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BANGING TWO STONES TOGETHER
USING GEOMETRIC ABSTRACTION TO DEPICT ANIMAL
RIGHTS

An exegesis presented in partial fulfilment of the requirements for the degree of

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ABSTRACT

This exegesis presents research into establishing an abstract geometric framework for which to use for the depiction of animal rights. This framework stems from contemporary animal rights discussions in association with case studies situated around animal disease and the impact that animals have on the environment. This material is used to form an ethical and philosophical position. This position is built upon through review of the; the NZ Animal Welfare Act 1999, contemporary animal rights artists, as well as conceptually focused contemporary abstract artists. The output of this research is a series of two-dimensional and three-dimensional works, which are formally realised and animal rights driven.

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CONTENTS

<i>Abstract</i>	<i>ii</i>
<i>Acknowledgements</i>	<i>iii</i>
<i>Contents</i>	<i>iv</i>
<i>List of figures</i>	<i>v-vi</i>
Chapter 1	Introduction..... 1-4
Chapter 2	Conceptual Foundations: Animal Rights and Two Case Studies.. 5-11
Chapter 3	NZAnimal Law, and the Political Art of Rudolf Baranik 12-18
Chapter 4	Five Companion Animal Rights Artists 19-26
Chapter 5	Establishing a Geometric Abstract Representation For Animal Rights..... 27-58
Chapter 6	Summary and Conclusion 59-63
Appendix I	Figures not Included in Main Text 64-75
Bibliography 76-80

LIST OF FIGURES

Figure Number	Description of Figures	Page
Figure 2.1	Sheep with facial eczema	10
Figure 3.1	Rudolf Baranik, <i>Napalm Elegy 1972-73</i>	16
Figure 4.1	Image of the animal transport ship <i>FaridFares</i>	20
Figure 4.2	Sue Coe, <i>Goats before Sheep, 2002</i>	20
Figure 4.3	Britta Jaschinski, <i>Ghostly Cheetah</i>	22
Figure 4.4	Angela Singer, <i>DripsyDropsy</i>	23
Figure 4.5	Yvette Watt, <i>Nine Lives</i>	25
Figure 4.6	Eduardo Kac, <i>Alba</i>	26
Figure 5.1	<i>Untitled, 2013</i>	28
Figure 5.2	<i>Untitled, 2013</i>	63
Figure 5.3	<i>Untitled, 2013</i>	29
Figure 5.4	Sarah Morris, <i>Dulles (Capital)</i>	31
Figure 5.5	Thomas Scheibitz, <i>90 Elements, 2007</i>	33
Figure 5.6	<i>Untitled, 2013</i>	34
Figure 5.7	OdiliOdita, <i>Power Lines, 2003</i>	35
Figure 5.8	Per Kirkeby <i>Mysusetter III, 1991</i>	37
Figure 5.9	<i>Untitled, 2013</i>	38
Figure 5.10	<i>Untitled, 2013</i>	39
Figure 5.11	<i>Untitled, 2013</i>	64
Figure 5.12	View of untitled test installation	41
Figure 5.13	View of axis interaction of untitled test installation	64
Figure 5.14	Detail of untitled test installation	65
Figure 5.15	View of 30 Upstairs installation showing two people in the space	42
Figure 5.16	View of untitled installation at 30 Upstairs Gallery	43
Figure 5.17	View 2 of untitled installation at 30 Upstairs Gallery	65
Figure 5.18	View showing the chemical signature oseltamivir aka tamifluat 30 Upstairs Gallery	66
Figure 5.19	The chemical signature oseltamivir aka tamiflu used as the guide for the 30 Upstairs installation	43
Figure 5.20	View of text piece for MAN MADE exhibition at Dowse Lower Hutt	66
Figure 5.21	Close up view of MAN MADE test piece	67
Figure 5.22	Details of Man Made test piece – showing mix of ribbon and lashings	67
Figure 5.23	Completed view of <i>Coumaphos</i> . MAN MADE exhibition, 2013, Dowse	44
Figure 5.24	Close up view showing the chemical signature driving the horizontal axis. MAN MADE exhibition, 2013, Dowse	45
Figure 5.25	Close up view of the hexagons driving the vertical axis. MAN MADE exhibition at Dowse	68
Figure 5.26	Close up view showing zinc staples, lashing and ribbon, and ACP. MAN MADE exhibition, 2013, Dowse	68
Figure 5.27	Chemical signature for <i>Coumaphos</i>	47

Figure 5.28	<i>Untitled.2013. Digital image</i>	49
Figure 5.29	<i>Untitled.2013. Digital image</i>	69
Figure 5.30	<i>Untitled.2013. Digital image</i>	70
Figure 5.31	<i>Untitled.2013. Digital image</i>	49
Figure 5.32	<i>Untitled.2013. Digital image</i>	71
Figure 5.33	<i>Untitled.2013. Digital image</i>	72
Figure 5.34	Digital study for <i>Coumaphos</i> installation	50
Figure 5.35	<i>Oestrus activity#1, 2013. Aerosoled Tail paint on ACP</i>	53
Figure 5.36	<i>Property #1, 2014. Leg and tail tape on ACP</i>	54
Figure 5.37	Digital mock-up for potential installation (centre left is a pillar) ..	55
Figure 5.38	Testing the space for a final installation with <i>Oestrus #1</i> also pictured	55
Figure 5.39	Fred Sandback installation	56
Figure 5.40	The chemical signature for <i>Sporidesmin</i>	37
Figure 5.41	<i>Facial Eczema and Fertilisers</i>	38
Figure 5.42	<i>Untitled</i>	73
Figure 5.43	Detail of <i>Untitled</i>	74

CHAPTER ONE

INTRODUCTION

In recent years contemporary art has started to engage in animal rights. A review of the literature reveals that a range of artistic approaches exist. These all share a commonality in that animals are represented physically or literally in their research. How might my geometrically formal art practice join this conversation? Or in other words, how can I reference animal rights concerns in an abstract non referential manner? This exegesis unpacks my research into this area.

The production and killing of non human animals is ecologically of global concern. The internationally sponsored LEAD (Livestock, Environment and Development Initiative) report writes (Steinfeld, Gerber, Wassenaar, Rosales, & deHann, 2006, p. 20) that animal agriculture contributes on a massive scale "... to climate change and air pollution, to land, soil, and water degradation and to the loss of biodiversity". Environmental damage done by livestock goes beyond its sector and beyond agriculture (Jutzi, 2006, p. iv). The damage done to the Waituna catchment (discussed further in Chapter 2), is a local example of the environmental costs caused by intensive dairying.

An internet scan through the subject line *animal rights* reveals a number of websites and pages dedicated to this cause. If the viewer wishes to engage with this material they will be confronted with text and graphic images detailing the mistreatment and killing of non human animals for human gain.

Humans, most obviously use non human animals as a source of food, but they are also commonly used in the medical and psychological sciences, the fashion industry; for clothes and in cosmetic testing, and in sports and leisure; such as racing, hunting, and breeding. Every year these industries kill 65 billion non human animals to aid in human life longevity, vanity, and pleasure (Factory Farms, n.d.).

Jacques Derrida in *The Animal That Therefore I Am*, writes: "No one, can deny seriously, or for very long, that men do all they can in order to dissimulate this

cruelty... this violence that some would compare to the worst cases of genocide”(cited from Baker, 2003, p. 35).

What can Art add to this conversation? Steve Baker (2013), a leading academic on animal rights and art, writes that it adds specificity, a different way at looking at a complex problem (p. 176). By specificity Baker means that artists address this problem in their own way, artistically as well as philosophically and ethically.

As an artist interested in both geometric art and animal rights my aim is to define my own specific boundaries; artistically, philosophically and ethically. The chapters that follow discuss the course my research has taken. Starting with chapter two these are outlined as follows:

Chapter 2 outlines the historical context of the animal rights debate and looks at two real world case studies of the human and environmental danger of a world without animal rights. This has been an important area for me to understand, as it defines where I stand philosophically and ethically. This has also helped me to define the material that I draw upon when making the formal aesthetic decisions in my art process to be discussed in chapter 5. This foundation has also further helped to define the question: what can art, or rather, what can my art add to the debate? This is addressed in the conclusion,chapter 6.

Chapter 3is broken into two sections: The first part looks at animal law in New Zealand. This is guided by the Animal Welfare Act 1999, which is said to be world leading in its welfare. A close reading of this Act however reveals that it is seriously flawed when it comes to the actual protection of animals in the commercial sector. Understanding that there are indeed sore spots in the legislation is important to me: firstly, to clarify that animals are discriminated against and that animal rights is not just a witch hunt, and secondly, these are the structurally weak areas that need attention in the fight for change to take place. It has not been my intention in this study, through my art, to address these legal areas directly or rather literally, but understanding them is nevertheless fundamental to the problems that may arise when mixing political issues through art practice.

The art of Rudolf Baranik is a case in point; Baranik established a framework called “social formalism”, which saw the then current political issues of the Vietnam War treated in an equal measure to the formal considerations in his art, such as the aesthetic concerns of colour, line, composition, and texture. The second part of this chapter looks at his art and finds through review of his paintings, that a potential repercussion of politically motivated art, can also lead to it becoming marginalised from the art institution and, or after Groys (2008) pushed outside the institutional framework of “genuine art”. This chapter also touches on this predicament. Further to this Baranik’s “social formalism”, is very much in line with my own thinking of the relationship between art and politics, and I find his work an important reference.

Chapter 4 looks at the strategies, challenges, and problems, in the making of “animal rights” art. Artists discussed include; Eduardo Kac, Angela Singer, Britta Jaschinski, Sue Coe, and Yvette Watt. How have they represented non human animals and what does their research/approach indicate with their treatment? All these artists have a serious animal rights agenda, and also have diverse practices and ways of looking at representation. What is their specificity and how might my practice operate in relation to their methodologies, what can my work do to enliven the debate, and make an original contribution?

From its earliest twentieth century beginnings, artists such as Mondrian and Malevich, who broke through into abstraction, sought to do away with the figure/ground illusion of representation painting. Reduction and purity were now two of the key attributes looked for in painting. Mondrian’s painting channelled a human spiritual element, while the likes of Malevich and his contemporary Rodchenko, sought a purity that attempted to do away with authorship. Rodchenko famously reduced the illusion of painting to its zero ground with the monochrome and declared painting finished (Foster, H., Krauss, R., Bois, Y-A., & Buchloh, B. H. D. (2004).

Abstract painting did however survive, continuing to find new ways of reinventing itself. In more recent times, incorporating a conceptual component into its framework has increased its range. (Rosenthal, 1995).

Chapter 5 looks at how artists such as; Sarah Morris, Thomas Scheibitz, Odili Donald Odita, Mark Bradford, Fiona Hall, and Per Kirkeby, have incorporated a conceptual framework into their art. Here I will posit that, it is the formal tools of colour, line, texture, balance, compositional structure, and material use that supply their conceptual read. This chapter looks at their work in the context of my own development in establishing a geometrically formal framework that is conceptually driven and flexible to include; the scientific, the systematic, the deductive, as well as felt painterly expression. As this chapter unfolds it will also reveal the specificity of my methods and explain my decision making as I work towards my final exhibition.

CHAPTER TWO

CONCEPTUAL FOUNDATIONS

ANIMAL RIGHTS

What are animal rights? What are the ethical boundaries that we are dealing with when we use the words, animal rights? Three viewpoints dominate here;

Viewpoint one is after Peter Singer, who argues that seeking the greatest good is the only measure of good or ethical behaviour and that there is no reason why this should not apply to non human animals. This is known as the “Utilitarian perspective” and follows the views of 19th Century British academics Jeremy Bentham and John Stuart Mills. Their views led the way for the foundation of the Animal Welfare Act in 19th Century Britain. This view recognised the warfare of animals in respect to their ability to feel pain. But this meant as long as they were killed in a humane manner this was acceptable. The bottom line here is that non human animals are regarded as property and the happiness of the humans eating animals outweighs their death, thus making them philosophically available for consumption (Francione, 2010, p. 7, 10).

Matters surrounding life importance are also a recognised criterion for Singer. A life is more important if it is self-aware, capable of abstract thought, can plan for the future, and also be capable of complex acts of communication. A non human animal that does not have these abilities can be killed and replaced by another animal without any loss (Francione, 2010, p. 10).

Viewpoint two is after Gary Lawrence Francione, who is the pioneer of the abolitionist theory. This theory requires only one right which is that animals are not to be regarded as property. Ethical veganism is the moral baseline of the animal rights movement here. Treating animals as property is described as “species discrimination” (Francione 2010 p. 14).

Viewpoint three is put forward by Tom Regan. This is similar to the abolitionist, but limits full status to the animals that have cognitive characteristics that are similar

to humans. The death of a non human animal is harmful, but not as harmful as for a human (Francione, 2010, p.13).

But can we understand the meaning of a non human animal death? Francione argues here that we can't project the meaning of animal death and assume that an animal does not want to exist – that it is not satisfied with living (2010, p. 18-19).

He references Darwin, stating that differences between animals are a matter of degree and not in kind. The only requirement for an animal is for it to be sentient: "*Sentience is a means to an end of continued existence*. Sentient beings, by virtue of their being sentient, have an interest in remaining alive; that is, they prefer, want, or desire to remain alive" (Francione, 2010, p. 15).

A useful quote to put this into context is by Angela Singer on a visit to a South Island freezing works: "...the sheep and lambs bleat continually, they shake with fear, shitting and pissing en masse" (cited from Baker 2013, p. 169).

But are equal rights for non human animals even an issue? It is worth noting here the argument by Keith Tester that sees animal rights not about animals, but rather a search for humans to become pure and to expunge or exteriorize their own animality (Baker, 2001, p. 212-3). This is an interesting observation in the context of abstract art movements which seek purity.

Killing animals and eating meat is very much a large part of human culture today, but there really seems no consistency to our differentiation of treating animals as food, as pets, as entertainment, for science, for clothing, and so forth. Human ideals often seem full of contradictions, and perhaps this could be seen as just another. Should I therefore question my life-style and except that this is the way it is?

The feeling though that something is very wrong when dealing with the darker side of animal rights content – looking at it, talking about it, thinking about it, and even imagining it, just feels wrong. From my own personal perspective then and the purposes of my research, I will therefore follow the viewpoint of Francione, and take the hard line that animals are not to be regarded as property and should not

exist for the pleasure of humans. Taking this philosophical position means that I will not, for instance, use the physical animal whether dead or alive, in my research, as this would seem ethically inconsistent.

TWO CASE STUDIES

The following two case study areas demonstrate how important the treatment and welfare of animals are to humans. Their physical health, as well as the environmental consequences of their commercial production, has a direct impact physically and economically in the health and wellbeing of humans. In Chapter 5, material from these case studies will be reflected upon further and used in the formation of two and three-dimensional artworks.

Case Study 1 – Environment

The Waituna Catchment

Pollution to the Waituna Catchment is a great contemporary example of the effects that commercial dairying has on the environment. The Waituna Lagoon area is located 40km south-east of Invercargill. In 1976 it was officially recognised as New Zealand's first Wetland of international importance under the Ramsar Convention of Wetlands. The Waituna covers 3556 hectare and is a natural coastal lagoon that is unique to Southland and New Zealand. Three creeks; the Moffit, the Carran, and the Waituna flow into the lagoon, which is home to unique and internationally important biodiversity. In the catchment area there are 41 farms and more than 20,000 cows as well as 14 sheep and beef farms (Sue Maturin, (n.d.), and Waituna lagoon (n.d.)). The run-off from these farms in the form of insecticides, fertilizers, effluent, and urine, has turned the once clear waters of the lagoon into an oxygen starved, nitrogen and phosphorus nutrient rich water. This has led to the death of many aquatic plants resulting in murky water that is full of algae and slime. As a result of such conditions the lagoon was reaching a point of no return, and in July 2013 the drastic measure of opening up the lagoon to the sea was taken in an attempt to flush the lagoon (Freshwater pollution(n.d.);Waituna lagoon (n.d.)).

Coumaphos

Coumaphos is an organophosphate used in insecticides. From the 1960's organophosphates replaced organochlorines, which contained chemicals such as arsenic, copper, and zinc. DDT used in animal plunging, dipping, and spraying was the main product used before the 1960's. In New Zealand farms that used this product are still to this day toxic and contaminated. (2.1 Dipping practices, n.d.). Asuntal, is an organophosphate, which contains the active ingredient coumaphos. This is used on domestic animals such as cattle, goats, and sheep to prevent, ticks, sucking and biting lice, fleas, depluming mites, sheep keds biting and sucking flies, fly larvae in wounds, and mange mites. Organophosphates like this replaced organochlorines, because they were generally considered nontoxic to plants. Studies however show that these insecticides can cause oxidative damage, which cause algal growth and development, which have indirect environmental consequences, such as in situations like the Waituna catchment above (Schweikert, W., & Burritt, D. J., 2012).

Case Study 2 – Disease

Animal disease can be a crisis to both animal welfare and the agriculture industry. There are a broad range of diseases that affect animal welfare. These include: 1) parasites, both internal and external: Internal parasites include; roundworm, flukes, tapeworm, which can affect the stomach, intestines, lungs, and liver. External parasites include; flies, ticks, mites, and mosquitoes. 2) Microbe like viruses, such as avian and swine influenza, as mentioned below. These can cause up to 60% of disease outbreaks. Also, bacteria related, such as anthrax, blackquarter, and tuberculosis. 3) Fungi, such as ringworm. 4) Protozoa. 5) Poisoning from insecticides, and dips, poisonous plants, and fungal toxins. 6) Dietary problems. 7) Metabolic diseases. 8) Congenital disease. 9) Environmental disease. 10) Cancer. 11) Allergies. 12) Degenerative disease. (Turton, 2000).

Facial Eczema

In 1882, the S.S Dunedin fitted with a Bell Coleman cold-air engine left Port Chalmers with a cargo of frozen meat bound for the London meat market. This began a new industry and was the first significant event, which would tether New Zealand's development as a country as an international supplier of meat (Hayward, 1972, p. 1). The second significant development was the introduction of aerial top dressing. This event increased the number of sheep on New Zealand farms three-fold. This was particularly important in the yield of in accessible parts of high country farms. It is estimated that 400,000 tons of fertilizer were dropped per year at this time (Hayward, 1972, p. 158).

At about this time, the 1950's, a disease known as facial eczema started to take hold in New Zealand's domestic animal populations (Menna, Smith & Miles, 2009, p. 345). Facial eczema is caused by a toxin from the fungus *Pithomyceschartarum*, which grows on litter at the base of pasture. This spores profusely under warm moist conditions in late summer and autumn. This toxin was found only 50 years ago. When the fungus spores it releases the toxin sporidesmin, which when eaten by domestic cattle and sheep causes extreme liver damage from inflammation and blockage of the bile ducts. A secondary effect of this disease is the loss of the affected animals to excrete the substance phylloerythrin. This results in highly sensitive skin to sunlight which causes reddening, intense itching, swelling, lesions, and scab formations. This secondary affect does not show itself until 1 week after damage to the liver has taken hold (Menna *et al.* 2009, p. 345; Wells, 2011, 265-6).

While there is no scientific link between the two events of facial eczema and aerial top dressing, it is nevertheless a thought provoking coincidence. **Figure 2.1** is a picture of a sheep with facial eczema.



Figure 2.1. Sheep with facial eczema (image is internet sourced).

Foot and mouth

The 2002 foot and mouth outbreak in the United Kingdom is a recent example of an animal welfare disease related crisis. Over 10 Million sheep and cattle had to be killed to bring this disease to an end, with an estimated cost of 8 billion pounds. This disease probably spread from pigs that were feed on untreated waste. Many of the animals that had to be slaughtered to halt the disease actually showed no signs of the disease. Also of particular interest from an animal welfare point of view is that this disease and the death of millions of animals could have possibly been treated with a vaccination, but this was not seen as economically viable as under the rules of export, this would have prevented future export of British livestock from taking place (2001 United Kingdom, n.d.)

Avian Influenza

The recent outbreak of avian and swine influenza are recent animal disease outbreaks that not only spread among their species but have crossed the species barrier. Avian influenza (H5N1) is an example. It is thought to have spread through domestic poultry to other migrating birds from infected fertilizer, manure or feed. It is an epizootic (an epidemic for animals), and has killed 10's of millions of birds and resulted in 100's of millions more in animal culling to try and stop it. It also has the potential to kill between 5 to 100 million humans (Influenza A, n.d.; Mayo Clinic Staff, n.d.).

Using New Zealand as an example, the next chapter outlines how well the law protects animals. It will become apparent here that their mistreatment on a mass scale is very much politically controlled and biased towards the commercial market, and one gathers, economic profit.

CHAPTER THREE

NZ ANIMAL LAW AND THE POLITICAL ART OF RUDOLF BARANIK

Not being a chattel slave is a prerequisite to having other rights. The laws of every nation, as well as the norms of customary international law, prohibit slavery... If animals matter morally, then we must apply the principle of equal consideration—the moral rule that we treat similar cases similarly—and ask whether there is a good reason not to accord the right not to be treated as property to nonhumans as well. Is there a justification for using animals in ways that we would consider inappropriate ever to use any humans? (Francione, 2010, p. 22).

New Zealand's economy is based largely on the primary sector. Animal laws are needed to protect New Zealand's borders; to implement international treaties; to establish quality of care on promoting primary products to international markets; to protect animals used in research, testing and teaching; to control dogs; to uphold the: "clean, green and humane" image of New Zealand; and to provide a standard of care for every individual animal. (Wells, 2011, p.19).

The New Zealand Animal Welfare Act 1999.

Politically and legally the welfare of animals in New Zealand is governed by the Animal Welfare Act (1999). This act is described as leading the world in animal legislation (Wells, 2011, p.23-24). This was the first piece of legislation to include

the 5 freedoms for animals. Section 4 of the Act outlines this (Wells, 2011, p.23; Animal Welfare Act 1999, Section 4(a-e)).

This part of the act provides for the physical health, and behavioural needs of animals. This is also appropriate to the species, taking into consideration the environment, and circumstances of the animal. The 5 freedoms are:

- (1) Proper and sufficient food and water.
- (2) Adequate shelter.
- (3) Opportunity to display normal patterns of behaviour.
- (4) Physical handling in a manner which minimises the likelihood of unreasonable or unnecessary pain or distress.
- (5) Protection from, and rapid diagnosis of any significant injury or disease.

However, though the act is world leading, it is about the welfare and the prevention of cruelty, and not about any actual rights for an animal. Protecting the welfare of animals is also very weak when it comes to the commercial sector. The two major concerns here are with the legitimisation of animals in research and the rearing of animals in the intensive farming system (Wells, 2011, p.23).

Sections 13(2)(c) and 30(2)(c) provide the loop holes (Animal Welfare Act 1999, Section 13(2)(c); Section 30(2)(c)) These sections make it possible to call a *defence* for animal mistreatment. Here a separate and agreed to *code of welfare* for animal treatment overrides. This part of the legislation is why the intensification of both pigs and chickens, with their respective use of crates and cages, which inhibit their natural behaviour patterns, are allowed to continue (Wells, 2011, p. 540-1). Such reasons driving this defence can include justification to provide cheaper food and religious reasons such as to provide kosher food (Tava, V., personal communication, SAFE talk Wellington Library 11/04/2013).

The National Animal Welfare Advisory Committee (NAWAC), which is made up of 11 members are the ones that oversee this *defence* and *code of welfare*.

Interestingly, only one of the members has ethical training (Tava, V., personal communication, SAFE talk Wellington Library 11/04/2013).

Another absence of animal welfare in the Act is that it also does not cover the welfare of animals in a hunting situation. Section 175 of the Act states, with some exceptions relating to animals in zoos, that there is nothing that makes it unlawful to hunt or kill: any animal in a wild state; any wild animal or pest in accordance with the provisions of the Wildlife Act 1953, the Wild Animal Control Act 1977, the Conservation Act 1987, the Biosecurity Act 1993, or any other Act; or any wild animal or pest; or any fish caught from a constructed pond (Animal Welfare Act 1999, Section 175).

THE ART OF RUDOLF BARANIK

Rudolf Baranik is a very good example from my perspective of an artist who wanted his art to be about art and about politics¹. His combination of these elements is known as “social formalism”. What he believed and tried to demonstrate through his art was that formalism was not in opposition to political art. He writes on the state of formalism: “Political artists who abandon formalism instead of finding an appropriate formalism for their intention are not advancing either art or social intent. Those who confuse formalism with elitism, are in effect conceding that certain impulses in art cannot claim either sensitivity or flight of imagination” (cited in Craven, 1997, p.180).

In defining himself as a “socialist-formalist”, Baranik writes: ““Socialist” (meaning humanist) stands for: the artist’s desire that art better life; “Formalist” stands on

¹Joseph Beuys is another very relevant artist whose politically motivated art was used to draw attention to social issues to generate societal change. His output though, with emphasis on material use, that does not give over to aesthetic pleasure, diverges from my own. In this regard, I find Baranik more relevant in my discussion, as his aesthetic concerns were founded more on the formal qualities of art (Joseph Beuys, n.d.; Džalto, D.n.d.).

guard in the defence of art's poetic options and freedom, of its independence of mundane usefulness" (Quoted in Craven, 1997, p. 194).

Craven (1997) writes that the formal traits consistently in evidence in Baranik's paintings include:

a highly nuanced sense of tonal modulation, a very broad light-dark range from starkly illuminated to delicately tinted, an expansive range of textual effects (from richly impastoed oil paint to a rustoleum matte and the glossy incandescence of photostats), a predominance of brooding, deeply resonant colours, a cursive figuration of semiabstraction that describes little but suggests a lot (from geological strata to Baltic night skies), and a greater spatial tension generated by the interplay of allusive forms with varying degrees of semi-flat surfaces (p. 67).

Baranik's social formalism matured in his 'Napalm Elegies' series of paintings (1967-1974). In these paintings he responds to the moral outrage of the war in Vietnam (Craven, 1997, p. 15). The use of Napalm was against the Geneva Convention of War, so was a politically rife topic (Craven, 1997, p. 17). A noteworthy piece of this period is *Napalm Elegy* of 1972-3, pictured in **Figure 3.1**. This painting employs an abstract language with a synthesis of colour-field Abstract Expressionism with Minimalism (Craven, 1997, p. 25). The painting is described as a moonscape/geological formation, but in the context of its title, it becomes a disfigured face which jolts the viewer.

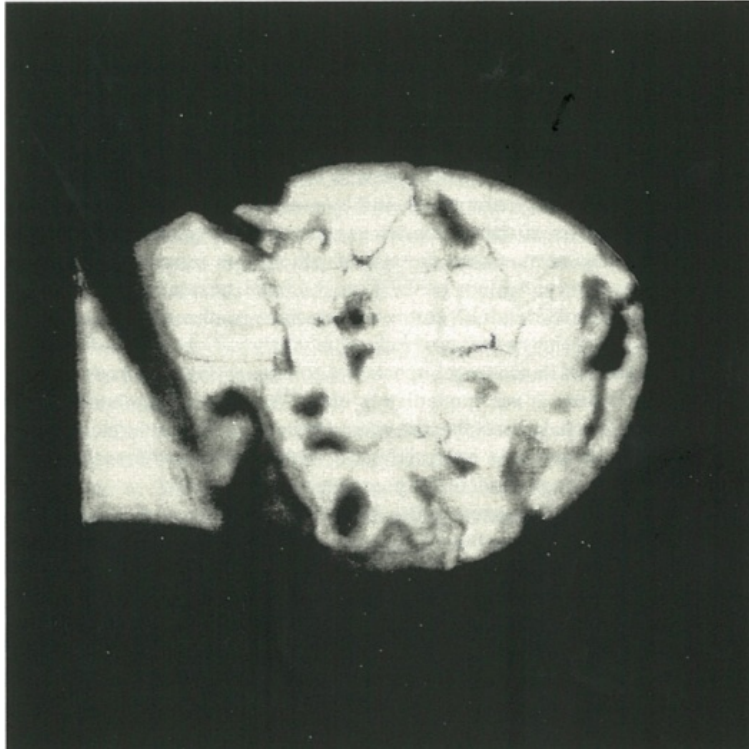


Figure 3.1. *Napalm Elogy* 1972-73. Oil and Rustoleum on canvas, 72"x72" (From Craven, 1997, p, 23).

By allowing for an ambiguous read in paintings like this, Baranik avoids the explicitness and shock tactics of social realism and propaganda (Craven, 1997, p. 22, 24). I see this aspect of Baranik's work as very successful in the context of my own development towards establishing an abstract work that can be evocative in content. I do not want my art to come across as "preachy", which can result in audience disengagement. On face value, I also prefer viewers to have a flicker of doubt as to what is happening in my work. A strength of abstract work is that it can invite unimagined ways of seeing and thinking (Nickas, 2009). While I stand firm in my convictions on the liberation of animals, I can also philosophise along the lines of Deleuze and Guattari in that humans are also animals, but there are nevertheless many complexities of a division (see Beaulieu 2012 for further information). For a work not to give itself up too easily is a way that as an artist I can access this discussion and also be self reflexive.

Within the ontological framework of modern and contemporary art there is nothing to say that art cannot be political (Groys, 2008, p. 6). Indeed, its self-critical Kantian derived framework has made modern and contemporary art

pluralistic and paradoxical, and such a framework is tailored to suit the conflict of combining art and politics, a conflict that is derived from art's fight for pure power and political power. Groys (2008) writes that art has always tried to represent the greatest possible power, "... the power that ruled the world in its totality—be it divine or natural power (p. 2)". This is where art comes into conflict and becomes directly or indirectly critical, because it confronts power which is "political—the finite, with power that is infinite—God, nature, fate, life, and death" (Groys, 2008, p. 2).

Two ways that art can be brought to the public are; as a commodity and as a tool of political propaganda. Much more attention is given to the former, which is more likely to become classified as "genuine" art by the art mainstream establishment. Propaganda art though, because of its political nature is not stereotypically seen as a commodity and can get labelled as "perverted" art (Groys, 2008).

Baranik was a respected contemporary of the first and second generation Abstract expressionist of the New York art scene. His art is, however, better known from college collections rather than from the collections of mainstream institutions (Leslie, 1998). Writers such as Craven (1997) and Leslie (1998) write that this was probably a result of the political outpourings in his paintings, rather than with any formal art concerns. Craven's (1997) book: *Poetics and Politics in the Art of Rudolf Baranik*, is an attempt to clearly position Baranik's practice within the mainstream art historical canon. Some time has obviously now passed and the politics specific to the Vietnam War have been overshadowed by the dynamics of more recent and current conflicts. This possibly makes Baranik's art today more reflective, rather than directly confrontational, and, as a result, his art, may more readily find its way into the mainstream art canon.

Following this course of reasoning slotted within Groys' (2008) framework, it seems to indicate, that a potential problem of politically focused art reaching the public, through the institution, is not to do with any difficulties in the theoretical

relationship between art and politics, but may stem rather from its success as a commodity, and its degree of political sensitivity².

²This argument may be developed further through the evaluation of the practices of more contemporary artists, such as Marlene Dumas, Thomas Hirshhorn, and the Atlas Group. Such a discussion, is however, outside the scope of this work.

CHAPTER FOUR

FIVE COMPANION ANIMAL RIGHTS ARTISTS

This chapter looks at five artists whose art represents and engages with animals in the context of animal rights. Many artists have represented animals in their work, but the majority do not have an explicit animal rights agenda. Their depictions are outside the scope of this work, which focuses on those who do have such a driver in their work. An obvious example would be the art of Damian Hirst, whose art uses animals to highlight the contradictions of human perceptions of life and death, and to explore symbolism associated with animals to arrive at work that foregrounds pathos and black humour.

The purpose of this chapter is to note some of the key companion artists in my field of interest, outline their approaches, and locate my own “specificity” within this. This is further reflected upon in the following chapter as well as in the conclusion of the exegesis.

Sue Coe

Sue Coe is a U.S based British artist. Her approach to animal rights depiction is described as “Social Realism” (Baker, 2013, p. 150). In her paintings and illustrations Coe depicts actual events, whether this is through research of human and animal interaction or through visiting farms and slaughter houses. The disaster on board the animal transport ship *Farid Fares* is an example of an actual event researched and documented in one of her works. In this event the ship caught fire and all 40,000 sheep were killed by the fire or drowned as a result (Baker, 2013, p. 152-3). **Figures 4.1** and **4.2** show the actual ship and Coe’s depiction of it. Live animal transport is regarded by many as exceedingly cruel and there are many documented fatalities from this transportation method (see Wells, 2011, pp. 250-255 for further discussion). Wolfe writes that Coe’s art can be psychological. For example, in one of her paintings she depicts the animals as upright and horizontal as humans usually are, but, as the animals are literally hanging from the butchers

hook suspended above the ground, she denies them the “status” of an upright human stance (Wolfe, 2006, p. 98).



Figure 4.1. The animal transport ship *Farid Fares*(internet sourced).



Figure 4.2. Sue Coe. *Goats before Sheep*, 2002(internet sourced).

Coe is aware that one of the central problems with animal rights depictions by an artist is holding audience engagement. One of her approaches here is to restrain her aesthetic realism and depict the event in an illustrative and journalistic fashion. In a consistent manner she also holds back her colour-palette and depicts the scene in almost black and white tones with highlights of colour such as red. She

takes this approach as she believes that the content is hard to look at in any other way (Baker, 2013, p. 152). Putting her work in book form is another of her strategies. This takes the work beyond the gallery to reach a non fine art audience (Wolfe, 2006, p. 96). *DEAD MEAT* (1995), is an example of one of her books.

Coe's approaches are very much aimed towards driving social change and the urgency of the content has to overcome the art making process (Baker, 2013, p. 153). The formal qualities in her paintings and drawings are therefore of secondary importance to the message. This has led to criticism that her work is facile and literal, but Watt (2011, p. 126) points out that this view assumes that the formal qualities of the work are not as successful as its message.

Britta Jaschinski

Jaschinski, was born in Germany and trained in art and photography in England (Interview: Britta Jaschinski, n.d.). Like Coe, the overriding factor in her work is the content and she also has a book distribution method. Unlike Coe though, she takes a subtle and non confrontational approach to the problem of animal rights representation. In her book *Zoo*, she is concerned with animal captivity and wants to draw attention to the conditions of brutality, atrocity, and the entertainment value of zoo kept animals. She does this through black and white photographs which often have a fuzzy, grainy treatment. Her pictures are not meant to glamorize animals or to point fingers at humans. There are no humans in her pictures and the animals are alive and well. She takes this course, because although she feels very strongly about the welfare of animals and feels a sense of duty to share her knowledge, she also respects the rights of other people to make choices and has therefore chosen to reduce didacticism in her approach. (Baker, 2013, p. 163). Jaschinski says her influences are German Literature and Eastern European Art, and the darkness of these influences comes through into her style, but it is also the felt content of the subject matter that is reflected in her formal technique (Interview: Britta Jaschinski, n.d., p. 4). As will be discussed in the final

chapter, I also follow Jaschinski's reasoning here. **Figure 4.3** is an example of one of her photographs.

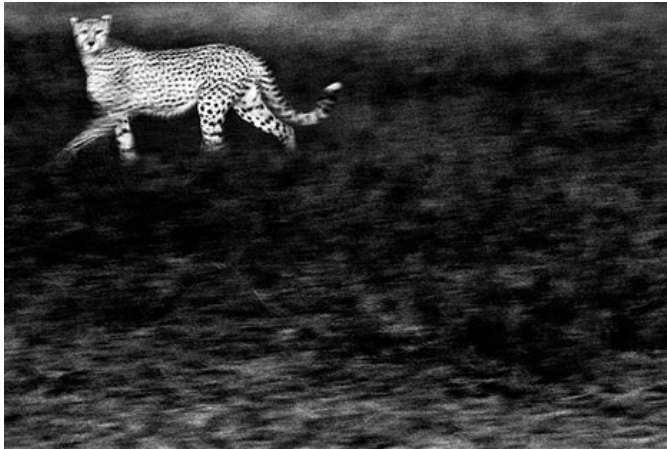


Figure 4.3. Britta Jaschinski. *Ghostly Cheetah*, 2007. Photograph from her dark series (internet sourced).

Angela Singer

Singer is an Englishborn, New Zealand based-artist. She is an artist that engages directly with animal rights concerns and she also works directly with the physical animal, although it is dead. Singer wants her work to confront and shock the viewer into seeing animals in different ways and open up compassionately to their plight (Baker, 2013, 165). Her approach is to use recycled taxidermy animal remains. Baker writes that these are often encrusted with jewels, sequins, porcelain flowers. Her material use can connote beauty and also elicit sympathy (2013, 165).

Dripsy Drops pictured in **Figure 4.4**, is an example of one of her pieces. Singer notes of her approach, it "should be done strongly, and for me that means using animal bodies that retain the look of a living body because the animal body speaks to the viewer's human body. Lines of body communication are opened up. In our gut we know humans and animals are interdependent" (quoted in Baker, 2013, p. 171).



Figure 4.4. Angela Singer. *Dripsy Dropsy*, 2006. Recycled vintage taxidermy rabbit, wax, glass, crystals, wood (internet sourced).

Carol Freeman (2011) writes: “Her work stresses the violence of hunting and slaughter by intensifying the animals’ pain. Singer’s work shocks: it is concerned with bringing attention to unnecessary deaths and exposing how mounted trophies trivialize these deaths(para. 7)”.

However, Singer’s art is not without problems, in particular,raising concerns around the ethical use of materials. Rehn (n.d.)writes:

Confronting as much of her art is, Singer runs the risk in the course of beautifying taxidermic animals with jewels, of legitimising the practice of taxidermy, thereby losing the affect of the artist’s original intention.

Despite using discarded and donated taxidermy, their use in art can also further give credence to the idea that animals are used as products by humans in any way they see fit.

Yvette Watt

Yvette Watt is an Australian artist who has been practicing for more than 20 years. She describes herself as an artist and an activist (2011 p. 126). She has a PhD from Tasmania School of Art, where she works as an Associate Lecturer in Painting. Her practice engages in animal right issues, but does not do this with actual animals, whether dead or alive. Watt wants to make work not about how animals are treated, but to get people to see them as sentient beings rather than “insensate, objectified commodities (2011, p. 127)”. Her approach is anthropomorphism or as she calls it “egomorphism” which equates to a very personal empathy for the treatment of nonhuman animals (2011, p. 127). Watt is concerned with the pitfalls of engaging with animal rights material: that it can be “too closed, too direct, or too didactic, and a persistent attitude amongst artists, curators, and critics that art and socio-political issues do not mix, or at least rarely mix well (2011, p. 125)”. An example of her work is pictured in **Figure 4.5**, which belongs to a series where she combines her features with that of animals in a gesture of association. She gives her features to that of an animal – her humanness to an animal (2011, p. 127). She asks us then to see these hybrids as food, which is totally taboo to eat because of the human characteristics that they have. She wants her work to be assessable and intelligible to the general audience and also seen as contemporary art (2011, p. 129).

Though this approach may be assessable to the public and even as she says add humour to the work, the human/animal hybridization has the danger of being anthropocentric by not letting animals be themselves.



Figure 4.5. Yvette Watt. *Nine lives*. Oil on board (internet sourced).

Eduardo Kac

Kac is an American based artist. He has been working on animal related themes since the late 1980's and the more controversial telegenic projects since the 1990's. His ongoing concern is to address people's perceptions of the status of humans and animals (Baker, 2003, p. 30). Kac engages with the live animal directly, and so differs from all the approaches taken by the artists above. It is important to note that in his approach, the animals are not harmed. One of his better known works is the genetically engineered glow-in-the-dark rabbit, Alba. Alba glows in the dark, under a blue light. This was achieved by adding EGFP, an enhanced green fluorescent Protein, found in jelly fish, to his DNA, before he was born. Alba is pictured in [Figure 4.6](#).

With his transgenic art Kac wants to draw attention to the shortcomings of philosophy's engagement with the animal (Baker, 2003, p. 27). What is the difference between the animal and the human? Kac's bottom line parallels Derrida; both want to challenge the dominant philosophical discourse that

seeshumans as superior to animals (Baker, 2003, p. 27-8). There is a failure to look at the animal and address it on its own terms (Baker, 2003, p. 32). Kac's approach is called "tele-empathy", and aims for the human to understand the animal by transposing into it, and perceiving its world, though, not as a host. What is the animal thinking, how does it move, interact, feel, smell, and taste? All these conditions would become highlighted, if the human could be hosted in an animal's world. This is what he wants to demonstrate, in his work *the eighth day* (Baker, 2003).



Figure 4.6. Eduardo Kac. *Alba* (internet sourced).

Kac wants his work to create a dialogue with art, science, philosophy and law. Importantly, his is an art approach which addresses the philosophical shortcoming of this area (Baker, 2003). Criticism with Kac's research is that he is missing the point with animal wellbeing and ethics by engaging with the animal directly. No harm comes to the animals that he works with and he argues that artists must use the technology that they are criticising to comment. One can argue though that up to this point to develop the technology to date has created great harm to animals (Baker, 2003, p. 34-5). Baker sees Kac's approach as slightly flawed, but sways in the direction that lessons can nevertheless be learnt from failure (2003, p. 38).

CHAPTER FIVE

ESTABLISHING A GEOMETRIC ABSTRACT REPRESENTATION

FOR ANIMAL RIGHTS

I have initially taken an experimental approach to non-human animal representation. My approaches have included testing a range of strategies, which include; having subject matter as more (or less) figurative or literal, trialling derived colour ranges from found imagery sources, working along a spectrum of appropriated abstracted forms, using different modes of hard edged and gestural paint application, and using materials that draw reference to agriculture. These strategies, have been applied both three dimensionally, with installation focused work, and two dimensionally, focusing on analogue and digital type drawing and painting. Though these approaches have been experimental and differ, they all have a commonality in their employment of a formal language that has considered elements of colour, line, texture, balance, compositional structure, and material use.

All these formal elements have been used in a considered way to reflect back to, and to incorporate conceptually, the animal rights views and case studies as laid out in Chapter 2. As mentioned, an initial investigation included a figurative or literal response, which gave way to a non representative mode. Taking the latter approach to represent this material conceptually meant finding appropriate strategies to do so. Artists such as; Sarah Morris, Thomas Scheibitz, Odili Donald Odita, Mark Bradford, Fiona Hall, and Per Kirkeby, have acted as guides in this venture. The literal response is important to my choices and development, and is outlined first, before discussing the non literal approach and subsequent developments.

I use the term “felt content” often in the following discussions. What do I mean by this term? I use it to represent that mode of feeling, when exposed to life material of any kind that results in an emotional response. This may be an overload and with an outpouring of emotion or a very considered reaction. It is likely to be

different between individuals, sliding on a scale from subtle to extreme. The term is derived from the paintings of Per Kirkeby, who is discussed further below.

LITERAL REPRESENTATION

We saw in the previous chapter that one of the central problems of animal representation was audience disengagement, if this subject matter was treated as too representative and literal. **Figures 5.1** and **5.2**, are two early works where animal representation is mixed with formal colour relationships. In these works the animal shapes seemed to be dominating the work and any “felt content” was of secondary importance. On the one hand, the work was looking for audience aesthetic engagement and then as the forms in the work became clear, the animal rights content would be delivered or come through. In some respects, the works that took this approach, boarded on being humorous, which seemed to negate the seriousness of the content and investigation.



Figure 5.1. *Untitled*, 2013. Digital drawing and collaged imagery.

Another series of works completed at this time, took a similar formal representative approach, but the representation became indirect, taking a piece of material culture that belonged to the animal slaughter and processing industries, rather than animal depiction directly. These works also experimented with formal colour and compositional relationships. Compositionally, the works were broken up into a grid of 9 equal squares, and within each grid, there was placed an item used in the commercial slaughter and processing of animals. **Figure 5.3** is an example of this series. This work also moved the formal approach of colour selection to be industry related. Colour here was selected from observations made from being exposed to videos and pictures from animal slaughter and processing, sourced from the internet.



Figure 5.3. *Untitled*, 2013. Digitally constructed image.

The indirect nature of pieces like this seemed to remove itself from some of the problems associated with that of a preachy literalism, but a formal literalism in the pictorial content nevertheless still remains.

NON LITERAL REPRESENTATION AND FORMAL FOUNDATIONS

Historically, abstraction goes back to the Russian Constructivists and Supremacists with artists Malevich and Rodchenko. They developed a pragmatic abstraction that reduced both painting and the object to a zero ground. Materials were the truth and the artists wanted to move away from art associated with religion and authorship (Foster, *et al*, 2004). At a similar time Dutch painter Mondrian also broke through to abstraction with his self titled new Plasticism. Mondrian's paintings were fed from nature to the canvas by intuition, that was in harmony both externally and internally (Foster, *et al*, 2004, Mondrian, 2003).

Abstraction has continued to the present, but its non referential nature has adapted and reacted to take on new approaches. In his critiques of abstraction Rosenthal (1995, p. 10) isolates three approaches prominent today. These are; 1) a reformed contemporary response, 2) mocking style that is antiquated, and 3) a continued investigation of nature. My approach has developed in accordance to number 1, but it also carries elements of 3 in the way that Baranik writes; "I believe my formal sense of *the moment* to be as pure as possible *to me* and that is the truest filter in a moral sense as well as a visual one (cited from Craven, 1997, p. 194).

Sarah Morris, Thomas Scheibitz, and Odili Donald, Odita

Adding a conceptual framework to a formally abstract aesthetic framework is a way of creating "a reformed contemporary response". The paintings of Sarah Morris, an American based painter and film maker, are an example. In her painting, Morris explores the architecturally encoded politics of the contemporary era. What is concealed in the visual surface is one of the dominant themes in her works, whether this is in today's urban structure, bureaucracies, cities, and nations (Petzel. n.d.).

As source material for her paintings, Morris appropriates media derived imagery such as; the NY Times, TV/Film, and public/social environments like Times Square. This material offers glimpses into the contemporary experience to create a new

language. Materially, Morris's paintings are painted with a high gloss house paint reflecting the industrial and commercial world. This adds a material/aesthetic consistency to her work. **Figure 5.4** is one of her geometrically formal abstract paintings (Modern Worlds 1999).



Figure 5.4. Sarah Morris, *Dulles (Capital)*, (internet sourced).

Appropriating material or images from another source, as Morris does, to use in an alternative way is a common contemporary approach, and it is a strategy that I have also brought into my work. Appropriation can probably be said to have its beginning in the post World War II era, with the art of Ellsworth Kelley. Kelley looked for a way to create an abstract work that was not contrived. His answer to this, was to transfer an image from the real world to the canvas, in a “ready-made” kind of way (Foster *et al.* 2004, p.371). Others followed from Kelley, such as Blinky Palermo, who removed the author’s hand further by using commercially store brought lengths of fabric, which were sewn together and used in their wholeness (Foster *et al.* 2004, p. 558). This type of approach was a critique on the modernist notions of originality and the genius artist, and led to art that imitated or outright

copied other artists work. Examples are the art of Roy Lichtenstein and also Sherrie Levine (Rosenthal, 1995, pp, 13, 21). Peter Halley's appropriation is another. His geometric abstract paintings reference prison and battery-cell constructions. He writes: "The paintings are a critique of idealist modernism. In the 'colour' field is placed a jail. The misty space of Rothko is walled up. The 'stucco' texture is a reminiscence of motel ceiling. The Day-Glo paint is a signifier of 'low-budget mysticism'. It is the afterglow of radiation" (cited from Rosenthal, 1995 p. 19).

Appropriation has become much more flexible in the contemporary period and does not necessarily carry with it ideas that critique the lineage of Modern art. Morris's paintings as discussed above are an example. Thomas Scheibitz is another example. His material appropriation encompasses; advertisement, old master paintings, contemporary cartoon, architectural and graphic design, film stills and typography. Unlike Morris, Scheibitz appropriation is interested in the slippage of meaning. Through disassembly and reassembly his source materials are dissociated from their original context. The readings from their displacement are his main concern (Gisbourne, 2006, p. 180 and 187). Such an approach is analogous with Berlin and its historical reality as a post war city (Gisbourne, 2006, p. 184).

Scheibitz's art is also interested in the formal complexity of shape, colour, form, and perspective (Gisbourne, 2006, p. 184). "In his painting, one encounters nature and artifice, flatness and depth, the organic and the geometric, the rational and the irrational" (Nickas, 2009, p. 278). He has both a two dimensional output with his paintings and a three dimensional sculptural approach. Colour in his painting is used to give visual perspective, illusion and depth, and in his three dimensional objects to give spatial proximity (Gisbourne, 2006, p. 188). **Figure 5.5** is an example of one his paintings.



Figure 5.5. Thomas Scheibitz. *90 Elements*, 2007. Oil on Canvas, 182 x 365cm(internet sourced).

Figure 5.6 is an example of a painting that incorporates many of the ideas of Morris and Scheibitz, but with the obvious difference that my primary interest is in animal rights. In this work the main compositional structure was taken from the hexagonal make-up of chicken wire. Here it was used to refer to containment, in reference to cages and fences, as well as the structural building blocks of chemical signatures (discussed below). The colours too were taken in a similar way as before, in reference to sourced images and videos of animal processing and slaughter. These were aesthetically arranged to give the composition balance and also spatial ambiguity. This spatial ambiguity was enhanced by abstracting the hexagonal shapes in a formulaic manner to form boxes and cage-like structures. Some of these were built up to reveal themselves completely, while others were left to form spatially ambiguous shapes.



Figure 5.6. *Untitled*, 2013. Oil based enamel on Aluminium Composite Panel (ACP), 1220x1220mm.

One of the questions that surfaced from this painting was the balance between content and aesthetics. Did the aesthetic appreciation override the seriousness of the content? The colours were derived from a very serious approach, and if they were to be isolated from any associations with any of the other colours, they would probably lack formal aesthetic appeal. As the colours are derived from the content, it appears to be the arrangement of the colours, rather than the colours themselves that create this conflict of read. Creating a type of beauty from disturbing material such as animal rights is nevertheless one way of catching the viewer to engage in the subject matter. Odili Donald Odita has used colour in a similar manner of appropriation.

Odita was born in Nigeria but moved to America when he was 6 months old. His colour palette is used to talk about race, culture, and identity politics. Odita's paintings are geometrically formal with clear divisions of colour. They reflect visions from his travels locally and globally. Odita's paintings are aesthetically

engaging with the hue, tone, and value well selected to maximise this. His paintings could be said to come under a similar critique of content/aesthetics. However, as Nickas writes (2009, p. 142), Odita would not have any problems with such concerns, as the meaning of his paintings comes through, because it is what he believes. **FIGURE 5.7**, is an example of one of Odita's paintings.



Figure 5.7. Odili Odita. Power Lines, 2003. Acrylic on canvas, 84" x 109" (internet sourced).

FORMAL SUBSTANCE – FEELING THE CONTENT

Mark Bradford

Bradford is another artist, also from America, who integrates conceptual material to drive his work. There are also high visually formal sensibilities of colour and balance to Bradford's work, but his technical language is expressionistic, so in this regard he differs from the artists discussed above. Materials for Bradford are used both metaphorically and physically in reference to his portrayed subject matter. For instance, his scorched earth work of 2007 which references the 1921 Oklahoma race riots is characterized by a blackened surface of partially erased street plans, of the location of the riots (Morgan, 2012, p. 97). Bradford's use of material here is historical, but as Morgan (2012, p. 97) says it is not a representation of the past, but a contemporary reflection of it. His technique of

working back into the layered and scraped surface, are materially manifest of the labour and matter of 21st Century life (Morgan, 2012, p. 96). In other works, this is more evident with his use of advertised flyers, which he terms “merchant posters”. These posters include subjects such as; pest control, money wires, cheap divorce, credit lines, and prison phone services. Here the urban poor and economic hardship are portrayed (Morgan, 2012, p. 99).

The formal aesthetic is not denied in Bradford’s approach and through all the layering and scraping back, his compositions only show glimpses of the subject matter. The subject material is however, very much the driving force behind his work, but it appears not be used to “preach”. His technique which is physical and expressionistic is also a type of painting that is painterly, and were it not for his use of collage, it would at face value be easy to draw a comparison with his work to classic post World War II American abstract expressionism. In this regard Bradford’s work demonstrates that this is not the only way this expressionistic language can be used (Morgan, 2012).

Bradford’s’ use of a politically time displaced subject matter, is interesting in the context of the potential repercussions of Baranik’s political art, seen in chapter 3, and could be used to support the argument that political art, running too close to the establishment of its time, also has problems with art institutional acceptance.

Fiona Hall

Australian artist, Fiona Hall, also uses materials to supply the conceptual read in her work. Her material use is three dimensional and often installation focused. Her recent work at dOCUMENTA (13) in Germany 2012, focuses on globally and critically endangered species, and the degradation of the ecosystems that they inhabit (Morgan, 2013, p. 3). In this work, she takes a selection of species on the ‘Red list’ of the International Union for conservation and constructs them out of camouflage military defence uniforms of the creature’s nations of origin. The uniforms she uses are torn apart and then shaped. The inclusion of recycled materials into her work here such as; energy drink cans, coin purses, and ‘Hello Kitty’ chopsticks comment both towards the invention in the reuse of materials,

but also in the havoc that is wrought on the lives and habitat of the species (Morgan, 2013, p. 3).

Per Kirkeby

The paintings of artist Per Kirkeby can embrace the contradictions that life throws at us. Kirkeby was born in Denmark and initially studied geology before turning to art. His paintings include elements of nature and culture, high art and popular culture, the specific, and the universal (Todoli, 2009, p. 15). The mixing of such elements makes his art hard to categorise. This however, is seen as one of the strengths of his work. Through the employment of an abstract expressionistic language Kirkeby is able to synthesize this content. He uses this in a way which is open, where a picture can find its own logic through application of paint and process (Borchardt-Hume, 2009, p. 22). Sniff (2009, p. 33) writes that allowing the emotional overload of the “felt content” to come through immediately is the value of this type of approach. An artist cannot deny their cultural baggage. It will find a way of coming through (Sniff, 2009, p. 37). **Figure 5.8**, is an example of one of Per Kirkeby’s paintings.



Figure 5.8. Per Kirkeby. *Mysuseter III*, 1991. Oil on canvas. 200.7 x 170.2cm (internet sourced).

Figures 5.9, 5.10, and 5.11(see Appendix I) are examples of paintings completed with a painterly expressionistic approach, with the idea of wanting the overall or elements of “felt content” of my research to come through. The origins of this “felt content” and the colour palette derive from animal diseases like facial eczema. This was discussed in chapter two. Structurally, this painting keeps the element of the hexagon as its central compositional reference as well as the ideas around colour appropriation.



Figure 5.9. *Untitled*, 2013. Oil based enamel on Aluminium Composite Panel (ACP), 1220x1220mm.

At this time, I was also engaging in three dimensional installations, and wanted to draw a connection between the two approaches. In the three-dimensional pieces, the materials used had a direct reference to the farming industry. They were also using the hexagonal shape as conceptually used in the paintings. To draw the connection between the two approaches, I took reference of the colours used for the materials and the shapes made from the linears that formed from the installation. The intention of connection and use of the three dimensional

elements was to drive the spatial abstraction of the painting in new directions, while also maintaining the substance of their content.

One of these paintings (**Figure 5.10**) was shown, during the mid year critique. Feedback was supportive for the formal aspects of the painting, but as with the painting shown earlier in the year, there was apprehension on the delivery of the animal rights content. Within the overall hexagonal structure, I had also included an area of painting, which is much more expressive and cage like (lower left). Its purpose was to suggest intent, and draw attention to the geometric/chicken wire origin of the piece. Some saw this immediately, however, the approach also provoked some discussion situated around mixing abstract expressionism with geometric abstraction, as this was more familiar with some participants. This had the undesired effect of leading the discussion away from how an abstract painting can portray animal rights. A post critique follow up session, suggested that the use of colours related to agricultural products may help to question the intent of the work. This was followed up in the painting *Facial Eczema and Fertilisers* (**Figure 5.41**).



Figure 5.10. *Untitled*, 2013. Oil based enamel on Aluminium Composite Panel (ACP), 1220x1220mm.

This critique also suggested showing the two-dimensional work and three-dimensional work together as this may also help to generate the required read.

At this time, I was also starting to think about how farm materials could be used in a more two-dimensional manner. In this critique, I showed a panel with zinc staples in it, which had derived from the 30 Upstairs installation (see below). This panel was removed after the installation was cut down, and to this, I added paint (see figures 5.42-3 in Appendix I). The feedback from this work, was that it was horrible, but compelling, but probably ultimately too literal in its material use, resulting in it giving itself up too easily. This was, however, an important start in this direction. It is discussed further in association with other pieces, later in this chapter.

THREE DIMENSIONAL INVESTIGATIONS

Figures 5.12, 5.13(see Appendix I),and **5.14**(see Appendix I), are images of the completed three dimensional test piece. The farm related materials used included; natural lashing, acrylic twine, and zinc aluminium staples. These were the materials used to conceptually link to the animal rights concerns discussed in chapter two, in a similar manner to Hall. These materials were sourced from farm outlets, with their intended agricultural function being for fencing, hay bailing, and the like.

This piece was looking for a formal consistency with the space as well as for the viewer to be confronted with material use. Placing the intersecting linears at around head height was done for this purpose. In this manner the linears were to act as a visual block, which I was trying to imagine might draw reference to the view and feeling that caged animals might have.



Figure 5.12. Untitled Installation test.

This idea was extended further at an exhibition at the 30 Upstairs Gallery. It included two bands of intersecting linears, but instead of blocking the space at around eye level, it was made visually free, so that if more than one person was in the space, they could in theory make eye contact with another person without a complete visual barrier between them. The installation in the gallery divided the space in four parts. These parts were not equal but were formally driven by the asymmetry of the room, and the requirements of wanting the space to be in 4 parts that allowed for a degree of physical interaction and engagement. **Figure 5.15** is a view of 2 people interacting in the space. This aspect of the work can create unforeseen encounters, which opens up discussion situated around the Bourriaud's relational aesthetics³.

³This discussion is beyond the scope of this exegesis.



Figure 5.15. View of 30 Upstairs installation showing two people in the space.

In the test piece the lineal bands were driven by the hexagonal shape. This formal arrangement was also extended further in the 30 Upstairs space to be driven by a version of the chemical signature Oseltamivir. The signature is more commonly known as Tamiflu, the antiviral developed to fight influenza, in the H5N1 outbreak, as discussed in chapter two (File:Oseltamivir.png., n.d.; Oseltamivir.n.d.; Factsheet, 2005, p 2-3). **Figures 5.16** and **5.17** (see Appendix I) show views of the installation, and **5.18** (see Appendix I) and **5.19**, show the chemical structure on the wall and its original source structure. To get the required formal arrangement of two linear bands, the chemical structure was repeated twice, with the repeated also being inverted for aesthetic interest. The skewed nature of the structure results from the angle that the linears hit the wall at.



Figure 5.16. View of untitled installation at 30 Upstairs Gallery.

At the axis point for this piece, it was intended that the Oseltamivir signature be revealed in three dimensional outlines from the intersections. A mistake in setup of the partner side, not being mirrored, meant that some of the connection points could not be correctly aligned. As the piece was asymmetrical, mirroring was very important for all points to have a partner connection. Because the work was at the committed stage of the installation, the piece was adapted, and some areas were not connected. In a way this was seen as serendipitous, as the work now took on a new life of discovery and exploration not envisioned in initial conception. In a way this ran parallel to the organic nature of the paintings. Subsequent work has followed this lead and allowed for an evolution, by not being committed to connect all points.

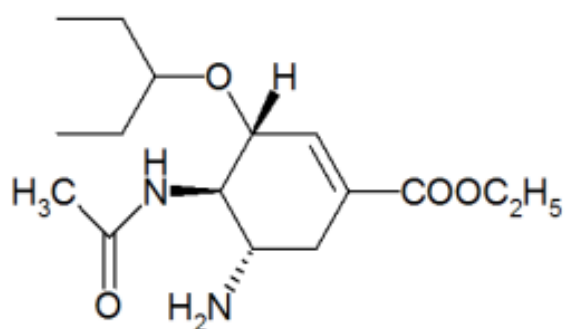


Figure 5.19. The chemical signature oseltamivir aka tamiflu used as the guide for the 30 Upstairs installation (File:Oseltamivir.png, n.d.).

Figure 5.20-5.22 (all Appendix I) are views of a completed test piece that took this lead. This piece also started to be more flexible with material use, such as ribbon. Ribbon was added to create aesthetic slippage to the work; to enhance the nodes of formal interaction and discovery, in the manner of Scheibitz. This piece differs from the 30 Upstairs installation work in that it has portability to it. It is still custom built to the space, but is more flexible in that it could, albeit with difficulty, be transferred to another space. This piece was a test for a work to be included in the Man Made exhibition at the Dowse (The Dowse Art Museum, n.d.). Exhibition restriction led to a piece that was not to be physically interactive in the way of the 30 Upstairs piece. **Figures 5.23, 5.24, 5.25** (see Appendix I), and **5.26** (see Appendix I), show the work installed.



Figure 5.23. Completed view of *Coumaphos*. MAN MADE exhibition, 2013, Dowse

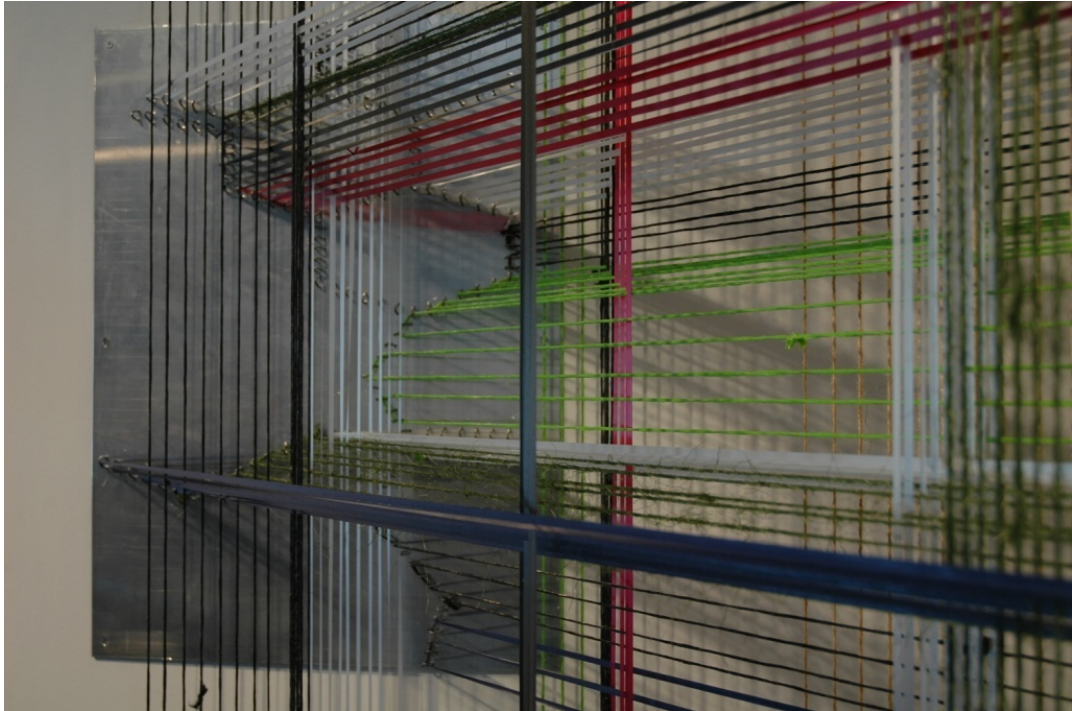


Figure 5.24. Close up view showing the chemical signature area driving the horizontal axis. MAN MADE exhibition, 2013, Dowse.

One of the central differences with this work is that the interactions of the materials are vertical and horizontal. The horizontal axis in this instance holds the chemical signature and the vertical holds the general hexagonal structure. As in the test piece, ribbon was added to this work to increase the material range and slippage. This exhibition also had a focus of men engaging with textile art, so the inclusion of ribbon, with its textile/craft read was a factored in possibility.

Mexican born artist, Gabriel Dawe, uses string to create large formally constructed colourful installations that question the relationship of gender and textiles (Gabriel Dawe, n.d.). The addition of craft materials in this piece could be seen in a similar way, or any other ways that extend the work into unanticipated areas of thought and visual discovery. The intention was to see what would happen when ribbon was added.

The addition of Aluminium Composite Panel (ACP) to hold the zinc staple was also something tested and used in this piece. Formally the natural mill finish of the ACP was used for the horizontal axis and a reflective gloss white was used for the vertical hexagonal axis. This gave the work a nice juxtaposition, and highlighted the

differences in the structures that were driving the piece. The use of this material seemed to give the work an overall coolness, perhaps reflective of the emotional coldness of the animal killing industry. This material also had the effect of deflecting some of the warmer material colours of the ribbon, lashing, and twine used in the work. Black, grey, white, crimson, green and purple, were all selected as colours where this coolness would be enhanced.

As mentioned, this piece does not have the physical interaction of the 30 Upstairs installation in terms of site engagement with the space as well as an immersive engagement for the viewer. Achieving this site connectedness and scale is not always going to be possible, but what this piece demonstrates, is its adaptability to new conditions, whilst still maintaining the conceptual read of the materials, forms, and colours.

One of the surprising features of all of these works, was the smell that the materials carried with them. The natural binder twine in particular carried with it the evocative smell of the hay bailing barn.

TITLES

Giving a title to a work can also help viewers access its intent, especially when dealing with an abstract conceptual piece (Nickas, 2009, p. 92). Andres Serrano for instance uses titles: "...to undo the pretence of purity as well as the emphasis on an aesthetic emotion imparted solely by formal relationships..." (Rosenthal, 1995, p. 18). As discussed earlier Baranik used the word *Napalm* in his titles, which increased the impact of his paintings, by making them flicker between the grotesque and figurative, to the geologically abstract.

My piece in the Man Made exhibition went by the title *COUMAPHOS* and the artist statement ran as follows:

David Brown explores how geometric abstraction can be used to explore ethical ideals. At first glance this work evokes an abstract weaving pattern.

On closer inspection, this weaving is derived from hexagonal shapes which

Brown uses to reference the grid, the fence, the cage, and chemical structures within the farming industry. Combining these shapes with pragmatic materials associated with farming such as zinc staples, acrylic lashing, twine, and coloured ribbon, Brown's geometric weaving appears abstract while also referencing animal rights issues.

The title *COUMAPHOS* was chosen, as this was the chemical signature that the horizontal axis was based on. The significance of the organophosphate insecticide, coumaphos, was seen in chapter two. The chemical signature of coumaphos is pictured in **Figure 5.27**. Close examination will note that I have rotated this by 90 degrees to the left. This was done for the formal and pragmatic reasons of vertical to horizontal depth.

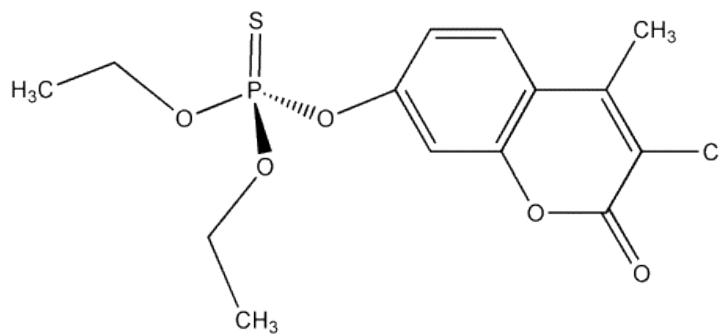


Figure 5.27. The chemical signature *Coumaphos* (PAN Pesticides Database— Chemicals, n.d.)

This work was derived from a clear content and conceptual conversation, and titling the work made sense. Paintings (and meaning within them), can however be much more elusive, and hard to pin down. Kirkeby's view in this regard is: "I am a painter and I have painted a painting. And really I don't want to say anything more about it. A picture is not decided by title or explanation – one has to put up with having to look at it" (cited in Todoli, 2009, p. 15). I can see both sides to the value of titles. When there is a clear reference point in pieces like *Coumaphos*, a title is of value to give an insight into the driving specifics. On the other hand, when a painting or piece has all the same intent, but is more of the "felt" derivative

without a specific point or has many specific points of origin, then finding an appropriate title can be challenging and also misleading.

DIGITALDRAWING/PAINTING

Figures 5.28, 5.29(see Appendix I), **5.30**(see Appendix I), **5.31 5.32**(see Appendix I), and **5.33**(see Appendix I)are a series of digital works made during the second half of the research year. Photoshop has been a very useful piece of digital software for working up ideas in a quick manner, whether for paintings or for installation based work. **Figures 5.34**, is an example of the latter, which was used as a basic guide for *Coumaphos*. Pieces represented in **5.27-5.32**, essentially allowed me to take an immediate geometric and expressionistic approach to articulate/explore the “felt content” of animal rights. The first three figures have incorporated a mix of mark making within the formal compositional control of the hexagonal structure. These works in practice have an application that parallels some of Scheibitz paintings. His mark making though is not content driven, but draws attention to itself and creates ambiguity (Nickas, 2009, p. 278). In other words his mark making contrasts with the large flat areas of paint application creating a tension between the hard edge geometric and expressionistic.

The second set of works, have kept a more traditional geometric framework in respect to shapes, but have been applied expressionistically in a spontaneous, reactive, and immediate manner that it is content driven. These three works, have also introduced the colours associated with fertilizer and insecticide products.



Figure 5.28. *Untitled*. 2013. Digital work.



Figure 5.31. *Untitled*, 2013. Digital image.

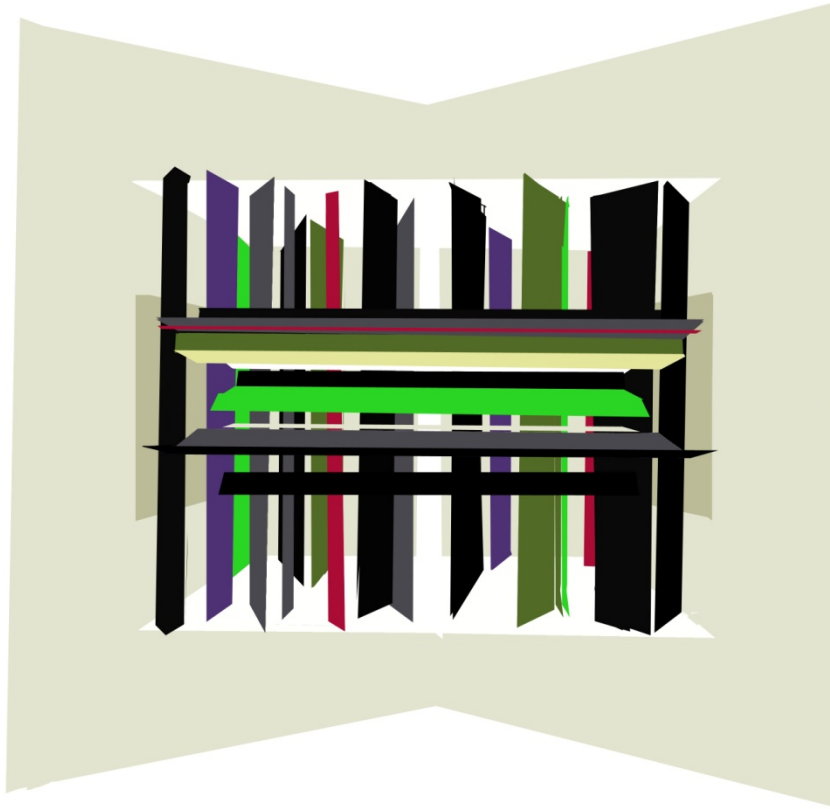


Figure 5.34. Digital study for *Coumaphos* installation.

SHAPE AND SIZE

The overall shape of my paintings and digital works have used the square format. Kirkeby(2009, p. 39) writes the square has a natural geometry; it “has neither beginning nor end and connotes neither portrait nor landscape...”. I have defaulted naturally to the square in my work, possibly for similar reasons to statements like this. At this stage experimentation has been limited to the size of the square. Three sizes predominate here; 1220x1220mm, 600x600mm, and 300x300mm. Future works may take their shape, from observed shapes, from my three-dimensional pieces. This may be another way of drawing a connection between the two-dimensional and three-dimensional pieces.

In the final December critique, I displayed two of the smaller sized pieces, with two of the larger ones. This juxtaposition seemed to work well and the sizes played off

of each other, rather than one size dominating. The arrangement was well received from staff and colleagues of the school, and it is anticipated, that a similar display will take place in the final exhibition.

DISCUSSION – TOWARDS RESOLUTION

The value of a dual approach, final critiques, and exhibition

The aim of this chapter has been to look at the formal elements of colour, composition structure, balance, texture, and materials as potential tools that can engage in the discursive nature of animal rights. This has been discussed in the context of contemporary artists as well as in the context of my own practice. The conceptual use of physical farm-based materials with their qualities of texture and smell, the association of colour with images of industry and disease, the structure of the hexagon in reference to fences/cages, and chemical codes have been the key components embedded into both my three dimensional works and paintings. These all relate back to the case studies discussed in chapter two, which laid out the conversations to be conceptually encoded in the works.

During the course of my investigation, it became apparent that the immediacy of the "felt content" part of this conversation was coming through in a very planned and thought out way, and it seemed like there were alternative routes to explore. Leaving open the final development of the three dimensional works was a way that serendipitously developed from a mistake, and enabled a sense of immediacy and spontaneity, and looser, more improvised logic. This was addressed further in a more focused mark making expressionistic approach in a series of paintings that also kept all the established formally driven conceptual components intact. Exploring this option seemed to satisfy the urgent need of expressionism in a manner that did not necessarily have to have the careful planning and application of hard edged abstraction. This development made me realise the strength of having two outlets of investigation. One that is quite scientific, systematic and deductive in its approach, and the other flexible to allow for content that has a degree of uncertainty that can deal with content that is felt and immediately reacted to.

Having this flexibility, may in some ways seem like I am sitting on the fence and not making a definite decision as to whether my preferred approach is hard edged geometric abstraction or post abstract expressionism. I certainly do not see it this way though. As an artist both approaches have their value to me, as I have endeavoured to point out. I prefer my art to be as flexible as possible, as this allows for more freedom of movement and discovery. These two approaches can also easily support each other when mixed on the same picture plane, as demonstrated in Scheibitz's paintings.

As mentioned earlier, when talking about shapes, I exhibited some smaller works in the final critique of the year. One of these was a geometric work using aerosoled layers of tail paint. The work has a hard edge geometric feel, but the layering of paint has made a thick rough texture, that is more organic and closer to an expressionistic painterliness than the clean finish of some hard edge abstraction. This work seems to be caught somewhere in between approaches.

At this juncture, a little mention of tail paint seems appropriate. Tail paint is fluorescent animal marker paint. It comes in aerosol or brush application. The paint is oil based and acutely toxic, ecotoxic in the aquatic environment. What is tail paint used for? The directions for use are as follows:

Ensure animals are clean and dry before painting. Remove any loose hair.

Apply a strip of paint 15cm long by 5cm wide forward along the spine from the tail head. Oestrus activity is indicated by rubbing or removal of the paint patch. Tell Tail correctly applied will last approximately 30 days on cows that have not cycled, depending on condition⁴.

Of course tail paint could be used for other purposes also, such as marking which animal are be sent for slaughter. Using tail paint is a recent introduction to my work. Its purpose to explore materials related to farming culture that can be

⁴ As stated on the side of the aerosol can of the brand labelled: *Fil* - Farm innovation/marker. TELL TAIL Fluorescent animal marker.

used two-dimensionally, in a consistent manner to the three-dimensional pieces. This exploration has also led to the discovery of leg and tail tape, which is used for similar purposes of animal handling and identification. **Figures 5.35** and **5.36** are examples of pieces using the paint and the tape respectively. Tail paint comes in 5 fluorescent colours; red, yellow, orange, green, and blue. Leg and tail tape comes in the same range, but with the addition of white, and the colours are not fluorescent.



Figure 5.35 *Oestrus activity#1*, 2013. Aerosoled Tail paint on ACP, 300x300mm.

I have wondered about the ethical use of using materials such as these in my work. Does purchasing them for instance help to support the manufacturing of goods which can be used in the mistreatment of animals? Or does drawing attention to their use, outweigh such matters? These are questions that I am currently working through, and perhaps by using these materials, I can find a solution, as well as raising debate in this area.



Figure 5.36. *Property #1*, 2014. Leg and tail tape on ACP, 300x300mm.

In the final critique, I also showed for the first time in the same space, an installation with the addition of four two-dimensional works. The installation was not to be seen as a completed piece as the others had been, but rather an intention of how the space could be used, if I was to use the space for my final exhibition. As a result the installation was set up in a very ephemeral manner. **Figures 5.37** shows a digital mock-up of how this space was to be used and **5.38**, show a partial view of the test installation. Placement of this work, like the 30Upstairs piece, was very important both formally and physically to any visitors entering the space. They were to be immediately confronted with a visual barrier, and then would have to negotiate other barriers to see work, and enter into the main gallery space, where two-dimensional works were displayed in an offset manner. Feedback from this critique was very surprising as it showed support for this pared back aesthetic and the didactic farming qualities that it carried with it. The visual lightness and spatial intrigue produced by the pairs of singular lines was much enjoyed in contrast to the visual busyness of the paintings. What was

especially intriguing was the volume of the work. The pairs of lines were joined at the wall, resulting in the formation of very long and thin complete rectangles. This gave the illusion of spatial planes that appeared to have volume.

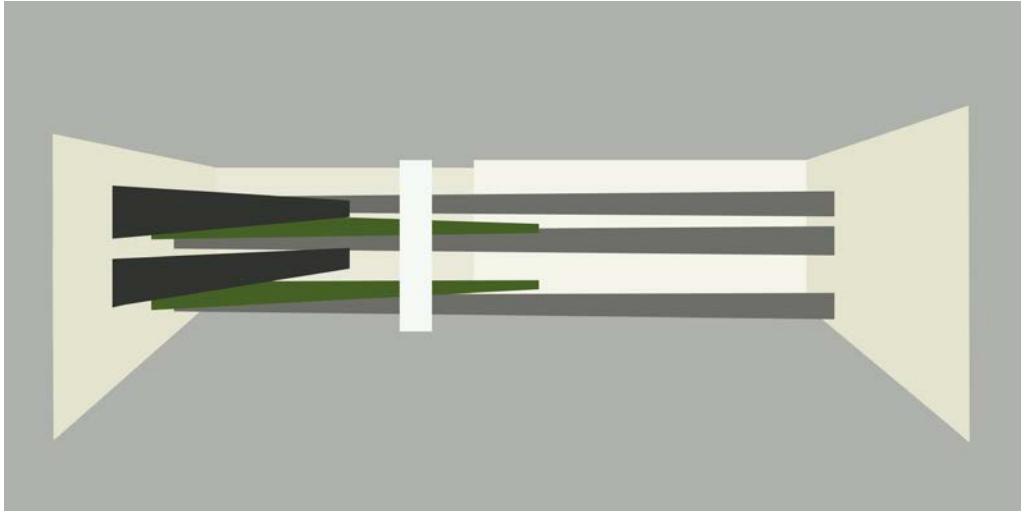


Figure 5.37. Digital mock-up for potential installation (centre left is a pillar).



Figure 5.38. Testing the space for a final installation – partial view with *Oestrus #1* also pictured.

This experience is reminiscent of the minimalist sculptures of Fred Sandback (see [Figure 5.39](#)). Sandback used modest materials such as coloured acrylic yarn and

elastic cord to explore the phenomenological experience of space and volume through line and plane (Fred Sandback, n.d.). Sandback did also anticipate a pedestrian interaction and engagement with his sculptures, which was to be seen in a utopian way of art and life happily cohabitating together (Remarks on, n.d.).

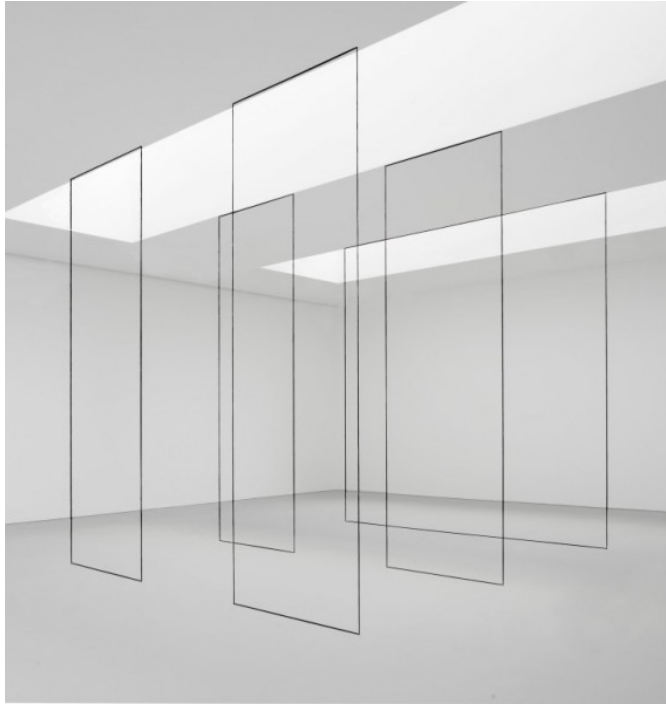


Figure 5.39. An installation by Fred Sandback (image is internet sourced).

My intention for my final installation is to replace the rectangular areas with a chemical structure/s and/or hexagons. Sporidesmin, pictured in [Figure 5.40](#), is one of the chemical structures that I have isolated to use. As we saw in chapter two sporidesmin is the toxin that causes facial eczema. The hexagon shapes would be used in the manner of the Man Made exhibition, where they reference cages, fences and so forth. Both of these would then be made solid or partially so, by using multiple pieces of twine/lashing, which would form into the visual and physical barrier. Post critique feedback has however got me strongly thinking about a pared back approach, and the overall mood and relationship between the installation and paintings. Spatial and optical ambiguity is also an important part of the abstract discovery taking place in my two-dimensional works, so to draw a parallel seems extremely consistent. This does not mean I have to change my

original intention, but rather consider options of how it becomes physically realised.

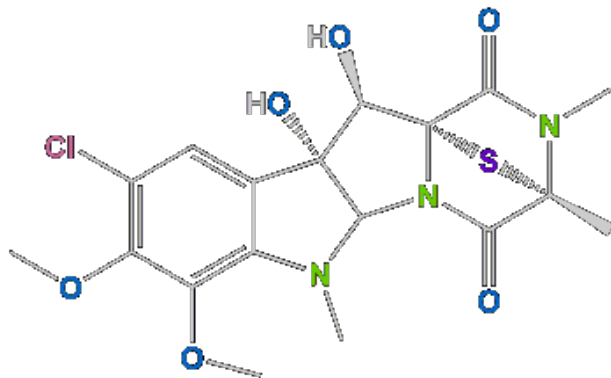


Figure 5.40. The chemical signature for *sporidesmin* (Selection for Facial Eczema, n.d.).

Another noteworthy point to surface from the final critique was the nature of the physical barrier, and whether it was too physical, and would actually hinder visitors from entering the space. There were a few immediate exclamations and uncertainties as to what to do when critique participants did first enter. One participant could also not physically manage it, which resulted in frustration and anger, perhaps at being left behind and not being to gain the full experience of the exhibition. This led to some discussion as to how much of a barrier is needed. My own thoughts are that many animals have it tougher, and this is what needs to come through, otherwise the work would lose its strength.

As mentioned, I also showed four two-dimensional works in this final critique – three analogue paintings and one digital painting. These were all well received, in their subtle formal reference to animal rights material. The two larger abstract paintings (**Figures 5.41** and **5.9**) included; one hard edged geometric, and one that was more painterly and expressionistic. The main issue raised here was that it was one painting too many for the space, and that the two large paintings with their divergent styles also fought a little for attention. My reasoning in showing both is that there are different ways, in painting, in dealing with my driving material. This idea was accepted, but it could also come across as confusing, and it was suggested, that if I want the attention to be placed on the subject matter, then it

would be beneficial not to create any additional conflict of read, and therefore, to keep the works as homogenous as possible.

The intention is that my final works demonstrate this: to aesthetically intrigue, physically intrude, and intellectually engage the viewer in the animal rights debate, will be the aim of the exhibition. Works will therefore, be selected that best demonstrate this. It is likely to entail; an installation and three two-dimensional pieces. This will be a similar setup to my final critique, but refined, based on feedback.



Figure 5.41. *Facial Eczema and Fertilizers*, 2013/4. Oil based enamel on ACP, 1200X1200mm.

CHAPTER SIX

SUMMARY AND CONCLUSION

Two questions have been at the forefront of my research into animal rights and the representation of this by contemporary artists. The first; how can I, as an artist with a focus on geometric abstraction, also represent this content? The second; what can my approach add to the complex nature of the animal rights debate? The first question, after Baker (2013), has focused around finding my own specific approach.

I have justified this very thoroughly. In chapter two, I reviewed the main viewpoints central to the animal rights debate. The purpose of reflecting on this area was to begin to define my philosophical and ethical position on how animals are to be treated and represented. My own sensibility here led me to take the hard line position, that animals are not to be regarded as property. Ethically this meant for instance, that I would not use animals, dead or alive, in my art, and as recently discussed, consider appropriate use of materials.

Chapter three, looked at animal law in New Zealand, and the art and politics behind American artist Rudolf Baranik. Review of the NZ Animal Welfare Act 1999, found that the law is weak, when it comes to the protection of commercially domesticated animals. The primary sector, meaning agriculture, is what the New Zealand economy is largely based on, and the law is well thought out to protect this. Most of the produce from animal agriculture gets exported to other countries, which means that the slavery and death of millions of animals per year is for economic excess (Amey, 2007). The purpose of reviewing this material was to understand the link between law, politics, and animals, and why potential problems may arise when engaging with this conversation artistically.

This chapter also looked at the art and politics of Rudolf Baranik, finding through review of his “social formalism”, that two potential problems with art engaging with contemporary politics are; that it can be read as propaganda art, and that it

can become marginalised from the art canon (art critics/writer, collections, museums etc).

Baranik's "social formalism", sees the formal tools of colour, line, composition and texture, in equal importance to political subject matter. His approach has acted as an important precedent, in the establishment of my framework, which looks to draw attention to animal rights through formal aesthetic engagement. The ambiguity of his abstract paintings, with his use of appropriate titles to flicker them with their political intent, has been influential.

Chapter four, looked at the approaches of five animal rights artists; Sue Coe, Britta Jaschinski, Angela Singer, Yvette Watt, and Eduardo Kac. Each has their own specific approach to engage with this material. Coe takes a direct literal approach, documenting and illustrating actual events, in a formal style that is secondary to the content. Jaschinski, prefers a subtle non-didactic approach. Her work is content driven, but also "felt" and formally driven. Singer's approach differs in her material use, using recycled taxidermy animals. It is direct, but with an ambiguous read.

These three artists, want us to focus on the treatment of animals through their approach. Watt's approach differs in that she wants us to consider the animal's own world, and to see them through their own eyes and level of cognition. Her approach is also direct and she wants the formal qualities in her work to be recognised. Kac, is the last of the five case studies; he takes a deeper philosophical view and wants his art to get to the bottom of the differences between humans and animals. His view engages with present technologies in animal research and science, it encourages debate in that he uses live animals.

These five approaches help to demonstrate that there are many ways to engage in animal rights representation within and through contemporary art. All artists have found their own way of getting their message across whether this be: directly, indirectly, strongly, subtly, literally, humorously, technically, materially, and philosophically. This is their "specificity" as defined by Baker (2013).

My intention in the discussion of these artists has been to highlight their multiple strategies and methods, so that I may learn from their approaches and establish my own position. For the most part, I have approached this in a non representative way. With the content coming through from the formal properties; whether of structure, composition, colour selection or material choice. At the start of my investigation, I did also work on some representational strategies of animals and related material culture, but could not find a suitable solution that avoided a direct or literal didactic challenge to the viewer, as well as doing justice to the subject matter.

There is nothing to say that taking a direct approach is outright wrong. Sometimes it may seem the best course of action, as it gets to the heart of the matter quickly. Animal rights is quite complex, probably because modern society has become so dependent on animals, not just for food and clothing, but also for leisure and entertainment, scientific research and health, and other subtle reasons also. I am all for questioning and defining this usage, and moving into the challenge of a world not dependent on animal suffering. I mentioned in discussion of Baranik's art that taking an abstract approach through non representation may allow for more room in thinking this through reflexively. I have come to my own realisations in my own time, in my own way, and in all due respects to others, have to let them do the same. Though, sowing a seed of thought, or providing a catalyst for questioning through my work, I would hope to be beneficial!

Taking an abstract approach also runs parallel to my natural instincts to explore and discover in art. A quote by Nickas (2009), relays my thoughts well here:

What are these paintings about? What do we see in them? Are these pictures of anything even vaguely familiar or recognizable? Can they be referred to "pictures" at all? These sorts of questions are raised precisely because abstraction asks much more of us than any other type of painting. Abstract painting takes time to be absorbed – by the eye, the mind, and, when they excite, into the bloodstream – and the more time you give to

them, the more you see. If they were meant simply to be looked at, the artist probably wouldn't have made the paintings in the first place(p. 250).

Chapter five looked at the conceptual methods of contemporary abstract artists. The key artists looked at included; Sarah Morris, Thomas Scheibitz, and Odili Donald Odita. These artists all take a formal and geometrically abstract approach, and show through source material appropriation and colour, that it is possible to engage in subject matter or themes that can include the social and the political. Scheibitz's paint application, which mixes loose paint with areas of solid coloured geometry, also demonstrates flexibility towards this approach. At this point though, my research took a turn to include an expressionistic approach. The immediacy of the mark became a necessary way to transfer all the emotions and contradictions of the "felt content". The art of Mark Bradford and Per Kirkeby helped to put this into context. Fiona Hall, was also discussed here. Her art is not limited to the geometric or the abstract, but is formally considered and demonstrates through selection of three-dimensional materials how a conceptual framework can also be "felt" through materials.

Finding a stronger and consistent visual connection between my three dimensional output and painting has also been a central goal of my research. Why has this been the case? The element of surprise, the experiment to the unknown, and the discovery of a visual language, were, and are still, elements that excite me as an artist. Having a dual visual output that is driven from a source of personal and worldly concern are the self imposed artistic parameters that I want to drive and propel my art practice forward. Looking back, this has been set in motion by establishing a framework built around the intellectual rigor of animal rights; through philosophy, real world examples, animal law, and animal rights artists. This has then been applied in association with the techniques and methods of conceptually driven abstract artists to form its own specific way, after Baker (2013), of looking at a complex problem.

If this is my specificity, what can it add to the animal rights debate?

As noted above, chapter two looked at the main views current in the animal rights debate. It found that this debate is built on the views of 19th Century British academics Jeremy Bentham and John Stuart Mills. In their view, animals were regarded as property and could be killed, if done so humanly. Today their views have been expanded and developed, by Singer, Regan and Francione.

This chapter also looked at case studies situated around animal disease and their impact to the environment. These case studies showed what happens to animals and the environment on both a micro and macro scale, when they are simply regarded as property. These studies looked specifically at the consequences of commercial agriculture; from pollution to the Waituna catchment, the impact of insecticides like coumaphos, and to the impact of animal diseases such as H5N1, foot and mouth, and facial eczema. These areas were used as the main thrust to form the basis of my visual framework.

Both Singer and Regan argued that human life is more important than that of an animal. Respectively, they see humans as having higher sentient and cognitive functions to that of animals. These views do little to protect the rights of animals and the consequences framed within this research. It is my intention for my art to draw attention to this discussion, and move away from the idea that animals are human property, to do with as they wish.

More than two million years ago an animal banged two stones together and became human....?

APPENDIX I



Figure 5.2. *Untitled, 2013*. Oil based enamel on top of digital drawing and collaged imagery



Figure 5.11. *Untitled*, 2013. Oil based enamel on Aluminium Composite Panel (ACP), 1220x1220mm.

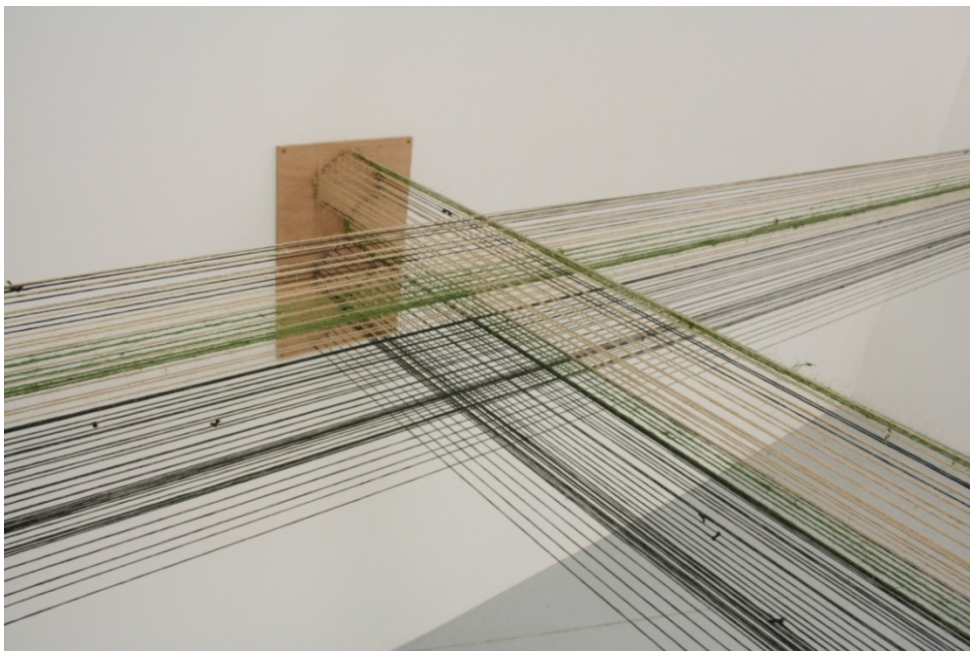


Figure 5.13. View showing axis Intersection of installation test.



Figure 5.14. Detail of installation showing the fibrous nature of the lashing and zinc staples.



Figure 5.17. View 2 of untitled installation at 30 Upstairs Gallery.

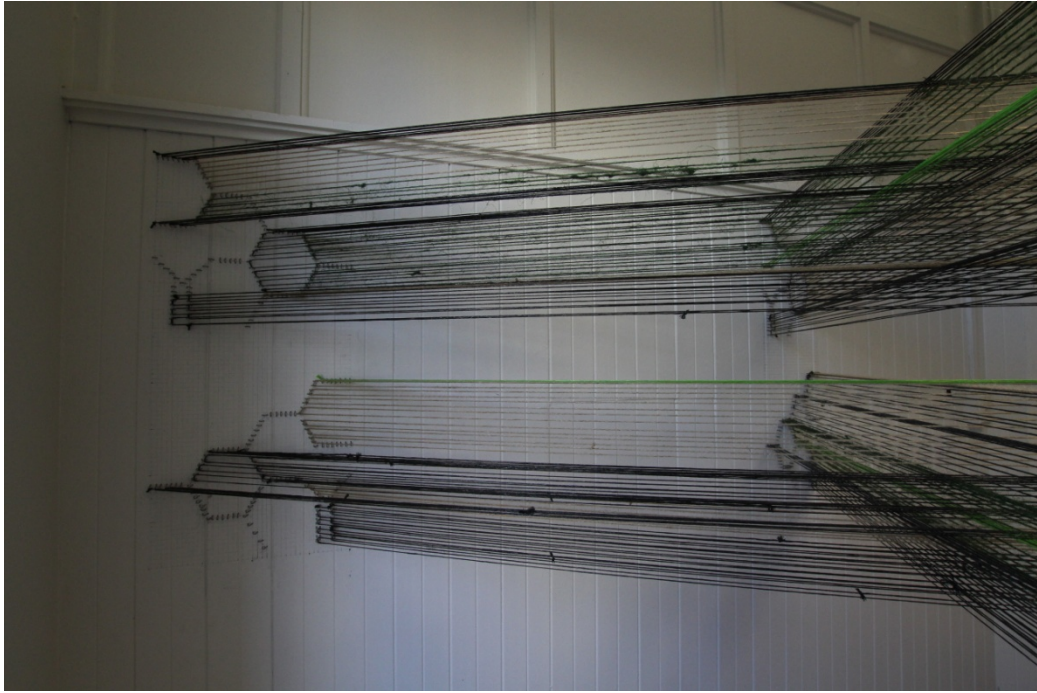


Figure 5.18. View showing the chemical signature oseltamivir aka tamifluat 30 Upstairs Gallery.



Figure 5.20. View of text piece for MAN MADE exhibition at Dowse, Lower Hutt.

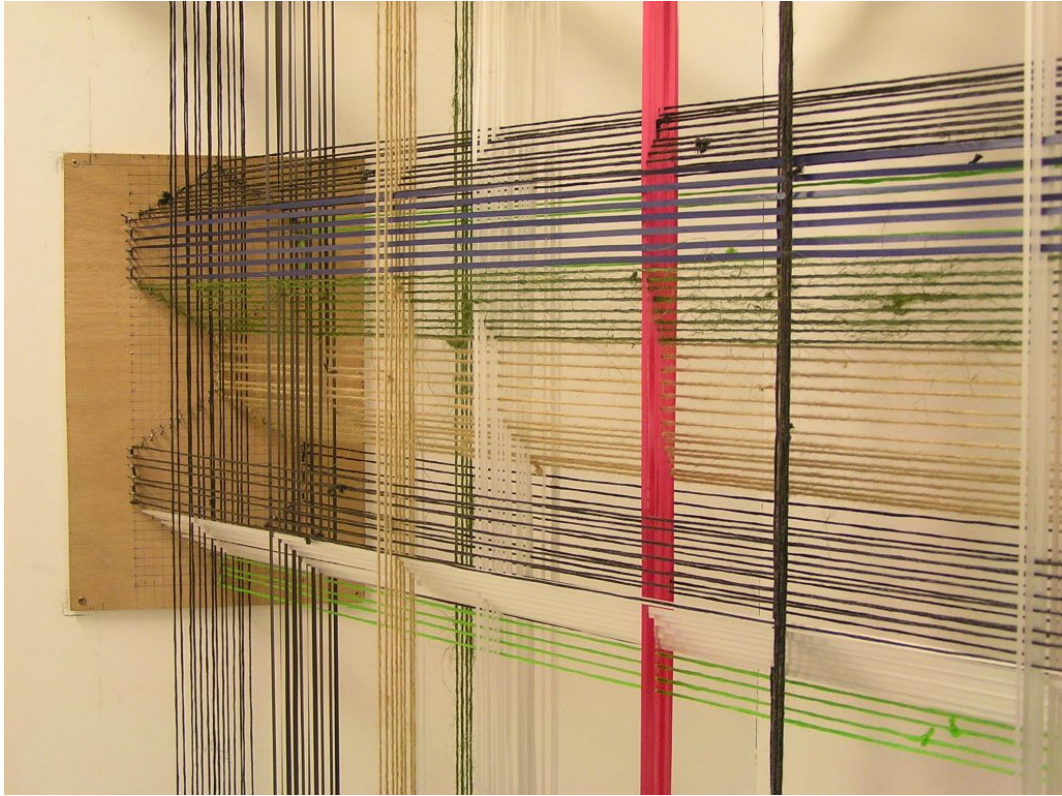


Figure 5.21. Close up view of MAN MADE test piece.

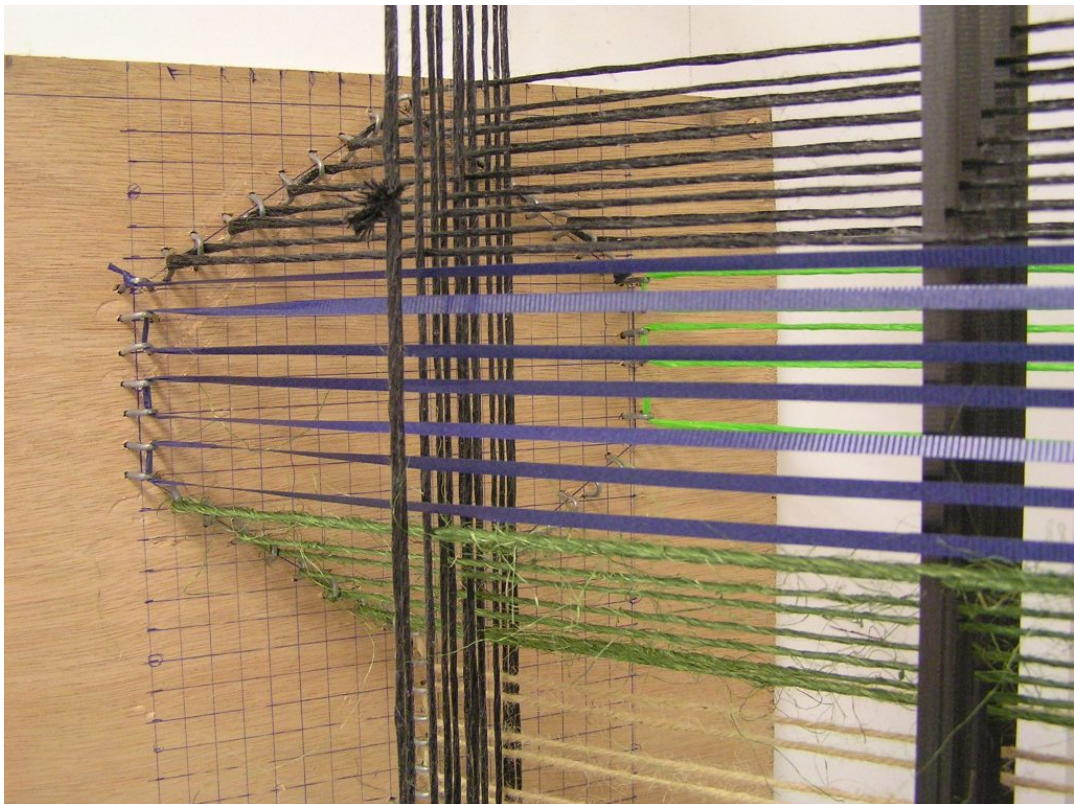


Figure 5.22. Details of Man Made test piece – showing mix of ribbon and lashings.



Figure 5.25. Close up view of the hexagons driving the vertical axis. MAN MADE exhibition, 2013, Dowse.



Figure 5.26. Close up view showing zinc staples, lashing and ribbon, and ACP. MAN MADE exhibition, 2013, Dowse.

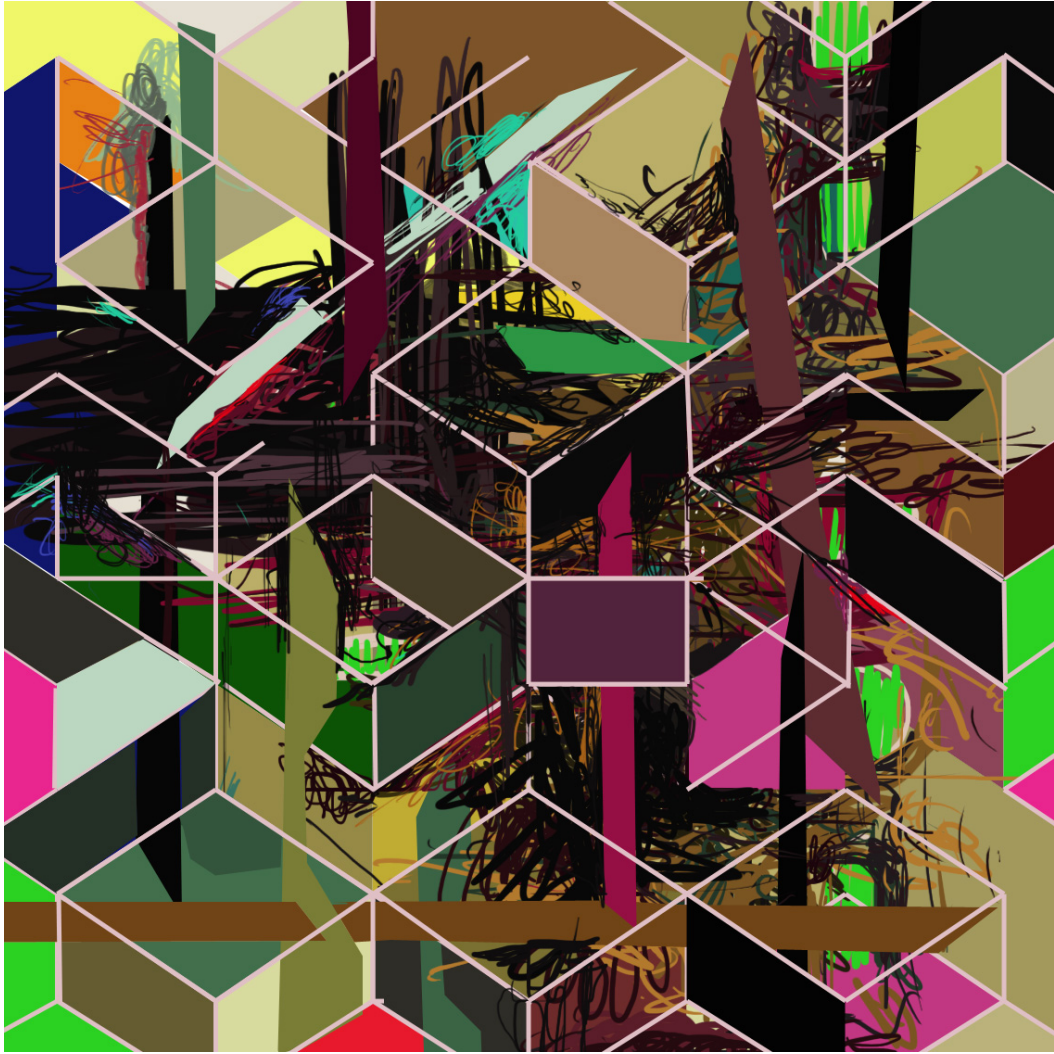


Figure 5.29. *Untitled*, 2013. Digital image.



Figure 5.30. *Untitled*, 2013. Digital image.

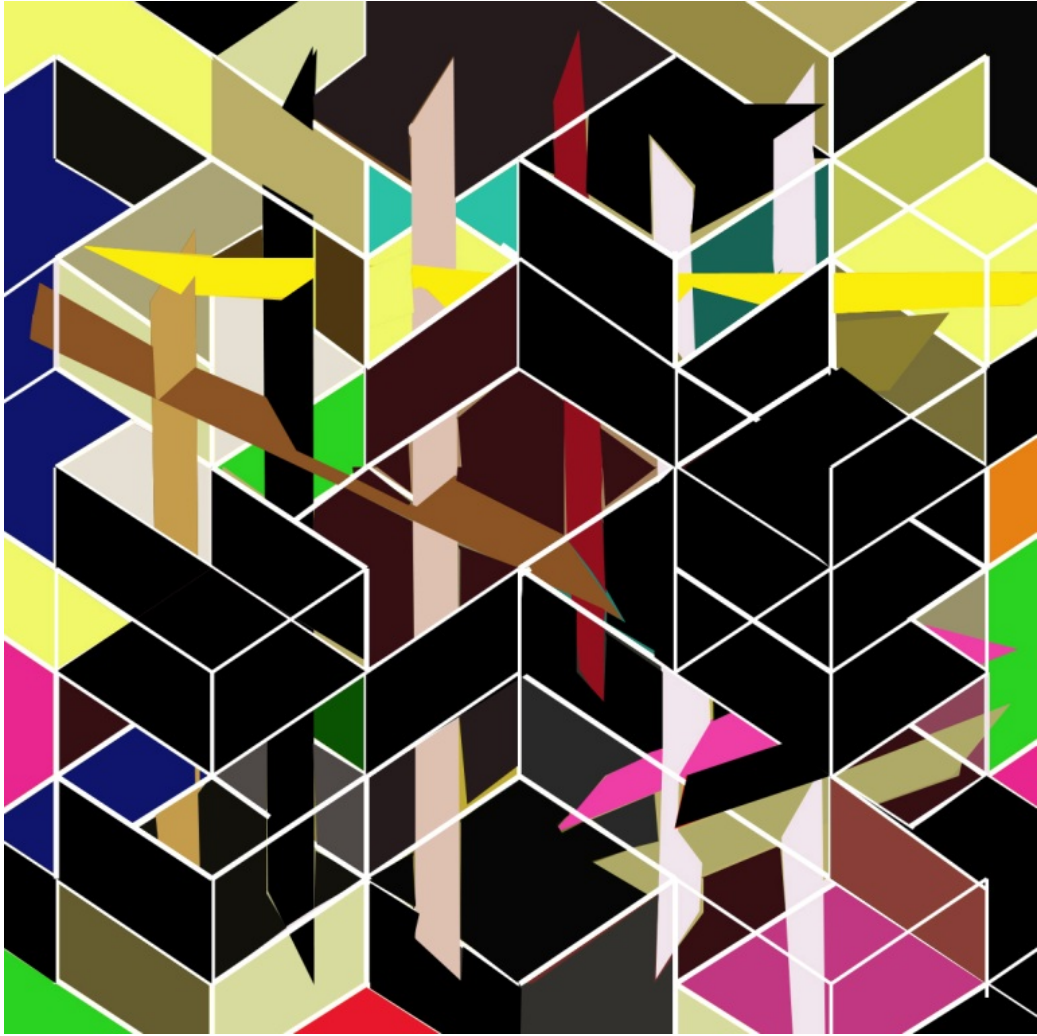


Figure 5.32. *Untitled*, 2013. Digital image.

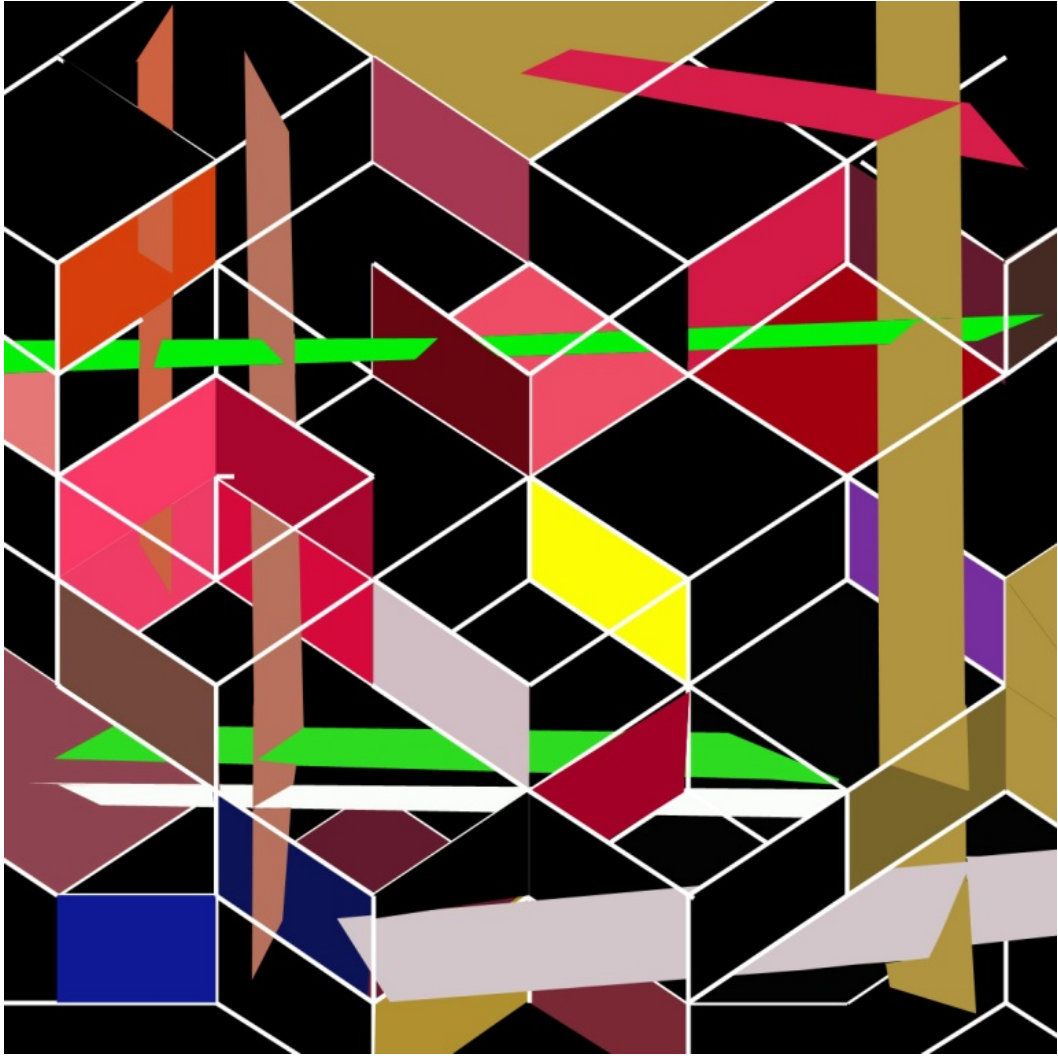


Figure 5.33. *Untitled*, 2013. Digital image.

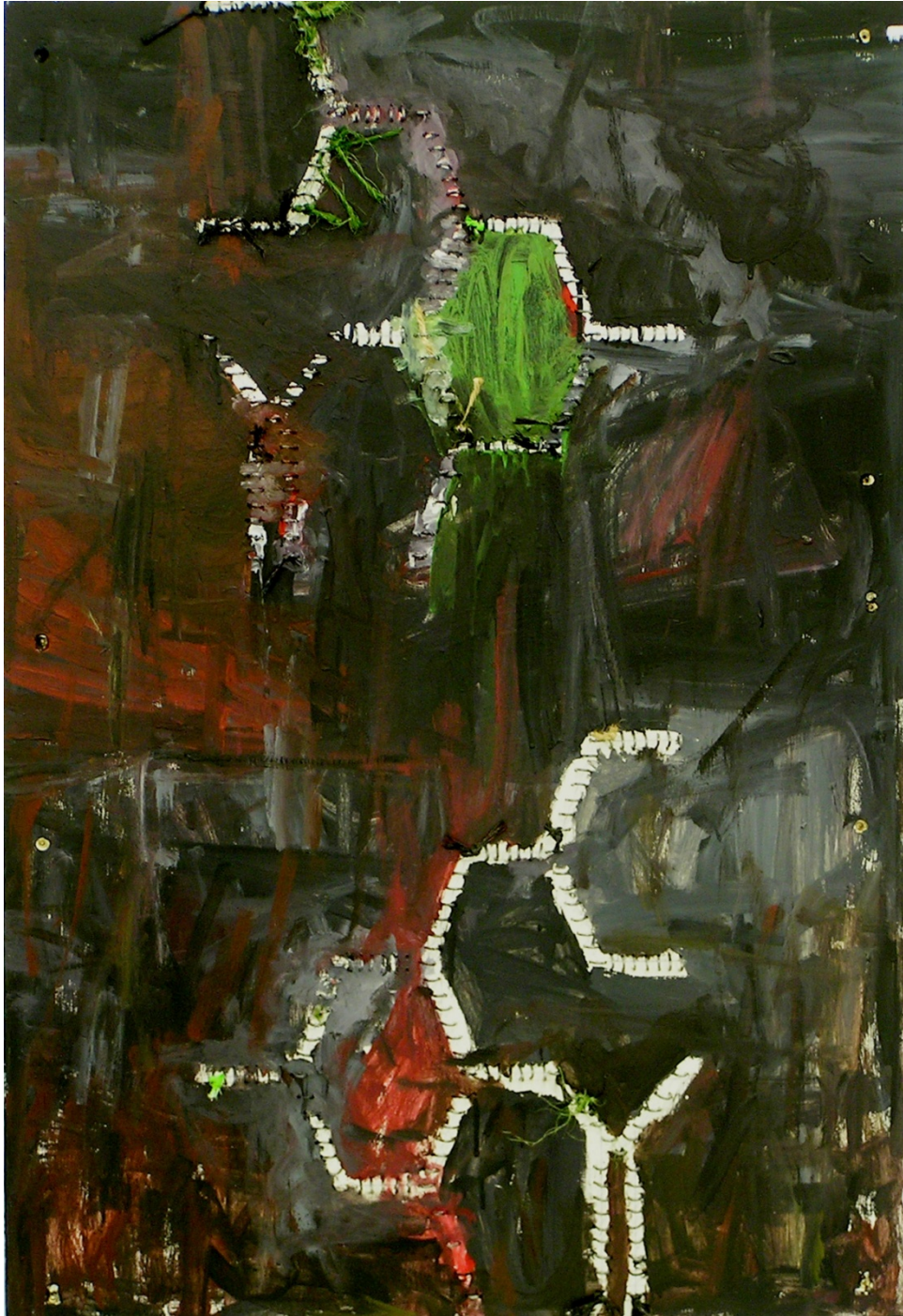


Figure 5.42. *Untitled*, 2013. Zinc staple, lashing remnants, and oil enamel on board.



Figure 5.43. Detail of *Untitled*, 2013. Zinc staple, lashing remnants, and oil enamel on board.

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