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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 exhibitions 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>
<thead>
<tr>
<th>Aims</th>
<th>Key Outcomes</th>
<th>Evidential Bases</th>
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<tbody>
<tr>
<td>1. Explore reciprocity of gaze between the animal and human in visual art as evidence of the animal-human relationship.</td>
<td>• Literature review</td>
<td>• Engages with current shifts and changes in animal-human interactions reflected in Animal Studies discourse</td>
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<td></td>
<td>• Paper (Animals &amp; Society Conference)</td>
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<td>• Artists’ interviews</td>
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<td>• Eye to Eye</td>
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<tr>
<td>2. Investigate the ethics and aesthetics implicit in such visual reflections of animal-human relations; and</td>
<td>• Literature review</td>
<td>• Reflects dilemmas and issues of boundaries between animals and humans</td>
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<td></td>
<td>• Artists’ interviews</td>
<td>• Challenges animal-human hierarchy</td>
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<td></td>
<td>• Eye to Eye</td>
<td>• Considers place of ethics</td>
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<td>• Balances and coalesces ethics and aesthetics</td>
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<tr>
<td>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.</td>
<td>• Eye to Eye</td>
<td>• Reflects dilemmas and issues of boundaries between animals and humans</td>
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<tr>
<td></td>
<td>• Face to Face</td>
<td>• Addresses issues relating to continuity between species</td>
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<td></td>
<td>• Interrogating Gaze</td>
<td>• Challenges animal-human hierarchy</td>
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<td>• Considers place and balance of ethics and aesthetics</td>
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<td></td>
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<td>• Balances and coalesces ethics and aesthetics</td>
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<tr>
<td></td>
<td></td>
<td>• Mutuality of gaze between animals and humans</td>
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<td></td>
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<td>• Evidences fresh attempt in understanding ourselves and other animals through the starting point of animal-human interaction and reciprocity of gaze</td>
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<td></td>
<td></td>
<td>• Evidences centrality of sentience in animal-human interactive looking</td>
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<tr>
<td></td>
<td></td>
<td>• Raises further questions re sentience in animal-human interactions</td>
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</tbody>
</table>
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.
BIBLIOGRAPHY


APPENDICES
APPENDIX A

Extracts from an email regarding death of family dog
Our precious Bo is dead and we are devastated. 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 totally 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)
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

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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
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).

References:


"We are all animals", philosopher Mary Midgley \(^{11}\) reminds us. Midgley is also unambiguous about the conundrum of our relationship with animals, arguing that it is a neglected question, which gives us an "... unerving sense of double vision." \(^{10}\) 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, superstition, inordinate — somehow not solid." \(^{10}\) Midgley claims. However, the questions and dilemmas surrounding our relations with animals do not go away "... if anything, they become more pressing." \(^{14}\)

The issues of which Midgley 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 are 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... \(^{12}\)

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


\(^{12}\) ibid. p. 9.

\(^{13}\) ibid. p. 9.

\(^{14}\) ibid. p. 9.

\(^{15}\) 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.
APPENDIX C

Administrative Foregrounding of Artists’ Interviews

C.1 Gallery/Artist letter
C.2 Ethics Committee Application
C.1 Gallery/Artists’ Letter

Barbara Dover  
Mobile: 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
C.2 Ethics Committee Application

Barbara Dover
Mob: 0400 154 148
barbara.dover@cu.edu.au
James Cook University
School of Creative Arts
Townsville QLD 4811
Ph: (07) 4771 3165 Fax: (07) 4771 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 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 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
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: __________________________

James Cook University
TOWNSVILLE, Queensland 4811 Australia
Telephone: (07) 4781 4111

Campuses at: -
TOWNSVILLE  (07) 4781 4111
CAIRNS  (07) 4042 3111
MACKAY  (07) 4957 0448

455
**ETHICS REVIEW COMMITTEE**

**Human Ethics Committee**

**APPROVAL FOR RESEARCH OR TEACHING INVOLVING HUMAN SUBJECTS**

<table>
<thead>
<tr>
<th>PRINCIPAL INVESTIGATOR</th>
<th>Barbara Dover</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUPERVISORS</td>
<td>Professor Diana Davis, Renald McM urine, COMMAT</td>
</tr>
<tr>
<td>SCHOOL</td>
<td>College of Music, Visual Arts &amp; Theatre</td>
</tr>
</tbody>
</table>

**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 H 2103 with the following conditions:

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 Monitors 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 adverse effects on participants occur; and if any
   - unforeseen events occur that might affect 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 Human Subjects" (1996), 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**

29 Jun 2005

**APPROVED**

Date: 29 Jun 2005

Date: 29 Jun 2005

Associate Professor Peter Leghtat
Chair, Human Ethics Committee

Th. Langdon
Ethics Officer
Research Office
Th. Langdon@jcu.edu.au

Date: 2 December 2005
APPENDIX D

Interview Proforma
Interview Questions

A. Preliminary questions: artist’s personal relationship with animals

1. When growing up, what experience did you have with animals?
2. What, if any, animals are integral to your life situation?

B. General background: questions to establish concepts or underpinning ideas

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. Specific to the interface between animals and humans

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. Aesthetic/ethics

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. Exploitation issues

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
The Exhibition Proposal

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 “animal likeness” of humans and “human likeness” 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.
E.2

Independent Curator and Exhibition Space Agreement

INDEPENDENT CURATOR AND EXHIBITION SPACE AGREEMENT

THIS IS AN AGREEMENT BETWEEN:

Western Plains Cultural Centre ABN 77 296 185 278
of 76 Meegums Street, Dubbo NSW 2830
tel. 02 6881 4444 fax. 02 6881 4449 email info@wpccdubbo.org.au (Gallery)

AND

Barbara Dovor ABN 26 010 417 259
of PO Box 310, Edge Hill, 4870 QLD
Phone: (07) 4032 2758
Mobile: 0400 154 146
barbara.dovor@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 Brigitte 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 Brigitte Leece of the Gallery and copy all corresponding to Sandra McMahon. All loan agreements to be completed by the Gallery by July 1st 2007.

(f) Work with Brigitte 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 Brigitte Leece of the Gallery to develop the promotional strategy of the Exhibition by May 1st

(i) Produce a final report on the Exhibition to Sandra McMahon of the Gallery giving details of installation, exhibition design, and by August 1st 2007
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 unpacking 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; and
   
   (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 authorises 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 Brigitte 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 payee 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 charges 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 I - THE EXHIBITION

Dates:
Sept 8th – 11th November 2007

Location:
Western Plains Cultural Centre
79 Wingewarra Street, DUBBO NSW 2830

AIM

The purpose of this project is:

• To curate an exhibition focusing 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 curators 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 I – 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
- 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

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</thead>
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<td>Mid Jan 2007</td>
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<td>ANTICIPATED OPENING</td>
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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 detail the proposed work.

C.2 Schedule of Prior
The Consultant is to indicate each of the projects defined in Annexure B.

C.3 Schedule of Staff
The Consultant is to detail staff with their relevant experiences involved in the project team.

C.4 Schedule of Excluded Inventions
The Consultant shall name any inventions that are to be excluded.

APPENDIX D - BRIEF BIBLIOGRAPHY

<table>
<thead>
<tr>
<th>TITLE</th>
<th>AUTHOR</th>
<th>YEAR</th>
<th>PUBLISHER</th>
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<tbody>
<tr>
<td>Becoming Animal: Contemporary Art in the Animal Kingdom</td>
<td>Fabio Tomassetti</td>
<td>2010</td>
<td>The MIT Press</td>
</tr>
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<td>The Promised Animal</td>
<td>Steve Basker</td>
<td>2001</td>
<td>University of Illinois</td>
</tr>
<tr>
<td>Reversing the Beak: Animals, Agency &amp; Representation</td>
<td>Nigel Fincham</td>
<td>2003</td>
<td>Oxford University Press</td>
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<tr>
<td>Animal Obedience: Or, Ethics, Graphic &amp; Animal Life</td>
<td>Ingrid brown</td>
<td>1999</td>
<td>State University of New York Press</td>
</tr>
<tr>
<td>Animal</td>
<td>Eric Fudge</td>
<td>2004</td>
<td>University of Chicago</td>
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<tr>
<td>Animals and Power: Their relationship as reflected in Western art from prehistory to the present day</td>
<td>Kenneth Clark</td>
<td>1997</td>
<td>W. W. Norton</td>
</tr>
<tr>
<td>The Philosopher's Dog</td>
<td>Korah Akins</td>
<td>2008</td>
<td>Random House</td>
</tr>
</tbody>
</table>
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:

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 without 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:
<table>
<thead>
<tr>
<th>Barbara Dover</th>
</tr>
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<tbody>
<tr>
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E.4
Exhibition Meetings: Agendas and Minutes

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Ab</th>
<th>Tel</th>
<th>Email</th>
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<tbody>
<tr>
<td>Barbara Dover</td>
<td>Project Curator</td>
<td>BD</td>
<td>07 4032 2756</td>
<td><a href="mailto:Barbara.dover@jcu.edu.au">Barbara.dover@jcu.edu.au</a></td>
</tr>
<tr>
<td>Brigette Leese</td>
<td>Cultural Centre Manager</td>
<td>BL</td>
<td>02 6901 4430</td>
<td><a href="mailto:bridgette.leese@claybo.nsw.gov.au">bridgette.leese@claybo.nsw.gov.au</a></td>
</tr>
<tr>
<td>Sandra McMahon</td>
<td>Centre Curator</td>
<td>SM</td>
<td>02 6901 4434</td>
<td><a href="mailto:sandra.mcmahon@claybo.nsw.gov.au">sandra.mcmahon@claybo.nsw.gov.au</a></td>
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<tr>
<td>Kent Buchanan</td>
<td>Education/Public Programs Officer</td>
<td>KB</td>
<td>02 6901 4433</td>
<td><a href="mailto:Kent.buchanan@claybo.nsw.gov.au">Kent.buchanan@claybo.nsw.gov.au</a></td>
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**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
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
     - Installation
       - 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 WPF 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

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<td>Speak to Zoo - expectations - opportunities</td>
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<td>2</td>
<td>Submit variation to Arts NSW</td>
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<td>3</td>
<td>Indicative show requirements</td>
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<td>Official opening</td>
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<td>Curator floor talk</td>
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<td>Catalogue - draft design option - Curator essay - Artist statements - Bios/Pics</td>
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<td>- March 26th and update July 1st</td>
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<td>Didactic panels - draft text - print</td>
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5. Contract – refer attached
6. Budget & Fee Structure

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**TOTAL**  $40,000

7. General business - NIL
8. Next meeting – May 15th via teleconference. Time to be advised.
MINUTES:  Eye to Eye  
MEETING NO:  WPCG/01 Teleconference  
LOCATION:  Monday May 16th  
DATE:  3pm  

Presents:  

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Ab.</th>
<th>Tel</th>
<th>Email</th>
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<tbody>
<tr>
<td>Barbara Dover</td>
<td>Project Curator</td>
<td>BD</td>
<td>07 4032</td>
<td><a href="mailto:Barbara.dover@jcu.edu.au">Barbara.dover@jcu.edu.au</a></td>
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<td>Brigitte Leese</td>
<td>Cultural Centre Manager</td>
<td>BL</td>
<td>02 6801</td>
<td><a href="mailto:Brigitte.leese@dubbo.nsw.gov.au">Brigitte.leese@dubbo.nsw.gov.au</a></td>
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<td>Sandra McPhail</td>
<td>Centre Curator</td>
<td>SM</td>
<td>02 6801</td>
<td><a href="mailto:Sandra.mcphail@dubbo.nsw.gov.au">Sandra.mcphail@dubbo.nsw.gov.au</a></td>
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<td>Education/Public Programs</td>
<td>KB</td>
<td>02 6801</td>
<td><a href="mailto:Kent.buchanan@dubbo.nsw.gov.au">Kent.buchanan@dubbo.nsw.gov.au</a></td>
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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  

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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 taught
     - Require freight to commence not later than 20 August.
     - SM to coordinate freightly, 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 (July-Dec)
   - Public programs
     - BD to discuss residency with LR-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
4. Program:

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<thead>
<tr>
<th>Item</th>
<th>Action</th>
<th>When</th>
<th>Who</th>
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<tr>
<td>1</td>
<td>Official opening</td>
<td>Sept 8</td>
<td>ALL</td>
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<td>2</td>
<td>Curator floor talk</td>
<td>Sept 8</td>
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<td>3</td>
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<tr>
<td></td>
<td>- Curator essay</td>
<td>July 1st</td>
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<td>- Artist statements</td>
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<tr>
<td></td>
<td>- Box/Pics</td>
<td>July 1st</td>
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<td>- March 26th and update</td>
<td>July 1st</td>
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<td>- Info to DRG</td>
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<td>- Prepare for signature</td>
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5. Budget & Fee Structure

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6. General business - NBL
7. Next meeting - by email as required
E.5

Invitation

WESTERN PLAINS CULTURAL CENTRE INVITES YOU TO THE OFFICIAL OPENING OF

cyte to eye

to be officially opened by
Mr Anthony Bond OMM 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: 6881 4444 Email: info@wpctshba.org.au
Entry: $5 Non-Members / Members Free

Dubbo Regional Gallery The Armati Request
Western Plains Cultural Centre
76 Wingewarra Street
Dubbo NSW 2830
www.wpctshba.org.au

Please join us for the Curator’s Talk
on Saturday September 15 from 2pm,
with artist Lynne Roberts-Goodwin

Image courtesy: Kate Jones ‘The World is a Dangerous Place’
Regence print 55 x 14 cm

490
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-human. 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 obscure. 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. Roets’ work is largely scientific; Lynne Roberts-Goodey’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 representor, 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 WPCG 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.

492
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

E.8
Catalogue

THIS IMAGE HAS BEEN REMOVED DUE TO COPYRIGHT RESTRICTIONS
DUBBO REGIONAL ARMATI GALLERY BEQUEST

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FOREWORD
Eliseth Levese, 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 escutcheons, and contemporary digital media arts document the more than advantages. Yet emancipates the artist selected in this exhibition firmly in contemporary Australian art dialogue, is the gestural communication through the turned gaze between the subjects in each of their works.

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Hosting eye to eye is important for three key reasons:

Firstly, the exhibition creates an obvious link to the Gallery’s principal collecting areas — the animal and 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, genres and generations is without boundary.

Secondly, in looking at the works of today’s leading Australian artists, there is a considered move to select animals as subjects, often as a means of intervening human behaviour, a number of which are using both human and non-human. Eye to Eye brings these artists together for the first time.

Finally, Eye to Eye creates an opportunity to explore the concern of these artists — this is of great importance, but also a privilege to learn first-hand in our own gallery, in an age where we are connecting to each other through so many digital technologies, that man made, our connections to nature should not become more obsolete. We have an inevitable desire to make sense of what we know about animals and their role in our lives. This exhibition is a unique opportunity to do so.

The artists find common ground in linking the eye of the animal to the human, and confirm what is important is not what we see, but the intangible connections we cannot see. Individually, however, the artists are looking at very separate questions. Pozzetto’s work is largely scientific; Lynne Roberts-Goodale’s work looks more to humanity, and environment. Barbara Pわれ and Karen Neame review the personal and domestic, whereas Yvette Wolf looks to the ethics of our relationship with animals. Haydn Fowler, on the other hand looks to mythologies. The images depicted 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 representative, 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 WPGC artistic program team, Dover has successfully initiated this exhibition concept to fruition — I am very pleased to offer my congratulations.

I further wish to acknowledge the support and generosity of the artists, lending gallery and private patrons, the Western Plains Zoo, together with Arts NSW, who have made the presentation of this unique exhibition possible.
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 eye or have eyes on something. Eyes are even venerated to the soul. 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 is a number of their behavioral and social contexts such as courtship, showing aggression and establishing social order is well researched by psychologists and animal behaviorists. 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 in wildlife watching and animal watching to viewing baby 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-Goodein, Lisa Reit, Yvette Wall and Barbara Dover show us how the realm of animal issues, ethics and aesthetics can be orchestrated to create challenging yet compelling art, which reveal new directions in the contact between humans and animals.

Fowler’s ‘Giant Ape’ and ‘Nursing 1-V’ series offer a voyeuristic performance of animals and a human. The stage is set in a mythic world of modern myth and nostalgia. In ‘Nursing 1’, the fanatical man gazes at the goat without comprehension; his look considers the goat as an autonomous being. The goat reciprocates the gaze with inquisitive composure. Fowler’s work delves 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 Reit share a scientific curiosity and are scrupulous observers of their subjects. This is clearly evident in Reit’s ‘Ape’ and the ‘bushman’, Part 5 where everyone is gazing at each other. The three traditionally-garbed Jewish men are staring at a chimpanzee behind the glass; a costumed bunny is watching the men (or it is the chimpanzee) while the ape is looking intently at the men. So too, the bronze chimpanzees, Hominid (apo-chimpanzee) hold us with their penetrating gaze. Reit captures the subtlety and power of non-verbal communication in the eyes of the chimpanzees.

Concern for nature and humanity also underpins the work of Roberts-Goodein. Her unassailable affinity is for birds, especially honeyeaters. The crystal clear and concentrated colours of the Azure series further intensify the visual...
interaction between the feline and handler. Aesthetically framed, the two beings held together in their desert sandstone by their shared experience, demand our curiosity. Through her pivotal narrative and vision, Roberts-Goodeald 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, this animal-human relationship into the domain of the domestic animal and the personal, James’s concern, empathy and care about the well-being of her companion horses and dogs are fundamental to her work. Also, like Fowkes, Foot and Roberts-Goodeald, 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 links 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.

Dower’s face-to-face series of work also touches on the moral responsibility we have for animals, especially those we eat. Human animals. Dower 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 this “... 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 nailed before it. Thinking perhaps begins there.” 2

Barbara Dower

HAYDEN FOWLER

Artist Statement

Working with animal and human subjects within elaborate stage sets, Hayden Fowler’s work presents the familiar, mixing references as wide-ranging as the baroque, science fiction, tribalism and pop-culture. His performances, photography and video are reminders of the inescapable relationship between humanity and nature. Combining humorous, horror and the disturbingly nostalgic, Fowler critiques the idea of ‘natural’ as it exists within the fragmented experience of contemporary life.

KATE JAMES

Artist Statement

The world is a dangerous place derives from a poopy or 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 aimed to soothe the sufferer with various techniques 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. From Freud, the fundamental significance of anxiety represented no less than “...a nodal point at which the most various and important questions converge, a little whose solution would be bound to throw a flood of light on our whole mental existence.” Functioning on low level, anxiety has a number of benefits such as alerting us to anticipated danger, motivating the stimulus-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 unrelatable 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 patterns between species sometimes mean that we don’t communicate effectively. A huge variety of ropes, straps, spurs, chains and other restrictive and controlling devices are available to a horse. As a person to help them in their attempt to achieve their goals, more often than not over-powering the horse whilst a new era of “horse-tethering” 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 domination and fear is still widely practiced and accepted. As an effective method of training. Along with stabbing practices and other unnatural horse-keeping methods, horse behaviours are now beginning to recognize the effects of anxiety in horses.

The knitted 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 balaclava, it also paradoxically creates feelings of unease, discomfort and restraint. This highlights the ambiguous and absurd nature of the knitted object. Interestingly 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 ineffectiveness of anxiety and the futility of many of the various methods a sufferer employs in attempting to alleviate its symptoms.
THESE IMAGES HAVE BEEN REMOVED DUE TO COPYRIGHT RESTRICTIONS
LYNNE ROBERTS-GOODWIN

Artist Statement

The Aqaba series comprises the initial photographic works pivotal to the research, imaging, and relocation of the ancient Phoenician colony (founded 501 BC) spanning from Oman through to Jordan and the alignment and destruction of the core settlement with cultural trade routes. The works drawn from this series attempt to juxtapose the emblematic status of the animal body as a contested code of representation within the conventions of Western and Oriental photographic architecture, harnessing the subjective and objective potential of photography as both agent of aesthetic persuasion and metaphor of surveillance and authority.

In presenting the animal portrait and its relationship to resonance with the human body in the Aqaba 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 authority 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, (as have the human 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? In their... "What is the relation of these kinds of cultural representations to the circumstances of actual living animals and their role as a portrait subject?" (Bates, 1999). To this, John Berger offers a clear and 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 evokes that human beings recognize something familiar in the animal look, something of themselves. Between the look, animal, and human, claims Berger, a re-ward of non-comprehension – a reflexive divider (Berger, 1965).

The Aqaba series of works proposes to extend the Middle Eastern cultural and social perspectives 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 seeks to evoke the role of animal identity and identification playing out within the animal portrait as an intrinsically verifiable document and aesthetic image.

These works from the Aqaba series extend ongoing research and production of issues and imagery of human and animal portraiture within the Arab Gulf States, creating current discourses 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 research at major international zoos, first-hand observation and ape research centers, and field study of apes living in the forests of Bwindi, the resultant body of work entitled Primates thus explores issues of genetics, evolution and creativity, 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 civilization developed from the evolution of the primate hand and opposable thumb, the motif is a potent one – embodying the point at which mankind and the animal kingdom...
THESE IMAGES HAVE BEEN REMOVED DUE TO COPYRIGHT RESTRICTIONS
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 animalights 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-humans, animals, which is expressed through the crucible of the self within the work.

There is a long history of talking animation in literature, film and TV, and films such as Dr Doolittle and the TV series Misty. I am a fan of talking animals. The 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 animal rights advocates to describe themselves as ‘a voice for the animal’. In these works I construct imagined scenarios through which I imagine the kind of conversations one might have with animals who have been bred to be killed and eaten, particularly if they were 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 would do where I effectively need to speak for animals, and instead go directly to the source, getting the views from “the sheep’s mouth” so to speak. In Gutless 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 generally thought of as convenient individuals with similar physical, behavioural and emotional needs to ourselves. In presenting my personal viewpoint, 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 investigation of the relations and interchanges between humans and their companion animals, particularly as expressed through the reciprocal gaze. My work focuses 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 intimacy 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 react non-verbally, through the mutual gaze, where the animal and human look at each other with gazes which, rather than being propositional, spatiotemporal or subjugated from the human towards the animal are unsymmetrical 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.
LIST OF WORKS

HAYDEN FOWLER

Nursing I, 2006, mounted digital photograph, 79 x 119 cm
photo credit: Michael Randall, courtesy the artist and
Gallery Barry Xiesche. Edition of 7

Nursing II, 2006, mounted digital photograph, 79 x 119 cm
photo credit: Michael Randall, courtesy the artist and
Gallery Barry Xiesche. Edition of 7

Nursing Ii, 2006, mounted digital photograph, 79 x 119 cm
photo credit: Michael Randall, courtesy the artist and
Gallery Barry Xiesche. Edition of 7

Nursing V, 2006, mounted digital photograph, 79 x 119 cm
photo credit: Michael Randall, courtesy the artist and
Gallery Barry Xiesche. 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

Out-desert Seagull #6, 2003
120 x 144 cm
c-type photographic print
courtesy the artist and Sherman Galleries, Sydney

Out-desert Seagull #6, 2003
120 x 144 cm
c-type photographic print
courtesy the artist and Sherman Galleries, Sydney

Yothu Seagull portrait #7, 2003
120 x 144 cm
c-type photographic print
courtesy the artist and Sherman Galleries, Sydney

LISA ROET

Ape and the Sunbunnyman 1995
Objection print
60.0 x 90.0 cm (image only)
edition: 3

The Dance 1998
Objection print
60.0 x 90.0 cm (image only)
edition: 3
ACKNOWLEDGEMENTS

First and foremost our appreciation is extended to the artists of the exhibition, Hayden Fowler, Kyle James, Lynne Roberto-Goodyear, Lisa Reid and Yvette Watt, and most particularly to the exhibition curator, Barbara Dover, for initiating this very important exhibition for Dubbo Regional Gallery and the community.

Secondly, to the galleries and private lenders who lent work for the exhibition: Gallery Barry Keldoulis, Karen Woodbury Gallery, Sherman Galleries and Orinth Gallery together with Professor Diana Davis, School of Creative Arts, James Cook University and visiting Senior Professional Fellow, ANU, Dr Stephen Taylor, 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 WPOC 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.

Bilgarete Levee & Barbara Dover
July 2007

Design

Nathan Gostelow, Tinzie Media

WPOC Staff

Manager

Bilgarete Levee

Centre Coordinator

Linda de Boe

Curator

Sandra McAshton

Collections Officer

Jessica Mower

Education/Public Programs

Kent Buchanan

Administration Assistant

Lisa O’Hare

Visitor Services Officer

Eligarete Reave

30

31
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.
EYE TO EYE

Installation views
Main Gallery, Dubbo Regional Gallery – The Armatt Bequest
ATTENDANCE RECORD

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<th>Duration of Exhibition</th>
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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 responses. 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

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Total Articles

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
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FRIENDS

PREMIER 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 Benten, Director of local archaeological company OuArts. 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 welcome David Foley, and pay tribute to the outstanding contributions 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.

Congratualtions must also go to newly elected representatives Cheryl Burke (Treasurer), Lara Scolari (General Secretary), Kylie Sutherland (Minutes Secretary), Brigid Paul, 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: 31st Aug 18th
Time: 6.30pm all night
Where: St Brigid's Hall, Brisbane St
Admissions: $55 members/$65 non members

EXHIBITIONS

EYETO EYE
8 September - 11 November

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, Kaia 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 relation between them. Eye to Eye investigates the extent to which the gaze and reciprocal gaze between humans and animals is 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 work 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

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 & all, Anna Nezzari, Tom Nicholson, Raqui Cimera, Isobela Pini, Bruce Lister, Wilkin 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 Orange Arts Inc., and Crackback Arts Inc., Sandra McMahon Centre Curator and an independent assessor from outside the area.

PREMIUM SPONSORS

BENEFACTORS

countryenergy
QANTASLINK

BLUE DIAMOND MOTOR INN

Di & I

520
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

Eye to Eye

Barbara Dover will discuss 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, Rae James, Lynne Roberto-Goodwin, Lisa Rent, Yvette West and Barbara Dover, who are exploring our complex relations with animals at a time when animal and human interaction is becoming 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 centre to be more 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

Barbara Dover lived and worked in Melbourne before moving to Cairns in 1994. She has worked as an arts administrator, artist, writer, editor and teacher. Developing 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.
THESE IMAGES HAVE BEEN REMOVED DUE TO COPYRIGHT RESTRICTIONS
EXHIBITION VISITORS' NAMES AND COMMENTS REMOVED AT AUTHOR'S REQUEST
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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 archival stability 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 UltraGiclee Fine Art Prints by Epson excel. The combination of our exclusive Epson UltraChrome inks and specially designed Epson archival media ensures that UltraGiclee 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 UltraGiclee 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 UltraGiclee Fine Art Prints reproduce colors with exceptional richness, accuracy and archival stability.
• 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 Hahnemühle 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 Hahnemühle 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/m² paper provides the weight of an art paper with a smooth calendered 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.

• Hahnemühle 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 lustre 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.
THIS IMAGE HAS BEEN REMOVED DUE 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

<table>
<thead>
<tr>
<th>Step</th>
<th>Stage</th>
<th>Image of Process</th>
<th>Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Create maquette</td>
<td><img src="image1.jpg" alt="Image" /></td>
<td>• Construct small 8 x 15 cm clay maquette to serve as a sketch and working idea for the final work conceived by researcher.</td>
</tr>
<tr>
<td>2</td>
<td>Construct bench for the clay model</td>
<td><img src="image2.jpg" alt="Image" /></td>
<td>• Construct solid working bench incorporating a steel support frame armature. This armature can be extracted from the clay model from underneath the bench.</td>
</tr>
<tr>
<td>3</td>
<td>Prepare clay support</td>
<td><img src="image3.jpg" alt="Image" /></td>
<td>• 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.</td>
</tr>
<tr>
<td>4</td>
<td>Construct and form the clay female model</td>
<td><img src="image4.jpg" alt="Image" /></td>
<td>• Build up clay form for female; model and sculpt broad forms and then details such as hands, fingers, feet, toes, eyes, mouth and hair.</td>
</tr>
<tr>
<td>5</td>
<td>Construct and form clay cat model</td>
<td><img src="image5.jpg" alt="Image" /></td>
<td>• Build up clay form for cat; model and sculpt broad forms and then details such as facial features, ears, feet and tail.</td>
</tr>
<tr>
<td>6</td>
<td>Refine clay female model</td>
<td><img src="image6.jpg" alt="Image" /></td>
<td>• Re-measure and re-check proportions, scale, and relationship of forms and adjust, add or remove clay on female figure.</td>
</tr>
</tbody>
</table>

For the clay female model: • Check anatomical details for accuracy
<table>
<thead>
<tr>
<th>Step</th>
<th>Stage</th>
<th>Image of Process</th>
<th>Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Refine clay cat model</td>
<td><img src="image1" alt="Image" /></td>
<td>- Re-measure and re-check proportions, scale, and relationship of forms and adjust, add or remove clay on female figure.</td>
</tr>
<tr>
<td>8</td>
<td>Position the cat model in relation to the female model. Test for accuracy.</td>
<td><img src="image2" alt="Image" /></td>
<td>- Place near-completed cat model in position on female figure torso and adjust the figures for accuracy and position.</td>
</tr>
<tr>
<td>9</td>
<td>Cast plaster mould for the female form</td>
<td><img src="image3" alt="Image" /></td>
<td>- Mix plaster and apply thickly to female form. Allow adequate drying time.</td>
</tr>
<tr>
<td>10</td>
<td>Cast plaster mould for the cat form</td>
<td><img src="image4" alt="Image" /></td>
<td>- Mix plaster and apply thickly to cat form. Allow adequate drying time.</td>
</tr>
<tr>
<td>11</td>
<td>Discard clay from the plaster mould for cat forms</td>
<td><img src="image5" alt="Image" /></td>
<td>- Remove clay from the cat plaster casts.</td>
</tr>
<tr>
<td>12</td>
<td>Discard clay from the plaster mould for female forms</td>
<td><img src="image6" alt="Image" /></td>
<td>- Remove clay from the female plaster casts.</td>
</tr>
</tbody>
</table>
| 13   | Prepare plaster mould for concrete | ![Image](image7) | - 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. |
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| 14   | Test surface patinas and concrete composition | ![Image](image1.png) | • 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 | ![Image](image2.png) | • 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 | ![Image](image3.png) | • Pour concrete mixture into plaster moulds of female and cat.  
• Shake plaster casts to settle the concrete and ensure air bubbles are removed. |
<p>| 17   | Discarding the plaster casts | <img src="image4.png" alt="Image" /> | • Remove the plaster casts from female form. |
| 18   | Discarding the plaster casts | <img src="image5.png" alt="Image" /> | • Remove the plaster casts from cat form. |
| 19   | Revealing the concrete forms | <img src="image6.png" alt="Image" /> | • Clean plaster from all crevices with brushes to remove plaster and concrete particles. |</p>
<table>
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<tbody>
<tr>
<td>20</td>
<td>Surface finishes for the concrete forms</td>
<td><img src="image1.png" alt="Image" /></td>
<td>- Cover concrete figures with thin concrete slurry to ensure even surfaces.</td>
</tr>
</tbody>
</table>
| 21   | The final work | ![Image](image2.png) | - 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*

29 January 2007

Barbara Dover
PO Box 3148
Eden Hall
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 (Interim Director) or myself. I would like to thank you very much for your support and agreement to being 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

Ray O'Connell
Director
This Agreement is made this [ ] of [ ] 2006.

Between:

KickArts Contemporary Arts Ltd ("KickArts")
95 Abbott Street Cairns Queensland 4870
ABN: 2510595987
Telephone (07) 4050 9464 Facsimile: (07) 4050 9469
KickArts@kickarts.org.au

And:

Name of Artist: Barbara Dover ("The Artist")
Address: P.O. 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 Works 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.
"Operating 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 all 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 officially 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 clauses 9.3.
“Unforeseen Circumstances” means 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 artworks 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 fulfill 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 acknowledgement 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 acknowledgement 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 archives, acquisitions, publications, promotion and media coverage, as required by KickArts, as per subclauses 13.2(i) 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 Works and if the Artists is unavailable an alternative representative can be appointed to take this responsibility.

5. Artist Responsibilities:

Looks to be included on the invitation or any information re acknowledgments 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 guide.
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 mail out 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.
Prefabricated Artist's 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 returned 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 whilst 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 on 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 for a minimum 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 will 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 photogrpahic, cinematographic or other two-dimensional representations and multimedia and digital forms of the Exhibition, but in no other form;
(b) reports and publications;
(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 Artists 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.

13.3 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 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
16.1 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 1988 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 this information is voluntary, but if this information is not provided, KickArts may be unable to enter into this agreement.

18. Variations
This Agreement may only be varied or extended by agreement in writing and signed by both parties.

19. Governing Law
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 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 8060, 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 Dower  
|                          | PO Box 310H  
|                          | Edge Hill  
|                          | Queensland 4870 |

| Contact name person | Barbara Dower |
| Email address if used for general day to day communication | bd@barbaradower.com |
| Postal |  |
| Telephone | 4932 2765 |
| Mobile |  |
| Facsimile |  |
| ABN |  |
| GST registered, yes or no? |  |

| Exhibition Title TBC | Face to Face |
| Exhibition Duration |  |
| • Start date TBC | 10am Tuesday 8 May 2007 to  |
| • End date TBC | 5pm Saturday 23 June 2007 |
| Deadline for Invitation | Mon 5 Feb 2007 |
| Deadline for catalogue | 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 | 19 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 officiate open the exhibition? | Dr Annabelle Olsone (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*
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.
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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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 has pleasure inviting you to attend the opening of FACE TO FACE
New Work by Barbara Dover
to be officially launched by Dr Annabelle Claxton
4pm 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.
H.6

*Face to Face and Interrogating Gaze* Room Brochures

H.6.1 *Face to Face*

H.6.2 *Interrogating Gaze*
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 art administrator, an art curator, writer, art teacher and artist. Developing on her predominant interest in our attitude towards, and relationships with, non-human animals to her interpretation of the intensity of relations and interchanges between humans and the perceived animals, particularly through the regional pace. Dover completed a Master of Creative Arts at James Cook University in 2000. She was the recipient of inaugural 2003 Regional Arts Award and The Arts 21 Leadership 1997 awarded by Arts Victoria/Duloko University.

Selected exhibitions include:
Face to Face: Rabbits Contemporary Arts Cairns, 2007
Face to Face: Rabbits Contemporary Arts Cairns, 2006
The rabbit of Animal: YAG+ Gallery, Melbourne, 2006
Photographic Triennial: Snapdogs Gallery, Shirebrooke, 2006
SkinDeep, UV35, Perth, 2005
Mammal 2: Rabbits Contemporary Arts Cairns, 2005
Rabbits: 2004 Fairfield Centre, Cairns, 2004
Animal Actions 11: Snapdogs Gallery, Brisbane, 2004
Animal Actions: Cairns Regional Gallery, Cairns, 2003
Invited: Vandal, James Cook University, Cairns, 2003
Innate: RabbitArt exhibition at Cairns Regional Gallery, Cairns, 2001
Tide: Vitate Gallery, Toowoomba, 2000

acknowledgements

In the media, Observer, Canberra, April 2007, Cairns Observer. Observer Cairns, the Cairns Advertiser's sister paper, published this story on 20 April 2007.
Fires in Fans consider our intimate relationships with those animals closest to us—our pets—at a time when the parallels and human-animal interaction is increasingly underscored as research evidence on animal intelligence, their ability to think, and their capacity to feel, 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 into and treated as members of the family, given human names, provided with special meals, and given care when they are ill, and in some pet memorials, they are even buried.

Fires in Fans interrogates the intensity of our relationship with our pets, through the pets our pets have. For a large segment of the population, pets are not just kept at home, but are also one of the most important elements of human social behavior, looking and lying down next to someone play an important role in animal-human interaction.

The works also reflect on the moral responsibility we have for animals as well as addressing the continuing and boundary blurring that exists between animals and humans. The philosopher-artist terms it the "symmetrical" of humans and the "acronym" of animals. This reflection in the work, with an emphasis on the ways that suggest the boundaries and borders between humans and non-human animals are becoming more permeable.
H.6.2 Interrogating Gaze
H.7

*Face to Face* Exhibition Reviews and Promotional Articles

H.7.3  *Art Monthly*, June, 2007
H.7.1

*Face to Face, The Cairns Post, May 2007*

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H.7.3

*Face to Face, Art Monthly, June 2007*

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