Davenport	0	50
17 September	Art Gang!	0	8
18 September	Gallery Guides Meeting	0	9
	Tour of Gallery & Museum – Chinese Delegation	0	8
19 September	Channel 10 - Seminar	0	8
20 September	Channel 10 – Seminar	0	10
	Wanderers Tour	0	11
	South Dubbo Primary	48	2
	Eye to Eye Opening	0	45
21 September	Gallery Guide Meeting	0	12
	Curators Talk – Tony Bond OAM	0	35
22 September	West Dubbo Exhibition	0	150
24 September	North Digital Group	3	1
	Dubbo South	2	1
	Dunedoo School	15	2

26 September	St Micheals Dunedoo	20	3
	Toomelah School	20	0
	TAFE Group	0	7
27 September	TAFE – PINR	0	54
	ALP Launch	0	55
28 September	TAFE - PINR	0	53
6 October	Minokamo Dinner	0	25
8 October	School Holiday Workshop	21	2
9 October	School Holiday Workshop	21	2
10 October	Country Energy – Mayoral Reception	0	55
	School Holiday Workshop	25	2
11 October	Country Energy Opening	12	150
13 October	Dr Asti (Outlook Café function)	0	103
	1st Brithday Party – Open Day	300	1500
16 October	Gallery Guides Meeting	0	9
25 October	Insight Vacations	0	20
	Country Energy	0	18
3 November	RSL Diggers	0	45
	Quilt Lecture	0	71
	Quilt Conservation	0	25
5 November	MDDA	0	50
	Dubbo Division General Practice	0	30
9 November	Neighborhood Centre	0	12
	Peter Milling Auction	0	70
	TOTALS	**521**	**3351**

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FRIENDS

FRIENDS OF WESTERN PLAINS CULTURAL CENTRE

BIG NEWS! At the Friends AGM on May 14th, the Friends of Dubbo Regional Gallery Inc resolved to expand the constitution to become Friends of the Western Plains Cultural Centre effective Jan 1st 2008. The objectives of the Friends from this date will be twofold:

A. To promote the arts and cultural heritage in the City of Dubbo and surrounding region.

B. To support the development of the WPCC's collections.

This is an exciting milestone in the Friends' history, and will reflect the goals of the WPCC more effectively. In the short-term, one can expect the membership to also expand; however in the long-term, it is important to expand the role of the Friends to be reflective of the wider WPCC where the staff, its many ambassadors, and advisory board are collectively working, thereby ensuring the sustainability of the Friends.

Charged with leading this bigger group is new president Jodie Benton, Director of local archaeological company OzArk. Jodie's interest in the visual arts is mirrored in her passion for heritage, making her an ideal candidate for the task. Congratulations Jodie! In welcoming Jodie, we farewell David Foley, and pay tribute to the outstanding contribution he has made to the development of the Friends membership, and most importantly to the Gallery's collection, with several new works purchased under his leadership.

Congratulations must also go to newly elected representatives:
Cheryl Burke (Treasurer), Lara Scolari (General Secretary), Kylie Sutherland (Minutes Secretary), Brigid Palin, Belinda Soole, Chris Smythe, Tamara Lawry, Annette Nolan, Nathan Shooter, Sarah Richmond.

The Friends Committee has already gone into overdrive, planning a spectacular event with invitations will be sent shortly, however book your diaries:

When: Sat Aug 18th
Time: 6.30pm till late
Where: St Brigid's Hall, Brisbane St
Admission: $55 members/$65 non members

EXHIBITIONS

EYE TO EYE

8 September - 11 November

Lisa Roet *Ape and the Bunnyman Part 5* (detail) 1998 Cibachrone print 60.0 x 80.0cm ed. 3. Image courtesy the artist and Karen Woodbury Gallery, Melbourne

The Gallery's collection focus for many years has been the Animal in Art, and very rarely do we get a chance to show the depth of artists and curators working in this area. With support from Arts NSW, DRG has been able to invite Queensland curator Barbara Dover to develop an exhibition exploring the complex relationship between animals and humans.

Eye to Eye represents work by contemporary artists – Hayden Fowler, Kate James, Patricia Piccinini, Lynne Roberts-Goodwin, Lisa Roet, Yvette Watt and Barbara Dover. Each of these artists explores the complexity of our relationships with animals at a time when the animal-human interaction has come increasingly under scrutiny.

In all social interaction, eye contact typically plays a fundamental role in non-verbal communication for both humans and animals and, importantly, in relations *between* them. *Eye to Eye* investigates the extent to which the gaze and reciprocal gaze between humans and animals are critical to their relationship.

The artists in this exhibition are not mere outside observers of animals who simply portray the animal as an interesting, aesthetically pleasing subject. Instead, their art engages with both animals and humans in ways that confront our moral responsibility in our relations with animals at the nexus of nature and humanity. Moreover, their work suggests that the boundaries between humans and non-human animals have become perceptibly more permeable.

FROM SPACE TO PLACE

14 July - 2 September

Sean Cordeiro & Claire Healy *Maintenance*, 2004 Abandoned House, MDF, acrylic paint, dimensions variable. Thanks to Pam Toster, Peter Philips and Bev Hornibrook. Work courtesy of artists.

What is the difference between space and place? When and how does a space become a place? How does globalisation affect the sense of place of a community? These are some of the questions that the participating artists address through their work in this challenging and innovative show.

From Space to Place presents new works created by 14 early-career Australian artists during their 2004 residency at the International Art Space Kellerberrin (IASKA), 210 km east of Perth in the heart of the Western Australian wheatbelt.

The exhibition stems from an encounter between young artists and the people and place of contemporary rural Australia. The exhibiting artists share a similar interest in an area of practice situated at the crossroads of art, architecture, social structures and new media. They are Hayden Fowler, Claire Healy and Sean Cordeiro, Matt Hunt, James Lynch, nat & ali, Anna Nazzari, Tom Nicholson, Raquel Ormella, Izabela Pluta, Bruce Slatter, Wilkins Hill.

REGIONAL ART SPACE

The Regional Art Space has been established to support and foster talented and emerging artists from regional areas. The gallery provides a high profile exhibition space and regional artists are invited to submit a proposal that outlines their exhibition project. A range of art practices, themes and concepts are considered by a selection panel consisting of a representative from Orana Arts Inc., and Outback Arts Inc, Sandra McMahon Centre Curator and an independent assessor from outside the area.

BENEFACTORS

countryenergy QANTASLINK

PREMIUM SPONSORS

Best Western BLUE DIAMOND MOTOR INN DUBBO ORTHODONTIC CENTRE

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CURATOR'S TALK

with Barbara Dover

MONDAY 12 MARCH
6.00pm

DUBBO REGIONAL GALLERY
76 Wingewarra Street Dubbo

RSVP by Thursday 8 March on 6801 4444

Barbara Dover lived and worked in Melbourne before moving to Cairns in 1994. She has worked as an arts administrator, arts curriculum writer, art teacher and artist. Developing on her predominant interest in our attitudes to and relationships with non-human animals is her interrogation of the intensity of relations and interchange between humans and their companion animals, particularly as expressed through the reciprocal gaze. Dover completed a Master of Creative Arts at James Cook University in 2004 and is currently undertaking a PhD (Creative Arts) at the same institution.

Eye to Eye

Barbara Dover will discus the exhibition **Eye to Eye** as well as the curatorial process. Barbara presented the 3rd Annual Animal in Art Lecture in 2005 where she explored the use of Animals in Contemporary Art.

Eye to Eye brings together work by contemporary artists Rebecca Ann Hobbs, Kate James, Lynne Roberts-Goodwin, Lisa Roet, Yvette Watt and Barbara Dover, who are exploring our complex relations with animals at a time when animal and human interaction is coming increasingly under scrutiny. **Eye to Eye** investigates the extent to which the gaze and reciprocal gaze between humans and animals are critical to the animal-human relationship. The artists in this exhibition cease to be mere outside observers of animals. Instead, they engage with animals in their work in ways that suggest the boundaries between humans and non-human animals are becoming more permeable.

Eye to Eye will be on display at Dubbo Regional Gallery
from 8 September - 11 November 2007

verso: Kate James **The world is a dangerous place** 2005 Image © Kate James 2006

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EXHIBITION VISITORS' NAMES AND COMMENTS REMOVED AT AUTHOR'S REQUEST

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EXHIBITION VISITORS' NAMES AND COMMENTS REMOVED AT AUTHOR'S REQUEST

APPENDIX F

Giclée prints, inks and paper specifications

Print process:

- EPSON's new UltraChrome Ink An improved version of EPSON's Archival ColorFast ink and developed for the latest generation of inkjet professional printers, EPSON UltraChrome ink is one of the most important advances made in printing. Achieving superb colour expression on a variety of media is made possible by an increase of the density of pigment content in the ink, which also provides for a much wider range of media support. Even with greater pigment density, each particle has an extremely smooth and uniform resin coating, ensuring superbly sharp image reproduction on both specialty media and plain paper along with marked improvements in light and water resistance.

- Large Colour Gamut. EPSON UltraChrome Ink can deliver twice the density of conventional EPSON pigment ink. As a result, it reproduces a larger range of colour compared with silver halide photographs.

- Superb Water Resistant EPSON Pigment Ink. Since dye based ink contains water-soluble colorant, the colorant dissolves when coming in contact with water. The EPSON STYLUS Photo 2100, EPSON STYLUS PRO 4000, EPSON STYLUS PRO 7600 and EPSON STYLUS PRO 9600 use only pigment ink. And therefore each print has superb water-resistance whether monochrome or colour.

- Excellent Durability. The pigment colorant improves light and gas resistance. Since the pigment colorant exists in the particle form, only the surface is affected by light and gas, and the colour inside remains vivid. EPSON UltraChrome Ink utilises this property of pigment ink effectively achieving superior light and gas resistance.

- UltraGiclee Fine Art Prints can only be created on an Epson Stylus Pro printer using selected Epson professional media and Epson UltraChrome inks. They offer discerning art buyers outstanding color reproduction and archivability while offering fine art sellers an exceptional opportunity to enhance their business and the confidence of an 80 year limited warranty.

- Archivability is imperative for fine art prints. And that's where UltraGiclée Fine Art Prints by Epson excel. The combination of our exclusive Epson UltraChrome inks and specially designed Epson archival media ensures that UltraGiclée Fine Art Prints are color-stable right out of the printer and can resist fading for over 80 years*. The result? Exceptional prints that start out looking spectacular— and remain that way.

  Compare an UltraGiclée Fine Art Print by Epson to the original artwork. You'll find the most intricate details and subtle textures — right down to reproducing the shadows within individual brushstrokes — have been perfectly captured. And, while the image quality is impressive, the color gamut may be even more so. The Epson UltraChrome inks used to create UltraGiclée Fine Art Prints reproduce colors with exceptional richness, accuracy and archivability.

- An UltraGiclee Fine Art Print is warranted to resist noticeable fading for 80 years from the date of purchase, if the print is handled, framed and displayed according to the Epson instructions that accompany the print.

- While UltraGiclee Fine Art™ Prints by Epson are redefining fine art reproduction, they're also redefining the fine art business. Their remarkable image quality and archivability will satisfy even the most discriminating buyer. And the UltraGiclee Fine Art Prints produced on Epson professional media allows you to offering your customers amazing fine art prints that last a lifetime.

Print paper:

The Hahnemühle Digital FineArt Collection

- Hahnemühle papers have been Germany's top grade art and technical papers since 1584.

- A range of art inkjet papers that, as in so many papers of this genre, has its origin in papers that have been in production for many years – in the case of Hahnemühle, over 400 years! Designed for critical users, the Hahnemuhle papers work equally well with both dye and pigmented base inks on a wide variety of printers, providing a colour intensity and crispness not possible with non coated art papers. All offer high permanence when used with recommended inksets.

- The most important paper for photographic reproduction in the Hahnemuhle range, and tends to be the first choice from the point of view of the best 'photographic' look. Other papers in the range might be selected because of their surface characteristics - Photo Rag is popular because the surface intrudes the least.

  A smooth natural white paper with a coating accepting dye and pigment inks.
  Available single sided in 188 and 308 gsm coating weights, and double-sided (DUO) in 196 and 316 gsm weights.
  100% cotton rag, mould-made, acid-free.

- A smooth bright white 100% rag based paper specifically designed to meet the need of photographers or artists using digital photographic output. The heavier 308 g/m^2 paper provides the weight of an art paper with a smooth calendared surface, which picks up every detail captured in the photograph.

- Landscape shots printed on it take on a quality that is part photo, part painting. If you have admired inkjet, oops – giclee – prints in a art gallery, you know the look.

- The Hahnemühle PhotoLine extends the creative potential of photographers and artists of digital medias. The potential is unlimited, extreme colour gamut and black and white nuances for portraits, landscape, and digital art.

- Hahnemule Photo Rag is a bright white 100% cotton rag, acid-free paper designed specially for optimum photographic reproduction. It has better D-max (black) depth

and color saturation performance than any fine art paper we have tested -- using pigment or dye inks.

It has a smooth surface with the slightest calendering. This surface is sensitive to scratches, and *it is often recommended to protect the surface with a spray*.

Photo Rag comes in basically two thicknesses: 188 gsm and 308 gsm. It is also available as double-sided sheets from InkJetArt.com.

- This paper prints excellently with deep blacks. It has good contrast and color saturation.
- Matte and fine art papers typically offer the greatest archival stability compared to glossier papers, with image permanence often approaching – or even exceeding – 100 years with pigment inks. In addition, I prefer matte papers because I don't like the reflective sheen of semigloss and luster papers which can easily be seen even when framed behind glass.
- The term "fine art" seems to imply that only great works of art can be printed on these papers, but of course that's not the case. Fine art papers are often thicker and heavier than plain matte papers, with a variety of surface textures including smooth, satin, velvet and watercolor. As a rule, they are more expensive than regular matte papers, and sometimes considerably more. Matte papers are the best choice when you want an economical paper with the smoothest surface and the best photographic output. Choose fine art papers when you want the texture of the surface to lend a certain characteristic to the print, or you simply want the paper to feel more luxurious in a potential customer's hands. As an additional benefit, many fine art papers now rival the best matte papers in terms of photographic quality.

Combination Epson 9600 & Hahnemühle Photo Rag

- This digital printing process using EPSON's wide-gamut Ultrachrome inkset and Hahnemühle's exceptional smooth bright white 100% rag based paper will deliver incredible image sharpness, tactile qualities and optimum color gradation that will be very similar to traditional photographic paper. However, the best part of these prints lie in their extraordinary, delicate dimensional quality that only this process can achieve. It was this beauty that gave the photographer's already powerful iconic images a completely fresh and dynamic look and feel unattainable by photographic paper. The photographer was completely stunned with the final prints. His enthusiasm with how handsome and delicate the palette of color translated his vision was infectious! The exquisite blues reproduced magnificently with the process. Images that are softer in contrast tend to render more accurately as the Dmax of the EPSON Ultrachrome inkset is much less than that of traditional photographic paper exposed in a digital enlarger.

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TO COPYRIGHT RESTRICTIONS

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APPENDIX G

The Sculpture: The Modelling and Casting Process from Maquette to Final Work

The Sculpture: The Modelling and Casting Process from Maquette to Final Work

Step	Stage	Image of Process	Process
1	Create maquette		• Construct small 8 x 15 cm clay maquette to serve as a sketch and working idea for the final work conceived by researcher.
2	Construct bench for the clay model		• Construct solid working bench incorporating a steel support frame armature. This armature can be extracted from the clay model from underneath the bench.
3	Prepare clay support		• Measure actual life-size female and cat for accurate proportions and size for clay models. • Prepare quantities of workable clay for base form of the models.
4	Construct and form the clay female model		• Build up clay form for female; model and sculpt broad forms and then details such as hands, fingers, feet, toes, eyes, mouth and hair.
5	Construct and form clay cat model		• Build up clay form for cat; model and sculpt broad forms and then details such as facial features, ears, feet and tail.
6	Refine clay female model		• Re-measure and re-check proportions, scale, and relationship of forms and adjust, add or remove clay on female figure.
	Refine clay female model		• Check anatomical details for accuracy

Step	Stage	Image of Process	Process
7	Refine clay cat model		• Re-measure and re-check proportions, scale, and relationship of forms and adjust, add or remove clay on female figure.
8	Position the cat model in relation to the female model. Test for accuracy.		• Place near-completed cat model in position on female figure torso and adjust the figures for accuracy and position.
9	Cast plaster mould for the female form		• Mix plaster and apply thickly to female form. Allow adequate drying time
10	Cast plaster mould for the cat form		• Mix plaster and apply thickly to cat form. Allow adequate drying time.
11	Discard clay from the plaster mould for cat forms		• Remove clay from the cat plaster casts.
12	Discard clay from the plaster mould for female forms		• Remove clay from the female plaster casts.
13	Prepare plaster mould for concrete		• Thoroughly clean cast. • Sand rough areas where needed and fill in air bubble holes with Spakfilla. Apply an even layer of Vaseline for the separator.

Step	Stage	Image of Process	Process
14	Test surface patinas and concrete composition		• Test a range of compositions and mixture for concrete. • Concrete mixture composition choice producing lightness and good surface patina is: 2 parts sand, 2 parts Portland cement, 3½ parts perlite (Perlite is produced by the extrusion of high-silica rhyolite lava, Perlite is a small round light-grey, glassy rock, with a pearly lustre often used in horticulture and building).
15	Preparing the concrete for pouring into the moulds		• Measure correct quantities of sand, cement and perlite. • Mix concrete in batches in concrete mixer with added water to correct consistency.
16	Pouring the concrete		• Pour concrete mixture into plaster moulds of female and cat. • Shake plaster casts to settle the concrete and ensure air bubbles are removed.
17	Discarding the plaster casts		• Remove the plaster casts from female form.
18	Discarding the plaster casts		• Remove the plaster casts from cat form.
19	Revealing the concrete forms		• Clean plaster from all crevices with brushes to remove plaster and concrete particles.

Step	Stage	Image of Process	Process
20	Surface finishes for the concrete forms		• Cover concrete figures with thin concrete slurry to ensure even surfaces.
21	The final work		• Sand concrete with fine sandpaper and brush to clean final surface and place cat on the female form. • Some shrinkage that occurred in the process and the final work measures 50 x 140 x 40cm.

APPENDIX H

Solo Exhibition Administration

H.1 *Face to Face*: KickArts Contemporary Arts/Artist Exhibition Agreement

H.2 Artist's Statements

H.2.1 *Face to Face*

H.2.2 *Interrogating Gaze*

H.3 Pre-publicity Face to Face

H.4 Extract from Riverway Arts Centre 2007, Calendar of Events

H.1 *Face to Face*: KickArts Contemporary Arts/Artist Exhibition Agreement

| 96 Abbott St | PO Box 6090 Cairns Queensland Australia 4870 | info@kickarts.org.au | www.kickarts.org.au | 07 4050 9494 | 07 4050 9499 | abn 25105853987 |

kickArts
CONTEMPORARY ARTS
Galleries & Shop
Centre of Contemporary Arts Cairns

29 January 2007

Barbara Dover
PO Box 310H
Edge Hill
Queensland 4870

Dear Barbara

Exhibition Agreement KickArts Contemporary Arts Ltd

Thank you for your interest in exhibiting at KickArts Contemporary Arts. We are very excited to have you and your work represented in our program and we are enjoying working with you.

Enclosed is our KickArts Exhibition Agreement that we ask you to please read carefully and confirm your acceptance of the Terms & Conditions by signing two copies of the Agreement and returning them to KickArts. A copy will be countersigned by the KickArts Director and returned to you for your records.

The dates of your exhibition are 8 May to 23 June 2007. The Exhibition Planner is in Schedule One, which outlines dates and deadlines.

If you have any questions about the exhibition or this agreement please do not hesitate to contact Russell Milledge (Deputy Director) or myself. I would like to thank you very much for your support and agreement to bring the exhibition dates forward for your exhibition to help with the reshuffle we needed to do with our program, it is very much appreciated. I am sure this will be fantastic exhibition and I look forward to hearing from you.

Yours Sincerely

Rae O'Connell
Director

This Agreement is made this [. . . . . .] of [. . . . . .] 2006.

Between:

KickArts Contemporary Arts Ltd ("KickArts")
96 Abbott Street Cairns Queensland 4870
ABN: 25105853987
Telephone: (07) 4050 9494 Facsimile: (07) 4050 9499
Kickarts@kickarts.org.au

And:

Name of Artist : Barbara Dover . ("The Artist")
of
Address: PO Box 310 H Edge Hill, Queensland 4870.

ABN: . . . . . Registered to pay GST: yes no

Telephone: . . . . . Facsimile: . . . . . .

Email: . . . . . .

Background

A. KickArts offers the Artist an exhibition in the KickArts 2007 Exhibition Program for the Exhibition Duration of 8 May to 23 June 2007 in the Upper Gallery.
B. KickArts wishes to work with the Artist to present this exhibition to the public as described in Schedule One.
C. The Artist agrees to lend KickArts the Work/s for the Exhibition as agreed in consultation with KickArts Staff and the Artist.
D. The Artist wishes to accept the Exhibition dates and the terms set out here.

The Parties Now Agree As Follows -

1. Interpretation

1.1 In this agreement the following definitions apply:

"Agreement" means this document and all schedules to it.
"Artist" means the organising individual or Artist of the exhibition.
"Artwork Collection Date" means the date the Works shall be collected from KickArts specified in Schedule One.
"Artwork Delivery Date" means the date the Works shall be delivered to KickArts specified in Schedule One.
"Commencement Date" means the date of commencement of this Agreement.
"Completion Date" means the date of the conclusion of the exhibition and collection of Works.
"Opening Date" means the date the exhibition shall be officially open to the public specified in Schedule One.
"Deadline For Catalogue" means the date that KickArts will require all information to be included in the catalogue specified in Schedule One.
"Deadline For Invitation" means the date that KickArts will require all information to be included on the invitation specified in Schedule One.
"Exhibition" means the presentation of a body of work agreed by both parties to be exhibited in the KickArts Exhibition Program.
"Exhibition Duration" means the dates the exhibition shall be open to the public specified in Schedule One.
"Exhibition Fee" means the fee charged to the Artist.
"Exhibition Proposal" means the description of the exhibition that has been agreed to specified in Schedule One.
"Exhibition Title" means the name of the exhibition that will be used to promote the exhibition in the KickArts Exhibition Program specified in Schedule One.
"Installation Artwork" means art that is created for a specific site, often incorporating material or physical features of the site.
"Installation Date" means the date that KickArts will commence installing the Works for the exhibition specified Schedule One.
"Intellectual Property Rights" means all copyright, patents, designs, trade marks and any rights in relation to inventions, whether actual or pending and includes the rights to register any of those rights.
"Moral Rights" means:
(a) the right to be attributed as author;
(b) the right not to have authorship falsely attributed; and
(c) the right of integrity of authorship, as described in the Copyright Act 1968.

"Official Opening Guest" means the person invited to official open the exhibition on the Opening Date specified in Schedule One.
"Opening Date" means the date the exhibition shall be officially opened with a ceremony specified in Schedule One.
"Permitted Purposes" means the purposes described in subclauses 9.2(a) to (c) (inclusive) and clause 9.3.
"Unforseen Circumstances" mean any event beyond the reasonable control of the party affected and includes an event due to natural causes that happens independently of human intervention.
"Work" means the artwork/s on loan or created for the exhibition.

2. Terms

KickArts reserves the right to terminate this agreement at any time if the recipient and or recipients are unable to fulfil the expectations of the Exhibition.

This Agreement will commence on the Commencement Date and, unless terminated earlier in accordance with its terms, shall continue until the Artist services have been fully performed in accordance with the Agreement, or until the Completion Date, whichever is the later.

3. The Exhibition

The Artist must obtain prior written approval from KickArts before making any changes to the Exhibition including changes to the theme, budget items and personnel.

KickArts, the Arts Visual Art and Craft Strategy and Arts Queensland, logos acknowledgment shall be included on all printed documents associated with promoting the exhibition and shall be no smaller in size and of no less visual significance than any other acknowledgment of assistance received.

KickArts documents all exhibitions they present. By entering into this exhibition the Artist gives permission for images of the Work to be reproduced for exhibition archive, acquittals, publications, promotion and media coverage, as required by KickArts, as per subclauses 13.2(a) to (c) (inclusive) and clause 13.3.

4. Installation Of The Exhibition

KickArts staff will install the exhibition.

The KickArts Director or Deputy Director has the right to alter the selection and positioning of the Work as it is being installed and at any stage of its development, whilst respecting the integrity of the Work.

Artists exhibiting shall be available to assist with the installation of their Work/s and if the Artists is unavailable an alternative representative can be appointed to take this responsibility.

5. Artist Responsibilities:

Logos to be included on the invitation or any information re acknowledgements of sponsors must be provided in high quality electronic format.

High quality digital photographs of the works to be included in the exhibition.

Delivery of the works of art to be delivered to KickArts.

Collection of the works of art to be collected from KickArts at the conclusion of the exhibition.

Each Work must be clearly labelled with the name of the artist and title of the Work.

Be available to meet with KickArts Staff to organise the implementation of the Exhibition.

At all stages during the lead up to the exhibition keep the Director and or Deputy Director up to date especially if there are any changes to the original proposal.

Cover all costs to alter the exhibition space and return it to its former state in consultation with KickArts Staff.

Replace exhibition components if required.

Catering costs associated with the exhibition opening.

6. Exhibition Catalogues or Merchandise

If the Artist intend to create a catalogue or merchandise for the exhibition this must be done in consultation with KickArts and their style guild.

Exhibition catalogues and or merchandise will be sold exclusively through KickArts Shop under our general Consignment.

7. KickArts Responsibilities

Administration of the exhibition.

Curatorial services.

Installation of the exhibition (a selection of frames are available if required and should be discussed well in advance to ensure availability).

Design, print and production of invitations.

One mailout of invitations to KickArts exhibition mail list.

20 additional invitations (postal details to be supplied by the Artist if more invitations are required. If more invitations are required this will need to be negotiated).

Documentation of the exhibition at KickArts.

Signage and works of art labelling.

A public function on the scheduled Opening Date.

A security guard on the Opening Date.
Management of all sales.
KickArts will produce a list of Works in the exhibition with their titles and sale price including KickArts commission and GST.
If a printed catalogue is to be produced KickArts can offer support with its production.
Signage (vinyl lettering on gallery wall).
Serviced cash bar for the opening.
Insurance of all Works whilst on the KickArts premises
Presence on the KickArts website.
Advertising and promotion of the exhibition in pre-selected media.
Preformatted Artists book at the desk for the duration of your exhibition for the public to view.
Maintain the exhibition.

8. Packaging and Packing

KickArts shall be responsible for the unpacking of the Works on delivery and repacking at the close of the Exhibition with the assistance of the Artist and suitably qualified people. All original packing materials shall be retained for repacking, and the Works repacked in the same way as they were delivered to KickArts.

9. Insurance

All Work exhibited in the KickArts galleries are covered by KickArts Insurance. Each Work is covered for Works over $100 and under $10,000 while on the KickArts premises.

KickArts provides public liability for the Exhibition Duration.

KickArts shall maintain adequate transit and static insurance for the Works from the time they leave the Artist's studio until their return at the end of the Exhibition. The Works shall be adequately insured against loss, theft, damage and destruction for a sum no less than the value of the Works as stated the price list.

10. Standard Of Care

For the purposes of safeguarding the Works and maintaining their stable condition KickArts shall maintain temperature between 20 and 22 degrees Celsius; relative humidity at 55% to 60%; lux levels to maximum of 75 for works on paper and within a range of 100-200 for paintings.

No Work shall be unframed, conserved or restored without the express written permission of the Artist.

KickArts shall ensure the safe protection of the Works at all times, including but not limited to protection from hazards of fire, theft, insects, dirt, foodstuffs, drink, smoking, or handling by unauthorised or inexperienced personnel and members of the public.

The Works shall be stored and installed only in a facility that is equipped with adequate fire detection/prevention and security monitoring systems.

KickArts shall not alter, modify or destroy the Works, nor do any other thing, which would compromise the integrity of the Work.

11. Fees

The Artist fees are $200.00 payable on signing this Agreement.

KickArts will contribute in kind the design of a room brochure or catalogue and $400.00 toward to printing costs. This will need to be confirmed with KickArts as soon as possible.

12. Intellectual Property and Title

Subject to clause 13.2, all Intellectual Property Rights in the Exhibition and any material and drafts created as part of producing the Exhibition will remain with the Artist.

The Artist grants to KickArts an irrevocable, royalty-free license to exercise the Intellectual Property Rights in the Exhibition and any materials and drafts created as part of producing the Exhibition for the following purposes ("the Permitted Purposes"):

(a) marketing and promotion of the Exhibition or KickArts' business by photographic, cinematographic or other two-dimensional representations and multi-media and digital forms of the Exhibition, but in no other forms;
(b) reports and acquittals
(c) display in a non-profit catalogue of the Exhibition; and/or
(d) reporting the news, criticism and review.

13.3. Without limiting the rights granted under clause 13.2, the Permitted Purposes include application or reproduction in advertisements, brochures, catalogues, leaflets, flyers, non-profit postcards, and any print or electronic medium but do not include any application or reproduction of the Exhibition, or any part of it, for merchandising or any other commercial purposes (eg. such as on postcards, t-shirts, any other substantially similar three-dimensional reproduction of the Exhibition Works or any other souvenirs sold commercially) unless negotiated between the parties.

13. Moral Rights

For the Exhibition Duration and at all times whilst the Exhibition is being exhibited to the public, KickArts will ensure that the Artist/s are identified as the creators of the Work in a way that is reasonable in the circumstances.

Without limiting KickArts rights as specified in clause 13.2, KickArts will, as far as practicable and reasonable in the circumstances, ensure that the Work or any production of it for the purposes of clause 13.2 is not subject to any material alteration, distortion or mutilation that is prejudicial to the Exhibition, Work or the reputation of the Artist.

10.3 Where the Artist reasonably considers that his/her Work or reputation has been or will be prejudiced by a material alteration, distortion or mutilation of the completed Work, the Artist's/ sole remedy will be to require that KickArts withdraw the Artist's attribution from any public display of the Work.

14. Indemnity

The Exhibition is undertaken at the sole risk of the recipient and the recipient indemnifies and holds harmless KickArts and its funding partners from and against any claim or demand for loss, damage or expense made against it or them arising out of the Exhibition.

The recipient releases and discharges KickArts from any claim or demand against KickArts arising out of the project/exhibition.

15. Artwork Delivery and Collection

KickArts provides adequate environmental conditions, security and fire prevention within Artwork Delivery and Artworks Collection Dates.

KickArts cannot however provide storage for unsold Work housed within the gallery outside of contract dates and storage charges will apply of $10 per artwork per week, unless negotiated otherwise.

16. Removal of Works

17.1. KickArts shall not permit the removal of Works by the Artist during the exhibition period unless discussed and agreed in writing. Any such withdrawal may affect the payment of fees. The Gallery may withdraw any Work from the exhibition. If it does so the reason will be given to the Artist in writing and any such withdrawal will not affect the fee payable to the Artist.

17. Privacy Policy

KickArts acknowledges and respects the privacy of individuals. We advise that the information provided in this agreement is 'personal information' as defined by the Privacy Act 1998 that can be accessed and altered at any time by the provider.

This information is being collected for the purposes of facilitating the KickArts Exhibition Program and the intended recipient of the information is KickArts. The provision of the information is voluntary, but if this information is not provided, KickArts may be unable to enter into this agreement.

18. Variation

This Agreement may only be varied or extended by agreement in writing and signed by both parties.

19. Governing Law

14.1 This Agreement will be governed by and construed according to the law of the State of Queensland and the parties submit to the jurisdiction of the courts of that State.

20. Conditions for Exhibiting

All exhibition Artists are required to meet the Terms of the Exhibition Agreement, and in particular to uphold conditions set out in the agreement. Where this is not done it will give rise to the right of KickArts to terminate the agreement.

Ordinary rights regarding broken agreements apply both for the Artist and KickArts.

Exhibition offers are subject to the discussion of any other commercial or public showing arrangements with KickArts staff.

Artist maintaining regular contact with KickArts.

Where the Director and/or Members of the Board believe that anything adversely affects the exhibition program or the policies of KickArts Contemporary Arts, exhibition offers may be withdrawn.

Permission to use KickArts name must be sought in any request by successful applicants for funding or sponsorship. Use is not authorised under any other circumstances

21. Sale of Work

Work will be for sale in this exhibition and you should be aware that Australian Taxation Legislation requires that 10% goods and services tax (GST) be applied to artwork sales.

A commission of 40% of the wholesale price of the Work (plus GST on the commission) will be added to all Works sold during the period of the Exhibition. The proceeds from this commission will be used to support the KickArts Exhibition Program.

All sales must go through KickArts and under no circumstances should sale arrangements be made for private sale, while the work is being exhibited in the KickArts Galleries.

The price of all Works will not be changed from the original price stated by the Artist and agreed by KickArts, prior to commencement of the exhibition.

Works will not be released to the purchaser until the end of the exhibition.

All Works are to be clearly labelled or documented to ensure there is no confusion between items.

Any of the Works, listed as available for purchase sold during the exhibition, by KickArts or privately by the Artist will be subject to KickArts' commission.

Any offer of sale made directly to the Artist during the exhibition is to be referred to the KickArts Shop or KickArts staff.

Upon commencement of the Exhibition, all works agreed to as available for sale must remain available for sale for the Exhibition Duration.

Sales will only be made during KickArts Shop opening hours.

KickArts aims to conclude all transactions for sold Works within two weeks after the close of the Exhibition.

KickArts will notify the Artist at this time of Works sold and payment will be made on the invoice provided on selection of the Work.

22. Entire Agreement And Amendment

This agreement constitutes the complete agreement between the parties and supersedes any previous agreement between them and may be amended only in writing signed by both parties.

KickArts and the Artist pledge their best efforts to give effect to the spirit and intent of the Agreement.

We accept the above conditions for exhibiting at KickArts:

Name: **Barbara Dover** Artist

Signature: . . . . . Date: . . . . . .

And

Name: **Rae O'Connell,**
Position: Director
signing on or behalf of KickArts Contemporary Arts

Signature: . . . . . Date: . . . . . .

Please sign both copies of this Exhibition Agreement and return to KickArts Contemporary Arts Ltd, PO Box. Box 6090, Cairns, QLD 4870. KickArts will then sign both copies and return one to you for your records. If you have any further questions regarding your Exhibition please do not hesitate to contact us.

SCHEDULE ONE: EXHIBITION PLANNER

Name and Address of Artist	**Barbara Dover** PO Box 310H Edge Hill Queensland 4870
Contact name person	**Barbara Dover**
Email address if used for general day time communication	bd@barbaradover.com
Postal	
Telephone	4032 2755
Mobile	
Facsimile	
ABN	
GST registered, yes or no?	
Exhibition Title TBC	*Face to Face*
Exhibition Duration • Start date TBC • End date TBC	10am Tuesday 8 May 2007 to 5pm Saturday 23 June 2007
Deadline For Invitation	Mon 5 Feb 2007
Deadline for catalouge	To be confirmed
Electronic copies of sponsors' logos	29 January 2007
Delivery of one high resolution, electronic image of each artwork in the exhibition	29 January 2007
Delivery of artists curriculum vitae, and Artist Statement	Mon 5 Feb 2007
Artworks Delivery Date, please note each artwork should included information as listed on the entry form	Week of 27 April day to be confirmed
Invitation list with names and addresses	16 April
Details for installation of artworks	Artworks presented ready to hang with D hooks
Gallery Installation Date TBC	8:30am Monday 30 April to 5pm Friday 3 May 2007
Official opening Date TBC	11 May to be confirmed
Do you want to suggest someone to officially open the exhibition?	Dr Annabelle Olsson (veterinarian - Airport Vet Surgery)
Who will cater for your opening event?	
Artwork Collection Date TBC	11am Tuesday 25 June to 5pm Wednesday 26 June 2007

H.2

Artist's Statements

H.2.1 *Face to Face*

H.2.2 *Interrogating Gaze*

H.2.1 *Face to Face*

Face to Face

This exhibition considers our complex relations with those animals closest to us – our pets – at a time when the animal and human interaction is increasingly under scrutiny as research evidences new findings about animals' intelligence, their ability to think and their capacity to feel both pain and emotion.

Broad social forces of change have brought about a wide range of philosophical, ethical and emotional changes in our attitudes to and relationships with animals, particularly pets. Humans have deeply intimate relationships with their companion animals. Pets are welcomed, loved and treated as a member of the family, given human names, provided with specialist medical and palliative care when they are ill and/or aged, mourned when they die and buried in pet cemeteries with the rituals associated with human burial

Face to Face interrogates the intensity of our relationships with our pets, through the *gaze* or *reciprocal gaze*. To a large extent our encounters with animals are mediated through our eyes. That is, just as *looking* at other humans and *being looked at* by other humans, according to psychologists, are fundamental in human social behaviour, looking and direct eye contact play an important role in animal-human interaction.

The works also touch on the moral responsibility we have for animals as well as the addressing the continuity and boundary blurring that exists between animals and humans: as the philosopher Noske terms it – the "animallikeness" of humans and "humanlikeness" of animals. *Face to Face* reflects a state where we cease to be mere outside observers of animals.

Dover's mixed media and installation works engage with animals in ways that suggest the boundaries and borders between humans and non-human animals are becoming more permeable.

H.2.2 *Interrogating Gaze*

Interrogating Gaze

Interrogating gaze considers our complex relations with those animals closest to us – our pets – at a time when the animal and human interaction is increasingly under scrutiny as research reveals new findings about animals' intelligence, their ability to think and their capacity to feel both pain and emotion.

The exhibition particularly explores the intensity of our relationships with our pets through the *gaze* and *reciprocal gaze*. To a large extent our encounters with animals are mediated through our eyes. That is, just as *looking* at other humans and *being looked at* by other humans, according to psychologists, are fundamental in human social behaviour, looking and direct eye contact play an important role in animal-human interaction.

The works also touch on the moral responsibility we have for animals as well as the addressing the continuity and boundary blurring that exists between animals and humans: as the philosopher Noske terms it – the *animallikeness* of humans and *humanlikeness* of animals. *Interrogating gaze* reflects a state where we cease to be mere outside observers of animals.

H.3

Face to Face Pre-publicity

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TO COPYRIGHT RESTRICTIONS

H.4

Extract from Riverway Art Centre 2007 Calendar of Events

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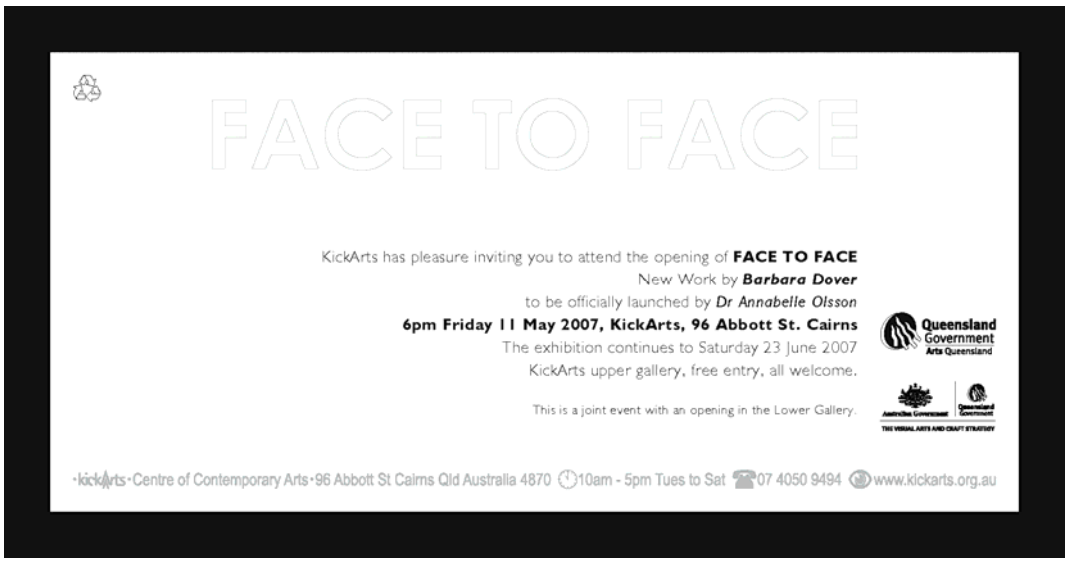
H.5

Face to Face: Invitation

FACE TO FACE
New Work by BARBARA DOVER
kickArts


FACE TO FACE
KickArts has pleasure inviting you to attend the opening of **FACE TO FACE**
New Work by ***Barbara Dover***
to be officially launched by ***Dr Annabelle Olsson***
6pm Friday 11 May 2007, KickArts, 96 Abbott St. Cairns
The exhibition continues to Saturday 23 June 2007
KickArts upper gallery, free entry, all welcome.
This is a joint event with an opening in the Lower Gallery.
Queensland Government
Arts Queensland
·kickArts·Centre of Contemporary Arts·96 Abbott St Cairns Qld Australia 4870 10am - 5pm Tues to Sat 07 4050 9494 www.kickarts.org.au

H.6

Face to Face and *Interrogating Gaze* Room Brochures

H.6.1 *Face to Face*

H.6.2 *Interrogating Gaze*

H.6.1 *Face to Face*

·kickArts·Centre of Contemporary Arts·96 Abbott St Cairns Qld Australia 4870 10am - 5pm Tues to Sat 07 4050 9494 www.kickarts.org.au

list of works

(face to face) grace	1800 x 1120 x 600 mm	Gelee print, tracing paper, pencil, books, ribbon
(face to face) entwinement	1800 x 1120 x 600 mm	Gelee print, tracing paper, pencil, bones, embroidery thread, books
(face to face) eternal	1800 x 1120 x 700 mm	Gelee print, tracing paper, pencil, found objects, seedling containers
(face to face) entwined	1800 x 1120 x 700 mm	Gelee print, tracing paper, pencil, human hair, artificial hair, horse hair, thread
(face to face) entrust	1800 x 1120 x 800 mm	Gelee print, tracing paper, pencil, found objects, embroidery thread, gold leaf
(face to face) treasure	1800 x 1120 x 600 mm	Gelee print, tracing paper, pencil, found butterflies and moths, found objects, bed sheets, calico, ribbon
(face to face) Bella and Tess – eye to eye	1800 x 1120 mm	Gelee print, tracing paper, pencil
(face to face) Jen and Bogus – tour de force	1800 x 1120 mm	Gelee print, tracing paper, pencil
(face to face) Betty and Julie – heart to heart	1800 x 1120 mm	Gelee print, tracing paper, pencil
(face to face) Tabu and Victoria	1120 x 1800 mm	Gelee print, tracing paper, pencil
(face to face) Midge and Elke	1120 x 1800 mm	Gelee print, pencil
(face to face) Buddy and Julie and Margaret	1120 x 1800 mm	Gelee print, pencil
Who in this world can you trust? in collaboration with Anna Holun	500 x 1400 x 100 mm	Concrete

FACE TO FACE

New Work by BARBARA DOVER

Barbara Dover lived and worked in Melbourne before moving to Cairns in 1994. She has worked as an arts administrator, art curriculum writer, art teacher and artist. Developing on her predominant interest in our attitudes towards and relationships with non-human animals is her interrogation of the intensity of relations and interchange between humans and their companion animals, particularly as expressed through the reciprocal gaze. Dover completed a Master of Creative Arts at James Cook University in 2004. She was the recipient of Innovations 2003 Regional Art Award and The Arts 21 Leadership 1997 awarded by Arts Victoria/Deakin University.

Selected exhibitions include:

Face to Face KidArts Contemporary Arts Cairns, 2007
Fuel KidArts Contemporary Arts Cairns, 2006
The Idea of the Animal RMIT Gallery, Melbourne, 2006
Photographic Skin ScapeBox Gallery, Brisbane, 2005
Skin Deep UWA Perth, 2005
Homefront KidArts Contemporary Arts Cairns, 2005
Rush Reef Hotel Casino, Cairns, 2005
Animal Matters II ScapeBox Gallery, Brisbane 2004
Animal Matters Cairns Regional Gallery, Cairns, 2003
No Boundaries James Cook University, Cairns, 2003
Connect: a KidArts exhibition at Cairns Regional Gallery, Cairns, 2001
Take 4 Vincent Gallery, Townsville, 2000

acknowledgements

Dr Annabelle Olsson, Airport Veterinary Surgery, Rae O'Connell, Director KidArts Contemporary Arts
Russell Milledge graphic design Michael Mazek photography
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(face to face) Bade and Julia and Margaret 1120x1500mm Giclee print, pencil

(face to face) entwined 1500x1120x700mm Giclee print, tracing paper, pencil, human hair, synthetic hair, horse hair, thread

Face to Face considers our complex relations with those animals closest to us – our pets – at a time when the animal and human interaction is increasingly under scrutiny as research evidences new findings about animals' intelligence, their ability to think and their capacity to feel both pain and emotion.

Broad social forces of change have brought about a wide range of philosophical, ethical and emotional changes in our dealings with animals, particularly pets. Humans have deeply intimate relationships with their companion animals. Pets are welcomed, loved and treated as a member of the family, given human names, provided with specialist medical and palliative care when they are ill and/or aged, mourned when they die and buried in pet cemeteries with the rituals associated with human burial.

Face to Face interrogates the intensity of our relationships with our pets, through the *gaze* or *reciprocal gaze*. To a large extent our encounters with animals are mediated through our eyes. That is, just as *looking* at other humans and *being looked at* by other humans, according to psychologists, are fundamental in human social behaviour, looking and direct eye contact play an important role in animal-human interaction.

The works also touch on the moral responsibility we have for animals as well as addressing the continuity and boundary blurring that exists between animals and humans: as the philosopher Noske terms it – the "animallikeness" of humans and "humanlikeness" of animals. *Face to Face* reflects a state where we cease to be mere outside observers of animals. The work engages with animals in ways that suggest the boundaries and borders between humans and non-human animals are becoming more permeable.

H.6.2 *Interrogating Gaze*

(Clockwise from top left) Betty and Julie—Hands to Heart 1000 x 1110 mm. Giclee print, Brownig paper, pencil

interrogating gaze

BARBARA DOVER

Interrogating Gaze considers our complex relations with those animals closest to us – our pets – at a time when the animal and human interaction is increasingly under scrutiny as research reveals new findings about animals' intelligence, their ability to think and their capacity to feel both pain and emotion. Broad social forces of change have brought about a wide range of philosophical, ethical and emotional changes in our attitudes to and relationships with animals, particularly pets.

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(Top to Tail) Betty and Julie and Margaret 1120 x 1500 mm Giclee print, pencil

works by BARBARA DOVER

(face to face) grace	1800 x 1120 x 600 mm	Giclee print, traceng paper, pencil, bowls, ribbon
(face to face) entre nous	1800 x 1120 x 600 mm	Giclee print, traceng paper, pencil, boxes, embroidery thread, books
(face to face) eternal	1800 x 1120 x 700 mm	Giclee print, traceng paper, pencil, found objects, seedling containers
(face to face) entwined	1800 x 1120 x 700 mm	Giclee print, traceng paper, pencil, human hair, synthetic hair, horse hair
(face to face) entrust	1800 x 1120 x 800 mm	Giclee print, traceng paper, pencil, found objects, thread, gold leaf
(face to face) treasure	1800 x 1120 x 600 mm	Giclee print, traceng paper, pencil, found butterflies and moths, found objects, bed sheets, calico, ribbon
(face to face) Tess and Bella – eye to eye	1800 x 1120 mm	Giclee print, traceng paper, pencil
(face to face) Jen and Bogus – tour de force	1800 x 1120 mm	Giclee print, traceng paper, pencil
(face to face) Betty and Julie – heart to heart	1800 x 1120 mm	Giclee print, traceng paper, pencil
(face to face) Taku and Victoria	1120 x 1800 mm	Giclee print ,pencil
(face to face) Midge and Eike	1120 x 1800 mm	Giclee print, pencil
(face to face) Bachy and Julia and Margaret	1120 x 1800 mm	Giclee print, pencil
(face to face) Kap and Anna	1120 x 1800 mm	Giclee print, pencil
(face to face) secrets	1120 x 2200 mm	Giclee print, pencil
(face to face) double gaze	1120 x 2200 mm	Giclee print, pencil

interrogating gaze

november 14 - 18 2007

Developing on her predominant interest in our attitudes towards, treatment of and relationships with non-human animals, Barbara Dover interrogates the intensity of relations and the interchange between humans and their companion animals particularly as expressed through the reciprocal gaze. Dover completed a Master of Creative Arts (*cum laude*) at James Cook University in 2004 and was the recipient of the Innovations 2003 Regional Art Award and Arts 21 Leadership 1997 awarded by Arts Victoria/Deakin University.

Selected exhibitions include:
Eye to Eye, Western Plains Cultural Centre, Dubbo, 2007
Face to Face, KickArts Contemporary Arts, Cairns, 2007
Fuel, KickArts Contemporary Arts, Cairns, 2006
The Idea of the Animal, RMIT Gallery, Melbourne, 2006
Photographic Skin, SoapBox Gallery, Brisbane, 2005
Skin Deep, UWA, Perth, 2005
Animal Matters II, SoapBox Gallery, Brisbane, 2004
Animal Matters, Cairns Regional Gallery, Cairns, 2003
No Boundaries, James Cook University, Cairns, 2003

PINNACLES gallery

An exhibition of work as partial fulfilment of the requirements for the award of the Degree of Doctorate of Philosophy (Creative Arts) from the School of Creative Arts, James Cook University.

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Holon FOUNDRY & STUDIO

acknowledgements

Professor Diana Davis, Dr Stephen Naylor - James Cook University, School of Creative Arts, Townsville
Louise Allgood, Director - Pinnacles Gallery, Anthony Edwards, Exhibitions Manager - Pinnacles Gallery, Riverway Arts Centre, Thuringowa
Michael Marzik - photography

Interrogating Gaze explores the intensity of our relationships with our pets, through the *gaze* or *reciprocal gaze*. To a large extent our encounters with animals are mediated through our eyes. That is, just as *looking* at other humans and *being looked at* by other humans, according to psychologists, are fundamental in human social behaviour, looking and direct eye contact play an important role in animal-human interaction.

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Interrogating Gaze reflects a state where we cease to be mere outside observers of animals. The works engage with animals in ways that suggest the boundaries and borders between humans and non-human animals are becoming more permeable.

(face to face) eternal 1800 x 1120 mm Giclee print, traceng paper, pencil, found objects

H.7

Face to Face Exhibition Reviews and Promotional Articles

H.7.1 *The Cairns Post*, May, 2007

H.7.2 *The Cairns Post*, May 2007

H.7.3 *Art Monthly*, June, 2007

H.7.1

Face to Face, The Cairns Post, May 2007

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H.7.2

The Cairns Post, May, 2007

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Face to Face, Art Monthly, June 2007

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H.8

Face to Face, Arts Nexus, 2007,

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