

The Animal Gaze Constructed

Book of Abstracts

Symposium

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Maan Barua
& Shaunak Sen
DW Dean Black
Laura Cooper
Pierre D'Avoine
Corinna Dean
Lee Deigaard
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& Mathias Antlfinger
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Martin Pover
Anna K E Schneider
Harriet Smith
Hermione Spriggs
Ben Stringer
Christina Tente
Evelyn Tickle
Catherine du Toit
David Vanderburgh
Sonya Viney
Zi Hao Wong
Gillian Wylde

Keynote speakers

Steve Baker
Andrew Patrizio
Andrew Pickering
Peg Rawes

Exhibition

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Laura Cooper
Nicky Coutts
Lee Deigaard
Catherine Du Toit
Jessie Flood-Paddock
David George
Johanna Hällsten
Katy Hammond
Olga Koroleva
Heather McDonough
Rosemarie McGoldrick
Lala Meredith-Vula
Martin Pover
Clara Rueprich
Bryndis Snaebjornsdottir
& Mark Wilson
Jennet Thomas
Martin Osborne
Gillian Wylde

This third *Animal Gaze* symposium and exhibition brings together practitioners and academics to consider human/animal interactions and spatial practices as they manifest themselves in art and architecture. It has invited considerations of all kinds of animality and at all scales, in response to 5 themes:

House training invited explorations of the spatial, social and physical limits of our relations with animals and animality at the domestic scale. *In common* examined the social and political logics of public spaces both physical and ethereal, shared with other creatures. *Marking territories* called for considerations of how modes of production and representation shape animal space at wider territorial scales. What, for example, might the consequences be for the animal world, of advances in farming technologies such as robotics, artificial intelligence, and hydroponics? *Going feral* invited investigations into human-animal behaviours which counter the order of things. What might a new wilderness be? *Scoping and visibility* gives headway to an ongoing debate about the representation of animal presence – scale, size and intention.

The abstracts and exhibition proposals have crossed territories, from building reefs in the oceans to mapping coyotes' movements and habitats in the city. They speak about the politics of migration, of boundaries designed to protect us from harm yet unwittingly preventing our involvement, and of images of animals that make us feel close only because they are not there. Often the 'gaze' becomes contemplative, a moment of reflection, an agency between one and other.

– Rosie McGoldrick & Jane McAllister

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Sara Andersdotter

*Everywhere animals appear:
non-human fables in the land of lenses*



“Everywhere animals disappear”, John Berger writes in *Why Look at Animals?* (Berger 1980/2009, 36), referencing Grandville’s *Public and Private Lives of Animals* (Thompson 1877), where we find animals in various guises, dressed as humans. Berger referred to this as “putting on a mask, but its function was to unmask” (Berger 1980/2009, 28).

This paper considers the proximity to the animal Other in representations of the self on social media, in relation to my recent Instagram art project, *Becoming-Instanimal* (Andersdotter 2018 -2020), which utilises social media ‘lenses’ in exploring ideas of non-human self- representation and the non/human gaze.

The introduction of ‘digital adornment’ (Barker 2017) in the forms of lenses and filters in a variety of digital applications brought not only digital accessories and instant skin modifications, but also the curious facilitation of animal-like features appearing as masks on human faces. Dog tongues, cat ears, deer antlers and rabbit noses merge and intersect with the features of humans; strange “interstices between different sets of the visible” (Berger 1980/2009, 10) created for new forms of self-representation.

This paper explores the use, meanings and implications of these images, and what acts of masking and unmasking can be discerned in these practices. In parallel, the research considers how artists reflect on and embody the non-human experience, and how philosophical strategies of ‘fictioning’ and ‘fabulation’ (O’Sullivan & Burrows 2019) can be used to explore Other, non-human subjectivities.

Dr Sara Andersdotter is a researcher, artist and academic, with interests in non-human experiences, becomings-animal, and ‘minor’ expressions. Sara’s art practice is primarily installation based, and recent work uses non-human photography, bait cameras, text to speech software, social media and image editing apps in exploring the animal and its representations.

Sara Andersdotter, *Becoming-Instanimal* [animal selfie # 92], 2020, digital image.

Steve Baker, KEYNOTE

The Necessary Gaze



What might currently constitute an adequate approach to the visual representation of animals? This rather clumsily expressed question has been central to my research as an art historian and animal studies scholar since the early 1990s, and to the development of my art practice over the past decade. By an adequate approach, I refer to the construction of imagery that is not shot through with anthropocentric assumptions, and that is recognizably contemporary.

In recent decades many scholars and artists in the arts and humanities have constructed critiques of representation, the pictorial and the gaze, often casting these notions and practices as aesthetically conservative and ethically dubious. An unusually subtle and persuasive expression of this line of thought within animal studies can be found in Rosemarie McGoldrick's recent essay 'Unscoping animals'. I will consider some of that essay's arguments in order to shape my own counter-argument for a 'necessary gaze', drawing both on Elaine Scarry's discussion of generous attention and Iris Murdoch's notion of a 'just and loving gaze'.

My own practice has focussed increasingly, though sometimes inadvertently, on the construction of particular kinds of pictorial space. It is only in retrospect (via ideas adapted from Deleuze and Guattari and from Ron Broglio) that I've been drawn into considering whether and how certain kinds of pictorial space might be less anthropocentric than others, and how that might influence the presence or absence of animals in my recent work. The talk will conclude with a report on a collaborative project-in-progress with the artist Catherine Clover, in which our focus is on the representation of white storks in urban environments.

*Steve Baker is a Norwich-based artist and writer. He is Professor of Research for Art and Media at the University of Derby, and Emeritus Professor of Art History at the University of Central Lancashire. He is an artist-member of OUTPOST and of the national Land2 research network. Since 2010 his work has been exhibited in the UK, USA, Australia and Europe, and has featured in major animal-themed museum shows in Poland and Germany. In 2020 it will be included in *As Kingfishers Catch Fire* at Limerick City Gallery of Art. Baker's academic writings over the past twenty-five years have contributed to the development of animal studies in the arts, humanities and social sciences. His books include *Artist|Animal*, *The Postmodern Animal* and *Picturing the Beast*, and his work is included in *The Animals Reader: The Essential Classic and Contemporary Writings* and the *Routledge Handbook of Human-Animal Studies*.*

Maan Barua and Shaunak Sen

Air Commons: Rethinking urban verticality through the Black-Kites of Delhi



Maan Barua and Shaunak Sen, *Aerobic Delhi*.

Verticality has emerged as a key concept for understanding urban worlds. The vertical serves as an especially illuminating axis to read the context of New Delhi. With the sensational rise in pollution, urgent legislation around air-power, and the sharp upturn in high-rise architecture – the vertical is now prominent in governance, environment, and design discourses in Delhi. It indexes modes of sensing and perceiving the urban, ways in which capital is materialised in urban formations, and the logics of power and representation that govern and administer urban life.

Yet, these articulations remain resolutely humanist, writing out a range of beings that inhabit the vertical urban world. Tracking the lifeworlds of kites – an urban avian scavenger – this paper approaches the overhead city of Delhi through a more-than-human lens. It first examines how kites inhabit the urban, both with and against the grain of design. It then turns to human-kite entanglements that forge modes of urban liveability, or thwart them. It takes stock of the Sufi traditions of the city and popular practices of sanctifying birds-of-prey in flight, interrogating how these erstwhile sacral ecologies affect contemporary customs of waste-disposal, bird-feeding and informal conservation customs. Alongside this, it presents ethnographic accounts of ornithologists as they outline Delhi's black-kite as a predominantly urban life-form. Finally, the paper proposes the notion of a vertical commons, where both human and nonhuman practices are at stake. These arguments are drawn together to posit a different understanding of territory, air and consequently, the notion of urbanicity.

Maan Barua is a University Lecturer in Human Geography at the University of Cambridge. Prior to this, he was a British Academy Postdoctoral Fellow at the School of Geography and the Environment at the University of Oxford (2014–2017), and a Clarendon Scholar at the School where he read for a DPhil (2008–2013) and MSc (2007–2008). His undergraduate degree was in the biological sciences from Assam, India. Maan is the Principal Investigator of the ERC Horizon 2020 Starting Grant Urban ecologies: governing nonhuman life in global cities (2018–2023), and is currently working on a monograph (“Living Cities”) on non-human life in Delhi and London.

Shaunak Sen is a filmmaker, video artist and film scholar based in Delhi. ‘Cities of Sleep’ (2016), his first feature length documentary, has shown at various major international film festivals. Shaunak is pursuing his PhD from Jawahar Lal Nehru university. His interests include digital cultures, urbanism, moving-image genres, the more-than-human, ecology and avian cultures. Shaunak received the ProHelvetia residency, Switzerland (2016); the Charles Wallace Grant, as visiting scholar at Cambridge University (2018), the IDFA documentary grant (2019), the Sarai-CSDS Digital Media fellowship (2014), and the Films Division of India fellowship (2013). He is currently working on his second documentary project on the black kites of New Delhi.

DW Dean Black

The Modern Broiler Chicken, The Female Farmhand and The Artificial Mother



With 23 billion alive at any one time, the modern broiler chicken outnumbers all other domesticated species on planet earth, including that of humankind (The Guardian 2019). Banished from the domestic realms of our homes and cities however, today, humanity's contemporary companion species walks on eggshells between the agricultural and industrial lines of the modern poultry house. A pervasive architectural paradigm that fulfils our insatiable appetite for the bird's fleshy breasts and thighs – its bones equally presenting themselves as geological markers that have come to define our time within the Anthropocene (The Guardian 2019). Indeed, the rise of our avian companion and the modern poultry industry has significantly restructured agricultural landscapes, foodways and the body of the chicken itself. In advent of Brexit and a myriad of ecological crises however, its proliferation as a standardised commodity and future within the United Kingdom has been made uncertain (Parliament UK 2019).

Addressing such concerns, this paper investigates the development of the modern poultry industry in Ulster, Northern Ireland – whose chicken bodies now supply 30% of the British market (Parliament UK 2019). By investigating the spatial realms of the 20th century home and fowl house, post-war development of the mechanised incubator/refrigerator and the poultry house as it exists today, I argue that the rise of this agri-industrial enterprise has been inherently linked to a series of non-standard actors and histories. Histories imbued with notions of women, Northern Ireland and the chicken itself as entities that are often made other. Thus, this research equally attends to the construction of female-avian subjectivities and their subsequent gender-species intersectionality.

In doing so, this paper makes use of Donna Haraway's theories of becoming with. Employing them as a conceptual tool through which the industries development and the relations it embodies may be brought to light (Haraway 2008, 244). I suggest that by such acts of brooding, we may disrupt the industry's fixed, unidirectional narrative in order to inform its future and relations between humans, animals and architecture/technology at large.

Born and raised in rural Northern Ireland as an Agricultural Labourer turned Architectural Designer/Historian. Recent graduate from MA Architectural History at the Bartlett School of Architecture and Research Associate at the Royal College of Art.

'Follow the chicken and find the world'
– Donna J Haraway, *When Species Meet*.

Catherine Clover

ハシブトガラス

Hashibuto-karasu Jungle Crow



This audio work is a part of my speculative consideration of language across species in the urban context, specifically between people and common wild birds. The mixed and maladaptive conditions of the cityscape offer rich opportunities for ways to think and re-think communication, voice and language. It is a short, informal performance that took place in Ueno Park, Tokyo in October 2019. Ueno Park is a highly constructed urban space where museums exist in close proximity to open spaces, pathways, trees, lakes, temples, shrines and cafes as well as the city zoo. It is the home of numerous wild birds, including the Jungle Crow ハシブトガラス Hashibuto-karasu - the focus of the performance. It is also well used by people, in particular those who are homeless, for whom lunch is regularly provided by a Christian mission.

The performance was preceded by a soundwalk through the park, a focus on attentive listening with an emphasis on listening to the crows. The performance is a proposition for the birds, an attempt at Donna Haraway's kin-making where kin are 'unfamiliar (outside what we thought was family), uncanny, haunting, active' (Haraway 2016, 102).

The performance is not about expertise with singing, or trained voices, or skilled bird mimicry, but about connection – between and across species within the park environment. It is about improvising, imagining and speculating. By performing in the environment where the crows live and sing and call, the experience of voicing within earshot of the birds can provide a thrill of connection when they (seem to) respond. This can be heard in the recording.

Catherine's multidisciplinary practice addresses communication through voice, language and the interplay between hearing/listening, seeing/reading. Using field recording, digital imaging and the spoken/written word she explores an expanded approach to language within and across species through a framework of everyday experience.

Participating conference delegates.
Ueno Park, Tokyo, 5 October 2019.
Photo credit: Claire Holdsworth.

Laura Cooper

Eating up the Sky



The film *Eating up the Sky* began as an attempt to translate the experience of the Milton Keynes architectural grid through subtle interactions between a hawk, falconer and drone. We attached a camera to Rico the hawk to trace his flight path over the city. This results in a poetic and idealistic attempt to control a raptor's flight, which is typically emancipated from our terrestrial grounding, not systemised to the geometric patterns particular to the geography of MK. Raptors soar, surveying for prey in circles, riding the thermals. A mysterious portrait of the city and intimate relationship between falconer and hawk emerges. The practical task of flying a hawk over the city proved quite deviant, rife with hazards and technical obstacles, for both the film crew and bird, offering new parameters for shooting and ultimately a new way of navigating the city. We had to consider the city from his perspective, including his exceptional visual acuity and ability to see into the ultraviolet range of the spectrum. There were several factors that distracted Rico including bating crows, high level perches and appetising looking pigeons around shopping areas. MK's is the first UK city to be organised in an LA-style grid. The film explores how the grid has been overlaid on the soft contours of the land, choreographing its inhabitants' behaviour, shaping their realities. This is explored through the juxtaposition of the archaic relationship between the falconer, hawk, research lab and city. The film also shows experiments led by scientist Dr. Graham Taylor of the Avian Research Centre at Oxford University, whose current research involves raptor flight and visual perception for the design and improvement of autonomous drones. The film combines footage of the falconer and hawk in their shared domestic space with that of the city and research lab.

Laura Cooper is a British artist and filmmaker. She received her MFA from The Slade London (2012). Recent solo exhibitions include Softening the Grid at Milton Keynes Arts Center (2018). International residencies include PRAKSIS Oslo Norway (2016) and Arts Council International Artist Development Funded 3rd Land Art Mongolia Biennale (2014).

Laura Cooper, *Eating up the Sky* (2018, Single Channel Video, 30mins).

Nicky Coutts

Thought Sequence



For the past couple of years Coutts has been making work based on a speech by Koko the Gorilla who became an internet sensation for having learned human sign language. Koko addressed the COP21 climate change conference in Paris by video in 2015 saying in sign, 'man stupid', 'see nature', 'fix nature'. Coutts learned the signs and gestures that Koko knew and practiced them in her studio. A drawing practice then evolved that both made use of Koko's gestural signs and imaged the gorilla as she was signing.

Being 'without language' is a factor still thought to set non-humans apart from humanity. 'Speaking' animals upset this divide. Did Koko understand what she was saying? Can a gorilla comprehend what is meant by 'nature' and by 'world'? These, Coutts claims, are amongst the most frequently asked questions after public screenings of Koko delivering her speech. The questions demonstrate a mix of distrust and demand. A refusal to entertain the possibility that a non-human animal could share 'our' language and a demand that for them to do so this 'understanding' should mimic our own.

Thought Sequence evolves an approach to drawing that began with Koko, and is now invited to take on a purpose of its own. Hairy forms that describe no recognisable animal appear as though partially remembered throughout a pocket-sized sketchbook containing see-through pages. Presented as discreet series of printed scans, it is possible to see an image arriving from four pages back, as though haunting the images in front of it. Coutts' series of images attempt to develop an articulation beyond expectations of who or what language can be attributed to. *Thought Sequence*, as its title suggests, focuses attention back on how we think and how we might share that thinking.

Nicky Coutts is an artist, writer and Research Tutor at the Royal College of Art. She is currently writing a book that considers 'attraction' a mimetic phenomenon practised across species divides. She shows work internationally and is represented by Danielle Arnaud Contemporary Art.



Pierre's mother Iris leading her horse 'The Count' after his win. Bombay circa 1960.

This proposal aims to discuss the thoroughbred racehorse in relation to: *Its breeding for sport.*

The modes in which it is experienced: *In the private world of the training stable. The stable. The lunging ring and other training spaces. The gallops. The stable lad. The trainer. The owner.*

On the racecourse in front of the spectating public (close-up, middle ground, distance): *The pre-parade ring. The parade ring. The race – the experience of horse and jockey, the experience of the racegoer. The winner's enclosure. Aftermath.*

Its symbiotic relationship with its jockey: *Sensory engagement between horse and rider including the ocular. The control of horse by jockey including judgement of pace and pace. The range of vision of the horse itself.*

Racing as a medium for gambling where the view of horse/ jockey and the race itself is often unimportant: *The race course bookmaker. The betting shop. The domestic environment – the home television. Digital media.*

The language of horse racing: *In books. On film. On television – the racing commentary.*

I will speak from my own experience growing up in Bombay where my family was steeped in the lore and ritual of horse racing. We lived near Mahalakshmi racecourse. My parents owned racehorses, my father was a steward of the turf club and two of my uncles were racing journalists. I will present a range of visual material including family photographs, sporting prints, the representation of the racehorse in art including photography. This will include the work of Degas, Lautrec, Mark Wallinger, establishment equine painter Alfred Munnings and George Stubbs's *The Anatomy of the Horse* as well as Muybridge's photographic studies of the horse in motion. The presentation will be primarily a reverie of images both photographic and film and texts such as John Berger's *Ways of Seeing* and *The Thoroughbred* by Peter Willett. In the presentation I will aim to communicate something of my experience as not just visual but about the symbiotic sensory nature of the experience; and not just sensory by extra-sensory.

Pierre d'Avoine Architects is based in central London with an international portfolio of clients, a reputation for inspiring work, built to high standards, and a strong supporting commitment to research and development across the fields of construction technology, environmental sustainability, and cultural contextualism. The practice, which has operated as a highly-qualified and motivated small team since 1979, has aimed to maintain a rich mixture of work and to avoid the restrictions of exclusive specialisation, in the belief that architectural thinking flourishes best over a range of different scales and types of project. Over the years the practice has developed an evocative response to the conditions of contemporary western culture, informed by its sustained contacts in other parts of the world, particularly Japan, India and Iran. Pierre also teaches at The Cass.

Corinna Dean

Fossils and clay: we and they are uncommon ground



Past, present and possible future changes for the Isle of Sheppey are explored as part of an ongoing project and residency, since the consequence for the ecology and natural history of Sheppey are predicted to be seriously impacted by the island's erosion.

I am exploring the geology of the site through the exploration of clay and fossils. By exploring the material nature of the fossils through engagement with the Sheppey Fossil society, a deeper understanding of the geology and reading of deep time evolves. Thereby giving agency to the object as well as the exploration of local knowledge through the relationship of the fossils and clay to the wider landscape. Svenning draws attention to the importance of this historical perspective on the potential for a wilder Anthropocene – “a long term ecological and biogeographic perspective is an important art for living on a damaged planet.”

The project, through research, workshops and exhibitions aims to explore how the informal and anecdotal inform the geological and how the geological shapes the social, cultural and physical activities on the island. The paper will deliver an illustrated piece leaning towards creative writing in order to, in the words of Amanda Ackerman the ‘ecopoet’ demonstrate “a fluidity of language, and its ability to belong to any terrain.”

The field where the fossils can be found demonstrates an assembly of minerals and a matrix of sediments. For example a residue of gastropods washed from the clay cliffs after a fall, often retain their shells, however within one or two tides, the shell is damaged and washed away. The shell is filled with pyrite, so when the shell is completely gone, all that remains is the cast. Just ghosting traces are left on the clay.

The reading of the site through the material culture of fossils, clay and site, assembles a practice of speculative geology in order to reframe and recalibrate our relation to materiality. The practice of a ‘speculative geology’ was proposed by the American artist Robert Smithson.

Dr Corinna Dean, runs Archive for Rural Contemporary Architecture, and published Slacklands 1 & 2. She is a lecturer at the University of Westminster in the department of architecture. She is currently undertaking a residency at the Sheerness Dockyard Church Trust and has most recently participated in the Incidental Unit project at the South London Gallery.

Lee Deigaard

Vixen.Vector: Chronicling sympathetic alignments and other canine geometries



Former street dog defies Cartesian dualism, illuminates Cartesian geometry on the streets of New Orleans.

Vixen. Vector is a photographic series exploring the synchronicities and micro-alignments of a dog protagonist within the urban environment. It relies on acts of incidental witnessing rather than intervention. On daily walks, tiger dog moves through the big city, carrying nothing, wearing nothing; her body is her vehicle and her expression. Her everyday geometry, its ephemerality and its searching sequences, are both improvisations and statements. Quick-witted and subtle, through the medium of photography, the only thing nearly as fast as she is, she learns and teaches the relationships of parts.

Her investigations are exhaustive; she discovers hidden things: the network of burrows near the hospital, the routes of possums and the strategies of squirrels between parked cars, the movements of people and the traces they leave behind, curbs and street paint, shadows and arrows, corners and angles. She adapts and applies the companionate mirroring, so tactful and supportive within the domestic sphere, to city streets, punctuating and graphic, in subtle conversation with her environment, with me. To see the city through her is to discover and understand space differently. The photographs may not convey the triangulations of scent, a rich multi-dimensional world beyond human ken, but they reveal deliberate, meaningful formal and geometric connections she identifies. With her body as a vector, she shows me where to look and how to perceive.

The photographs I take engage both our bodies, are cued by her. We move together on a common frequency; the photographs offer retroactive insight into her instantaneous perceptions.

Rescued from the streets, she retains aspects of a wild creature, like a coyote or a vixen, and the decisions she makes about where to go – the ways she exercises her autonomy, posits her theories of whereabouts and motives and hunts the evidence – carry added poignancy.

Lee Deigaard's work explores animal protagonists and the emotional and physical landscapes where humans and animals co-habitate. She has shown and presented her work nationally and internationally and was a 2017–18 artist-in-residence at the Joan Mitchell Center. Her nocturnal photographs of animals won the Clarence John Laughlin Award and were featured in solo shows at The Ogden Museum of Southern Art and at Arthur Roger Gallery. As a Southern Constellations Fellow and artist-in-residence at Elsewhere in Greensboro, NC, she invited horses to explore a museum housed in a former thrift store. Her work has appeared in Antennae: The Journal of Nature in Visual Culture, National Geographic's blog PROOF, Lenscratch, Oxford American, and as part of Format International in the UK and was featured in Pride of Place at the New Orleans Museum of Art. She is a curator and writer and, most recently, has taught at Tulane, Loyola, and the University of New Orleans.

Tamsin Durston

If Pet Dogs Could Choose Their Owners and Their Current Living Space, Would They?



Dogs are the most popular pets in the UK and the benefits of dog-ownership is evidently supported. However, living within a human-centric environment and lifestyle places significant challenges on dogs, with minimal investigation into understanding the canine perspective on living as a pet. Owners require their pet dogs to be non-competitive, tolerant of environmental change, sociable without dependency, display low impulsivity and be able to join multispecies households without showing any aggressive behaviour. Is this realistic? Do owners really understand what their pet dog needs from them to feel safe, healthy and happy?

Happiness is a value-laden term, with definition varying across human and animal welfare organisations. The British Veterinary Association recognises that as sentient beings, animals are capable of experiencing positive and negative feelings such as pain, frustration and contentment and so deserve consideration and respect. Owners want their dogs to be happy, however common fallacies regarding the species, such as the scientifically-discredited dominance theory, are still widely circulated and potentially negatively impact welfare.

The Hierarchy of Dog Needs (Mills, Dube & Zulch 2013) illustrates the essential requirements to ensuring dogs are able to lead healthy, happy and fulfilled lives, with each successive tier dependent on the foundation of the preceding tier. As the foundation of lower-level needs are met, higher-level needs become increasingly important.

As well as improved education for dog-owners and society at large, there is also an opportunity for environmental design to positively influence welfare. By considering the animal's needs as a public-space user alongside the human, communal spaces can contribute to symbiotically-developed multi-species happiness. Demonstrated to have positive effect on human and animal mental wellbeing, outdoor spaces in particular might be optimised to meet the need to feel safe while exploring one's environment from an olfactory perspective and providing the opportunity for activity that is both physically and cognitively enriching.

Currently studying for an MSc in Behaviour Change, Tamsin Durston is a Clinical Animal Behaviourist and Registered Veterinary Nurse with 20 years' charity sector experience. Specialising in behaviour counselling, Tamsin works for Dogs Trust, the UK's largest dog welfare charity, creating welfare-driven, evidence-based educational resources which promote the canine perspective.

Karin Reenie Elliott

*From Surveillance
to Celtic Mythologies*



In 2019, I interviewed a resident of Divis Tower, a high rise block of flats built by the local authorities in Belfast in 1969–72. The top two floors of the tower had been appropriated by the British Army, and used as a military observation post throughout the Troubles. Divis Tower thus became part of a tactical network of aerial structures defining a celestial territory of hierarchical observation. In 1972, surveillance moved from overt to covert, as part of Field Commander Brigadier Kitsons' strategy for 'Low Intensity Operations: Insurgency, Subversion and Peacekeeping'. The use of existing buildings for surveillance was part of this strategy, but there was little or no concern for the occupants. In the early days, surveillance was carried out by soldiers looking at their surroundings from the rooftop through the scope of a rifle. Later on, CCTV cameras and infra red technologies were installed. Helicopters moved troops and supplies onto the roof of the tower on a daily basis. The use of increasingly precise scoping technologies on the rooftop meant that the military could gather intelligence about the local population, who became 'transparent subjects'.

In the interview, Mary talks about the experience of being under observation, and the dangers this entailed. A vertical territorialisation of the tower impacted on the residents. While stairs, lifts, and entrance areas were used 'in common', military territories were blocked off with cages to prevent the occupants from gaining access to the roof. The soldiers occupying her building became a target for attack by paramilitaries. This led to its occupants being endangered by a bomb attack on the observation post.

Mary explains how a group of soldiers were 'house trained' by their commanding officer, to stop them from sexually harassing a 16 year old girl in her flat. During the course of the interview, Mary's thoughts move from the dangers of being under surveillance and voyeurism, to Celtic animal mythologies on murals. And some strange goings on with frozen fish, when the soldiers weaponised their food for fun. The army finally left and dismantled the observation post in 2005.

Reenie (Karin) Elliott is an architect currently doing a PhD in Architecture at Queens University Belfast. She has run architecture courses and taught design studios, technology, and cultural context at UK Universities. Recently she has run seminars in architecture and theory: postmodernism, contextualism, constructivism, post colonialism, surrealism, and gender.

Divis Tower Rooftop lookout.

Jessie Flood-Paddock

Lion Trophy



Flood-Paddock's sculpture incorporates a broad range of materials, mostly unassuming, such as hardboard, paper, clay, Jesmonite, screen printing and video installations. It focuses on the inseparability of sculpture from its history, and a curiosity in the rational optimism of its impermanence in relation to the durability of its materials.

Her work is often underpinned by international historical and archaeological records of artefacts, buildings and statues as they relate to the pursuit of being a contemporary sculptor within the current cultural context. But whilst her sculpture is historically engaged and scholarly, it is somewhat disruptive to the status quo and in the present. For example, Flood-Paddock re-approximated an Aztec goddess Coatlicue at 1:1 scale in *Sacrifice* – a show at Swallow Street, Hauser and Wirth Project Space. *Love, Like a Cough, Cannot be Concealed* at the Usher Gallery in Lincoln drew on Victorian era photographs of objects found at Pompeii in her solo exhibition. In a recent show at The Ballroom in Marfa Texas, her work *Just Loom* was a wall painting-cum-sculpture based on an illustration of a worker operating a loom from Denis Diderot's *Encyclopédie*, one of the first attempts to record and systematize all human knowledge in published form.

Building on this, her solo exhibition *Refinding*, Tetley, Leeds, was underpinned by research into the recovery and technical challenges of conserving a sunken 17th century Swedish warship and focused on its carved wooden figurehead of a pouncing lion that forms the research behind *Lion Trophy* (2020) shown at this year's Animal Gaze Constructed symposium and exhibition.

Jessie Flood-Paddock is a practicing artist with over ten years of professional experience and a strong national and international profile. Her work has been shown regularly in leading public institutions and contemporary galleries, including acclaimed solo exhibitions at the Hayward Gallery Project Space, '10 and Tate Britain Art Now, '12.

Jessie Flood-Paddock, *Lion Trophy*, 2020.

Fiona French

An elephant perspective



Our research explores the potential for using technology to support the delivery of novel environmental enrichment experiences for elephants held in captivity. We argue that there may be welfare benefits for captive elephants (with minimal extended family, limited space and little need to forage) from interventions that give them a measure of control over their environment through engagement with a playful system that offers multisensory feedback.

Elephants pose an interesting challenge from the perspective of interaction design, because they perceive and interact with the world very differently from humans, meaning that the design of any system requiring an elephant interface needs to take account of their unique characteristics and preferred interaction modalities.

There have been two important aspects to this work – the design of the interface and the conceptual model of the interactive system. These two aspects are deeply integrated, as the interface serves as a metaphor for the underlying functionality, and the sensory feedback from the system is an inherent part of the playability of the device, providing intrinsic motivation to continue engaging with it. To explore these ideas, we adapted methodologies from different design communities including UX design, game design, ACI and product design. The nature of the project meant that Research through Design was highly relevant as a structured approach for developing a future end product from an evolving concept.

We investigated concepts for interactive systems by developing physical prototypes for elephants and used our experiences in the field to inform and inspire future iterations, moving from speculation to manifestation to further speculation. Our work has been very much about process and the evolution of design, tracing how particular contextual knowledge has been re-invested into the crafting of a new object and how gradually with repeated design iterations, some of that knowledge has become more generalised.

This paper presents the design and development process, covering ideation, interface design, crafting, system functionality and form, input mechanisms, possible outputs and user (elephant) testing.

Fiona French works in the School of Computing and Digital Media, London Metropolitan University. She teaches game development, game and toy design and digital media practice. Fiona is currently undertaking research in Animal-Computer Interaction as part of the ACI-Lab at the Open University. Her ongoing projects are 'Elephant Computer Interaction' and 'Zoo Jam'.

Laura D. Gelfand

Extinction, Representation and the Afterlife of the English Wolf



Wolves have exercised a uniquely powerful hold on the human imagination; they have been worshipped, adored, hated, feared, hunted, extirpated, and reintroduced. Millions of wolves once roamed the Northern hemisphere, but today their total population is estimated to be around 300,000. As a locus of rational and irrational human fears, the wolf haunts our language in phrases like ‘the wolf at the door’, ‘wolf whistle’, and ‘raised by wolves’. Garry Marvin has written that for wolves, “being clothed in culture is a condition from which it is almost impossible for them to escape”. This paper explores how visual and textual representations of wolves changed after their extirpation from England at the end of the thirteenth century.

In medieval England, the wolf was re-imagined and represented as a monster that was both big and bad. The native canids were transformed into foreigners, aliens, and outlaws. The wolf came to embody all the terrors of the wilderness and cast in this role it functioned as a dark reflection of its canine cousin, the dog, which represented the safety of home and acted as a reassuring reminder of human dominion over the animal world.

Within the context of the sixth mass extinction, it is more important than ever to understand how humans represent animals – especially predators – that have become extinct as a result of human activity. In this paper, I will consider how English representations of wolves in texts and images changed after the last wolf in England was killed and explore why the symbolic significance attached to the wolf became so elaborately embroidered and successfully promulgated. The wolf’s extinction in England created a perceptible absence, and without fear of contradiction by exposure to the real animal, humans filled this void with dense layers of symbolic meaning that continue to influence how humans think about wolves.

*Laura D. Gelfand is a Professor of Art History at Utah State University. Her research centers on visual representations of canids and she is completing a monograph on the topic. She organized and edited *Our Dogs, Our Selves: Dogs in Medieval and Early Modern Art, Literature, and Society*.*

Francis Barlow, *The Wolf in Sheep's Clothing*, woodcut, 1687.



This paper presents a long term, land-based project; a work in progress that is exploring sustainable modes of food, fibre, feed, flower and fuel production. Yields are recognised as being reliant on the activity of, and relations between the members of an expanded community of humans, animals, plants and bacteria; which has positioned soil health and biodiversity as central to production. The system's design has developed from a sculptural installation practice that has investigated the autonomy of objects and their relationship to their environment, and incorporates horticulture, agriculture and forestry at three sites in Cornwall.

The project's drive to discover what production is possible using sustainable on-site, closed-loop energy and resource cycles, has made conspicuous the business-as-usual convention of externalising costs relating to fossil fuel use. The use of this unsustainable energy for production has allowed for fantastic energy inputs and scale of production, and the direct, indirect and uncosted outputs of pollution, habitat disruption, diversity loss and climate change.

This project does not undertake a valuation of ecosystem services but instead implicitly recognises the energies that biotic and environmental interventions bring to sustainable production methods. By reframing production using a site's expanded, live community and limiting imported energy, the current imbalances of energy returned on energy invested (EROEI) are addressed by default. In other words, the design parameters for this project are, as far as possible, reverse engineered from the energy available.

Through an overarching design built from multiple, interrelating yet simple initiatives such as compost recycling, seed saving, limiting off-site sales to restrict the loss of potential soil nutrients; this project aims to test out and articulate an economy of production using energetic values without externalities; resulting in instruments for "some mode of coherence that might have a chance" (Haraway 2019).

Through growing and processing materials from her immediate bioregion Nicky undertakes research into textile production, food crops, sustainable land management, crop yields and energy requirements and forestry. During her teaching career Nicky developed teaching and learning practices and tools specifically for engagement with the creative process and creative practitioners.

Yvanna Greene

The Limpet and the Anthropocene



“Behold a creature from ‘deep time’, that originated from the sea and evolved to the land as life underwent a sudden mineralization and new material for constructing living creatures emerged. This creature has existed for millennia in one of the most physically stressful environments on earth, in winter it is battered by sea, wind and rain and in summer is subjected to heat and desiccation on a daily basis.

Once again, evolution is being induced by the emergence of a new marine mineral, resulting in the construction of a revolutionary modern limpet shell. This shell speaks of the Anthropocene, an era where man-made materials are being interwoven into the fabric of nature. I look at this sentient being, in its new shell and see how it is adapting to a radically changing environment. A world in which its waters are warming and levels are rising, acidification is increasing and where plastic pollution and related toxins are ubiquitous on its shores and in its seas. This is an origin story, a story of evolution, a story of a new wildness.”

This work is a performative art talk, that looks at the inextricable connections between human and animal, at how human activity is inducing evolutionary change and related questions of kinship and responsibility. The aim of the art work is to provide information on the natural world, while at the same time challenging audiences’ perception of the more-than-human world, encouraging reflection on what we know, how we know and how we may know.

Yvanna Greene is an Irish artist and researcher. Through research projects and interdisciplinary events that are inspired from immersing herself in the natural environment, she works to make visible the inextricable connections and co-productions that exist between humans and the nonhuman world.

Charlott Greub

*Going Feral: Wild Animals inhabit
the transit human home of a Motel*



The paper presents Doug Aitken's video installation; *Migration*, discussing the topic in terms of human/ animal relationships as a cultural discourse. It engages with ideologies of capitalism (industrial empire), responds to population growth, migration, and pressing environmental concerns for racing extinction of the animal world. *Migration* opens diverse interpretations: On one level about the break-in of 'wild' nature into the urban infrastructure of the travelscape of motels, questioning the human destruction of natural habitats of animals (often connected to US mythology). On another level, it reflects upon the absent humans, where the animals turn into 'survivors' of an unknown apocalyptic event (posthuman), only to re-inhabit the human domain. Conversely, other readings, present animals in flight from human induced destruction of habitats (capitalism, Anthropocene), as such they are (absent) humans – migrants. Finally, the video installation potentially triggers the question for a new social contract, one which asks for a 'common' or shared space between human and animal habitat.

Charlott Greub is an artist, architect and urban designer, educated at the Kunstakademie Düsseldorf, Germany, who had received many fellowships and awards: among them the Cité des Arts Paris, France and the Akademie Schloss Solitude, Stuttgart, Germany. Her work has been exhibited at Gallery Aedes Berlin and the German Architecture Museum DAM, Frankfurt. Currently she serves as assistant professor for architecture at North Dakota State University in Fargo. Previously she taught architecture and art studio classes at the University of Utah, the Bauhaus University in Weimar, Germany, and the Technical University Graz, Austria. She has been licensed as an architect in Germany since 1993 and has practiced internationally as an architect in New York City (USA), Maastricht (Netherlands), and Berlin (Germany). Since 2015 she is a Ph.D. student at the RWTH Technical University in Aachen, Germany where she conducts research about the pavilion as a new genre between art and architecture.

Doug Aitken, *Migration (Empire)*, linear version, 2008.
Production Still, © Doug Aitken, courtesy 303 Gallery, New York;
Galerie Eva Presenhuber, Zürich; Victoria Miro Gallery, London;
and Regen Projects, Los Angeles. Photo by Doug Aitken Workshop.



Through this practice, we have been designing with ecosystems as creative beings. In this secular form of “architectural animism” (Guibert 2018), meadows, organisations, woodlands, trees, households, are co-creators of the architecture. Although we, humans, find it difficult to perceive these fragmented bodies, they are animated, animal like. We design with their anima / emergence / sympoesis / autopoiesis / negentropy, and investigate possible relationships between humans and the ecosystems we are part of, that nurture the resilience of both. The methodology is a reflective process enmeshed with the practice of built and grown architectures.

I have recently been writing a correspondence between these ecosystems, myself, and other “actants” (Latour 2004, 349), in order to give a voice to these multiple beings, to understand what they are and how we communicate to dialogue with them in the creation of a common world. The most recent letter focusses on the value of animistic ontology and methods for “cosmopolitical design” practices (Yaneva 2015).

For this symposium, the focus will be on the relationships themselves. I wish to investigate a few questions: What is my experience of these animated beings? What are these fragmentary beings? What is their anima? What kind of relationships do we have with them? How can these fragmented and dynamic beings be communicated?

The proposed reflective method, inspired by Mark Leckey’s performance-like lecture *Cinema in the Round* (Leckey 2006), will organise diverse artefacts under the different relationships and animisms they embody to “grasp [...] particular experience[s] that I have with certain things in the world” (Leckey in Dander 2015, 134). These will be from our practice as well as others, and from the various fields of built and grown architecture as well as landscape and performance art. The classifications envisaged are: fortresses, gardens, sculpting trees, and mummies. New letters from and to ecosystems will weave with projected images and drawings of architectures and artefacts.

Dr Eric Guibert is a gardener, architect, as well as a senior lecturer at the University of Westminster. His research through reflective practice investigates ways of designing and being with the emergent quality of ecosystems, with their natures, to nurture and express their resilience, their biological and cultural diversity. It is located in the overlap between built and grown architecture and art, and it connects ecological, animistic, systems theory, as well as Taoist and Zen ontologies.

Johanna Hällsten

My Friend, with Your Electrical Impulses



My Friend, with Your Electrical Impulses seeks to open a space in which a dialogue concerning the nature of how forms of mass communication (e.g. film, popular culture and nature programmes) establish a particular narrative surrounding certain animals, such as bats, sharks, wolves etc. These tropes often function to create a sense of good and evil, that enables the filmmakers, producers and industries to capitalise on the innate human fear of that which is other, that which we cannot easily categorise or speak to and with – i.e. non-humans.

The piece has been constructed using footage from two early black and white horror movies, *The Vampire Bat* (1933) and *The Devil Bat* (1940), alongside documentary footage shot by Jeremy Cusworth in Luzy, France (2019). The deconstruction and re-editing of the found footage allows for a new narrative to be developed concerning the use of an animal as villain. Through the mythology and misinformation surrounding the bat, it acts as a readymade villain that cannot speak back, only act, thus reiterating misunderstood conceptions of the animal.

Johanna Hällsten is a Swedish born artist and fine art lecturer now living in the UK. Working across various media, Hällsten's work focuses on translation between different cultures, species, and forms, attempting to give voice to phenomena we do not normally think of as having a voice.



This paper analyses our experiences as academic anthropologists/researchers working in the making of the film *Cats in Riga* (Kaķi Rīgā 2014). Our case study illustrates the representation of the city, its cats and people. We consider how animals were used to portray certain images of a city which is presented as a place of potential violence linked to aspects including the war in Ukraine, poverty and Russian ethnic people and their commemorations of the Second World War. We show how this is highly reminiscent of the impression of postsocialist places that anthropologists of this area face when dealing with normal representations of this space both within and outside the academy (Verdery 1996; Berdahl 2000). The idea of allowing cats to show their own city in a place containing an estimated 200,000 feral population (LSM [Public broadcasting of Latvia] 22.07.2015) initially was very promising as Rīgans regularly meet cats in offices, educational establishments or shops. Beyond this, cats are often used as a symbol of Riga (with its famous Cat House), or the now former mayor's (current at time of filming) office, with cats used as a satirical medium with which to analyse municipal and national politics. We were given a valuable glimpse into representations of animals in the context of international and interdisciplinary settings and we aim to provide a deeper insight into the centrality of methodology (Banks 1992; Elam 2005) and ethics in cooperative projects. We also illustrate the complexity of narratives and their representation, which can be interpreted as structural and symbolic violence. Hierarchical and anthropocentric perspectives on animals are one of the repeating themes in anthropology (Carrithers et al. 2011) and the critique has a long historic tradition; therefore, an anthropological perspective illustrates how power relationships can silence animals – and also researchers in our case.

Dr Gareth Hamilton is researcher and assistant professor in socio-cultural anthropology at the University of Latvia. He holds a PhD from the University of Durham on self-employment rhetoric in Germany, has published on murals, personhood and selling, and works on a Latvian Council of Science-funded project on violence prevention.

Māra Neikena is lecturer at the University of Latvia. She is currently working as a researcher on the project "Strengthening families, communities and relationships: anthropological perspective on violence" funded by the Latvian Council of Science. She has worked on animal/human relations, rural economy and art.

Katy Hammond

*The Anthropocentric Gaze
and the Animal as Spectacle*



Can an animal be more present in its absence? Can the absence or obscured view of an animal encourage deeper viewer reflection? *Denizens* is an ongoing photographic series, images from which have been exhibited at the *Hidden in Plain Sight* exhibition at The East Gallery, Norwich (2015), Photofusion, London (2017) and included in the NUA Human Interfaces Research Group Publication *We Are* (2017). It is a response to issues raised in John Berger's seminal essay *Why Look at Animals?* (1980) and the hyperbolic or overstated animal as discussed in Steve Baker's paper *The Contemporary Animal* (2015). Driven by a curiosity to explore spaces that sit between the natural and unnatural and occupants that are neither wild nor domesticated, the project is a visual attempt to "get the animal out of its own way" (Baker, 2016) and encourage the viewer to question the expectations that humans place upon non-human animals. This paper will consider potential ways in which to disrupt the anthropocentric gaze, the presentation of the animal as spectacle and discuss some of the issues that are still inherent in the way we represent other animals.

Katy Hammond is an artist and lecturer in photography at Norwich University of the Arts. Her practice is currently focused on the representation of other animals, with exploration of alternative processes and the materiality of photography. She won the Photofusion Select/17 bursary and her work has been shown in numerous exhibitions including the AOP awards, Shutter Hub 'Home' and with the Lumen Collective.

Ute Hörner and Mathias Antlfinger

*Tales of a Modern Parrot:
Living entangled lives*



African grey parrots, admired for their intelligence and faculty of speech, have been kept as ‘pets’ in Europe since medieval times. They were regarded as mystical, prestigious and, not least, entertaining animals. The trade in African greys over the centuries and the ongoing destruction of their habitat has pushed them to the edge of extinction. It can be assumed that more African grey parrots now live in America, Asia, Australia and Europe than in their countries of origin.

Our constructions of the world are based on political, economical and individual narratives – stories of artists and scientists, human and non-human animals. Some of them drive us to bury our heads in the sand and work into the hands of barbarism. Others strengthen our confidence that we can make a difference and make us curious about what a habitable world could look like for ALL. In our artistic research we have long been interested in the history of non-human animals as individuals, with their own interests, preferences and desires. To tell these stories, we use (among others) methods deriving from multispecies ethnography, which acknowledge the interconnectedness and inseparability of humans and other life forms.

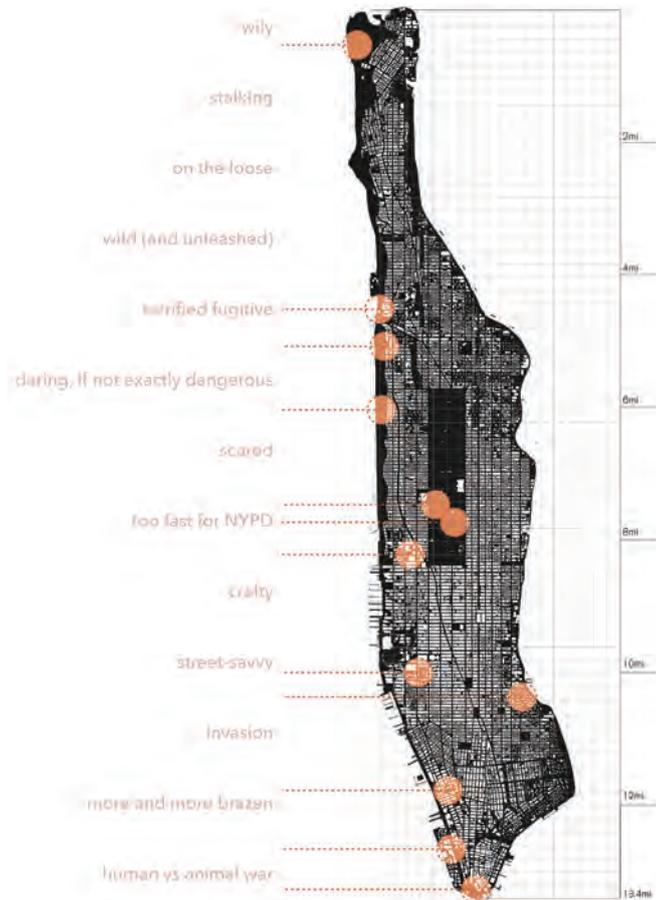
Living together with the grey parrots Clara and Karl for almost twenty years has radically changed our perception of the world we share, in which we live and interact with each another. They have shown us that they are resistant spirits. Through them we have learned that their culture, history and politics overlap with ours and that one way to work against the premises of exclusive human agency might be collaborating together as artists, challenging the last bastions of human superiority. In our presentation we will show examples from our artistic practice as an interspecies collective and attempt to reflect on what we do together from multiple perspectives.

Ute Hörner and Mathias Antlfinger have been Professors of Transmedial Spaces at the Academy of Media Arts Cologne since 2009. Their installations, videos and sculptures deal with the relationship between humans, animals and machines and the utopian vision of fair terms of interaction between these parties.

Hörner/Antlfinger, *Afternoon nap from Tales of a Modern Parrot.*

Angeline C Jacques

*Disturbed Regimes: The Case of
The New York City Coyote*



In 1995, a female Eastern Coyote was struck by a car on Major Deegan Parkway, a notoriously dangerous highway in the Bronx. Her death was the first documented sighting of a coyote in modern New York City, and her remains were sent to the Natural History Museum in Manhattan. The introduction of the Eastern Coyote into the city was entirely inevitable – while many predatory animals’ territories have shrunk in modern times, the Eastern Coyote’s territory has dramatically expanded. Originally a Southwestern native, the coyote is now present throughout nearly all of North America. Coyotes are an exemplary *synanthrope* – an animal that benefits from human-constructed environments.

The colonization of New York City by the Eastern Coyote – and reactions to its presence by both residents and wildlife management – uncovers a complex relationship through which people process encounters of “wilderness” in an urban environment. This paper responds to theorist Jennifer Wolch’s call for “reconceptualizing cities as ecological disturbance regimes rather than ecological sacrifice zones.” (Wolch 1998, 5). It takes the Eastern Coyote as a character through which we can build a new imagined geography of New York City, the epitome of American hyper-urbanism.

In this paper, the Coyote plays three urban characters in different New York City boroughs. For *The Resident*, I explore the urban conditions of the Bronx that are amenable to coyote settlement. For *The Fugitive*, I document the dramatic infrastructural responses to coyotes that trespass the heavily surveilled Manhattan grid. For *The Colonizer*, I hypothesize the future of the New York City Coyote as it settles on Long Island, the last major landmass in the USA to resist coyote population spread until 2014. This paper uses mappings and case studies to illustrate the city as an *ecocentric* rather than *anthropocentric* landscape and the roles that non-humans play within it.

Angeline C Jacques recently completed her Master of Architecture at Massachusetts Institute of Technology. Her interests span the studies of architecture, urban ecology, and the production of place identity. Her research focuses on the spatialization of ecological networks in urban environments and the design and rhetoric of wild spaces.

Mapping of Manhattan Coyote encounters since 1999 paired with excerpts from media coverage of the encounter.

Olga Koroleva

Whale watching (2019)



Without even the tease of a dorsal fin tip in frame, *Whale watching* (2019) demands our immediate attention with a question... Where are the whales?

Reminiscent of an aquarium tank missing an exhibit, the screen is filled only with dense rippling waters. Instead, the undulating waves are murkily tinged a worryingly artificial colour. These waters aren't blue, green or even grey. They are a viscous pink, a cartoonish blancmange hue of a petrochemical-worshipping past and a post-ecological-crisis, somewhere between a redundant Vaporwave sunset and a chemical slick that can't be contained. But the very sight of this screened pollution is also gently seductive, the waters calling us into a current that may be too strong to swim against. These ripples look as if they should smell of some kind of sweetened childhood, memories of a long-gone era of plastics... Which of them would it be? A lab-created strawberry-flavour? Or the first inhale of heady fumes from a plastic toy pony, its rump stamped with cherries and a cascade of pink nylon mane, stickily torn from its cellophane?

In this image of the future, seen through the lens of commodified entertainment as consumerism, Koroleva puts the continued and worldwide use of marine mammals for entertainment in full view through the absence of the creatures themselves, asking us to imagine a time and place where marine animals are the only survivors on a ruined planet. *Whale watching* (2019) uses the mediation of the screen to think about how the meanings of the sea-centred world-making we have inherited are a product of our long-held desire to get closer to these creatures, from captive environments to the slow erosional damage rendered by eco-tourism, all and often at the expense of their freedom, health or habitat.

Text by Anna Ricciardi

Olga Koroleva is a Russian-born, London-based artist currently working on a long-term research and moving image project concerned with interspecies care. She is the founder and leader of The Political Animal group, Film Practice Fellow at Queen Mary University, and Associate Lecturer at the Cass.

How can an understanding of animal behaviour enhance current models of subdivision design to privilege conservation and biodiversity goals?

New Zealand, an island nation has unique biodiversity due to an early lack of mammalian predators and one of the highest rates of global pet ownership. Its landscape reflects the historical clearing of bush for settlement and agriculture. Traditional approaches to subdivision demonstrate a tendency towards an erasure of nature in favour of human habitation, a trend to separatism and loss of connectivity in particular to rural and remnant natural landscapes. In recent times a psychosocial desire to protect and promote the rural landscape unfolds. The current phase of subdivision design uses nature as infrastructure - waterways, erosion control planting. An awareness of the complexity of animal behaviour within activities such as settlement, farming and conservation may add to the current subdivision design methodologies.

The dissertation assessed contested territory – habitat boundaries, collectiveness and spatial status reinforced or perpetuated by the notion of ‘pet’, ‘pest’ and ‘endangered species’ and counters the current order of human-nature relationships at different scales within the landscape – Private & Public space, Conservation Subdivision, Low Impact Urban Design land-use models and ‘biodiversity island’ structures. The aim to define biodiversity enhancement as a cultural layer in subdivision design.

The potential, *Kaitiaki* – active guardianship, to privilege biodiversity goals linking New Zealanders to their heritage. How other animals interact with the human-animal and how we perceive them may guide us in design as we envision the life we want for ourselves and other animals in the shared space – human-animal, domesticated species and biodiversity.

The outcome is a design toolbox, conflated into six strategies: 1) opening, 2) buffer (species movement), 3) circulation, 4) conservation, 5) clustered settlement and 6) showcase. Some tools involve the configuration of things within space, others influence how space is managed and is more subject to change over time.

Dr Jo Leather is a Master of Landscape Architecture and a Veterinarian. Jo is interested in the human-animal bond and how that influences and is influenced by our landscape, especially where settlement encroaches on rural and conservation edges. Her work draws inspiration from New Zealand's unique flora and fauna, the coastline and an understanding of how both people and animals interact spatially. Her philosophy involves Kaitiaki, the Maori term for active guardianship, protector and conserver. Human desire, animal behaviour, landscape patterns and systems are integrated, to provide sustainable ecological landscape solutions and holistic design alternatives, for those who live with four-legged friends. Jo is funding officer for a local Landcare Group. Their goal is to maintain a predator-free 'Mainland Island' in which Kiwi and other native flora and fauna can regenerate, within a coastal settlement. This habitat restoration project has shown what a new wilderness might be.

Anne Linke

Rethinking Pigeons: Architectures of Care



Pigeons have a strong connection to architecture, and I want to focus on the relationship to what I call 'architectures of care'. As industries have emerged to keep pigeons off buildings, it is ironic that throughout history, humans have been building structures to lure them to stay (Larson, Douglas et al. 2004). In many cities in the world, feeding pigeons is forbidden. The defence mechanisms are not only directed against the animals but also against those who feed them.

Firstly, with 'architectures of care', I refer to strewn bird seed only visible before being eaten. Spread in circles or smashed on the ground, methods of allocation are an indication of knowledge (and interpretation) of animal behaviour. As long as the feed is lying on the ground, it creates space. Secondly, dovecotes, often called pigeon lofts, are being set up by municipalities to draw pigeons from certain buildings and areas. The care that is performed inside these dovecotes is simultaneously for and against the birds as both, bird/birth control: Providing the pigeons with fresh water, food and nesting sites, their eggs are removed and replaced with dummy eggs.

Pigeons make urban space their own, they design and built on it despite omnipresent mechanisms against them. To understand cities as ecosystem breaks up the idea of a coherent, well-defined urban order. In the natureculture (I borrow this term from Donna Haraway, questioning the dualism of nature and culture in order to emphasize their connectivity; Haraway 2003) urban structures, I see opportunities for new forms of togetherness, and in the case of pigeons, also for accomplices.

Anne Linke (born 1986 in Munich, DE) is a visual artist. She holds a BFA in Photography from Folkwang University of the Arts in Essen, and an MFA in Time-Based Media from University of Fine Arts Hamburg. Since 2018 she is artistic assistant at HSLU in Lucerne and lives in Hamburg and Zurich.

Dorota Łagodźka

From meat to persons:

Animals in Carolee Schneemann's art

Animals were present in Carolee Schneemann's life and art since her childhood drawings until her latest pieces as a famous artist. I focus mostly on the *Meat Joy* performance with the usage of animal flesh from 1965; the *Infinity Kisses* – photographs with her cats Cluny and Vesper from 1980–1998; the *Kitch's Last Meal* video installation from 1973–1976 starring a cat called Kitch; the *Vesper's Pool* installation with a dead bird and cat's blood from 2000 dedicated to one of her deceased cats, Vesper, and installation *More Wrong Things* with the images of her cat Treasure from 2001. Animal gaze or the lack of it play crucial role in several of these works. The concept of animal subjectivity linked the problem of animal individuality and personhood constitutes the axis of my talk. I analyze how Schneemann's work represent her attitude to various species of animals: dead chickens and fishes are objectified and treated merely as material, while cats with whom she establishes individual, intimate relations, are treated subjectively and personally. I'm raising the issue of different approach to animals' death and varying role of their death in the creation of work's contents and form.

Dorota Łagodźka, PhD, is a researcher and lecturer, the co-author and coordinator of the Anthropozoology studies program at the Faculty of "Artes Liberales," University of Warsaw. Her PhD in Cultural Studies was focused on the animal as an art participant and material and relations between artists and animals from the mid-20th century to the present day. Dorota is a recipient of two research grants awarded by the Polish National Science Centre (NCN) for projects titled "The Importance of Animal Studies for Culture Studies in Poland" (together with Anna Barcz) and "The Change of Animals' Status in Contemporary Art" (individually). Dorota has served as a curator for four art exhibitions, including "Ecce Animalia" at the Centre of Polish Sculpture in Orońsko.

Jane McAllister

*Gaze as provocateur
of inter-species kinship*



Throughout the last decade, research papers, statistics, articles (Federation of City Farms & Community Gardens 2018) and informal feedback from carers and users (Groundwork UK Learning Partnership 2014), have evidenced ‘social farms and gardens’ (SF&G) as sites of wellbeing; these community initiatives informally supplement statutory medical care, by offering a different kind of social involvement to passive medication. Institutionally, ‘Social farms and gardens’ have become important sites for such practices, both to strengthen belonging of the local communities and promote these practices within educational programs as transferable skills.

‘To Farm’ has typically been associated with the efficiency of production, asserting a hierarchy of action, rather than necessarily initiating holistic agency amongst social groups. If one accepts the evidence supplied by SF&G’s, could this mean that ‘to farm’ wellbeing we must recalibrate the hierarchy of ‘production’ so as to facilitate equal agency between the actants?

This paper proposes the ‘gaze’ as a metaphor for the agency operating between actants and further argues that the holistic practices of the SF&G’s nurture agency as a form of kinship between humans, animals, things and places. The ‘gaze’ here is presented as a moment of contemplation; of enduring connectedness between actants across the species barrier (Nickie 2014) and furthermore, a site where the balance of power facilitates ‘capability’ (Nussbaum 2013). The case study explores this topic in regard to equine practices, looking in some detail at the kinships formed between human and animal and the space in which these occur at SF&G’s. Crucially it refers to practical and institutional issues which problematise this ‘gaze’, including, Health and Safety legislation, and finally reflects on how these ‘necessary’ institutional controls impact on the delivery of wellbeing as an inter-species kinship.

Jane McAllister is an academic and architect. She is the BA co-Course Leader for The Cass School of Art Architecture and Design and practices on a number of live community projects at home and abroad, working with international Universities and NGO’s. Her design based Ph.D. explores community wellbeing as identity, memory and myth through the bricolage of their practices. She has authored and co-authored with Routledge, ARQ and ARENA Journal of Architectural Research.

Heather McDonough

Conservatory

The conservatory of my mother's home-from-home gets very hot. Candles melt, swimming masks perish, books yellow and buckle; and any small creature that finds its way in under the glass roof expires within moments. We started a little gallery of dried, diaphanous insects, a macabre ossuary, on the windowsill, and we have added to it with every visit. Geckos, bees, dragonflies, a hornet, a slowworm and a millipede take their place with other oddities, fragments of life lived and lost, some unidentified, that took their chances in the hot Provence. It has been a family project. My mother herself, immensely house-proud, allowed this one eccentric exhibition to burgeon. There are too many now, and we keep most of them in a white ceramic chicken on top of the fridge, but new acquisitions always present themselves and find their place among the desiccated throng. My work has always been around family and the document. Family snaps, relationships, stories; and catalogues, libraries, lists... this project inevitably brings together my own feelings of loss and preservation; my own attempts to record, remember, recall and retell.

Heather McDonough is Lecturer in Photography at the Cass.

For art to re-imagine wild animals, livestock and companion animals in a new relation, animality requires configuration as a priori to humanity. Cities and rural settlements are to be understood as our own homes as animals ourselves. Seas, skies, rivers, fields, forests, bedrock and soil are to be appreciated as resources for us as animals ourselves, with our technology as our own peculiar animal adaptation. On these terms the human animal is as 'wild' as any other and all animals may thus meet each other on an ideal level ground. In any such posthuman utopian venture, a different sort of art practice may prove useful for new readings and interpretations. That is, a practice which belongs to no romanticised rural landscape, instrumentalised nature reserve or to the micro- and macroscopic lens regimes of current wildlife photography and videography, but centres instead on what may be observed unscaled by an unenhanced eye or what is made for the sensoria of other wild animals. In making readings of such art, we may come to understand how few wild animals of much visibility except ourselves there are in a world we have helped shape over millennia, how distant and unconfiding they often are, as well as what little we notice of them and the reasons why.

*Rosemarie McGoldrick is an artist, an Associate Teaching Professor and a University Teaching Fellow at London Metropolitan University, where she heads up and teaches on a cluster of art courses at the Cass. Her research has for a long time focused on art and human-animal studies, an inter-disciplinary affair, mainly humanities-based, but also crossing into ethology (the scientific and objective study of animal behaviour), zoology and biosemiotics - in particular, how art, curation and collection intersect with the lives of other animals which share the planet with the human animal. Rosie has organised two symposia and exhibitions at the Cass around animals and art before – *The Animal Gaze* (2008) and *The Animal Gaze Returned* (2011).*

Sophia Meeres

Animal designs. Human spaces.



Beavers are a keystone species, and as such they impact greatly on their world and ours. They transform riparian landscapes by building dams and ponds that help mitigate flooding and drought, creating habitats that increase species biodiversity in extraordinary ways that science has yet to fully understand.

My presentation describes the effects that beavers have wrought on sites along the river Amper in Bavaria, since reintroduction 50 years ago. Amidst highly productive farmland, very close to settlements, these strange and beautiful wet woodlands are closer to a prehistoric landscape, or wilderness, than I have ever seen. My in-situ observations, photographs and conversations with beaver consultants illustrate the Amper's riparian landscape under "beaver management". The lifestyle of beavers and some of the simple ways that the Bavarians resolved human-beaver conflicts are briefly described.

Reduced from a population of hundreds of millions to a thousand (across Europe) the beaver was rescued from the brink of extinction and is now strictly protected under the EU Habitats Directive (1992). After an absence of five hundred years, several families were reintroduced to Scotland in a trial. Despite opposition from farmers, in 2019 the government recognised the beaver as native, thus bringing it under the formal protection of EU and Scottish law. Elsewhere in Britain, trial introductions are also taking place in (more-or-less) secret locations amidst controversy. The National Trust's recent announcement (2019) that beavers help "make our landscape more resilient to climate change" has been met with resistance from the National Farmers Union, who warn of a "massive impact" on a countryside that has indeed dramatically changed since beavers last swam in our rivers.

The Amper is an example of how nature leads, if we let it, with solutions to the climate and biodiversity crisis. As yet, humans can't recreate "the beaver effect". The beaver does it better.

Civil engineer and landscape architect, I lecture at University College Dublin in the school of Architecture, Landscape, Planning and Environmental Policy. My teaching at Masters level is about designing with nature, nature-led mitigation of climate change and adaptation of its effects. I advise local community action groups about nature-based issues.

Lala Meredith-Vula

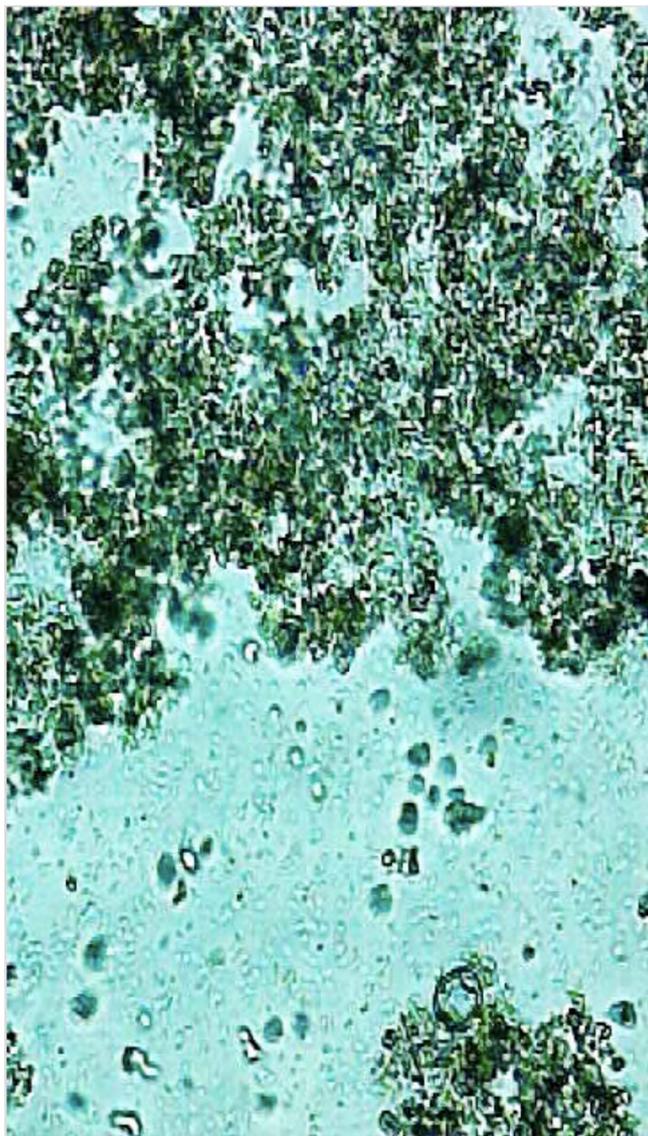
Haystacks



I have been photographing haystacks in Eastern Europe for over 30 years. I am making a long-term visual study of the haystacks from this region. I have nearly 4000 pictures in my archive. Although I have concentrated on capturing the forms of the haystacks without any distraction from the surroundings, I have noticed animals within my photographs that have unintentionally crept in or had been hidden at the time. Sometimes I have come to a site and found the animals at the haystack such as the dog in it's manger, or the donkey tethered to the haystack. I have recorded these moments before then moving the animals to study the haystack with out hindrance. Now in the Animal Gaze conference I will set out to show some of these images for the first time and explore the visual dynamics behind the images.

Lala Meredith-Vula is an artist and Professor of Art and Photography at De Montfort University. She first exhibited in Damien Hirst's landmark exhibition 'Freeze' in London (1988). She represented Albania in the Venice Biennale (1999) and exhibited in documenta 14 (2017) in Athens and Kassel. She is currently exhibiting at Fermynwoods Contemporary Art in The Forest is The Museum.

Lala Meredith-Vula, Kosava, 1989.



Fermenting Futures is a project that collaborates across human and non-human cultures in order to recover fermentation as a social, artistic and scientific practice that has the capacity to connect us to more-than-human ecologies. The project sits across art-science-technology activisms, imagining food fermentation as a historic biotechnology that has the potential to act as both a material and metaphor through which we can engage with diverse cultural histories, and to work/think/act in collaboration with all of our communities (human, bacterial, agricultural, and ecological). A key part of this research is a recovery of historic modes of scientific (domestic, decolonial, feminised) knowledge from the kitchen, and to use these to move forward within a context wherein we can imagine ourselves within biodiverse ecologies that is sympoietic (or symbiotically generative). In these imaginaries, technoscientific knowledge can be situated through partial perspective as conditionally emancipatory.

In order to address the multiple concerns of biological, ecological and human cultural encounter, the practice works across an inclusive mode of playful participatory design through collaborative making in the kitchen. By situating the practice explicitly in the kitchen rather than the lab, the research questions current modes of scientific and technological development under capitalism, troubling the boundaries of scientific knowledge by questioning who gets to participate in technoscientific future-building.

Working across domestic and community kitchens, the works developed look to mobilise the symbiotic and mutually constitutive microbial interactions at the heart of this process as a material and metaphor through which to re-imagine ourselves in relation to each other, and to our more-than-human worlds. It prefigures a world in which we can generate collaborative and co-operative formations of inter-, intra, and multi- species gastronomy that have the potential to act as medium and metaphor for collective preservation, fruitful transformation and generative worlding. In effect, by sharing food across species, we realise that at the bacterial level, we share more than we realise.

Kaajal Modi is a multidisciplinary designer with a background in political and social design, community food activisms, and collaborative techno-futures. They are currently based at the Digital Cultures Research Centre at UWE, Bristol, where they are pursuing a PhD in food futures and art-science-community collaborations. They use historic fermentation techniques and speculative biotechnologies to invite playful interactions in the kitchen that look to disrupt normative imaginaries of science and technology, by reclaiming domestic, indigenous and feminist knowledges as technoscientific, and emancipatory.

Eleanor Morgan

*Sticky Gatherings: Animal Glues
and the Case of the Caddis Fly*



How can making processes shift our vision beyond the human? In this paper I examine techniques of sticking and sticky materials shared across species to explore how bodies and the environment are formed of gluey attachments: both desirable and undesirable. Focusing on glue production and the building practices of caddis fly larvae I discuss how stickiness is more than a property of a material or a method of making, it is also a way to think through the 'sticky boundary' between our selves and another (Battersby 1998).

My research method is practice-based and interdisciplinary, drawing from my own work as an artist and interviews with materials scientists, museum conservators and geographers. This approach aims to bridge a gap between zoogeomorphology, which highlights the effects of animal making practices on the environment (see, for example, Butler 1995) and the situated, partial perspective of feminist material studies.

The outcome of the research is a series of documented performances and drawings in which I transform my body and environment by acting like a caddis fly larvae. These animals gather and glue together detritus from their surroundings to form protective cases around their bodies. Each species creates a different shape: smooth trumpets of tiny stones, spiralling stacks of wood, or hollow mounds of sand.

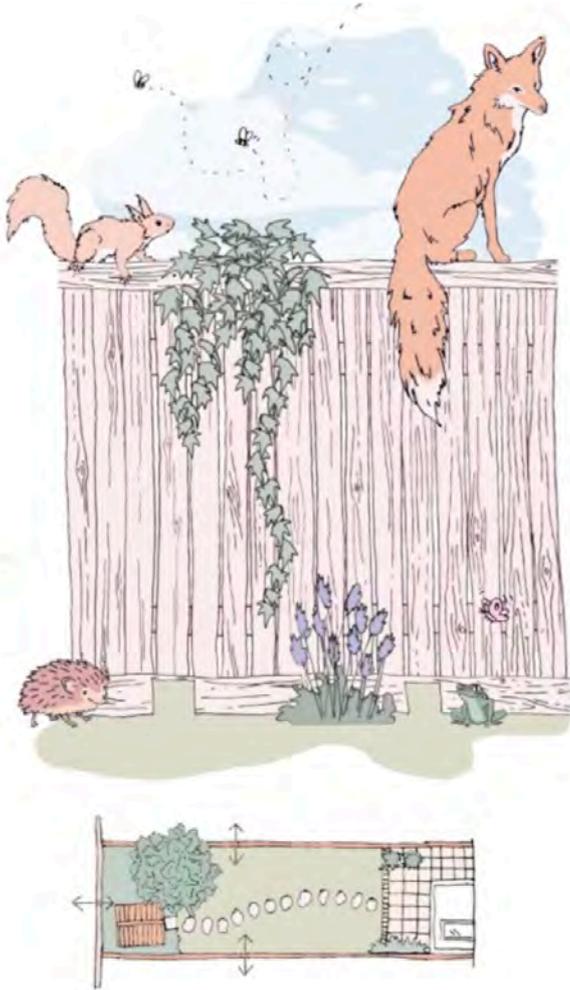
I use the example of caddis fly larvae to argue that working towards an animal-centric world may require us to be open to these visceral and viscous connections that leave bodies and objects changed, a reminder that the edges of forms are mutable and open to invasion. Our worlds meet in this awkward, sticky gathering of bodies making and remaking.

Dr Eleanor Morgan is an artist and writer who uses printmaking, video, drawing and sculpture to explore materials and processes of making across species. Her book, Gossamer Days: spiders, humans and their threads (Strange Attractor Press: 2016), examines the history of the human uses of spider silk and the human entanglement with spiders. Morgan has received funding from the Daiwa Anglo-Japanese foundation, the Leverhulme Trust, the Royal Institute of British Architects and the Arts and Humanities Research Council. Selected exhibitions and performances include Print Dept. Division of Labour (2017), Jerwood Drawing prize (2016), Glass Delusions, Grant Museum of Zoology (2015) A labour of Moles, DOCUMENTA 13 (2012) and co-curated exhibition Life of Clay, RIBA London (2016). She was awarded her doctorate from the Slade School of Art, UCL in 2013 and is currently lecturer in Fine Art at Loughborough University.

Eleanor Morgan, *Office larva*, 2018.

Siân Moxon

Beauty and the Beast: confronting contrasting perceptions of nature through design



Nature elicits potent, contrasting emotions in us, from love and awe to fear and loss of control. As we become increasingly urbanised, we are distancing ourselves from wildness: 83% of UK children cannot identify a bumblebee and most adults no longer notice plants. When we encounter less of the wild world in our daily lives, we can forget its joys and fixate on its threats, from pests to untidiness. But renouncing nature is the real danger when it is proven to be good for us, boosting our wellbeing through both its restorative effects and its stresses.

Urban gardens should be spaces to reconnect with nature, but residents are replacing greenery with hard surfaces to suppress the natural. There is an urgency to rewild domestic gardens to make space for wildlife, which is facing alarming decline from rural pressures, and enable city dwellers to experience nature's benefits. However, problems identified with rural rewilding, such as challenging aesthetics and fear of wild animals, are heightened in urban contexts with their greater population density, and expectations of tidiness and safety.

'What solutions can design offer to make rewilding attractive to urban residents?'. This is explored through a practice-based case study, Rewild My Street, a campaign to persuade suburban Londoners to adapt their gardens for wildlife. An architectural design process was used to develop presentation techniques to help residents visualise the advantages of rewilding their streetscape, select contextual wildlife products for a suburban setting and propose design solutions to address residents' concerns.

The resulting imagery deliberately paints an idealised, tamed vision of nature in suburbia that is neat, aesthetically pleasing and unthreatening. This arguably deceptive use of design is regretfully deemed necessary to serve a worthy aim for city residents to immerse themselves as much in nature's frisson of danger as in its tranquillity.

Siân (BSc BArch ARB BREEAM-AP FHEA) is a Senior Lecturer in sustainable design and researcher in urban biodiversity at the Cass School of Art, Architecture and Design. She is an architect, BREEAM accredited professional, the author of 'Sustainability in Interior Design', and founder of the Rewild My Street urban-rewilding campaign.

Alexandra Murphy

The Seeing (and Unseen): Making photographs of museological taxidermy displays in pursuit of an alternative gaze



The photograph, the taxidermy specimen and the museum are all products of what Michel Foucault termed the Modern episteme (Foucault 2005, xxiv), an era representative of a rupture in visibility between science and nature, between what was seen (and known) and the unseen (emblematic of that which was unknown). This research examines the triangulation between photograph, taxidermy specimen and museum as visual signifiers of display and preservation and what alternative gaze might be uncovered in the photo-making process.

Adopting a tactile methodology, the project, *Specere II: Fixing the Shadows* explores the relationship between the photograph and the taxidermy display through the nineteenth-century salt print process and the museological display as a stage crafted construct of preservation. The project, *On Transience: Memento Mori* explores aspects of remembrance and death through the obsolete museum taxidermy specimen in storage and the nineteenth-century carte-de-visite albumen print.

Via a haptic visibility, the aim of the research is to locate that which is not seen in the photograph; “a mourning of the absent body” (Marks 2000, 191), signifiers of the photograph’s noeme as a form of remembrance for the non-human animal specimen. Indeed, Roland Barthes talks of the photograph as “flat Death” (Barthes 1981, 92) in its ability to convey death through preservation of life.

Walter Benjamin’s description of photography as optical unconscious proposed photography’s visual ability to reveal a secret (Benjamin 1999, 512); André Bazin used the term, “mummy complex” (Bazin 1980, 237) for the photograph’s ability to represent life through preservation; Sigmund Freud reflected on death and memento mori stating that “a time may indeed come when the pictures and statues which we admire to-day will crumble to dust” (Freud 1957, 305).

In the form of a haptic embrace, these photographs locate a dialectical arrangement between the visible (known) and unseen (unknown) – they embody, visualise and (re)represent the referent of the taxidermied non-human animal.

Alexandra is Senior Lecturer of Photography at the University of Northampton and is in her final year of a part-time practice-led PhD at Middlesex University completing her thesis, The Inert State: Tracing death through photographic representations of the museum taxidermy specimen.

Bumping Into Animals

What are the possibilities of an extreme, non-hierarchical politics of animal encounter robust enough to guide art writing, interpretation and history? Drawing on the multiple positions set out in *The Ecological Eye*, I will see whether there are structural lessons we can learn that might guide how we write about (and curate) animality – from the ground up. My book used the motif of non-hierarchy in its many forms – from anarchist art history and politics, new materialism, eco-feminism, environmental psychology, cultural studies and green theory – to offer an array of potentialities that might enrich and expand the interpretative field of art. But non-hierarchy might imply, metaphorically and spatially, that we are going to bump up against each other more often along the horizontal axis. Would that be such a bad thing? Or does importing ‘flat ontologies’ into art writing risk suppressing abuses of horizontal power relations?

I will revisit an earlier piece of writing about the ‘Battle at Kruger’ footage, circulated on YouTube in the 2000s, where buffalo, crocodiles, lions and tourists bumped into each other (rather spectacularly), as a springboard to think how well the environmental humanities are placed as an intersection – a place for intersectionality – where vivid forms of justice can be proposed. The animal is then only one among many other subjects of exploitation (living and non-living together). In seeking to amplify some of the wide speculations in *The Ecological Eye* it might be possible to recruit into creative and academic domains even more humans ready to re-orientate their work and re-imagine an environmentally just world. A future political ecology of art and its histories is yet possible.

*Andrew is a Professor at Edinburgh College of Art, and specialises in contemporary art. He has won UK awards for his work, moving across full-time academic and museums roles since the 1990s. He works in two main areas - Scottish art since 1945, and on art, ecology and the environment. His research has moved towards an ecological focus, most recently culminating in a new monograph - *The Ecological Eye: Assembling an Ecocritical Art History* (Manchester UP, 2019). He is part of the Edinburgh Environmental Humanities Network, a vibrant community of academics working on environment and climate issues.*



A corner of the garden where listening sessions were undertaken in August 2017. A tarpaulin roof was installed by one of the workshop participants to give shelter from forecast rain. Participants moved out into the garden to engage in Deep Listening exercises, and gathered around the table for reflection and discussion.

A garden is both a human-centred construct and an important space of encounter with the nonhuman world for many city-based humans. The space of a garden can be considered as a kind of ‘perceptual commons’, after Clarice Allgood, in which both human and nonhuman lives and activities are registered. By shifting attention away from a habitual preference for the visual and focusing on sound perception, a vulnerability to encounters with others of all species can be sought. Within the garden as an auditory space, sound practitioners provide methods with which to sense the garden differently, and to begin to ask, which lives have space to flourish here, and which have fallen silent?

Arising from an investigation of the commons and its potential to respond and adapt in the face of ecological crises, this paper reflects on the potential contribution of listening practices within a garden to the recognition of a human-nonhuman commons. The context of the garden is quotidian and familiar to many and, because it can accommodate a variety of nonhuman lives, it provides an arena in which to explore the capacity of humans to perceive our entanglement with other species and systems.

The practice on which the paper reflects is an ‘on the ground’ attempt to enact a more animal-centric world through the listening practices of Pauline Oliveros and Bernie Krause. A group of community gardeners on a South London housing estate gathered to undertake Oliveros’s Deep Listening practices, and to follow her injunction to ‘listen to everything’. Listening back to these sessions I propose that while Oliveros’s practices can foster openness and curiosity – what Brandon Labelle has called a ‘state of being permeable, instigated by sound’ – the ‘soundscape ecology’ of Bernie Krause enables us to also ask which voices are absent.

While the research focuses on a community gardening group in their urban growing space, it proposes methods that could be tested in other green areas and with other groups, rural and urban.

Zoë Petersen recently completed her practice-based thesis ‘A Growing Chorus: Practising the Commons with a Housing Estate Gardening Group’ with the School of the Arts at Loughborough University. She works with a combination of gardening, ‘commoning’, and dialogical art practice to investigate the capacity of the human-centred concepts and practices of the commons to incorporate nonhuman lives and activities.

Andrew Pickering, KEYNOTE

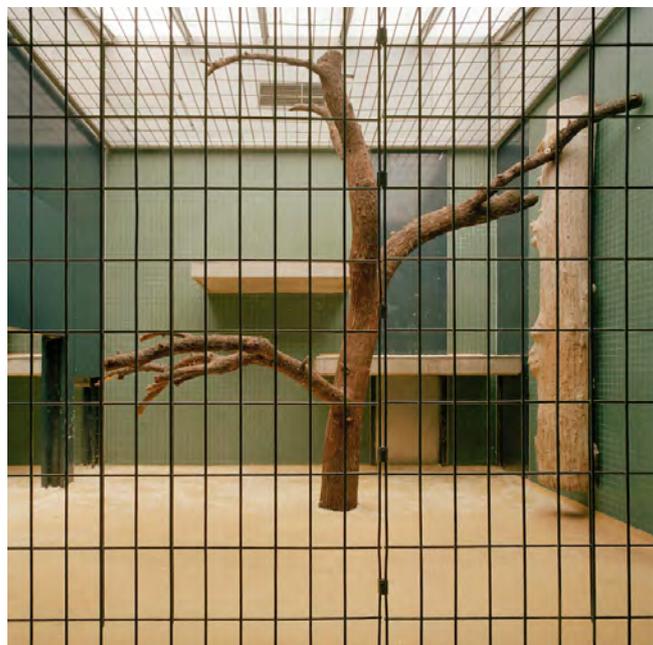
Connecting with Animals and Machines

Humanism backgrounds nature and legitimates a stance of human domination, with its environmental and ecological dark side. Posthumanism turns up the brightness on the nonhuman and rebalances the picture, suggesting a different human stance in the world – a shift from enframing to poiesis in Heidegger’s terms. There are many strategies for getting the nonhuman into better focus, and in this talk, mine is to explore ways of making performative connections with animals at the level of coupled actions. Our usual connections are asymmetric and pin animals down (think of industrial farming); I am more interested here in symmetric and open-ended interactions, with examples drawn from the arts as well as everyday life. I turn to Jakob von Uexküll’s concept of an *umwelt* to open up the discussion, and I try to extend the frame by thinking also about science and about our relations with machines, in particular cybernetic robots.

*Andrew Pickering is professor emeritus of sociology and philosophy at the University of Exeter, and a leading figure in science and technology studies. His latest book is *The Cybernetic Brain: Sketches of Another Future*, which explores distinctive approaches and projects in artificial intelligence, the arts, robotics, complex systems, psychiatry, management and spirituality. His current work is focussed on posthumanist approaches in art and our relations with nature and the environment.*

Martin Pover

Carceri: An investigation into the space of the contemporary zoo via Piranesi's 'Fanciful Images of Prisons'



Martin Pover, *Carceri, Tiergarten in Berlin*, 2018.

Whilst I confess to a lifelong fascination with zoos, it was not until I met Piranesi's *Carceri* etchings of 1750 in the British museum and the very next week was confronted with an empty cage in the Tiergarten in Berlin, that I realized I was looking at two versions of the same thing – an invented prison. Both were fantastical and frightening in equal measure.

Influential precursors include the *Neuer Sachlichkeit*, and later, Walker Evans' direct full-frontal portraits of the American vernacular had me photographing council-house facades in Essex. Much more influential however, was the contemporaneous Dusseldorf School whose artists, Gursky, Höfer, et al, under the influence of, and including, the Bechers, photographed with a heavy emphasis on frontal perspective and large-scale prints. Works labelled *New Topographics* came into view in the 1970s. Robert Adams, Bernd and Hilla Becher (again) and Stephen Shore introduced a new perspective to landscape photography that focused on an objective documentation of locations.

The topographic method and formal visual geometry of the *Carceri* photography simultaneously emphasises containment and display. The camera articulates views for the spectator; perspective organises imagery around a single viewing position. This ego-centric system is not exclusive to the visual arts; the viewpoint offered by the proscenium arch and the 'fourth wall' of the stage, similarly 'plays' to the audience. Zoological gardens, likewise, are constructed in terms of the theatre of exhibition. Excluding the protagonist and therefore plot, we avoid any possibility of empathy or anthropomorphism.

Suigamoto's photographs of dioramas in Natural History museums present the creatures – stuffed and posed against pastiches of 'wild' and exotic locations, as frozen, utterly and forever dead. Similarly presented in zoos, animals are caged – in glasshouses, behind bars or in pits, incarcerated, disenfranchised, and disempowered.

As Dennis Low has said of Candida Höfer's *Zoologischer Garten* photographs, they 'interrogate the architecture of the zoo, and in doing so, uncover the elaborate apparatus with which the institution controls both the movement and the gaze of the zoo visitor'. The *Carceri* photographs do not merely document, but introduce an additional and uncompromising confrontation, and as such, the work constitutes a critical intervention which bridges the always human-focused New Objectivity of Candida Höfer and the overtly political animal advocacy images of Britta Jaschinski et al.

The zoo may bring us together, but the iron bars or the smeary glass of the fourth wall divides our mirrored desires – it always intervenes to provoke, frustrate, separate and confront. Across this divide, the *Carceri* photographs collapse the roles of human visitor and captive zoo animal into one, raising difficult and urgent questions about both.

Martin Pover lives and works in London as a photographer, has lectured at the Slade, Middlesex University and was Course Leader in Photography at UCA Farnham.

Peg Rawes, KEYNOTE

*Animal relations in a time
of climate emergency*

This paper considers an animal ontology, given our present anthropocenic climate emergency. With the Australian bush fires still in view, I discuss the artfulness of scientific, artistic, philosophical and political writers who engage with ecological, biological and evolutionary sciences in order to reconfigure concepts of life, difference, biodiversity, death and extinction. How might these minor (often invertebrate) practices of artful animal relations and collectives contribute to today's questions of planetary ecological survival?

Peg Rawes is Professor of Architecture and Philosophy at the Bartlett School of Architecture UCL. Trained in art history and philosophy, her anthologies, Architectural Relational Ecologies: Architecture, Nature and Subjectivity (ed., 2013), and Poetic Biopolitics: Practices of Relation in Architecture and the Arts (co-ed., 2016), publish architects alongside practitioners in the arts, environmental, human rights, social and medical research. Other recent publications include: 'Insecure Predictions', E-Flux Architecture, 24 July 2018; 'Housing biopolitics and care' in A. Radman and H. Sohn (eds) Critical and Clinical Cartographies (2017); 'Planetary Aesthetics', in E. Wall and T. Waterman (eds) Landscape and Agency (2017).

Clara Rueprich

Wolf piece and Froth



Wolf piece: The work consist of eight scenes filmed through the glass pane of a huge outdoor enclosure with white wolves roaming. The setting of the animal park deprives the wolves of their ferocity. There is no prey-catching, no fight for survival, no adventure anymore. Thus the animals appear bored and indifferent with only a few outbreaks of animality (such as howling at the siren of a fire engine). At the same time, however, a bewildering reflection from the glass pane transforms the wolves' appearance. I have found this superposition on site, and have just recorded it without subsequent processing. The superposition of the animal enclosure and the surrounding trees of the visitor area suspends the deprivation into virtuality. This virtual space gives the wolves back their grandeur and dignity. They become part of a dream-like landscape at dawn, move almost somnambulistically between branches and foliage and defy a clear spatial perception. Sometimes there is a profound abyss in the landscape the wolves traverse, but for them it does not seem to matter. They are what they are. The video might be seen as a reference to the dream based painting of Sigmund Freud's famous patient Wolf Man. Whereas Freud used the awesome dream to 'reveal' a supposed hidden trauma of his patient, the video places the wolves at the centre. It is about cherishing the unsettling presence of the wolves rather than about unravelling the mystery.

Froth: A rugged coastline, an examine body in the sand: few intense shots orchestrate a 'nature morte'. Blowflies in close-up view sparkle like gems. Their bustling movements across nostrils and teeth dominate the scene for quite a while until the flood approaches and a tenacious struggle with the heavy carcass begins.

Clara S. Rueprich is a German artist based in Leipzig and London. Her works range from videos and installations to interventions in public space. After studying landscape architecture and art and public space, she was Meisterschueler at art colleges in Nuremberg and Leipzig. In 2006 she received her MA Fine Art at Chelsea College of Art London. Clara took part in numerous international exhibitions and realised site-specific projects in public space.

Clara Rueprich, *Froth*, HDV-video, color/sound, 6 min.

Beth Savage

A Mischief: Making with magpies and other nonhuman neighbours



A space of approximately 3m x 4m, the front garden of my rented house in York is home to several species of plants and is frequented by many species of mammals, insects and birds.

During the summer of 2018 a surprise crop of apples led me to undertake an ongoing investigation into multispecies making practices and sharing space with other beings. Through a series of artistic interventions, I initiated a conversation with the animal visitors in the garden. Presenting them with objects that I had made for them to alter and interact with, their responses and refusals to respond became sites of encounter; sites in which we met as what Timothy Morton terms “strange strangers” (Morton 2010).

Through these encounters my views of the animals and the site began to change. The process of making the works and the documentation of the interactions, as well as the works themselves, brought up questions about the dynamics that were operating through these exchanges. To whom does the garden belong? Who is watching whom? And how might we be good neighbours?

With reference to Timothy Morton’s notion of the mesh and Vera John Steiner’s model for creative collaboration (John-Steiner 2000), this paper will unpick the dynamics at work within the garden site and the multispecies making practices that began to emerge. I will share what I have learned from my nonhuman neighbours and ask what knowledge might be gained from practices which seek to work collaboratively with nonhuman beings.

Beth Savage is an artist and researcher working in the UK and internationally with expanded sculpture, including objects, performance and text. Her practice is concerned with exploring the interconnectedness of beings through human/nonhuman (un)commonalities, and developing ways in which art can be co-produced within multispecies entanglements.

Beth Savage, *Magpies making windfall apple sculptures*, 2018.

Anna K E Schneider

*Between what is and what is meant to be:
The social narrative of the semi-public
animal*

Philippe Erikson concluded that “once tamed, an animal changes status to the extent of nearly ceasing to belong to its original species” (Erikson 2005, 9). Indeed, many studies have not only shown that human-animal interaction is possible but also how most pets transcend their species identity in the eyes of their owners. Inside their human’s home – where their needs are anticipated, fulfilled, if necessary prioritized – pets can gain an immense amount of status.

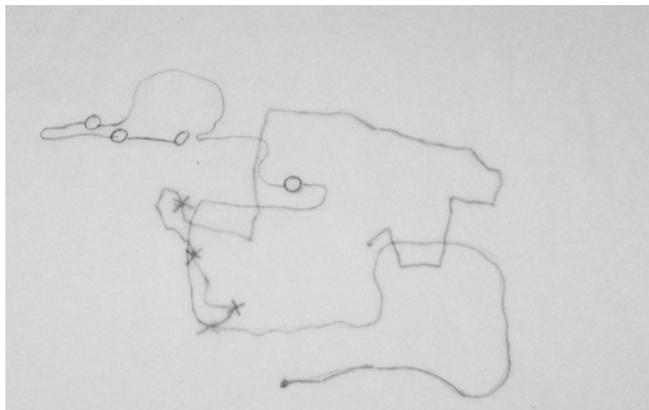
To be able to interact with each other, both humans and animals have to recognize the respective member of the other species as a possible interaction partner and be prepared to enter into communication with them. The success of this relies on both parties differing from habitual ways of their usual interspecies communication. Humans, in particular, who are bound by a complex system of socially expected behaviour, might find it difficult to vary from their species-specific behaviour patterns enough to uphold the interspecies communication once they enter public spaces. Of all pets, dogs have the widest radius of activity as they can take part in human everyday life and therefore become – as Ulrike Pollack calls it – a semi-public animal.

Going as far as taking place in human work life, dogs raise the question of how to create a post-human urban environment which allows for agreeable cross-species cohabitation. To realize this endeavour, public spaces have to be designed in a way that allows for closeness as well as distance, focusing not only on a human centered perspective but listening to the animal voice as well. While previously the responsibility lay with individuals (enforced for example by leash laws), new urban architecture could challenge traditional boundaries and follow the request for “animaling” (Instone & Sweeney 2014), redefining public spaces as a shared living environment no longer solely influenced by the Anthropocene.

Anna Schneider holds a BA in Modern China from Julius-Maximilians-University Würzburg as well as a BA and MA in Sociology from Friedrich-Alexander-University Erlangen-Nuremberg. After completing her studies, she worked for the EU-funded project RESCuE at the Institute for Employment Research as well as the Federal Office for Migration and Refugees in Nuremberg, while staying on as a lecturer on human-animal studies for the Institute of Sociology at FAU. In 2017, Anna started her work as a research fellow at the interdisciplinary study program Standards of Decision-Making Across Cultures. Currently, she is also working on human-animal-interactions in the framework of her Ph.D. in Social Sciences at FAU in cooperation with the department for Dog Studies at the Max Planck Institute for the Science of Human History in Jena.

Harriet Smith

Attending to The Animals: Encounters with non-human animals in urban nature-places



In this paper I explore how to engage in less anthropocentric ways with non-human animals. The argument draws upon visual ethnographic fieldwork that developed practices of drawing and following animals in formally organised urban nature-places. The practices aimed to challenge human-centred categories such as specimen, zoo animal, and city-farm animal, and aimed to circumvent normative technologies of engagement in order to create a shift towards more level inter-species encounters.

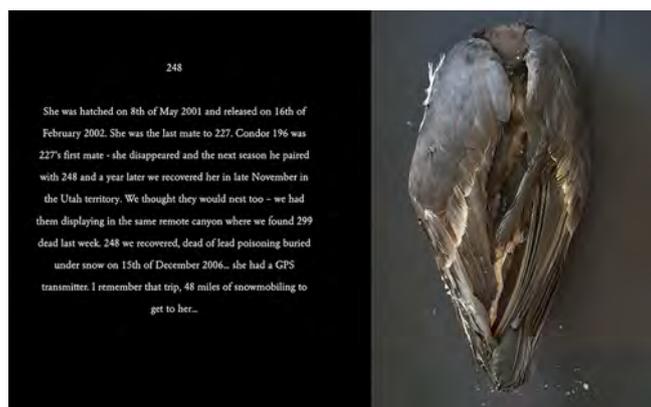
Many formally organised nature-places such as zoos, nature parks and city farms advance an anthropocentric separation from, rather than connective visitor interactions with, non-human animals. This is partly because the animals are encountered within the frameworks of their emplacement. Further, many public engagement pedagogical approaches to non-human animals focus upon biological and fact-based information that I argue, inadvertently emphasises a distance between humans and the more-than-human world.

In response, this paper presents interventions developed to explore ways of re-orientating everyday normative engagement practices and which instead, encouraged facing the other (Haraway 2008, 17) in ways that produced an awareness of, and experience of involvement in, the other's lifeworld. The interventions aimed to question what from an everyday visitor perspective can be found in relation to encounters with emplaced animals. I discuss how I developed animal-following and gestural drawing practices during fieldwork with young people at a city farm, a zoo, and an urban nature park. I argue that these methods shifted the encounters towards more connected engagements which involved coming to meet animals as beings with their own lifeworlds. This situated approach questions how it is possible to learn, or relearn, ways of attending to captive animals as subjects: To become open to the sensate and attuned ways in which communication between species occurs, even between people and city farm animals, and zoo visitors and zoo animals for example.

Dr Harriet Smith is a research associate in the School of Geography and Planning at Cardiff University. Her research utilises visual methods in order to investigate embodied communication between humans and other species in everyday contexts. She completed her PhD in visual sociology at Goldsmiths University in 2019.

Snæbjörnsdóttir/Wilson

You Must Carry Me Now (2014–16)



You Must Carry Me Now, focuses on the California Condor, an endangered species still inhabiting the Grand Canyon. Because of a multitude of environmentally compromising human activities, this species, along with others there, is now highly 'managed' by humans. For them, conservation efforts constitute critical 'life support' systems.

The artists worked alongside bird biologists in the field at Vermilion Cliffs and in the biological collection at University of Arizona, Tucson where they made a series of 14 photographs from frozen condor cadavers.

The preserved bodies of these animals are political – retained in this suspended condition, partly as evidence of the causes of their demise. Despite huge conservation efforts, sustained over more than 30 years, by far the greatest number of these protected birds dies very young, through lead poisoning, as a result of feeding from contaminated gut piles discarded by hunters far beyond the Canyon (where hunting is prohibited) – across Utah, Wyoming, Arizona and California.

In exploring the balance between data and affect, the artists combine the portraits – in some cases with numerical tagging and radio transducers still attached – together with transcribed narratives revealing the individual life and behaviours of each bird as divulged to us by the biologists – information that having no scientific purpose or destination, would in all probability otherwise have been lost.

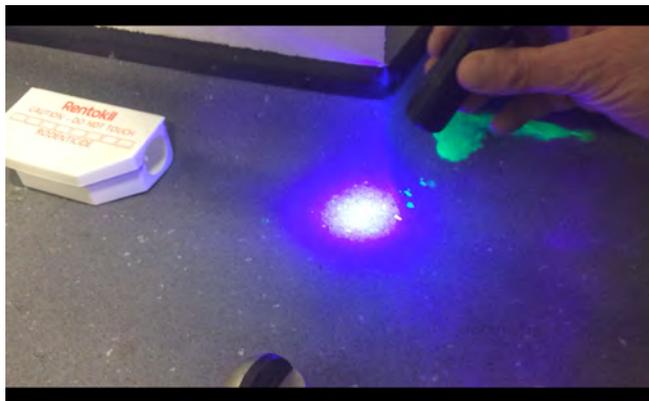
The work offers insights into the complex nature of our relationship to species facing extinction, the determination to preserve such lives at great cost, and some of the contradictions inherent in conservation itself in the context of conflicting human interests.

Bryndís Snæbjörnsdóttir and Mark Wilson are a collaborative art partnership. Their 20-year interdisciplinary art practice is research-based, exploring issues of history, culture and environment in relation to both humans and non-human species. Working very often in close consultation in the field, with experts including professionals and amateurs, they use their work to test cultural constructs and tropes, and human behaviour in respect of ecologies, extinction, conservation and the environment.

Bryndís Snæbjörnsdóttir is Professor of Fine Art at the Iceland University of the Arts and Mark Wilson is Professor in Fine Art at the Institute of the Arts, University of Cumbria, UK.

Hermione Spriggs

Traps as Artworks and Artworks as Traps (a view of the Slade School of Fine Art from a Pest Control perspective)



This presentation delivers a report on a two-month ethnographic engagement with the different modes of attention given to artworks, to animal traps used in pest control, and to other kinds of ‘stuff’ at the Slade School of Fine Art. My aim is to map out the topography of this space of comparison between artworks and traps – to locate this comparison within an ethnographic ‘slab of life’ engaging students, staff, pest control professionals, mice and other nonhuman agents. I begin with the understanding that modes of attention are corporeal, and that ontological distinctions (between e.g. culture and nature, art and trapping) are produced and enacted through embodied practice.

Traps and artworks have previously been compared by Alfred Gell who, in his well-known essay “Vogel’s Net” (Gell 1996, 15-38), crafted a thought experiment based around a fictional exhibition containing these two categories of things. Like artworks, Gell argues, traps are person-like agents acting into the future on behalf of their human makers. An ethnographic focus on the ways in which different subjects pay attention to ‘stuff’ is itself a mode of attending to the relationships between humans, nonhuman animals and things, whilst being mindful to the material efficacy of things themselves, and the work that they do on human and nonhuman subjects.

Adopting the Slade School of Fine Art as a slab of life instigates a first attempt at grounding Gell’s fictional comparison within the concrete dynamics of an institutional context. Of course the Slade, an art school, is particularly well suited to the task. The building is full of artworks at all stages of production and as Bill (who works in pest control) says, “there are so many holes in the Slade it’s like a honeycomb”. Its architecture plays host to unwelcome populations of cockroaches, rats, foxes, and (most troublesome) mice.

Hermione Spriggs is an artist, researcher and exhibition-maker exploring practical methods for perspective-exchange. Her collaborative project the Anthropology of Other Animals (‘AooA’) doggedly attempts to elicit extraordinary effects from unpromising materials and explores the hidden links between ‘craft’ and ‘being crafty.’ Hailing from Yorkshire, Spriggs holds an MFA in visual art from UC San Diego and is currently undertaking practice-based PhD research at UCL based between the Department of Anthropology and the Slade School of Fine Art. Spriggs is a member of the Social Morphologies Research Unit and the Multimedia Anthropology Lab. She is curator and contributing editor for the exhibition and publication project ‘Five Heads: Art, Anthropology and Mongol Futurism’ (UCL Anthropology/ greengrassi/ Sternberg Press).

Ben Stringer

Frankenstein in the Park



Mary Shelley was born (in 1797) in the Polygon, a circle of houses that originally stood alone in a neighborhood of farms and woods just a few hundred yards beyond what was then London's northern edge. By the time she was an adult, her neighborhood had been consumed by the city's rapid expansion to become the crowded streets of Somers Town.

When Shelley first wrote *Frankenstein* in 1816, the nearby development of Nash and Burton's Regent's Park was also well underway (Shelley 2000). Regent's park stages an idealised journey from the city to the country where familiar urban/rural, and rational/animal dichotomies are played out in the way that the urbane classicism of its southern city parts contrast with the faux rustic simplicity of its northern rural side (see also: Stringer 2018). Behavioral distinctions are implied in this journey too: from the genteel conversations of strollers amongst formal parterre hedges to the physicality of the playing fields to the north, and further to the animals in London Zoo on the Northern edge of the park.

This paper metaphorically imagines Shelley's monster within the park, as a response to the taxonomic divisions it implies. The creature takes things to extremes; at moments in *Frankenstein* he is studiously reading Plutarch, Milton or Goethe, at others his untamed feelings are driving him to murder innocent victims.

In 2012 in Karlsaue park in Kassel, Germany, artist Pierre Huyghe made *Untilled*, in which he placed a bees' nest on the head of a classical nude statue. The siting of this work was in an overgrown composting lot behind the scenes, away from the park's more prominent Baroque architecture and picturesque landscaping and therefore away from spaces redolent of a metaphysics of boundaries.

This paper makes a comparison of Frankenstein's monster as a disruptor within such a metaphysics of boundaries and Huyghe's *Untilled* as operative outside of them.

Ben Stringer is a senior lecturer in architecture at the University of Westminster, where he leads an M.Arch design studio (DS12), and an Architecture and Rurality dissertation group and contributes to the Expanded Territories research group. Recent publications include the book 'Rurality Re-imagined' and a 'Villages and Globalisation' issue of the journal Architecture and Culture.

Christina Tente

A Martha that therefore I am. Grieving, remembering and visualizing extinct species.

What does it mean to become extinct? How do we, the humans, visualize and grieve for extinct species? Can we grieve for someone or something that we have never seen, touched, smelled, heard? And who gets to decide which lives are worth living and which deaths are worth grieving, whose death has an impact and whose life is simply bare? Interested in the (in)visibility and grievability of extinction, the writer of this paper attempts to explore these questions through the story of Martha the passenger pigeon, last of her name. Martha died in 1914 at the Cincinnati Zoo, thus becoming the first known example of anthropogenous extinction. Today, in an era of mass awakening towards extinction and climate change and while the planet is suffering the consequences of human actions, her death functions as a reminder of what our choices and politics lead to. More than a hundred years after her death, her name is conjured again, through a series of visual representations, ranging from murals and sculptures to performances, conceptual art and instagramable tattoos. Wondering if this is a trend, a coping mechanism, or a cathartic healing process, I explore and analyze these examples following a posthumanist approach. With the help of Judith Butler's writings on grievability, vulnerability and precarity, as well as Gilles Deleuze and Felix Guattari's concept of becoming-animal, and Rosi Braidotti's work on nomadic subjectivity, I perform a close reading of Martha's name and what it symbolizes, I problematize the anthropomorphization of endangered and extinct species, and explore various ways of creative, political, and ritualistic visualizations that facilitate grief and catharsis.

Christina Tente has studied Journalism in Thessaloniki, Film & Cultural Studies in Athens, and has worked in the press offices of various cultural organizations. She currently studies Visual Culture at Lund University and works as external research assistant. She is also the curator of a feminist organization, called Feministcafé Ronja.

Jennet Thomas

Animal Condensed > Animal Expanded #1



Animal Condensed > Animal Expanded #1 is a video work that explores ideas around abuses of intensive farming (specifically chickens). In a bleak, partly animated alternate reality two bizarrely costumed characters (a human 'chicken' in a fat suit, and an elaborate folksy creature called an 'authenticity fetish') attempt to reconcile themselves with some unspecified trauma of mass biotechnoviolation. These two beings quiz one another in rhyme and animation on the origins and ontologies of their species.

Their world is somewhere between the virtual and the actual, a place where real objects have been sweet-talked into rendering up digital outcomes and computer effects are dumbed-down and exposed for what they really are. The photogrammetry 3d model generation process (that uses AI to intelligently sculpt an approximate distance between figure and ground) is used, but a glitched version here results in a sticky visual matter where chicken and rendering process collide and realities and meanings are unstable.

– “What are you?” asks the Authenticity Fetish.
– “I am an effect, a casualty of *Animal Expanded*,” replies the Chicken.

Animal Condensed > Animal Expanded #1 is the first part of an ongoing series of works. These videos think through contemporary issues of survival; food, collapsing ecologies, our dangerous relationship with other species and Artificial Intelligence technologies – satirizing post human aspirations as techno-pharmacological beings. An underlying theme is of the opposition between virtual and material, and an unravelling of the ability to differentiate between the two.

Jennet Thomas makes films, performances and installations exploring the connections between the lived everyday, fantasy and ideology, experimenting with collective constructions of meaning. She also writes experimental fictions and monologues. She is Reader in Time Based Media and Performance at University of the Arts, London.

Jennet Thomas, *Animal Condensed > Animal Expanded #1*, 2016, still from video (7 minutes).

Evelyn Tickle

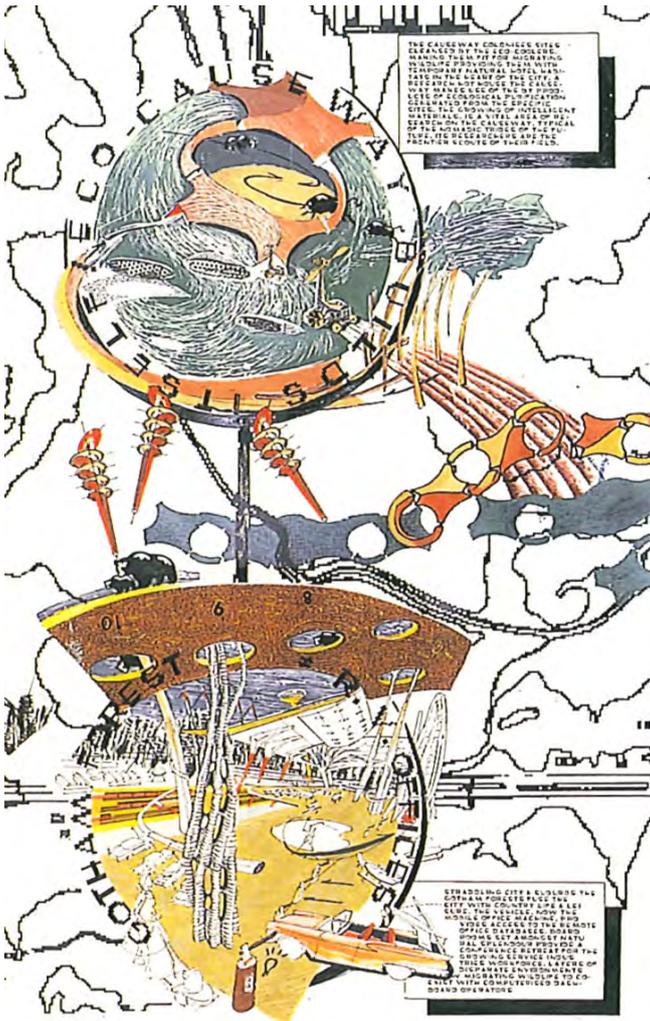
Grow



Since 2008, I have been working in collaboration with oysters and other bi-valves on the bio-chemical, bio-mechanical and architectonic structure of reefs ... at multiple scales ... on the precise architecture of a substrate that can initiate and enhance oyster growth, and can be built incrementally. I am committed to two fundamental principles – that it should use a concrete formula based on the chemical analysis of oyster shells and secretions – and, the behavioural and structural analysis of oyster colonies, as evidence of the oysters’ innate ability as an engineer, parametric designer and ‘wet computer’ should guide the architectural design. Locally, nationally and internationally, the oyster, its shell and its habitat, the oyster reef, are critically endangered and in some areas functionally extinct. This unique habitat works to stabilise the sand floors and shorelines of our estuaries and bays keeping waters from rising to a level that threatens coastal communities, and their built and natural environments. Together, the oyster, its shell, and its reef are responsible for purifying our waters, structuring our shorelines, feeding millions of people, and creating jobs for tens of thousands of people. The endangerment or extinction of this species has critical impacts at both the local and global scale. Addressing the effects of anthropogenic climate change and water pollution, the construction of new artificial reefs, the restoration of existing reefs and the creation of sustainable practices of oyster farming is now urgent. My paper will set out the challenges that must be confronted when working on reef design as an architectural issue, the opportunities that are offered by an approach based on bio-mimesis, and the impact that modular, fractal, reef assembly protocols can have in the restoration of coastal and estuarine habitats.

Evelyn Tickle FAAR (Fellow of the American Academy in Rome, Inventor / CEO of Grow Oyster Reefs, based in Charlottesville, Virginia, USA, MIT Solver, RISE Innovation Fellow) was trained as an architect at Auburn, Alabama, and SCI-Arc in Los Angeles. She is an educator, designer and builder, and has a specific expertise in concrete fabrication.

Evelyn Tickle, *Concrete Rope Reef Tangle*, Underwater Museum of Art, Grayton Beach, FL USA; Gulf of Mexico. Lat N30 18 45.262; Long W086 09 33.722. GROW concrete and surface and concrete rope. Cultural Arts Alliance, NEA, Alys Foundation, SWARA Reefs.



Presenting a thirty year old fiction, an eco-utopia, exhibited at the 1991 Venice Biennale, as a way of reflecting on where our imagination failed and where it was accurate, realigning our vision to 2020 and projecting it to 2050, thereby creating a 60 year continuum in ways of thinking about urban design.

The project proposed ways of radically altering the life cycle of cities, reconnecting with tidal, seasonal and migratory times. Our future Ecological City was set within a context of global climatic change where continent spanning 'migration highways' paralleled our own human movements across the globe. By 2020 this question of how society interacts with wildlife has become an essential concern, requiring proactive strategies.

Thirty years ago we wrote "The Ecological City explores the possibility that nature, wildlife and the seasonal cycle might reclaim the city from its electromechanical time-keeping. Previous industrial revolutions taught us how to live by the clock, radically altering ways of life and ending the era of rural lifestyles. Today we are still living in the cities this age created but have outgrown their restrictive scope. As new technologies dissolve centralised work patterns, we no longer need to be tied to place-specific work. The future Ecological City is set within a context of global climatic change where migration highways counter imbalance. These environmental highways, or eco-causeways, cut across continents, aiding the migration of species to more suitable environments. Purposefully routed through cities, the causeways are a new urban natural resource, regenerating growth and affecting the pattern of development. In Eco-City, urban blocks are subjected to a policy of planned change of use: block rotation makes a balanced demand on our future resources, subjecting selected blocks and buildings to a short term meanwhile use policy."

Catherine du Toit is an architect and educator and cofounder of 51 architecture. The practice works with artists, communities, private individuals and, increasingly, other species. Current projects include a mile long eco-verge, the adaptive reuse of a 1930's timber frame house and a future plan for a local community centre. Eco-City project authors: Catherine du Toit, Peter Sabara and Peter Thomas.

David Vanderburgh

*Bowers and Burrows:
How (Other) Animals Build*



To paraphrase Thomas Nagel, “What is it like to be a bowerbird?” (Nagel 1974, 435–450). Maybe it’s not “like” anything we can coherently describe. And yet, we can’t help feeling a certain affinity with this exuberant bird’s attempts to create a theatrical setting for courting potential mates. What indeed is it like to be any other animal than ourselves?

Perhaps our empathy with these others can begin from our understanding of the rationality and/or emotionality of their efforts to structure their environments. Nests and hives, termite and ant mounds, burrows and indeed bowers bear witness to our neighbors’ efforts in parallel to our own. As has been amply documented, we can’t quite communicate with them as we do among humans. And yet, as we admire what they do, we begin to understand and appreciate their work.

Catherine Ingraham asserts that “Architecture ‘animalizes’ space by maintaining its distinctness” (Ingraham 1991, 24–29). Can we conceive of architectural space as other than non-animal? Naturalist Charles Foster has tried, with varying degrees of success, to live as a badger, a deer, and a fox (The Guardian 2016). Designer Thomas Thwaites lived in the Alps as a goat, with the aid of prosthetics (Pilcher 2017). Could this be a first step toward reconciliation? Can architecture in a broad sense serve as a bridge across the gulf that separates us from other animals? What is at stake if this turns out to be impossible?

David Vanderburgh (Harvard, Berkeley), is Associate Professor at UCLouvain, Belgium. He has held visiting positions in the US and Canada. He is currently Vice Dean (LOCI-LLN) and Head of Programme at UCLouvain. He is interested in architectural representation. His most recent publication is the co-edited catalogue of “Disegno2018” (2018).

Joseph C Boone, *Satin Bowerbird at his bower*, 2016.
https://upload.wikimedia.org/wikipedia/commons/3/31/Satin_Bowerbird_at_his_bower_JCB.jpg

Sonya Viney

The Sheep



This report examines the practice-based research exploring issues of animal ethics in art in the context of ceramics in the extended field. The explicit question refers to what may be argued as the extreme end of animal exploitation. Leading to death and defilement of a living being, possibly with audience participation, presented as spectacle. It critiques work in this oeuvre and evidences an increasing number of events and works despite opposition from charities, authorities and members of the public (see: Wahlquist 2017).

The research also debates both animal ethics and ethics in Art. Asking, how is it that art occupies a status where it allows this to happen? As part of the discourse the report considers Artists who protest about animal use and killing in their practice. Further to that it identifies artists using ceramic multiples in installation to contextualize their ideas/concepts, concluding with the artist's emotive installation, *The Sheep*, 2018, which is an extension of recent work responding to The Fluxus Art Collection of De Montfort University, Leicester.

The bio-morphic installation of black porcelain is a protest to Action 33. by Hermann Nitsch (1970). Nitsch's score, set-out the pre-meditated slaughter and defilement of a sheep in the name of art. This performance took place at Rutgers University NJ with approval of professor and Fluxus artist Geoffrey Hendricks (Hendricks 2003). The Austrian Actionist is still producing controversial performance installations, the last documented was 150. Action in Tasmania 2017. The spectacle of animal killing in art, is ever increasing, and Viney questions these ethics in modern society.

Sonya Viney is an artist working in the expanded field of ceramics. Her practice focuses on concept and contextualising clay multiples. Recent work presents as site specific installation in response to collections or place. As an emerging artist she has exhibited in London, Oxford and the Midlands with a commission for The University of Nottingham on public view adjacent to The Museum of Archaeology.

Zi Hao Wong

Cows in the Singaporean Flat



Zi Hao Wong, *Cow entourage along a public housing corridor*, photographic montage, 2019.

A weekday morning in 1994: a most peculiar sight of cows walking along a high-rise corridor of one of Singapore's public Housing and Development Board (HDB) blocks was reported in the local broadsheets. The cows had arrived from their dairy farms by lorry, to bless the new flat of a Hindu family. As part of the ceremony of Gomatha Pooja (or 'cow blessing'), the bovines made a tour of the flat's spatially tight interiors, ending the ritual with a casual dump of cow-dung in the living room. Nation-wide technological improvements to HDB estates in the 1990s – in which elevators were retrofitted to connect to every floor of the high-rise flats, enabled the re-emergence of an almost obliterated home-making tradition. The Singapore state's infrastructural resettling of squatters to high-rise public housing blocks in the 1960–70s had resulted in the discontinuity of past cultural practices linked to a once material and symbolic ground. Previously, with the lack of lift-access to every floor, the cows simply could not climb the stairs.

Yet for those who did not understand the ritual, the image was jarring: the cows seemed incompatible spatially and culturally inside the Modernist flat. The paper re-performs the cow-blessing ritual, engaging with the theoretical lenses of Derrida's 'animal,' which he situates as incongruous within modern society as both 'beast and sovereign,' and hence 'outside the law.' On one hand, placed outside of architectural order, the rational and pragmatic ideologies embodied in the Singaporean high-rise housing infrastructure spatially disciplines the beast, curtailing the animal – and Singaporeans – from habits of the ground. On the other hand, the cow seen as the physical manifestation of Hindu divinities (the sovereign) is also excluded from order. Modern(ising) infrastructures become sites of irrationality and the supernatural – the excessive cow reconciling the high-rise to the now-estranged culturally symbolic ground.

Zi Hao Wong is a PhD student at the National University of Singapore's Department of Architecture. His research traces the displacement of land/ground in the high-rise city through non-human objects found within urban contexts. Beyond the normative output of architecture, his interests extend to include cultural and material studies.

Gillian Wylde

A as in Animal



A as in Animal is a messy repetition of loops, superficial intensities and anaerobic fabulations. The video work reconfigures pre-existing critter doings and multispecies imaginaries found on the internet, via cute arrangements and queer postproduction activities. The work is a hot-wiring of disparate elements from linguistics, gender studies, queer studies, cinema, feminist manifestos, and science technology studies. The best shit-kicker Fibonacci feminist kitchen manifestos can be downloaded from Youtube 4sho.

The title of the work refers to Gilles Deleuze's alphabet book, *From A (as in Animal) to Z (as in Zigzag)*, screened on French television after his death, and the assemblage of animality within Deleuze and Guattari's writing that connect animal life with philosophy.

Gillian Wylde makes work in response to the internet, site, encounter and dialogue(s). Processes of appropriation, performative assemblage and post-production are constants through most of the work, like maybe a wild smell or hairy logic. Gillian is senior lecturer in Fine Art at Falmouth University.

Gillian Wylde, *A as in Animal* (#feelings - is gay shit?).

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