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Welcome

I'm writing to give you some exciting news. **ARTHattack!** is gaining strength and, with our e-journal, we are adding a new virtual dimension to our environment. This edition of the **ARTHattack!** journal showcases some of the most promising young art historians selected by jury for the **ARTHattack!** undergraduate student conference.

ARTHattack! has been integrated into the fabric of university life since its foundation in 2007. The journal features six papers presented at the **ARTHattack!** conference 2016, papers which offered the opportunity for students to reveal their professional skills and perceptions in a spirit of fellowship to parents, academic, and peers.

ARTHattack! offers students the chance to meet and exchange ideas and opinions with a wide variety of art historians, curators, critics and other international professional through informal encounters. Guest lecturers over the years have included specialists in issues related to appropriation art, Canadian art, and national museums, among others.

ARTHattack! offers students the possibility to make a positive impact on Guelph students by enhancing and enriching their academic life.

ARTHattack! is inspired and powered by the enthusiasm, hard work, and dedication of former and current undergraduate students who genuinely appreciate your faith in our mission to engage with Canadian culture through art historical subject at the University of Guelph. We hope you enjoy our publication.

Dr. Susan Douglas
ARTHattack! Executive Director

Tattooed Convicts in the Kingston Penitentiary 1906-1919:
An Investigation into Occupation, Crime, and Sentence
Kelsey Priestman

Tattoos have only recently become beauty accessories; however they have a rich history in both the Western world, and the world of criminals. The word ‘tattoo’ is derived from the Samoan word ‘tatau’ which literally translates to “open wound.”¹ In the ancient world, skin was considered the barrier between the body and the outside world and was decorated as a means of protection.² In 1991, a 5000 year old mummified body was found in the Otzal Alps with coal dust markings stitched into the skin at the loins and right ankle.³ Numerous cases in various regions of the world illustrate that tattooing was evident amongst many cultures, races and ethnicities. Although confirming that this type of bodily ornament is likely as old as social existence, questions about the history of tattoos, their associations, stigmas and role in society still confound laymen and historians alike. Through voyages of the Royal Navy to the Pacific Islands in the mid 1700s, the tattooing culture was brought back to the Americas, and continues to flourish even today.⁴ One of the most comprehensive sources for tattooing in the late 1800s and early 1900s stems from prisons and prisoner transportation vessels. This includes Canada’s recently closed Kingston Penitentiary. Identification data was recorded on all convicts including general descriptions, as well as scars, moles and tattoos. These tattooed convicts give insights into early 20th century. While each study discussed in this paper focused on different areas, the raw data has contributed to the foundation of knowledge about tattooed individuals and whether they differ from the non-tattooed population. This essay will use an exploratory framework to find correlations between tattooed convicts in the Kingston Penitentiary between the years 1906-1916 and quantifiable entities such as occupation, and the severity of crimes committed.

There has always been a strong correlation between convicts and tattoos in the past. Lombroso's 1897 *Criminal Man* states that criminals often have tattoos, and considers the bodily images to be "an expression of disrespect for authority, a desire for revenge, obscene words, obscene images, membership in secret criminal organizations, and cryptic indecipherable words."⁵ This type of 'branding' dates back to ancient Persia, Greece and Rome, where slaves and criminals were forcibly marked so their ownership or crimes were clearly deciphered.⁶ In Ancient India, and more specifically for the Brahmins, branding was also used as a punishment for those excused of corporal reprimands.⁷ Such criminals were marked on the forehead with a symbol that represented their offense, such as a dog's foot for theft.⁸ Over time, voluntary tattooing became more popular, especially during crusades to areas of the Mediterranean. Men would be tattooed with Christian symbols and motifs, as an affirmation that they would have a Christian funeral if they died in a foreign country.⁹ This is considered one of the first transitions of tattoos being a personal identifier instead of having a group affiliation. This mode of social, cultural and self representation has continued in American tradition, as military and naval personnel quickly assembled to be marked with a patriotic symbol such as an eagle or anchor, or a memory to remind them of home.¹⁰

There is value in the iconography of a tattoo, but also in the act of being tattooed. Attempting to decipher the reasoning behind either of these concepts is largely subjective and always personal. Besides compulsory tattoos in a prison or prisoner of war setting, people get tattoos for very diverse reasons. In America, tattoos often emphasize patriotism, especially during periods of hot war.¹¹ There are of course, literal tattoos, comprising of both written/

word tattoos and basic imagery. These are readily recognizable; however images can have various meanings, and religious connotations in which the iconography can be applied. Other categories include female tattoos, religious tattoos, *momento mori* and gang tattoos according to Kevin McCarron.¹² Therefore, determining the relationship between images or words on ones' body, and the likelihood of their incarceration is difficult, if not impossible to predict.

The Kingston Penitentiary opened in 1835 and served as a nation building tool with a focus on prisoner confinement and reform. Ten years after its opening, the penitentiary held 500 prisoners, a number which rose dramatically over the next 100 years.¹³ When prisoners entered the institution, their description was recorded, not only for surveillance reasons, but for the institutions' accumulation of psychological power over the individuals.¹⁴ Along with a general description including age, height, weight, physical characteristics such as eye colour and complexion, the institution collected unique identifiers such as scars, vaccination marks, missing limbs and tattoos.¹⁵ For example, Ottawa native Charles O'Connor was charged in Hamilton on February 3rd 1914 for 5 years in the Kingston Penitentiary for housebreaking and theft.¹⁶ The 36 year old structural iron worker stood 5'5.875" high, and weighed 143 pounds upon his arrival to the federal prison. The blue eyed, dark brown haired O'Connor, had tattoos on both his arms: a rose, anchor, and cross on his outside left forearm with an "o.o.o" on the inside; and a heart, G, and clasped hands on right inside forearm. The enumerator attempted to draw the images in the description, providing a visual aid (while most convicts' tattoos were only described with words). Of the 2570 prisoners who entered the Kingston Penitentiary between the years 1906-1919, (including 4 individuals whose records state 1896-1897), 259 or 10% had tattoos.¹⁷

Further investigation into the Kingston Penitentiary's records demonstrates that 28.7 % of the total convict population were labourers, as were 28.5% of the tattooed prisoner population.¹⁸ This was the closest correlation, and contained the largest occupational group of both the total and tattooed convicts. Other popular occupations among the total population included farmer(8.9%), cook(3.2%), teamster(3.3%) and carpenter(2.17%), while hotel keeper(.11%), civil engineers(.15%), stone mason(1.1%) and hospital orderly(.07%) were not as common. Respectively, the tattooed followed a similar pattern, with much lower results. Tattooed farmers(1.9%) were not as common as tattooed cooks(4.6%), teamsters(3.4%), or carpenters(2.7%).

Comparison of Occupation between Non-tattooed and Tattooed Convicts

Occupation:	Total Convicts:	Tattooed Convicts:	Percentage (%):
Stone Mason	3	2	66.6 %
Policeman	2	1	50 %
Sailor	23	8	34.7 %
Baker	39	9	23 %
Shoemaker	25	5	20 %
Iron Worker	14	3	21.4 %
Fireman	52	10	19.2 %
Miner	30	5	16.6 %
Cook	84	12	14.2 %
Carpenter	56	7	12.5 %
Machinist	51	6	11.7 %
Labourer	738	78	10.4 %
Butcher	42	4	9.5 %
Blacksmith	14	1	7.1 %

Farmer	226	7	3 %
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However as the early twentieth century concentrated the judiciary forces in larger urban settings, this result is understandable. In fact, it was the less common jobs among the total population which offset the respective correlation of convict's jobs. Of the three stone masons in prisons, two of them had tattoos. One of the two policemen, and the only stockbroker in the Kingston Penitentiary had tattoos. On the contrary, there were seven commercial travellers, none of which were marked with tattoos. This creates a question of professionalism, and if tattooed men were restricted from certain occupations if they had ink markings (which closely relates to present issues). In general, this data reveals that tattooed criminals were not concentrated in a specific occupation different than the whole convict population, but does infer that the majority of convicts were likely living in an urban setting at the time of their conviction.

The 10% of tattooed prisoners from the Kingston Penitentiary is much lower than the 26% (derived from 308 tattooed of the 1179 convicts) in James Bradley and Hamish Maxwell-Stewart's study exploring convicts transported from the United Kingdom to Van Dieman's Land (Australia) between 1840-1853. Their investigation of the tattooed gave insights into occupational associations. It was found that the tattooed men were, on average, 3 years younger than the non-tattooed men (24 years compared to 27 years old).¹⁹ 40% of each of these groups consisted of skilled manufacturers, whereas 26% of the tattooed and 27% of the non-tattooed were urban unskilled workers.²⁰ Of the sailors, seamen and soldiers within their study, 8% were tattooed (compared to the 2% that were not), confirming that early tattooing was largely focused among the navy and army alike.²¹ Much like the prisoners from the Kingston Penitentiary, this

study proves that more tattooed convicts were orientated in urban areas, and also more likely associated with the social class. This concept is furthered by the low representation of professionals in both cases. Beyond the occupations of the tattooed, Bradley and Maxwell-Stewart's study also investigates the types of tattoos without divulging specific images. They argue that tattoos can be categorized by life events/ personal histories, relationships, and culture.²² The first group explored major life events for an individual, included birth, death, marriage and military service. The second group looked at convict relationships, such as wife, children, lover or even regiments. These largely consisted of string letters, and of the 213 with this type of tattoo, over half (115) had their full initials inked onto the bodies. The final group relates to work, religion and leisure. This imagery often inferred cosmology, crosses, and crucifixions as well as leisure activities such as drinking and hunting. In this manner, the skin becomes a text to be read in the context of the time it was created, ultimately providing insight into 19th century culture.

David Kent's *Decorative Bodies* explores a total of 2333 male and 513 female convicts from England and Ireland, voyaging to New South Wales in 1831 on sixteen vessels.²³ Of the male convicts on the ships, 637, or 27.3% had tattoos, along with 51, or 9.9% of the female prisoners.²⁴ Kent argues that these men most likely lived in urban, industrial areas where tattooing was fairly common in comparison to the countryside. While this study did not focus on the occupations and crimes of the convicts, he does state that one boat held agricultural labourers and craftsmen who had taken part in protests that were sweeping the nation.²⁵ A strong contrast in comparing these convicts from 1831, to the Kingston Penitentiary's convicts of the early

1900s is the number of tattooed women. The majority of the tattooed women in Kent's study sported initials other than their own mostly placed on their upper arm which is considered a personal and private area or small dots on their hands. He also found that while a slightly larger portion of the convicts originated from England, the Irish counterpart were more likely to be tattooed. In fact, 40% of the Irish had religious imagery on their bodies.²⁶ The five most common images on the convicts of 1831, included an anchor, a woman, a cross/crucifixion, heart, and in fifth place a man or a mermaid.²⁷ Anchors were often a symbol of safety, luck and security among sailors; however, seamen only account for a small proportion of men marked with this image, so then what did an anchor mean to the rest of men with no association to the sea?²⁸ It was common to see images in combination with words or initials which created dual meanings. Kent provides an example of "James Wiltshire [who] had the word 'Love' inside an anchor and the initials of 'CB' on his left arm."²⁹

Similarly, the most popular images within the Kingston Penitentiary records include initials, a woman or girl in various manners, a heart, a cross or crucifixion, an anchor, and an assortment of words. These results are very close to Kent's study, and this provides insights into popular culture in both the United Kingdom and Canada. Of the 259 tattooed individuals, 72 (27.9%) were adorned with initials most often in combination with hearts or clasped hands. In Bradley and Maxwell-Stewarts' study, 14.2% of the tattooed involved initials or string letters, and 7.7% involved anchors.³⁰ Anchors on the men from the Kingston Penitentiary only reached 11.9% yet, the correlation is relatively similar. A total of 56 men (21.6%) had women, busts, cowgirls or actresses, most commonly placed on their arms or chest and this directly connects to

Toni Morrison's concept of 'mooring' which refers to something used "for the verification of some idea you wanted to keep alive."³¹ Whereas McCarron argues that female tattoos represent the power of the male to suppress the woman, to find her desirable but constantly out of reach.³² Words such as "love," "good luck" and "in memory of" were very common.³³ Much like Maxwell-Stewart and Duffield's findings, the virtue 'charity' was relatively absent.³⁴ Patriotism was seen in the tattoos depicting eagles, flags, union jacks, the coat of arms, as well as military crests. However, it must be noted that 25 individuals had dots on their hands, and the enumerators simply stated "tattoo designs" on 18 of the men, which, if known, could influence the results. Attempting to discover the relation between specific images and occupations and crimes is exceedingly difficult because of the subjugation of the images. For example, Nick Scarfo, the 26 year old from Italy was imprisoned for life after committing a murder in 1914. His tattoos consisted of a cross and star on his right forearm.³⁵ In comparison, the 20 year old Walter Rockwood was imprisoned for 2 years under the charges of theft and housebreaking, and was marked with a skull and crossbones along with the phrase "Death before Disgrace" on his right forearm.³⁶ Moreover, the representation of flowers, butterflies and birds hardly corresponds to criminal activity in the laymen's mind. This goes to show that the intensity of a tattoo is not directly representative of a personality or level of deviancy in a community.

Continuing with the concept that tattooed individuals are deviant and have criminal characteristics, it is insightful to see the severity of the crimes committed by tattooed individuals within the Kingston Penitentiary and the set years of this study. It is also necessary to recognize that the majority of individuals were incarcerated for a combination of crimes such as

housebreaking and theft, and therefore the following table illustrates a person's involvement in the sample crimes listed.³⁷

Convict Crimes in the Kingston Penitentiary

Crime	Total Convicts:	Tattooed Convicts:	Percentage (%):
Buggery	45	9	20 %
Bigamy	71	13	18.3 %
Gross Indecency	22	4	18.1 %
Burglary	159	25	15.7 %
Shop breaking	177	24	13.5 %
Escaping	126	14	11.1 %
Theft	889	97	10.9 %
Housebreaking	139	15	10.7 %
Forgery	103	15	8.7 %
Rape	65	5	7.6 %
Assault	141	10	7 %
Carnal Knowledge	53	3	5.6 %
Desertion	71	4	5.6 %
Manslaughter	75	4	5.3 %
Murder	40	2	5 %

The most popular crimes among the tattooed appear to be buggery, bigamy, gross indecency, and burglary, all showing over 15% of the total population. The least common crimes include murder, manslaughter, desertion and carnal knowledge (of an underage female). This gives rather inconclusive results to the question of tattoos and the severity of the crime committed. However, this can be further investigated by the number of years sentenced to the

tattooed men compared to the total population. The following table illustrates a sample of the years convicts would have to serve in relations to their crime.³⁸

Convict Sentences

Number of Years:	Non-Tattooed:	Tattooed:	Percentage (%):
2 years	821	80	9.7 %
2.5 years	101	13	12.8 %
3 years	607	65	10.7 %
3.5 years	18	2	11.1 %
4 years	179	15	8.3 %
5 years	316	57	18 %
7 years	102	7	6.8 %
10 years	118	7	5.9 %
15 years	34	4	11.7 %
20 years	16	1	6.2 %
Life	59	3	5 %

According to this study, and the sample years in play, the most common length of incarceration for tattooed individuals is 5 years, with a high of 18%. It also appears that between 2.5 years to 3.5 years is fairly average, consisting of a total 34.6%. This is in direct comparison to a life sentence in the penitentiary, which was the lowest percentage of tattooed prisoners.

It is important to consider that only half of the gender equation is evident within the Kingston Penitentiary, as none of the 77 women were tattooed. As well, the body is created by social, cultural and self identities and therefore the temptation to impress a single or specific meaning onto a tattoo must be resisted. These people all experienced emotion and the physical consciousness, which impacted their decisions about getting, and abstaining from being

irrevocably stained with images and words. Bradley and Maxwell-Stewart argue that because the 1840s are not in the pre-modern age, there is “no evidence that tattoos were a visible sign of class membership, criminal or social.”³⁹ Although the data from the Kingston Penitentiary ranges from 1906-1919, the findings do not contradict the previous statement. Only 10% of the total convict population had tattoos, and while it is impossible to find how popular they were amongst the entire population of the early 20th century, this number proves to be even less than the other two studies. This essay prompts more questions about the impacts of tattoos within the institution. Whether as an identifier, a brand (or mark), to a more personal statement, the relevancy of tattoos in society is not singularly focused. Although the Kingston Penitentiary closed in 2013, other prisons could explore the percentage of tattooed inmates, and if the correlation between occupation, crime and sentence has changed or persisted over time. Furthermore, inquiries should be raised about the impact, or stigma, of tattooing among popular culture including physical and mental institutions such as gangs, and the impact of being tattooed on job eligibility.

Endnotes

¹ Kevin McCarron, "Skin and self-indictment: prison tattoos, race and heroin addicts" *English Studies in Canada* 34, no. 1 (2008): 85.

² Selma Schmid, "Tattoos – An historical essay," *Travel Medicine and Infectious* 2, no. 6 (2013):444, accessed October 2 2014. DOI: 10.1016/j.tmaid.2013.10.013.

³ *Ibid.*

⁴ Margo DeMello, *Bodies of Inscription: A cultural history of the modern tattoo community*, (London: Duke University Press), 45.

⁵ Wesley G Jennings, "Inked into Crime? An Examination of the Causal Relationship between Tattoos and Life- Course Offending among Males from the Cambridge Study in Delinquent Development," *Journal of Criminal Justice* 42, no. 1 (2014):77.

⁶Selma Schmid, "Tattoos – An historical essay," 445.

⁷ Clare Anderson, "Godna: Inscribing Indian Convicts in the Nineteenth Century" in *Written on the Body: The Tattoo in European and American History*, ed. Jane Caplan (New Jersey: Princeton University Press, 2000), 106.

⁸ *Ibid.*

⁹ Selma Schmid, "Tattoos – An historical essay," 445.

¹⁰ Margo DeMello, *Bodies of Inscription*, 51.

¹¹ *Ibid.*, 49.

¹² Kevin McCarron, "Skin and self-indictment: prison tattoos, race and heroin addicts" *English Studies in Canada*, 34 no. 1 (2008): 85.

¹³ Dennis Curtis, Andrew Graham, Lou Kelly and Anthony Patterson, *Kingston Penitentiary: The First Hundred and Fifty Years 1835-1985*, No publisher, No date, 8-9.

¹⁴ Hamish Maxwell-Stuart and Ian Duffield, "Skin Deep Devotions: Religious Tattoos and Convict Transportation to Australia" in *Written on the Body: The Tattoo in European and American History*, ed. Jane Caplan (New Jersey: Princeton University Press, 2000): 119-120.

¹⁵ James Bradley and Hamish Maxwell-Stewart, "Embodied explorations: investigating convict tattoos and the transportation system" in *Representing Convicts: New Perspectives on Convict Forced Labour Migration*, ed by Ian Duffield and James Bradley (London: Leicester University Press, 1997): 184.

¹⁶ “Kingston Penitentiary Inmate Ledgers 1886-1919,” KFPL reads, 2014, accessed June 16 2014. <http://reads.kfpl.ca/past/kingston-penitentiary-inmate-ledgers-1886-1919/>. Transcribed by Kelsey Priestman in “Tattooed Convicts in the Kingston Penitentiary” August 2014.

¹⁷ “Kingston Penitentiary Inmate Ledgers 1886-1919,” KFPL reads, 2014; It is important to note that the compulsory “D” tattooed on convicts for the crime of desertion was not counted within this study.

¹⁸ The following data and information in the chart is from “Kingston Penitentiary Inmate Ledgers 1886-1919,” KFPL reads, 2014. It is important to note this is only a sample of the convict occupations.

¹⁹ James Bradley and Hamish Maxwell-Stewart, “Embodied explorations,” 193.

²⁰ *Ibid.*

²¹ *Ibid.*

²² *Ibid.*, 195.

²³ David Kent, “Decorative Bodies: The Significance of Convicts’ Tattoos” *Journal of Australian Studies* 21, no. 53 (1997): 80.

²⁴ *Ibid.*

²⁵ *Ibid.*

²⁶ *Ibid.*, 81.

²⁷ *Ibid.*

²⁸ *Ibid.*

²⁹ *Ibid.*, 81-82.

³⁰ James Bradley and Hamish Maxwell Stewart, “Embodied explorations,” 188.

³¹ Quoted in, James Bradley and Hamish Maxwell-Stewart, “Embodied explorations,” 196.

³² Kevin McCarron, “Skin and self-indictment,” 85.

³³ “Kingston Penitentiary Inmate Ledgers 1886-1919,” KFPL reads, 2014.

³⁴ Hamish Maxwell- Stewart and Ian Duffield, “Skin Deep Devotions,” 126.

³⁵ “Kingston Penitentiary Inmate Ledgers 1886-1919,” KFPL reads, 2014.

³⁶ *Ibid.*

³⁷ *Ibid.*

³⁸ *Ibid.*

³⁹ James Bradley and Hamish Maxwell-Stewart, “Embodied Explorations,” 188.

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The Guggenheim Effect and the Devaluation of Art
Holly Protheroe

Located in Northern Spain, the Guggenheim Bilbao, is a heavily debated contemporary art museum designed by architect Frank Gehry.¹ Bilbao, a large port city in Basque Country, experienced quite a bit of success in the nineteenth and early twentieth centuries with the onset of industrialization and their prominence in the steel, mining, and ship building industries.² Like many countries, the late twentieth century saw a major decline in economic and social industries for the city, leading to relative desolation and high rates of unemployment.³ As a result, the nation felt as though focusing on cultural policies, ones that would aid in “attracting investments, advancing different interests, and promoting civic pride” would be beneficial.⁴ The Guggenheim museums, having many esteemed and successful branches worldwide (ten exist in present day) seemingly fell within these characteristics. In 1991, Bilbao city officials contacted the Solomon R. Guggenheim Foundation to join forces in the establishing of an arts venue that would be dedicated to twentieth century contemporary art.⁵ The Guggenheim Bilbao proved to be extremely successful, having brought in over 1.3 million visitors, and stimulating between 350 and 500 million dollars in economic activity in its first year alone.⁶ The opening of such a museum led to the construction of hotels, restaurants, and other financially beneficial entities, not to mention the creation of nearly 5,000 new jobs in a city where unemployment rates had been excessively high.⁷ This “Supermuseum” single handedly brought new life to the city, spawning what is referred to as “The Guggenheim Effect”, a cause and effect relationship that happens when a large cultural project revives an economically afflicted city.⁸ Cities worldwide are hoping to mirror the

same success seen here in Bilbao, resorting to the construction of Guggenheims and other big name art establishments.⁹ Many problems lay within this idea, problems that will be addressed in the subsequent text.

While the Guggenheim and similar establishments have been beneficial in many ways, there seems to be quite a bit of contention in terms of the art itself. In constructing these museums there appears to be no regard for the art as they are being built solely as a means for economic gains. The artworks being a mere afterthought. The extreme “McDonaldization” (fast-food principles dominate all sectors of the world, extreme franchising, etc.) of galleries and museums means that we are sacrificing the integrity of art for the sake of financial revenue.¹⁰ This concept is leading the art world down a path that begs many important questions. Is all art now a reflection of consumer culture indefinitely? If these pieces are simply in large scale galleries like the Guggenheim as a means to make money, is art being devalued and therefore losing all of its significance from an academic and cultural standpoint?

According to Evdoxia Banitopolou, “Supermuseums” receive international praise for their grandeur and are being hailed the new means of renewal in urban area, just as we have seen with the Guggenheim Bilbao.¹¹ This is a concerning truth because they are just that, a means to transform the economy, and not an entity to promote the arts and their educational or cultural benefits. The typical intent of a museum/gallery is being misconstrued and turned into a larger than life tourist attraction with no purpose other than to seduce people into throwing their money at it. By acquiring arguably the most famous “Starchitect” of modern time, Frank

Gehry, even the architecture and design of the Guggenheim Bilbao is a reflection of the consumer world. It was made to stand out, to appeal to the eye, its metallic finish mirroring the shiny packaging many companies use to capture the attention of a consumer (similar to what Koons does with his balloon animal sculptures). Many tourists are simply visiting it because it was designed by such a famous architect rather than to enjoy the artworks inside. Unfortunately, it seems to be a trending idea, the “Guggenheim Effect” is captivating cities worldwide hoping for the same success.¹² A notable example being the recent acquisition of a Guggenheim museum in Abu Dhabi.¹³ The area, known as Saadiyat Island, was relatively desolate but the United Arab Emirates are now spending roughly 27 billion dollars as a tourism initiative.¹⁴ Along with the Guggenheim, they are also building branches of the Louvre and New York University that will be surrounded by luxury hotels, apartments, and a beach front amusement park.¹⁵ Even though this area was quite bare, Abu Dhabi is a rather wealthy and luxurious city and already has a fairly established rapport with tourists so it seems rather greedy and unnecessary to be exploiting art this way.¹⁶ The Guggenheim is known to have multiple branches worldwide but personally, the Louvre being involved in such a venture puts a really bad taste in my mouth. It is easily the most prestigious and valued museum in the world, and to be selling out like this really cheapens it. Franchising something as prestigious as the Louvre takes away from its historical and culture significance. In addition, the Guggenheim Foundation has plans for building new museums in Singapore, Beijing, Taiwan, Tokyo, Osaka, Mexico, St Petersburg, Salzburg, Macau, Hong Kong, as well as a second one in New York.¹⁷ Museums are too eager to expand their brand that they neglect their objective as world-class museums, an issue that will be

discussed in more detail later.¹⁸

For the sake of this paper, the devaluation of art is not in reference to monetary worth but rather the value of art in a more academic and cultural sense. Clearly the financial worth of art is not decreasing, in fact, modern day collectors are willing to dish out more money than ever before for big name pieces. Art has always been a form of status symbol, with the wealthy prestigiously depicted in portraits for centuries, but today it seems to have taken on a more negative context. People are spending excessive amounts of money on art, not necessarily because they like what is being depicted, but rather as a means to show off their wealth. The purchasing of a big name artists' work is now on the same level as say buying a rolex or the latest iPhone (obviously in different price brackets). The general public, and collectors alike, appreciate these items more because of the value that society has placed on them just like any other consumer product. What makes a work by Vincent Van Gogh any better than one by an unknown artist? The answer is nothing, it is all about the hype, the notoriety, and the demand, things that should not necessarily determine worth. These are notions synonymous with consumer culture, again a good example of this would be the iPhone, everyone wants it simply because everyone wants it, in reality it is relatively poor quality when compared to similar technologies from other brands. A more relative art world example would be how at a Christie's auction last year, a simple black and cream painting, something that an elementary school child could have done, by Barnett Newman sold for eighty-four million dollars.¹⁹ The auction it was included in, also featuring works by the notoriously controversial artists Damien Hirst and Jeff Koons, brought in a record 750 million dollars, a figure that should be of grave

concern for the art world.²⁰ Hirst and Koons, like many contemporary artists, rely heavily on the ideals of consumer culture and often create pieces that require little to no effort or artistic skill. Though not a new idea, as we had seen it before in the works of artists like Marcel Duchamp and Andy Warhol, it is predominantly more concerning these days as it seems to be the new standard of the art world as a whole. We are rarely seeing the production of anything original or any sort of work that requires the academic skills of artists from earlier centuries, and big name galleries are partly to blame. Whereas, I really enjoy the work of Jeff Koons and artists like him, I can see where concern may lie in terms of what they mean for the future of our society and not just the art world. The fact that he is making tens of millions of dollars on banal items like vacuum cleaners and balloon animals is a sick reflection of society as a whole.

²¹ Koons is making a joke of the art world by being able to pass off anything as artwork by establishing them as “highly crafted luxury objects for wealthy collectors”.²² The fact that galleries are even giving artists like him the time of day in itself shows how art is being devalued. There is no longer emphasis on skill or quality but simply on name, a concept that intensely mirrors the ideals of the consumer world. This is all in part a result of big name galleries like the Guggenheim who cater solely to the acquisition of art done by well known artists.²³ They do not promote artistic growth or local artists nor do they allow for the intellectual stimulation of the art community, it is all about the money. Museums and galleries that are being built solely as a means for revenue with little concern for the art itself devalue the aesthetic and cultural values of art. The building of such a big name art museum that specializes solely in popular contemporary art “forces these ideas on to a new population,

acclimatizing tastes”, in this case for the worst.²⁴ According to Shin, “importing an international art authority to a country, especially in the case of Bilbao, polarizes the art market”.²⁵ They are teaching the general public to only value the famous and well known pieces just as you would in terms of a product. Art museums and galleries have the opportunity to bring a hefty sum of money and tourists into their respective cities and as a result should be using this to the advantage of their local artists. Bringing them this sort of exposure would only lead to a greater sense of notoriety and success for these artists therefore leading to even more money and tourists, a mutually beneficial arrangement. They should be valued as they are the future of the art world, but that simply is not the case because these galleries take on a corporate mindset that disregards lesser known artists.²⁶ Even the fine art styles of say Michelangelo or Rubens, pieces that required immense amount of skill and training, are being devalued because they are found within these museums who simply use them as a tourist attraction.

The extreme “McDonaldization” of galleries means that they are heavily available and therefore unoriginal making the experience of visiting them less desirable.²⁷ People visit galleries and museums because they contain objects that you do not get to see on a regular or everyday basis.²⁸ The “McDonaldization” of galleries is erasing this idea by popping up everywhere. Similar to how one would say a mechanical reproduction of a painting or one that has multiple original versions is deemed less valuable, a museum under these circumstances is as well. Ordinary and commonplace are not at all synonymous with value, there is no extreme

worth in something if it is not rare. Because of places like the Guggenheim, art has become simply a form of entertainment, something we consume, rather than a facet of high brown intellectual stimulation as it was in previous centuries. People are not going there necessarily to appreciate the arts but rather just to say that they have been to the Guggenheim Bilbao (similar to the iPhone metaphor). Visiting galleries and immersing yourself in the arts used to be highbrow and intelligent and now it is almost always a derivative of kitschy, regardless of subject matter. With the overwhelming crowds of people taking selfies and gift shops encouraging you to buy their various products adorned with replicas of famous works, it has become another cheapened facet of contemporary society.

The Guggenheim, along with its relative counterparts, while financially beneficial, are quite obviously hurting the academic and cultural aspects of the arts. The foundation has turned art into a lowbrow tourist attraction, an unfortunate product of our consumer driven society. Even as an art history student, someone who is enthralled by any form of visual stimulation (especially when it comes with intellectual bases), I find myself gravitating towards the galleries that show the most famous works, the pieces I that I have learned about in class. If someone like myself and my art world peers are behaving this way, who can we count on to bring art out of this consumer driven box. Unfortunately, the answer is most likely no one, art is indefinitely a reflection of consumer culture, a facet that in itself devalues art leading to a loss in significance, unless of course its monetary.

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The Morbid Eccentricity of Rogue Taxidermy
Vincent Spremulli

When speaking of art, we speak of creation. The majority of artists, are playing god when they bring their works into the world. These objects of delight have come in the form of Contemporary Taxidermy. Rogue Taxidermy, a subgenre of Contemporary Taxidermy signifies the estrangement of traditional mainstream practice. This initiative is characterized by a morbid awareness that brings together the aesthetics of shock and aberration with the history of mythology and hybridity. The introspection of Rogue Taxidermy challenges the mind to go beyond and look for greater meanings as opposed to just rationalizing the death of the animal. Both Contemporary and Rogue Taxidermy open up a wider discussion on loss, commemoration, instability, deterioration, and adaptation.

Four particular artists exemplify the themes of Rogue Taxidermy which are anthropomorphism and animal ethics. Walter Potter was an early known Contemporary/Rogue Taxidermist whose eccentric works of stuffed animals mimic human life. Enrique Gomez De Molinia creates unusual creatures aimed to raise awareness of the dangers of genetic engineering and human intercession. Cedric Laquieze is captivated by organic materials and esthetic shapes, specializing in using all kinds of dead objects in his art to create ethereal creatures. Sarina Brewer considered to be one of the most influential artists working within the genre, utilize the salvaged parts of real-world animals to create a stunning array of beautiful and fantastic otherworldly creatures. The creations of Walter Potter, Enrique Gomez De Molina, Cedric Laquieze and Sarina Brewer illustrate how the differential specificities of anthropomorphism and animal ethics within Rogue Taxidermy provide an opportunity to rethink human/animal relations through art in the postmodern age. Resting somewhere between art, science, and curiosity are the works of VictorianRogue Taxidermist, Walter Potter. Rather than posing his animals as if they were in nature, he began building his creatures into human situations, as displayed in *Kitten's Wedding* (Figure 1). This figuration is lovely as much as it is grotesque because it displays the expression

of adoration and companionship but is being acted out by dead animals.¹ Further, the kittens express a sense of transfixed animation because their actions are frozen. There are twenty participants in the wedding tableaux including the two kittens who are to be wed.² Farmers provided Potter with kittens that were often killed in a time before neutering was commonplace, this is why there are many subjects in this entire scene.³ The kittens are all dressed in the contemporary costumes of the time. This elevates the authenticity of the work because audiences are able to see their society reflected in the kitten's garb.⁴ Their expressions and gestures truly evoke a sense of liveness which engages the viewer causing them to feel sentimental about marriage. Potter's work challenges the viewer to sort out conflicting emotions of repulsion and endearment. The scene makes it acceptable for you to want to cuddle with the dead kitten in a dress.⁵ The kittens blazing eyes represent a human attentiveness and communication that cannot otherwise be achieved since these subjects cannot speak or move themselves physically.⁶

Potter's works further illustrate anthropomorphism and animal ethics in the art form.

Potter used, cats, rats, squirrels, and rabbits and dressed his animals in human attire ready to attend social events such as weddings, tea parties, and leisurely games.⁷ Potter's delightful figures in *Kitten's Wedding* exhibit a craftsmanship and an attention to detail that is disquietingly lively and intriguingly bizarre because the kittens are strategically placed according to wedding ceremonial structure. The animal tableaux collapses the distance between the corporeal and figurative realm because they are dead animals presented as live beings, embalmed to represent scenarios that shed light on everyday life.⁸ The human tendency to anthropomorphize is taken to

extremes in these fondly built pieces of art because the entities in the displays appear to have many traits similar to those of humans.⁹ Potter's concepts manifest conflict between the unconventionality of nature and the violation of it because the Victorians were so odd, and so wonderfully morbid about the natural world. The whimsical style of the Victorian era made this taxidermy scene entertaining, which conveyed personality and artistic vision designed to surprise and fascinate people as it drew them away from the savagery of the dead animal.¹⁰ People during the Victorian age saw nothing taboo with Walter Potter's displays of animal tableaux, however, to modern eyes it can look freakish and macabre, due to the fact that these are also dead animals engaging in something so human, which is then passed off as art. Potter's display can be accused of being cruel to animals. Manipulating animal bodies to make them represent themselves as miniature humans is read as an unacceptable over writing of their primary identity.¹¹ However, it has been made clear that he had a number of sources for his furry characters. For example, he had an agreement with a local farmer who gave him animals with defects.¹² Therefore, his subjects are sourced in an ethical manner, this negates the viewer's criticism of animal abuse and grotesquery. The next artist Enrique Gomez De Molina illustrates the same aspects of Rogue Taxidermy that Walter Potter does except with unlike subjects.

Strange and surreal are only a few of the descriptive words to use when describing the works of Rogue Taxidermist Enrique Gomez De Molina. He uses parts of several uncommon animals to invent his own creatures evidenced by his work *Pandemonium* (Figure 2). In De Molina's hands, animals such as the hornbill, pheasant, goat, chicken, exotic beetles, and moths are blended into one fantasy, nightmare creature called a Chimera.¹³ There is quite a lot of work involved in this sculpture to make it look convincingly real. The sculpture is constructed with real

hide, feathers and fur.¹⁴ In addition, there are many different insects that accompany this figuration, some of which have been manipulated as well. *Pandemonium* is naturalistic because the action pose that it is engaged in is fluid and lively. The expression of the creature reveals to the viewer that it is in distress because the manipulated insects take on an anthropomorphic stance.¹⁵ They appear to be trying to take control of the beast as a poacher would be in pursuit of wild game. The insect hybrid situated on the back of the Chimera is constructed to resemble a human to signify to the viewer that this figure and its subordinates stand for the rape of the natural world. As they are abusing the fallacious appeal of nature.¹⁶

The sculpture might look disturbing or even cruel to animals, but rather it aims to raise awareness regarding the danger faced by a range of nonhuman species.¹⁷ This Chimera depicts the dangers of genetic engineering and human intervention. De Molina has successfully rendered this composite animal form by molding the physiology of the different species to make the subject observably conceivable and pseudo realistic or fake.¹⁸ As a result of this realism, the chimerical creature is denoted as vulnerable. The concept of a Chimera is a fictional construct of the mind where an unrealizable dream comes into reality.¹⁹ Since it is a fictional apparition of something that could be real, it is susceptible to the deep underlying current of power rooted in humans who attempted to envelope their power over nature.

De Molina's taxidermist beast is all at once weird, wonderful, absorbing and off putting making it a true spectacle to behold.²⁰ To an extent it advocates for the endangerment of exotic creatures found across the world. However, as much as his work supports natural history his methods of acquiring the animals are not entirely ethical, which makes his work even more

controversial.²¹ De Molina illegally imported the parts and remains of endangered and threatened species to make *Pandemonium* a reality. The principle and approach of this artist is agreed upon amongst critics, but the realization of the sculptures components is hard to remain positive about as much as the results are fascinating.²² Thus the artwork of this taxidermist becomes paradoxical. Although he declares the best of intentions for his actions, bringing attention to the plight of these species, the trafficking of threatened species for personal profit or under the semblance of art is illegal.²³ This makes De Molina a true rebel in the genre of Rogue Taxidermy. Like De Molina, Cedric Laquieze utilizes the topics of anthropomorphism in his artwork while also addressing the art forms connections to animal ethics.

The exquisite sculptures of Cedric Laquieze attest to technical brilliance that spans a diverse range of mediums. His miniature models are intriguing as they contrast between morbidity and beauty, this can be seen in his work *Fairy* (Figure 3). Despite the extreme technical skill needed to create this wonderful sculpture, his talent becomes most evident through the different personas he manages to incorporate in this artwork.²⁴ Laquieze's *Fairy* is both delicate and graceful, as much as it is intimidating and unnerving. The specimen captivates the viewers' attention with its vibrant colours, organic materiality and use of aesthetic shapes drawn from butterflies, seeds, bones and animal body parts. *Fairy* demonstrates Laquieze's specialization in working with an assortment of dead objects in his art, successfully morphing upcycled body parts of deceased delicate beasts.²⁵ The sculpture is unique from any other anthropomorphic form that dares to be compared to it given its unmistakable character attributed to Laquieze's efforts in reassembling the tiny creatures in newly fictitious skin. As a result, *Fairy* can be seen as a macabre game of three-dimensional nature.²⁶ There is a strange beauty to the insects used in the figure that harks back to

prehistoric times when evolutionary designs were superfluous. The wings exhibit a texture and colour that is rich, which verifies the endless design possibilities inherent in all insect species.²

This peculiar art form finds fairy-tale beauty in morbidity, as it juxtaposes the living from the dead and the dead from the living. Laquieze works like Doctor Frankenstein, patching together parts that somehow amount to something greater than their sum.²⁸ This organic figurine is attached to a metal pin and put in a glass dome presumably to look like a scientific discover.²⁹ Therefore making *Fairy* becomes a pseudo-living entity under taxonomic preservation. Laquieze's textures and figurative architecture obliges us to contemplate the macabre, as a beautifully moving experience beheld by his ethical transfigurations. By using parts from real insects, Cedric Laquieze is able to ground the legend surrounding fairies with a sense of reality, almost as if insects and humans were offshoots of the same species. The product of Laquieze's imagination is a composite of the living forms we witness in everyday life. He treats his sculptures with care because the animals used in his work actively shared a more than human world.³⁰ The specimens used to create *Fairy* were ethically sourced from fossil shops that collected creatures that have died of natural causes and have been collected for the purpose of preservation. Having been fascinated by creatures from an early age his advocacy for nature comes through in his art work as it suggests a porous relationship between humans and animals.³¹ The inclusion of animal bodies and insect materials in Laquieze's *Fairy* is not something activists should consider as grossly disrespectful but rather as subjects of compelling power in the realm of postmodernism that helps humans recognize the inclusiveness of animal life.³² Sarina Brewer, a leading artist in Rogue Taxidermy, uses ethically sourced animals to create whimsical creatures that illustrates the relations between humans and animals.

By combining the preserved bodies of animals with mixed media, Sarina Brewer's sculptures visually animate the line between the living and the dead to create an anomaly of nature.³³ Her recognizable art piece, *Mothers Little Helper Monkey* (Figure 4), is a fanciful and irreverent sculpture of the splicing together of a monkey's body and bird wings, while wearing a Middle Eastern Fez and accompanied by a Martini glass. Brewer's work exemplifies an unorthodox way to honour or pay tribute to the idea of respect which is completely relative to cultures and individuals.³⁴ Brewer's sculpture, with the wings attached to the monkey exemplify the underappreciated sense of humor of Mother Nature. As it pays tribute to the idea of cryptozoology which involves the search for animals whose existence has yet to be proven. The inspiration for this creature was drawn from mythology, folklore and an active imagination making it a unique contribution to the genre of Rogue Taxidermy.³⁵ The Fez on top of the monkey's head, which poses with an exaggerated smile on its face, is an eccentric interpretation of the classic sideshow freaks of the past who often had a monkey as a companion to attract audiences. This emblematic figure serves to humanize the monkey and animalize the human spectators in this delightful display of amusement and shame.³⁶

The monkey in this representation is turned into a particular kind of person based on the cultural associations which include servitude and absurdity. Because it is placed in this human situation its qualities don't fit the human mold due to the fact that the monkey's body is anatomically different and conditioned to do things that help it survive in its own unique environment.³⁷ As a result, this heightens the sense that animal is being forced to populate an anthropomorphic situation. It is evident that her art piece is nowhere close to being a perfect representation of the main subject. As opposed to other taxidermists, Brewer does not focus on portraying realism, this is illustrated in her sculpture.³⁸ It is evident that she is focusing on

the shock and awe reaction versus trying to make the animal look flattering. Brewer's monkey is a revolutionary design that brings traditional taxidermy into mainstream popular culture.³⁹ The playful nature of this artwork breaks down preconceived notions about taxidermy and defines the place it holds both aesthetically and ethically.

The winged monkey wielding a martini glass supports Brewer's concept of reincarnation because the animals are not entirely gone, instead they live on in another form. The viewer begins to look at this dead animal in relation to themselves challenging them to review animal ethics in a different way because when something is dead it does not experience any pain. This current sculpture encompasses her philosophy that everything that is created is an outward expression of her adoration for animals.⁴⁰ Her body of work is formed with a code of ethics that stipulates that no animal may be killed for the purpose of making art, this leads her to acquiring her subjects from off the road and through hunter's donations. When working on a new idea, Brewer sets out to save every piece of the animals she comes into contact with. Her peculiar monkey was salvaged entirely to then be transformed into a fascinating totem of biological mystery. These ethics are actively promoted within Rogue Taxidermy, which mandates that deceased animals be recycled in all manners possible ensuring that nothing that was once living would be wasted or taken for granted.

Rogue Taxidermy has expressed the ultimate taboo regarding anthropomorphic involvement with animals and the question of animal ethics. The animal as a participant in art has invaded the art scene in every way possible. This subgenre of taxidermy breaks down the uncanny barrier between representations of humans in manipulated taxidermy.⁴¹ From William Potter's *Kitten's Wedding* tableaux modelling animals in human situations, to Enrique Gomez de Molina's rape of the natural world seen in *Pandemonium*, to Cedric Laquieze's animal media

Fairy, and finally to Sarina Brewer's whimsical and reverent *Mothers Little Helper Monkey*, the animal is no longer a passive object in art and their encounters with humans are central to current artistic debate.

The Rogue Taxidermy examples examined in this essay invite their viewers to question how animals relate to humans. Rogue Taxidermy is deeply marked by human longing, because it exposes our hopes and fears about our place in the natural world. The examples of this art form represent an attempt to make sense of nature, but they also reveal a humans deeply complicated relationship with it. The fictitious animals the artists produce mimic a momentary naturalizations that irritate the skin border in an effective way because the animals used by them raise questions that a human being is not able to understand.⁴² However, once they project themselves into the animal eyes, and skin thus creating an animal partnership, humans acquire answers to their adaptive needs to nature. The metamorphoses of the animal skins is a progressive consciousness of a hybrid ecosystem, hosting bacteria and genes common to different animal species, which makes human beings more inclined to reconsider the other animal realities.

The manipulation of the skin and paralytic animation of the animals becomes a theriomorphic hybridization in conjunction with human beings, meaning that the sculptures are partly human and partly animal. The distinctive elements of the animals are present in the art but there are many creative, ecological and biotic components that stem from human intermediation. Animal hybridization provides these artists with the opportunity to experiment with the real exterior of animal bodies in all its organic and biological complexity.⁴³ Walter potter's fantastic poiesis of animal tableaux's, Enrique Gomez de Molina's Genetic manipulations, to Cedric Laquieze's mythological figurines and Sarina Brewer's cryptozoological anomalies bring attention

to interspecific animal relations. These artists express that humans are consciously dependent on animals. The re-appropriations of their form through the skin mirrors how humans desire to see their true selves. Therefore, the fictitious skins created in Rogue Taxidermy act as a prominent referent and sacral figure that is able to project human thought.

The role of the animal in contemporary art, and the controversial artistic approaches are re-conceptualizing ideas of human and animal relations. In radical contrast with the mythical and romantic depictions of animals throughout art history, Rogue Taxidermy becomes a provocative subject under scrutiny due to its controversial nature. The various artistic approaches taken by these artists place the animal at the center of the scene in unsettling, risky, and alarming vantage points. Which challenge the viewer to overlook their animalistic nature. There has been no better opportunity then now for Rogue Taxidermy to focus on the depiction of animals and the natural world. Thus the genre considers the moral and ethical implications of visual representations which envelope and suppress nonhuman beings.

Endnotes

¹ Michelle Henning, "Anthropomorphic Taxidermy and the Death of Nature: The Curious Art of Hermann Ploucquet, Walter Potter, and Charles Waterton," *Victorian Literature and Culture* 35, no. 2 (2007): 670.

² Barbara T. Gates, "Introduction: Why Victorian Natural History?" *Victorian Literature and Culture* 35, no. 2 (2007): 547.

³ Conor Creaney, "Paralytic Animation: The Anthropomorphic Taxidermy of Walter Potter," *Victorian Studies* 53, no. 1 (2010): 21.

⁴ Gates, "Introduction," 547.

⁵ Creaney, "Paralytic Animation," 21.

⁶ Henning, "Anthropomorphic Taxidermy," 670.

⁷ Henning, "Anthropomorphic Taxidermy," 668.

⁸ Creaney, "Paralytic Animation," 8.

⁹ Henning, "Anthropomorphic Taxidermy," 669.

¹⁰ Gates, "Introduction," 540.

¹¹ Henning, "Anthropomorphic Taxidermy," 671.

¹² Creaney, "Paralytic Animation," 21.

¹³ Dave Powell, "Chimera Contemporary: The Enduring Art of the Composite Beast," *Leonardo* 37, no. 4 (2004): 332.

¹⁴ Steve Baker, et al., "Botched Taxidermy," *Antennae* 7, no. 3 (2008): 21.

¹⁵ Baker, "Botched," 21.

¹⁶ Giovanni Aloï, *Taxidermy and Contemporary Art*, (London: Routledge, 2015), 12.

¹⁷ Helen Gregory and Anthony Purdy, "Present Signs, Dead Things: Indexical Authenticity and Taxidermy's Nonabsent Animal," *Configurations* 23, no. 1 (2015): 88.

¹⁸ Powell, "Chimera," 333.

¹⁹ Ibid.

²⁰ Baker, "Botched," 21.

²¹ Rikke Hansen, "Animal Skins in Contemporary Art," *Journal of Visual Art Practice* 9, no. 1 (2010): 12.

²² Gregory, "Present Signs," 71.

²³ Robert Marbury, *Taxidermy Art: A Rogue's Guide to the Work, the Culture, and How to Do It Yourself*, (New York: Artisan, 2014), 4.

²⁴ Jane Desmond, "Postmortem Exhibitions: Taxidermied Animals and Plastinated Corpses in the Theaters of the Dead," *Configurations* 16, no. 3 (2008): 350.

²⁵ Melissa Milgrom, *Still Life: Adventures in Taxidermy* (Boston: Houghton Mifflin Harcourt, 2010), 68.

²⁶ Ibid.

²⁷ Desmond, "Postmortem," 350.

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Ibid.

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Aloi, *Taxidermy*, 22.

30

Desmond, "Postmortem," 350.

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Gregory, "Present Signs," 75.

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Hansen, "Animal Skins," 12.

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34 Ibid.

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Racheal Poliquin, et al., "Rouge Taxidermy," *Antenna* 6, no. 5 (2008): 8.

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Marbury, *Taxidermy Art*, 23.

38 Ibid.

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Poliquin, "Rouge Taxidermy," 15.

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Gregory, "Present Signs," 63.

34 Creaney, "Paralytic Animation," 8.

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Conceptual HIV/AIDS Art: An Engaged, Activist Cultural Practice
Peter Flannery

From its initial development in the early 1960s, to its peak in popularity and execution from 1966-72, through to current day, Conceptual art has challenged traditional ideas of what art is and the role that the object plays within the understanding, exhibition, and commodification of art. As the culmination of decades of succeeding avant-garde movements from Cubism, to Dada, to Pop Art, Conceptual artistic practice served as the final moment in a radical shift from object to idea. By the 1980s, the HIV/AIDS crisis had swept around the world creating a storm of controversy and grass-roots uprising as LGBT communities mobilized to fight against years of homophobia and inaction from politicians and medical groups. Organizations like ACT UP, the AIDS Coalition to Unleash Power, were formed as important figures within the LGBT rights movement used their knowledge and experience to further research and acceptance for those with HIV/AIDS. The progress that has been made in HIV/AIDS related issues, such as new medical treatments, decreased stigma, and increased rights and respect, are largely a result of the work of those grass-roots organizations and individuals who worked against unresponsive and even dismissive politicians, medical professionals and religious groups.

In response to inaction by politicians and medical professionals, artists from a wide variety of backgrounds began to develop works related to HIV/AIDS issues based on their own personal experience with the disease or that of their loved ones. In his text, *AIDS: Cultural Analysis/Cultural Activism*, art historian and ACT UP member Douglas Crimp argues that it is far too often assumed that cultural producers can only contribute to the AIDS crisis by raising money for scientific research or creating works that express their experiences of suffering and loss.¹ While the monetary support that was achieved through cultural initiatives was integral to the HIV/AIDS movement, Crimp argues that to accept funding as the only positive effect of

arts related efforts would be to assert that “there is no such thing as an engaged, activist, and aesthetic practice.”² Cultural works possess a remarkable ability to act not only as commodities, but also to participate in a diverse sharing of ideas and emotions while unifying vastly different groups on a distinctly human level. Conceptual practice played an integral role in cultural efforts during the AIDS crisis, as artists harnessed the unique qualities of this style to create works with powerful impact and lasting political and social influence. As evidenced through the work of Felix Gonzalez-Torres, Nan Goldin, David Wojnarowicz, and Zoe Leonard, Conceptual artists of all backgrounds and connections to HIV/AIDS played an integral role in the success of grass-roots efforts through their intense use of emotion, humanization, striking imagery, loss, and memorialization.

One of the most obvious and yet crucial elements of Conceptual HIV/AIDS art is the creation of a strong emotional connection with the viewer while humanizing people living with HIV/AIDS and helping the general public, particularly those who most feared people with AIDS (PWAs), to understand them better. American artists Felix Gonzalez-Torres and Nan Goldin were especially skilled at developing works which immediately connected with viewers and changed perspectives on this contentious issue. Gonzalez-Torres created a number of works which focus almost entirely on concepts of love and relationships, such as his installation *Untitled (Perfect Lovers)*, 1987-90. Within this work, two identical clocks are hung side by side, perfectly synchronized to evoke imagery of a couple in perfect harmony. In a similar work, *Untitled (Toronto)*, 1992, Gonzalez-Torres once again uses a poetic metaphor to mimic a loving relationship, this time through two long strings of lightbulbs hanging from a point near the top of the wall, intertwined as they stretch to the floor. Once again, concepts of love and harmony are striking within this distinctly Conceptual work, however they both maintain a note of ambiguity. A

deeper understanding of Gonzalez-Torres' life as an HIV+ gay man as well as the partner of an HIV+ man, who died of AIDS related complications in 1991 reveals another narrative within the works. Gonzalez-Torres' installations evoke an elegant and striking concept of love, but also of the temporality of life and of impending separation as light bulbs will inevitably burn out, the clocks will fall out of sync, and time will eventually stop altogether.

While *Untitled (Perfect Lovers)* and *Untitled (Toronto)* are not overt in their message of support for LGBT and HIV/AIDS issues, this was largely to their benefit in the late 80s and early 90s. Gonzalez-Torres' use of minimalism and universal relatability protected his work from homophobic criticism that was common at the time, most notably in the case of Robert Mapplethorpe whose work drew intense scrutiny and even public outcry denouncing NEA funding of controversial works.³ When discussing *Perfect Lovers*, Gonzalez-Torres wrote that his methods of promoting LGBT issues were effective because "it is going to be very difficult for members of Congress to tell their constituents that money is being expended for the promotion of homosexual art when all they have to show are two plugs side by side, or two mirrors side by side, or two light bulbs side by side" and the same can be said of his works that advocate for HIV/AIDS issues.⁴ Gonzalez-Torres achieved powerful, emotional, and activist images through a careful balance between concept and ambiguity, protecting him from controversy and allowing for a universal connection to his work.

Nan Goldin's work is also emotional, although in a very different way than Gonzalez-Torres, through a body of photography that connects deeply with the viewer while maintaining a markedly humanizing lens. Goldin's most famous HIV/AIDS related work remains her *Cookie Portfolio* which comprises a number of documentary-style photographs of her close friend

Cookie Mueller, each taken between the beginning of their friendship in 1976 and Mueller's death from AIDS related illness in 1989. Goldin's photographs of Cookie were revolutionary as they emphasized the life and vitality that Cookie retained despite her battle with illness. Prior to Goldin's work, much of the photography which featured those living with HIV/AIDS focused solely on the negative effects of the illness. In 1988, ACT UP began opposing photographs of people living with AIDS that emphasized only their suffering, like at Nicholas Nixon's exhibition "Pictures of People" at the Museum of Modern Art in New York.⁵ ACT UP staged a quiet protest at the exhibition, holding signs and passing out pamphlets which aimed to show the achievements that had been made in the quality of life of people with AIDS, arguing that "In portraying PWAs as people to be pitied or feared, as people alone and lonely, we believe that this show perpetuates general misconceptions about AIDS without addressing the realities of those of us living with this crisis as PWAs and people who love PWAs."⁶ Goldin's work is truly unique in its honest depictions of the struggles of her subject while maintaining a level of humanity that was often absent in earlier HIV/AIDS photography.

Within the portfolio, Cookie is shown at a number of parties over the years, marrying her husband Vittorio, with her son, and ultimately laying in her casket. Goldin's photos are quick, often candid, and even blurry as a result of her low shutter speed, but there is an ever present vitality within her photos. Even after her death, in *Cookie in her Casket, NYC*, November 15, 1989, Cookie is done up in makeup, wears a beautiful dress, is surrounded by fresh flowers and lays in a glowing light.⁷ Goldin presents her friend in all aspects of her experience while maintaining accuracy, as well as respect and dignity in a truly powerful way. When asked about her photography style and methods, Goldin said that she had "always believed that if she photographed anything or anyone enough [she] would never lose them," but as time passed and

she lost more of her friends to HIV/AIDS she realized that “there is so much the photograph doesn’t preserve.”⁸ A shift towards humanity and life within HIV/AIDS art developed as the crisis continued to unfold and an increased focus was placed on improving the quality of life for PWAs. However, as HIV/AIDS became a much more liveable condition, those who lived with it continued to be faced with stigma and unequal treatment from governments and medical professionals.

Another effective means of inciting political and societal change during the HIV/AIDS crisis was through the creation of Conceptual works which were striking, and often intentionally inflammatory. David Wojnarowicz created a number of jarring HIV/AIDS related works, such as his silver-print and silkscreen work, *Untitled (Sometimes I come to Hate People...)*, 1992. The final work that Wojnarowicz completed before his death from AIDS related illness, *Untitled* is a black and white photograph of a boxer’s bandaged and bleeding hands, upon which red text, has been silkscreened. The text over the work is an account of Wojnarowicz’s thoughts as he reached the end of his life and is filled with impactful and honest statements that strike the reader at their core. Wojnarowicz states, “Sometimes I come to hate people because they can’t see where I am. I’ve gone empty... I’m a stranger to others and to myself and I refuse to pretend that I am familiar... I’m a blank spot in a hectic civilization. I’m a dark smudge in the air that dissipates without notice”.⁹ Wojnarowicz’s words are so deeply honest and full of raw emotion that they immediately connect with the viewer. Wojnarowicz ends his writing, “I am disappearing. I am disappearing but not fast enough,” a clear expression of the effects of the stigma and oppression faced not only by himself, but all who are suffering with.¹⁰ This intense and immediate connection allows the viewer to better understand the pain, suffering, and stigmatization that people living with AIDS are forced to endure.

When placed in public settings, striking Conceptual works have the ability to impact a massive audience and, when executed well, directly influence each of these potential viewers. In November 1987, ACT UP curated a work which was displayed in the window of the New Museum of Contemporary Art on Broadway in New York City. *Let the Record Show...* was created following an invitation by the museum's curator, Bill Olander who was himself a member of ACT UP.¹¹ Within the curved portion at the top of the window, neon lights had been installed in the shape of a pink triangle, simultaneously bringing to mind Nazi persecution of homosexuals and gay liberation since the 60s. Accompanying the triangle, the words "SILENCE=DEATH" were lit in blue. The street level portion of the window contained the images of six important figures who had made homophobic and negative statements related to HIV/AIDS, with their words cast in concrete below them. The final photograph, of President Reagan, is shown above a blank slab of concrete, a testament to his refusal to even utter the word AIDS until November 1987.¹² An electronic display was placed within the window which flashed text stating various facts related to the AIDS crisis including funding, stigmatization, education, and research to highlight the ways in which the government had failed those living with HIV/AIDS. *Let the Record Show...* clearly emphasizes some of the key elements necessary for engaged artistic practise in relation to the AIDS crisis. Through a unique collaboration, the window installation paired contemporary aesthetic with political and scientific fact, creating a message that connected with a wide range of viewers as they walked or drove along Broadway. It is also important to recognize that many of those who are most affected by HIV/AIDS are not likely to enter a major art institution like the MoMA or The New Museum, and as such this work is only one part of a larger project that took place across the United States. HIV/AIDS related art works have immense power to incite change and connect with viewers, but these works need to be positioned in locations where they are able

to be seen by all involved parties whether they are politicians, medical professionals, the general public, or those who are most at risk of contracting HIV/AIDS.

One of the most effective ways of influencing and educating the viewer on HIV/AIDS issues is to encourage a strong emotional reaction within them through various cultural works. By representing the loss and memorialization that they experienced as they lost their friends and loved ones to AIDS related complications, Conceptual artists were able to build this crucial emotional connection with their viewers. Felix Gonzalez-Torres exemplified this method when he created a number of works which directly function as commemorations for those he has lost. The most notable being his partner Ross Laycock in his 1991 work, *Untitled (Portrait of Ross in L.A.)*. One of several 'candy-spill' works created only as limited instructions by Gonzalez-Torres which are later interpreted by the owner or curator, this work is to be comprised of 175 pounds of individually wrapped candy, meant to represent Ross' own ideal body weight, placed within the gallery where they may be taken by visitors.¹³ As museum visitors take candies away, the pile shrinks, a representation of the slow diminishing of Ross' health as he suffered until his death, however the pile is continually replenished, granting Ross an eternal life through this work.

Gonzalez-Torres had a very strong bond with his partner, even stating: "When people ask me, 'Who is your public?' I say honestly, without skipping a beat, 'Ross.'"¹⁴ This intense connection that was shared between the artist and his partner is clearly evident within *Untitled* as Gonzalez-Torres aims to provide Ross with a manifestation in which he can live an unending life. Gonzalez-Torres' candy-spill works also provide an interesting take on Conceptual practice as they utilise written instructions which are carried out by curatorial staff. Further, as a result of the participatory nature of the candy spills, the finished work becomes as much about the museum

visitors' interactions with the piece and with each other as it is about the candy. These works raise interesting questions about the role of both the curator and the viewer in the development of each piece.¹⁵ *Untitled (Portrait of Ross in L.A.)* is a powerful memorialization of Gonzalez-Torres' partner and the suffering that he endured as he lived with AIDS, while connecting with a large number of viewers, as it is open to various interpretations, while still retaining Gonzalez-Torres' implications of pain, loss, and the immediacy of the HIV/AIDS crisis.

Another important Conceptual HIV/AIDS work related to loss and memorialization is Zoe Leonard's *Strange Fruit (For David)*, 1992-97. A truly unique installation, *Strange Fruit* is composed of orange, banana, lemon, avocado, and grapefruit peels which have been collected, dried, and carefully embellished and sewn back together with string, wire, zippers, buttons, and other found objects by Leonard as she coped with the loss of her friend David Wojnarowicz to AIDS related illness. *Strange Fruit* is influenced by Northern European 'vanitas' still-life paintings from the sixteenth and seventeenth centuries, depicting the finite nature of life and even of art itself, as the work spoils within the gallery space over time.¹⁶ In her own words, Leonard states that "*Strange Fruit* deals with the conflict between hanging on and letting go ... [E]very scrap is saved, painstakingly mended, but since the peels themselves are not preserved, they continue to decay."¹⁷ Similar to Gonzalez-Torres' work, *Strange Fruit* cannot immediately be recognized as an HIV/AIDS work, allowing a wide range of viewers to connect with the feelings of loss and letting go within the work, yet its core message remains present.

In conclusion, Conceptual art was uniquely poised to play an active and integral role within engaged, aesthetic cultural practice in the United States during the HIV/AIDS crisis of the 1980s and 90s. Works by renowned artists Felix Gonzalez-Torres, Nan Goldin, David Wojnarowicz, and

Zoe Leonard emphasize the crucial role that emotional impact, humanization, striking imagery, loss, and memorialization play within the contexts of HIV/AIDS Conceptual art as well as social and political discourse. Through intersecting themes of death and disease, as well as of life and survival, and of the aesthetic, the political, and the scientific, Conceptual artists were able to visually articulate contentious and important issues in a unique and successful way. It is clear through the work of countless Conceptual artists that when practiced effectively, cultural works have the power not only to raise crucial funds and provide outlets for emotion and healing, but also to play a productive and essential role within sociopolitical discourse to incite and fuel revolutionary change.

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The Zoomorphic Trope in Eighteenth Century Graphic Satire
Madeline Higgins

The zoomorphic trope, or the attribution of animal characteristics onto humans, was a theme taken up by graphic satirists during the long eighteenth-century as a means of communicating a variety of societal issues and ideas. The human-animal motif has its origins in the ancient Greek fables of Aesop, where such qualities signalled wit or the obscuring of reality. These meanings continued to be applied within the Renaissance period by Leonardo da Vinci, as the basis for his grotesque caricatures. His fifteenth-century explorations of physiognomy, meaning the judgment of one's personality by one's outer appearances, used the face as a starting point for caricature and involved the distortion or animalizing of features.¹ I will argue that the use of zoomorphism in eighteenth-century graphic satire had implications on mental or psychological character, excessiveness in fashion, and the boundaries of sexuality by examining their influences on social hierarchies. The possible meanings behind animal metamorphoses in graphic satire will be discussed, while simultaneously analyzing scientific and some literary thought of the time. Scientific terms and analogies will contribute to an understanding of the interrelationship between scientific, literary, and artistic thought.

The Enlightenment movement during the eighteenth-century introduced beliefs about human capacity and reasoning and encouraged the use of the scientific method, wherein hypotheses were made and tested according to data. Scientific activity was shaped by upper class "gentlemen" and was proliferated through public settings.² The act of drawing was associated with scientific and medical study, and artists undertook these methods in understanding human anatomy. Thomas Rowlandson's early 19th century

etchings explore the relationship between human and animal anatomical structure and make correlations between function and overall temperament (Fig. 1).³ These juxtapositions were part of the exploration of the grotesque in art and their meanings when applied to human figures. It was thought that “inward life is revealed by signs legible on the face”, a natural language for conveying habit and condition.⁴ Leonardo da Vinci sought to portray both the emotional and physical qualities of man, and from a neurological perspective, grotesque physiognomy could identify both medical conditions and character.⁵ The grotesque can be defined as a hybrid assemblage composed of unrelated parts, both irrational and inorganic in structure.⁶ It can be argued that Rowlandson’s inclinations towards the grotesque were a result of personal depravity and a diseased mind and also as responses to scientific and aesthetic debates current at the time.⁷ Rowlandson found that the most obvious similarities between human and animal facial features lie in the mouth and nose, related to the senses of taste and smell which “contribute to our earthly existence and wants”.⁸

The grotesque motif can also be thought of as a depiction of one’s cognitive ability, where a lack of saneness results in the descent into an animalistic state. Inspired by the search for the perfect deformity, caricaturists exaggerated individual character and ridiculed individual arrogance to comment on morality within their societal structure.⁹ In the case of George Townshend’s *The Recruiting Serjeant*, Whig politician Charles James Fox is depicted as a fox, associating him quite literally with the wild qualities of the animal and commenting on his overall behaviour. The human-animal and visual-verbal

motifs are used in this way, as in literary sources, as a sort of threat or punishment, where human figures risk either losing their humanity or must face their fear of the racial “other” and losing control over oneself.¹⁰ Another visual punishment could refer to the loss of cognitive capacity and decision making abilities, which can be applied to Richard Newton’s *Which Way Shall I Turn Me?*. Here, a priest-like figure must decide which of the temptations in front of him is more appealing or without consequence: engaging in sexual activity with a prostitute, or devouring a large feast. It is implied that he leans towards the roast since it involves less effort. Physiognomically, the priest appears to take on hog-like characteristics, and his skin tone can be compared to that of a rosy pig. The hog is associated with greed, gluttony, and immorality.¹¹ It is evident that the lexical parallels between humans and animals are relatively universal across languages, and stretch far beyond indications of personal character to include outward appearances. Such zoomorphic transformations can be seen further as criticisms on the bestiality of human desire.¹²

A different approach to caricature was the commentary on elite style and personal comportment when making public appearances. Just as scientific thought and anatomical drawings were used to comment on personality or intellect, these new scientific approaches had influences on individuals’ view and understanding of the self. Personal experimentations and explorations were often conveyed through fashion; however, the purchasing and wearing of fine clothing and accessories were reserved for the elite in society, or “the polite”. Politeness is an eighteenth-century term or analytic category that

refers to the comportment of the body in a variety of contexts, material consumption, personal accomplishment, and institutional life.¹³ More specifically, the polite members of British society were aware of their presence in the public sphere and wished to decorate themselves accordingly. Such “consciousness of good form” involved both physical actions and taste for fashions.¹⁴

For women, being fashionable led to social dominance but for their male counterparts, a taste for fashion indicated inadequacy and a lack of masculinity. In exploring elite fashion ideals, it is important to address the role of men as perpetrators of fashion and the resulting social consequences. As part of the fear of “the other”, signifying aboriginal or the exotic, and the spread of revolutionary thought in a time of colonization, satirists began to address a new “species” through print culture. The Macaroni figure, a young man who has returned to England from Europe with an interest in fashion, was used as a comic theme to comment on artifice and sexuality.¹⁵ The common denotation for masculinity in animal imagery was the stag, or male deer, and stood for sexual misconduct.¹⁶ The Macaroni figure, however, embodies more ape-like qualities, which define him as ugly, badly behaved, a mimic, and repugnant.¹⁷ A print published by Mary and Matthew Darly entitled *My Lord Tip Toe Just Arrived From Monkeyland* shows a Macaroni sporting an oversized wig and ruffled clothing. The Darly’s label France as Monkeyland to comment on the dangers of French society in general. The figure’s finery and the phallic puns implied through his sword and wig

encompass the extravagance of these figures and reaching beyond nature, or the boundaries of sexuality.¹⁸

To be polite was to act in moderation, yet moral boundaries were often crossed. Certain fashion statements in the mid to late eighteenth-century such as the feather headdress and extravagant wigs relate to social issues of vanity and excess. The following examples focus on the use of human-bird imagery as a means of critiquing personal comportment, status, and fashion. The print entitled *Can You Forbear Laughing* by Philip Dawe shows a female subject wearing a variety of plumes standing before her dressing table. The birds next to her have been stripped of their feathers for the sake of her hairstyle.¹⁹ This work conveys the violent process of acquiring feathers and the destructive nature of female consumption. Here, the human-bird imagery refers to stupidity and eccentricity.²⁰ The zoomorphised woman embodies these traits, also referring to material lust and foolishness of vanity.²¹

The headdress as a fashion trend permeated through British society in the mid 1770s. This was a time of imperial instability and identity crisis at the dawn of the American Revolution, and concerns of corruption and consumerism were projected onto the female body.²² The visual isolation of fashionable subjects emphasizes their unusual use of certain products.²³ The character in the image takes on the behaviours associated with the particular bird she has exploited, a sort of consequence for the bestiality of human desire.²⁴ Feathers signified gendered, racial, and national “otherness”, and such

women were not considered feminine but were labeled, as “the feather’d sex”.²⁵ Various protection societies sought to halt the use of animals for fashionable pursuits, but considered the threat to patriarchy more than the threat on other species.²⁶ In relation to emerging ideas in eighteenth century literature, Aesop’s fables and his ideas on the human embodiment of animal traits are reintroduced and are the origins of this comic imagery.²⁷

Since hair was thought to have transformative properties on the body, the depiction of extensive and excessive wigs was popular in eighteenth-century graphic satire.²⁸ Also called “high heads”, wigs were not just for ornamentation but represented political affiliation and female agency.²⁹ Hair holds a unique position between the natural and cultural worlds, and is significant towards our taxonomy as humans.³⁰ Similarly, under Enlightenment ideals, the sculpting of hair would disturb natural order of difference relating to race and ethnicity.³¹ In turn, the powdering, dying, curling, feathering, and piling of hair were ways of communicating social and political messages.³² The notion that birds and other creatures were incorporated into wigs relates the fashion for hair to zoomorphism and contributes to an understanding of the eighteenth-century obsession with artifice and grooming. Hairstyling was considered a type of physical deformity and a signifier of character, in comparison to the grotesque, that adapted principles of beauty in a negative way and wig making was eventually made illegal in Paris.³³ For Britain, “big hair” and its origins in French culture represented the danger of transgression on a number of levels including sexuality.³⁴

The eighteenth-century interest in animals, anatomy, and individuality continued into the Victorian era, and Darwinian thought and nineteenth-century ideas on natural selection encouraged this enthusiasm or curiosity.³⁵ Different print mediums that coexisted with graphic satire were fashion plates or costume books, which are comparable to classification systems involved with botany or cartography, both in their vertical emphasis and isolation of subject matter.³⁶ These types of images combined “the art of the tailor with the scientific illustrator.”³⁷ In keeping with the tradition for creating images of the self and the visualization of the appearances of others, moral and allegorical consequences can be applied to fashion plates to emphasize the differences between the species of male and female.³⁸ *Punch Magazine* was a satirical Victorian publication that helped to proliferate scientific ideas and principals including zoology and animal behaviours.³⁹ The magazine also described new species at public gardens, and acts of animal cruelty. A print plate associated with *Punch* by Edward Linley Sambourne from the series entitled *Mr. Punch's Designs after Nature* illustrates a young woman in excess of fashion, whose parasol, hair, and headdress transform her into an animalistic state. Her peacock plumes are indicative of pride and sexual preparedness, and Darwin explains that feathers play a role in mating and the process of sexual selection, yet her taste in fashion represents a lack of female power.⁴⁰ The connotations of dominance and stereotypically male characteristics have the ability to blur the distinctions between male and female, human and animal, nature and artifice.⁴¹ Dress is thought to be representational of boundaries, as it separates, frames, encloses the body, and blurs distinctions between individuals while also linking them.⁴² Instead of being distinct categories, fashion and

dress enable experimentation and constant change. These kinds of transformations are supported by evolutionary theory and sensation fiction, with a focus on constant modification.⁴³ Sensation novels were a genre that explored fashion, women, and evolution and depicted women in roles that strayed from the traditional notions of femininity.⁴⁴ Here, the interplay of art and literature deals with the confusion of categories and suspicions on femininity. Furthermore, the portrayal of science in *Punch* promoted the belief that scientists can bring about social progress, making people laugh while simultaneously contemplating their place in humanity.⁴⁵ Ultimately, material consumption has the capacity to dismantle social hierarchies for both women and men.⁴⁶ We can trace these motifs today in their appropriation by contemporary artists. A model from the Victoria's Secret fashion show wears a peacock costume, which once signified the transgression of gender. Thomas Grunfeld's *Misfit (penguin/peacock)* is a contemporary taxidermy hybrid that relates to German fables and juxtaposes the real with the imaginary, contributing to the evolving human-animal question.⁴⁷

It is evident that the work of scientists, philosophers, and physicians during the eighteenth and nineteenth-centuries rendered the relationship between humans and animals to be more profound than was originally thought. Despite the comedic nature of graphic satire, it acts as a tool for conveying social issues including personal conduct, social classes, material consumption, unrealistic desire, and the boundaries between male and female. The emblematic figures used in satire allow beholders to project themselves into images of the polite, the fashionable, and the masculine or feminine, in concurrence

with scientific reason and imagination. In examining the purposes of the zoomorphic trope in satire, the overarching theme of hierarchy and organization can be seen, wherein the exploitation of the animal kingdom has the potential for disrupting social order. The human-animal motif has intermingled with literature, art, and science since ancient Greek times, with an overall comedic intent and is a metaphor for the evolution of species.

Endnotes

- ¹ Lorenzo Lorusso, "Neurological Caricatures since the 15th Century," *Journal of the History of Neuroscience* 17 (2008): 314.
- ² Lawrence Klein, "Politeness and the Interpretation of the British Eighteenth Century," *The Historical Journal* 45, no. 4 (2002): 890-91.
- ³ Arline Meyer, "Man's Animal Nature: Science, Art, and Satire in Thomas Rowlandson's 'Studies in Comparative Anatomy'" in *Humans and Other Animals in Eighteenth-Century British Culture* (Hampshire: Ashgate Publishing Limited, 2006), 124.
- ⁴ Peter McNeil and Patrik Steorn, "The Medium of Print and the Rise of Fashion in the West," *Konsthistorisk tidskrift/ Journal of Art History* 82, no. 3 (2013): 142.
- ⁵ Lorusso, "Neurological Caricatures," 314.
- ⁶ Meyer, "Rowlandson's Comparative Anatomy," 135.
- ⁷ *Ibid.*, 120-136.
- ⁸ *Ibid.*, 130.
- ⁹ Lorusso, "Neurological Caricatures," 318.
- ¹⁰ Marion Gymnich and Alexandre S. Costa, "Of Humans, Pigs, Fish, and Apes: The Literary Motif of Human-Animal Metamorphosis and its Multiple Functions in Contemporary Fiction," *L'Esprit Créateur* 46, no. 2 (2006): 71.
- ¹¹ Spence, "The Human Bestiary," 916.
- ¹² Gymnich, "Of Humans, Pigs, Fish, and Apes," 75.
- ¹³ Klein, "Politeness," 869.
- ¹⁴ *Ibid.*, 874.
- ¹⁵ *Ibid.*
- ¹⁶ McNeil and Steorn, "Medium of Print", 138.
- ¹⁷ Spence, "The Human Bestiary," 922-23.
- ¹⁸ Rosenthal, "Raising Hair," 10.
- ¹⁹ Caitlin Blackwell, "'The Feather'd Fair in a Fright': The Emblem of the Feather in Graphic Satire of 1776," *Journal for Eighteenth-Century Studies* 36, no. 3 (2013): 365.
- ²⁰ Spence, "The Human Bestiary," 924.

- ²¹ Blackwell, "Feather'd Fair," 366.
- ²² *Ibid.*, 369.
- ²³ *Ibid.*, 363.
- ²⁴ Gymnich, "Of Humans, Pigs, Fish, and Apes," 75.
- ²⁵ Blackwell, "Feather'd Fair," 353.
- ²⁶ *Ibid.*, 355.
- ²⁷ *Ibid.*, 366.
- ²⁸ Angela Rosenthal, "Raising Hair," *Eighteenth-Century Studies* 38, no. 1 (2004): 5.
- ²⁹ Blackwell, "Feather'd Fair," 354.
- ³⁰ Rosenthal, "Raising Hair," 1-2.
- ³¹ *Ibid.*, 4.
- ³² *Ibid.*, 8.
- ³³ *Ibid.*, 11.
- ³⁴ *Ibid.*, 10.
- ³⁵ Deborah Denenholz Morse, *Victorian Animal Dreams: Representations of Animals in Victorian Literature and Culture* (Hampshire: Ashgate Publishing Limited, 2007), 66.
- ³⁶ McNeil and Steorn, "Medium of Print", 140.
- ³⁷ *Ibid.*
- ³⁸ *Ibid.*, 142.
- ³⁹ Richard Noakes, "Science in mid-Victorian Punch," *Endeavor* 26, no. 3 (2002): 94.
- ⁴⁰ Denenholz Morse, *Victorian Animal Dreams*, 66.
- ⁴¹ *Ibid.*, 70.
- ⁴² *Ibid.*, 67.
- ⁴³ *Ibid.*
- ⁴⁴ *Ibid.*, 66.
- ⁴⁵ Noakes, "Science and Punch," 96.
- ⁴⁶ Blackwell, "Feather'd Fair," 365.

⁴⁷ Kiley, Gillian. "The Bell Gallery Presents Exhibition on Taxidermy in Contemporary Art." *Brown University News* (2015).

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The Horse Takes the Reins: An Exploration of George Stubbs's Equine Art
Rebecca Johnson

George Stubbs¹, an 18th-century painter, was considered *the* horse painter², working in England, *the* kingdom of the horse³. Although Stubbs was interested in portraying a variety of animals; his patrons often consisted of rich upper-class nobility who commissioned him to paint their specific horse⁴. Stubbs's equine artworks display an evident juxtaposition between the hegemony of man and the representation and predominant focus of the horse. His works exemplify the animality of the horse; placing a great emphasis on the individuality and capability of the animal; however the hierarchy and omnipresence of humankind is not lost. Throughout various themes and portrayals, Stubbs represents the horse as a nonhuman other or object of zoological study, as a vital animal to eighteenth-century England and thus the relationship between human and horse and the notion of the companion species, and lastly, ethologically, as an animal which operates in its own respective umwelt. These themes will be explored through the consideration of a multitude of phases of Stubbs's art including: the anatomical depiction of the horse, the equine portrait, the equestrian portrait and the horse represented with the lion; in order to demonstrate the omnipresence of man through the consideration and rendition of the horse.

The first phase discussed in this paper concerns the horse represented as a nonhuman other or object of zoological study through the rendition of the horses' anatomy. In 1766, Stubbs published his book *The Anatomy of the Horse*. Including eighteen different engravings, this book explores the anatomy of the horse through a multitude of poses in order to study and examine the animal in its entirety⁵. For Stubbs, these studies could have been a method to improve the naturalism in his art; for as a young teenager Stubbs desired to become a painter and worked

tirelessly to learn to paint portraits.⁶ However, considering the fact that Stubbs was not extremely successful at becoming a portrait painter at a young age⁷, the renditions may instead have been done as a means to better understand the zoology of the horse and thus how the animal works from a scientific standpoint. When Stubbs was a child, he was also introduced to the science of anatomy and not only received hands on work, but even went on to teach a few anatomy lessons⁸. It is evident that Stubbs had experience in both fields and it is crucial to consider the meticulous methods towards the creation of the engravings accordingly. Therefore, Stubbs's book contributes greatly to both artistic and scientific fields of analysis⁹. Nevertheless, it should be noted that the preparation for *The Anatomy of the Horse* was done in a purely scientific manner. For instance, Stubbs would drain the horse of its blood and inject the veins and arteries, presumably with wax, in order to give the horse's body substance¹⁰. He would then use a series of hooks and chains in his studio in order to elevate the horse carcass for prolonged periods while he manipulated the body into different positions¹¹. Stubbs would peel the skin and muscles of the horse carcass back layer by layer and record his findings throughout the procedure¹². The eighteen engravings in his book comprise of six frontal views, six rear fears and six side views and include depictions through the muscle down to the skeleton¹³. Although some elements of the anatomical renditions of the physiognomy have been considered "idealized," for aesthetic purposes, Stubbs still remained true to the interior anatomy¹⁴. Therefore, Stubbs applied a scientific methodology to his work, but he also worked to make the

engravings visually appealing. Thus, there is still an evident connection between the art of science and the art of aesthetics - two human discourses - in the anatomical depictions. Nonetheless, this bonding of science and art is not unique to Stubbs. Rather, any scientific function of exploring the animal zoologically requires a visual aesthetic¹⁵. The practice of scientific documentation of an animal is a necessary aspect of natural history, which relies on a visual dimension¹⁶. The practices involved with natural history are not simply concerned with the "possibility of naming," but also the, "possibility of seeing."¹⁷ In order for images, specifically scientific illustrations, to possess any meaning or relevance, it is essential for them to "operate within a framework of ideological assumptions about the constitution of the social and natural world," through their "set of aesthetic conventions, inherent in the languages of representation."¹⁸ For instance, in Foucault's *Order of Things* he claims that natural history was not only a "desire for knowledge, but a new way of connecting things both to the eye and to the discourse."¹⁹ Both of these beliefs stress the necessity of humankind to instill relevancy to science through images. Therefore, Stubbs's aesthetic anatomical pieces incorporate this perspective of scientific documentation through an already established discourse of science and illustration that operates in a social and natural environment. Although Stubbs studies the horse and the emphasis is put on the representation of the animal, the horse is irrefutably being studied for human consumption. Man dissects the horse, he inspects the horse, he chooses in which way to move the horse and he records what is beneficial to him in scientific and artistic dialogues. However, contradictory to this notion, Stubbs provides tables of information alongside the horse

engravings that label and describe the anatomical findings²⁰. Considering the format as well as the aforementioned idealization of structure²¹, this was done in the exact same manner one would have completed an anatomical study of the human²². Therefore there is an implication of equality suggested between the two species due to the fact that they are both explored and documented with the same approach. Nevertheless, the act of classifying the species through the discipline of natural history with these anatomical engravings effectively establishes an order of things; automatically implying a hierarchy²³. Thus, Stubbs's zoological studies balance between the juxtaposition of representing this hierarchy and abolishing it. The horse is considered, however it is considered as a *nonhuman* other, which rejects any absence of human involvement.

Furthermore, the combination of scientific discourse and aesthetic practice outlines an "analogy between visual depiction and the conceptual structures in articulated language."²⁴ In other words, it displays a balance between verbal and visual highlights²⁵. The concept of a language is therefore present in these anatomical depictions. In Jacques Derrida's paper *And Say the Animal Responded?* Derrida provides the thesis of Jacques Lacan that states that, "the animal has neither unconscious nor language, nor the other, *except* as an effect of the human order that is by contagion, appropriation and domestication."²⁶ That is, Lacan claims in order for an animal to possess language, it needs to be done through human intervention. Stubbs's anatomical renditions are not simply aesthetic devices; rather there is a language of science present- a language that is given and utilized exclusively by man. Through Lacan's thesis and relating the

works to the scientific discourse that they are inseparable from, the hierarchy of man is reinforced. Without Stubbs's visual and verbal depictions of the horse, this zoological language of the animal would not exist. Therefore, *The Anatomy of the Horse* is both an artistic and scientific endeavour which focuses on the horse. However, when the book's engravings are placed into context with their inherent scientific and social discourses, they become anthropocentrically situated.

The second phase of George Stubbs's oeuvre that displays an interest in the horse, but cannot rid the dominating association of man, is the equine portrait. Simply defined, the subject matter of an equine portrait highlights notions of commemoration and possession through the depiction of a horse that belongs to upper-class nobility²⁷. Eighteenth-century life in England and the connection of human and horse are evident themes that correlate with the equine portrait²⁸. In England the horse was utilized for leisurely activities including hunting, dressage, training, racing as well as riding²⁹. The relationship between human and horse was therefore a predominately social affair associated with prestige and wealth³⁰. From 1680 to 1750 England saw the rise of the thoroughbred breed of horse; an elongated anatomical version of the already-established racing horse³¹. Stubbs was responsible for the development of the representation of this breed; which was thought to have a more "prestigious" build and thus appearance³². These notions of a dignified horse, owned by upper class gentry, are evident in Stubbs's oil painting portrait of *Whistlejacket*, done around 1762. A life-size portrait of Whistlejacket; the horse is depicted alone on the canvas rearing backwards and creating a strong diagonal. His coat is

manicured and a rich brown colour; his mane and tail also appear immaculately kept. Whistlejacket is depicted exhibiting control over his body, with his head slightly turned, in order to look outwards and capture his viewer's gaze. A monochromatic backdrop also forces the viewer to look into Whistlejacket's "wild eye"³³ and detect a specificity of this horse through its animality. Commissioned in 1762 by his owner, the Marquis of Rockingham, Whistlejacket was a well-known, successful racehorse belonging to nobility³⁴. Originally intended to be an equestrian portrait, with the figure of King George III and a landscape added later by artists specializing in those fields,³⁵ it was decided by the Marquis to leave Stubbs's canvas as is³⁶. Without the intended addition of the human figure, the canvas is left to be a solitary portrayal of the horse, without racing gear and "rearing up of its own accord"³⁷; thus giving an individualized power to the animal. This "power" has been deemed to bestow Whistlejacket with the "rhetoric of dignity."³⁸ However, in his article, Tom Lubbock asks, "Can we sustain attitudes that don't fall into either anthropomorphism or objectification? Can there be animal-centered images?"³⁹ When considering these questions, the rhetoric of dignity, evident through the formal and visual analysis of the painting of Whistlejacket, should be reassessed. Although the horse has acquired an air of heroism through this depiction, it is heroism in human terms⁴⁰. The portrait is no longer about "animal strength and beauty," rather it is these ideals under human discipline⁴¹. Known most famously for his significant victory in 1759, where Whistlejacket raced four miles⁴², the horse had established importance within the social sphere. The painting was even titled after the

horse, like a portrait of a human would be. Nevertheless, the concept of a successful racehorse, owned by key milieu is evidently anthropocentric. The horse is owned and raced the way man desires and is known and respected for his achievements in the human discourse of animal racing and thus, for these reasons, we are forced to answer "no," to Lubbock's questions. The presence of man is not only visible here, but it is vital. Furthermore, even if the painting hypothetically depicted an unknown or unnamed horse, the physical involvement of the human's painterly hand is still a human intervention and is impossible without the artist⁴³. However, this is considered a rather extremist view of human hierarchy⁴⁴. Nonetheless, the omnipresence of man through the artist is evident elsewhere. For instance, after the painting was completed, Whistlejacket allegedly charged the canvas with the intention of attacking the piece. Stubbs, along with the horse's jockey, subdued the innate animality of the horse by interjecting, stopping the horse in his tracks, and ironically, did this with the artist's tools⁴⁵. Therefore the submission of Whistlejacket and control by man is evident in the artwork metaphorically as well as physically.

Moreover, the connection between horse and human made through the equine portrait is relatable to Donna Haraway's *Companion Species Manifesto*. The ability to subdue Whistlejacket references notions of domestication introduced in this manifesto. Haraway describes domestication as an essential part in forming a companion species bond, stating that it is not a "touchy-feely" connection, rather it incorporates ideas of training, breeding and animal sport for instance⁴⁶. The companion species bond is typically made between human and another animal, and establishes a union of equality in which both parties benefit⁴⁷. The human presence is

necessary here. Nonetheless, to relate back to the aforementioned thesis of Lacan, who states that an animal is given language through domestication⁴⁸, it is essential to consider what these different forms of domestication of the horse exemplify. Whistlejacket's animality is depicted in the painting through the previously described pose. The horse potentially appears wild; but through the connotation in the way he poses, the title of the painting and the implied success tied to the name and therefore owner, it is apparent that Whistlejacket is domesticated⁴⁹. Haraway would suggest that this training of the horse is a co-habiting and mutually beneficial bond of domestication⁵⁰. Contradictorily, Lacan would argue that the horse only has his rhetoric of dignity through domestication and therefore would be wild and undignified without the language provided by human. Whereas Haraway breaks down an established human hierarchy, Lacan reinforces it. Either way, man remains ubiquitous. Therefore, Stubbs creates a sense of individuality through rendering Whistlejacket centred and dominant on the canvas; yet the implication of human is evident through the social advent of horse and human bond.

The third phase is the equestrian portrait, which will be used in this paper to further extend the concept of the union between horse and human. The horse was heavily intertwined with eighteenth-century English social order⁵¹, as previously noted. Equestrian culture carries a rich history which revolves around a distinct connection between man and horse⁵². Briefly considering the predeceasing era of equestrian life, the horse was often employed in military warfare⁵³. In art therefore, the iconography of the horse symbolized military victory and defeat; often depicting an emperor or important figure of war exhibiting control and confidence, atop

either a horse that mirrored this demeanour or a wild horse rearing back frantically⁵⁴ .

However, the progression to eighteenth-century English culture began to concern itself less with military triumph and more with the "art of horsemanship" exalted through the upper classes⁵⁵ .

Equestrian culture evolved from the definition of a "fully interactive and distinctive language between men and horses,⁵⁶ " to encompass, "a whole range of relationships between man and specific animal species⁵⁷ ." Thus, the allegory of a horse to reference a leisurely and prestigious

relationship⁵⁸ (rather than the explicit imperialistic definition) is evident in Stubbs's art. For instance, the painting of *John and Sophia Musters Riding at Colwick Hall*, painted in 1777, is a double equestrian portrait that represents the *dignity* of the horse. John and Sophia are riding two calm and beautified horses (for instance, their tails are cut and groomed), with two dogs and a large home in the background. In a bright red dress and gazing out at viewers, Sophia dominates the canvas. Thus, viewers are evidently drawn to Sophia and the fact that she is partaking in the upper-class act of riding⁵⁹ . The painting was commissioned by the couple to either celebrate their

marriage or to flaunt the remodelling of their home⁶⁰ . Nonetheless, the aristocratic figures alongside their horses suggest a notion of wealthy and prestigious milieu, tied to the implication of the horse⁶¹ . The horse as a social symbol to represent this rhetoric of dignity ascribes the horse

to the anthropocentric "order of things."⁶² " The order of things, as has been explored, instills a hierarchy⁶³ . However, through domestication, this order of things also adheres to the

aforementioned concept of companion species. The notion of companion species is impossible

without two entities⁶⁴. As stated above, in the changing definition of equestrian culture, there is a relationship established between man and horse. Therefore, it is evident that equestrian culture insists upon a companion species bond. However, in order for this alliance to function, the horse and human need to co-habit each others' worlds to create an active history and co-evolve⁶⁵. Whereas the horse is affected by the human through this co-evolution to create a specific prestigious breed of the thoroughbred⁶⁶; the human relies on the horse as well because the horse was a "favourite possession" to the upper classes⁶⁷ during the eighteenth-century when class consciousness was a major concern⁶⁸. The term *possession* is probably one to be avoided in the notion of companion species, even if a human physically owns the animal. However, referring to this union as a *relationship*⁶⁹ abolishes the notion of human ownership for one of cohabitation; where both parties benefit mutually. Consequently, the hegemony of man is less noticeable here, but is not diminished completely. The inclusion of the horses evidently allegorizes wealth and possession. However, when considering equestrian culture in the eighteenth-century, the notion of companion species allows the horse to stand out as an important entity in the human-horse bond. Nevertheless, the presence of man is still ubiquitously tied to the rendition and insinuation of the horse.

The last phase discussed in this paper is that of the horse and lion. In this theme, the horse is represented as its own individual animal which operates in its own respective umwelt. The animality of the horse is evidently explored in this phase of art and thus the horse can potentially be considered separate from humankind. However, upon close inspection humankind's omnipresence remains a fixed construct in the art. Stubbs's painting *A White Horse Frightened*

by a Lion will be used in this paper to demonstrate these concepts. Painted in 1770, this canvas is considered a more imaginative scene aligned with the eighteenth-century English art world⁷⁰, and less with the aforementioned social or scientific discourses of this time. The life-size painting depicts a lion stalking a frantic white mare stumbling backwards; the two positioned in the lower right corner and surrounded by a rugged landscape. It has been suggested that Stubbs was inspired to do this theme either from his trip to Rome in 1754 where he saw a sculpture of similar subject matter⁷¹; or in 1755 when he took a trip to Morocco and apparently witnessed a similar scene first-hand⁷². Through the rendition as well as inspiration, the canvas is seemingly removed from eighteenth-century social life. Although the horse is not depicted *prestigious* like witnessed in Stubbs's other work, it is interesting to consider that Stubbs still modelled the white mare off of one owned by King George III⁷³. Thus, there are evident aristocratic connotations. Furthermore, the horse and lion acting together in nature, involved in this animalistic duo of predator and prey, can be related to Jakob von Uexküll's theories in his article *The Theory of Meaning*. Uexküll introduces the concept of the *umwelt*, which is the specific world in which a species functions that "every free-moving animal is bound to," or, more simplified, its subjective universe⁷⁴. An *umwelt* contains certain *meaning-carriers*, or external forces that are subjected to the animal to supply meanings that vary between different *umwelten*⁷⁵. Meaning-carriers are established when an animal moves within their *umwelt* and "confronts a number of objects, with which it has a narrower or wider relationship."⁷⁶ In the various phases of Stubbs's art, the mobility and changing nature of the horses' *umwelt* is present. For the human, the horse is a

meaning-carrier of study, leisure, prestige and recreation. To the horse, the human can potentially be a figure of authority, or companion species. For the lion, who is hunting the horse, the horse takes on the meaning-carrier of a meal or game. Likewise, the lion will be a meaning-carrier of predator or danger for the horse. These notions insist upon an individuality of the horse because the horse is capable of both being a meaning-carrier for another umwelt as well as possessing an umwelt which interacts with varying meaning-carriers. Uexküll describes this as *the theory of the composition of nature* and suggests that, "we must also look for two factors that form a unit in the examples taken from nature. Therefore we always begin with a subject that finds itself in its Umwelt (subjective universe) and we examine its harmonious relationships with individual objects that have appeared as meaning-carriers to the subject."⁷⁷ By relating the horse and the lion through this theory of the composition of nature, there is seemingly an absence of the human. However, this presence and hierarchy could still be considered prevalent when comparing the lion and horse to Stubbs's other works. For instance, when the horse is portrayed with the human it is prestigious and dignified; when it is without human it is prey, helpless and defenceless. This demonstrates the idea that the horse relies on the involvement of the human in its umwelt in order to be certain the rhetoric of dignity. Moreover, this reliance of man alludes back to the *language* of an animal, in which Lacan believes is only possible through man.⁷⁸ The advent of the frightened horse theme (which there are many interpretations of this subject matter done over a span of thirty years)⁷⁹ could thus be correlated with what Lacan would describe as a "'fixity of coding,' or a 'system of signalling.'⁸⁰ For instance, Derrida asserts that Lacan's term *code* expresses "other ways of naming what, within a cognitivist problematic of the animal that often repeats the most worn-out truisms of metaphysics even as it appears to resist them, is called

the 'prewired response.'⁸¹ " In other words, the horse is frightened when the lion enters into its umwelt, both because of how the lion translates as a meaning-carrier to the horse, as well as how the lion translates into a fixed code, or signal attuned with the horses' "'prewired behaviour'⁸² ".

Furthermore, these notions suggest that without the human, the horse is subject to the animalistic "coding" embedded into animals' behaviour and thus is not capable of any autonomous thought. It also suggests that the horse is extremely vulnerable without man. In this sense, the horse can still be individualized, however with an uncivilized animality insinuated, and therefore this theme of art demonstrates the horses' reliance on man in order to be considered an animal of social prestige and dignity.

Throughout Stubbs's oeuvre, this juxtaposition of the ubiquity and hierarchy of the human, against the consideration of the horse and its animality through the eighteenth-century English social lens is demonstrated throughout a variety of themes. Georges-Louis Leclerc, Comte de Buffon⁸³, takes a "social relativist" position when he claims that, "we can only know nature in relation to the social and cultural world we inhabit."⁸⁴ " In other words, humans can only comprehend a horse in relation to their respective social or cultural configurations. Thus the horse is only achievable by man through a human perspective; concluding that there is more to understanding the animal than one can physically fathom. Thus, to take a social relativist position, Stubbs's combination of attempting to explore the horse, while having the human remain omnipresent, is necessary because it would be impossible to understand the horse in any other manner either than through an anthropocentric, eighteenth-century social and cultural lens. Furthermore, according to British art historian E. K Waterhouse, Stubbs "saw human beings of

all degrees at their best when they were affectionately associated with animals," especially the horse⁸⁵. Stubbs therefore is referencing ideologies of equality and a mutual benefit between man and horse, relating to Haraway's aforementioned concepts of companion species. It is possible to conclude that Stubbs did not desire to illustrate solely the human, nor the horse; rather he was interested in depicting this bond between the two. In conclusion, the notion of man is ubiquitous to Stubbs's art, and although Stubbs desires to allow the horse to take the reins in the majority of his works, the human cannot easily be removed from their contexts. Therefore the hierarchy of humankind is not completely abolished; nevertheless, Stubbs's renditions of the anatomical horse, equine portrait, equestrian portrait and lion and horse theme attempt to demonstrate the animality and individuality of the horse. Stubbs however, is limited instead to portraying how human and horse cohabitate together in the social and cultural lens of eighteenth-century England.

Endnotes

- ¹ George Stubbs was born in 1724 in Liverpool and he died in 1806 in London; fulfilling the majority of his artistic career in England.
- ² Robert R Wark, "A Horse and Lion Painting by George Stubbs, " *Bulletine of the Associates in Fine Art at Yale University* v. 22 n. 2 (1955): 1.
- ³ Daniel Roche, "Equestrian Culture in France from the Sixteenth to the Nineteenth Century," *Oxford University Press* v. 199 (2008): 113.
- ⁴ Constance-Anne Parker, *George Stubbs: Art, Animals & Anatomy* (Great Britain: J.A. Allen & Company Limited, 1984), 18.
- ⁵ Parker, *George Stubbs*, 14.
- ⁶ Parker, *George Stubbs*, 3.
- ⁷ Parker, *George Stubbs*, 3.
- ⁸ Basil Taylor, "Stubbs as Anatomist," *George Stubbs: anatomist and animal painter*, edit. Judy Egerton (London: The Tate Gallery, 1976), 11.
- ⁹ Andrew Lambeth, "Master of the Horse," *Spectator - Academic OneFile* (2005): 39.
- ¹⁰ Parker, *George Stubbs*, 8.
- ¹¹ Taylor, *Stubbs as Anatomist*, 11.
- ¹² Taylor, *Stubbs as Anatomist*, 12.
- ¹³ Parker, *George Stubbs*, 14.
- ¹⁴ Oliver Kase, "The Anatomy of the Horse," *George Stubbs 1724-1806 Science Into Art*, edit. Herbert W. Rott, (Munich: Bayerische Staatsgemaldehymmlungen 2012), 107 - 108.
- ¹⁵ Alex Potts, "Natural Order and the Call of the Wild: The Politics of Animal Picturing," *Oxford Art Journal* v. 13 n. 1 (1990): 12.
- ¹⁶ Potts, *Natural Order and the Call of the Wild*, 12.
- ¹⁷ Michel Foucault, *The Order of Things: an archeology of the human sciences*, (New York: Vintage Books, 1970), 130.
- ¹⁸ Potts, *Natural Order and the Call of the Wild*, 12.
- ¹⁹ Foucault, *The Order of Things*, 131.
- ²⁰ Potts, *Natural Order and the Call of the Wild*, 23.
- ²¹ Kase, *The Anatomy of the Horse*, 107-108.
- ²² Potts, *Natural Order and the Call of the*

Wild, 28.

23 Potts, *Natural Order and the Call of the Wild*, 30.

24 Potts, *Natural Order and the Call of the Wild*, 12.

25 Potts, *Natural Order and the Call of the Wild*, 15.

26 Jacques Derrida, "And Say the Animal Responded?" *The Animal That Therefore I am* (New York: Fordham University Press, 2008), 123.

27 Roche, *Equestrian Culture*, 137.

28 John Russell, "Art View: Stubbs Painted English Life, Note Just Horses," *New York Times - Academic OneFile* (1985), 1.

29 Roche, *Equestrian Culture*, 113.

30 Roche, *Equestrian Culture*, 120.

31 Lambeth, *Master of the Horse*, 39.

32 Roche, *Equestrian Culture*, 135.

33 Tom Lubbock, "Painting: Stubbs gives full rein to his mastery of the Horse," *New Statesman - Academic OneFile* v. 19 (1996), 39.

34 Lubbock, *Painting*, 39.

35 Lubbock, *Painting*, 39.

36 Lambeth, *Master of the Horse*, 39.

37 Lambeth, *Master of the Horse*, 39.

38 Potts, *Natural Order and the Call of the Wild*, 15.

39 Lubbock, *Painting*, 39.

40 Lubbock, *Painting*, 39.

41 Lubbock, *Painting*, 39.

42 "The National Gallery," <http://www.nationalgallery.org.uk/paintings/george-stubbs-whistlejacket>

43 Lubbock, *Painting*, 39.

- 44 Lubbock, *Painting*, 39.
- 45 Whistlejacket story: Lubbock, *Painting*, 39.
- 46 Donna Haraway, *The Companion Species Manifesto: dogs, people, and significant otherness* (Chicago: Prockly Paradigm Press, 2003), 30.
- 47 Haraway, *The Companion Species Manifesto*, 14.
- 48 Derrida, *And Say the Animal Responded?*, 123.
- 49 Lubbock, *Painting*, 39.
- 50 Haraway, *The Companion Species Manifesto*, 30.
- 51 Potts, *Natural Order and the Call of the Wild*, 15.
- 52 Roche, *Equestrian Culture*, 114.
- 53 Roche, *Equestrian Culture*, 117.
- 54 Roche, *Equestrian Culture*, 142.
- 55 Roche, *Equestrian Culture*, 117.
- 56 Roche, *Equestrian Culture*, 115.
- 57 Roche, *Equestrian Culture*, 120.
- 58 Roche, *Equestrian Culture*, 141.
- 59 Walter Liedtke, *The Royal Horse and Rider: Painting, Sculpture and Horsemanship 1500-1800* (Vermont: Meriden-Stinehour Press, 1989), 314.
- 60 Liedtke, *The Royal Horse and Rider*, 314.
- 61 Roche, *Equestrian Culture*, 141.
- 62 Potts, *Natural Order and the Call of the Wild*, 15.
- 63 Potts, *Natural Order and the Call of the Wild*, 30.
- 64 Haraway, *The Companion Species Manifesto*, 12.
- 65 Haraway, *The Companion Species Manifesto*, 29.
- 66 Roche, *Equestrian Culture*, 135.
- 67 Michael Hall, "Art, class and horses," *Apollo - Academic OneFile* (2005): 19.
- 68 Russell, *Art View*, 1.

- 69 Haraway, *The Companion Species Manifesto*, 45.
- 70 Wark, *A Horse and Lion Painting*, 2.
- 71 Basil Taylor, "George Stubbs: The Lion and Horse Theme," *Burlington Magazine* v. 107 n. 743 (1965), 82.
- 72 Wark, *A Horse and Lion Painting*, 2.
- 73 Taylor, *George Stubbs*, 82.
- 74 Jakob von Uexküll "The Theory of Meaning*" *Semiotica* v. 41 n. 1 (1982), 27.
- 75 Uexküll, *The Theory of Meaning**, 27.
- 76 Uexküll, *The Theory of Meaning**, 27.
- 77 Uexküll, *The Theory of Meaning**, 52.
- 78 Derrida, *And Say the Animal Responded?*, 123.
- 79 Taylor, *George Stubbs*, 81.
- 80 Derrida, *And Say the Animal Responded?*, 124.
- 81 Derrida, *And Say the Animal Responded?*, 125.
- 82 Derrida, *And Say the Animal Responded?*, 125.
- 83 Leclerc is the author of a *Histoire Naturelle* written and published around 1749 to 1804.
- 84 Potts, *Natural Order and the Call of the Wild*, 15.
- 85 Liedtke, *The Royal Horse and Rider*, 314

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Keynote Speaker

Adad Hannah

Adad Hannah was born in New York in 1971, spent his childhood in Israel and England, and moved to Vancouver in the early 1980's. He lives and works between Montreal and Vancouver.

He has exhibited at the Samsung LEEUM Museum (Seoul 2011), Prague Biennial 5 (2011), Museo de Bellas Artes (Santiago, Chile 2011), 5th International Video Art Biennial at the Israeli Centre for Digital Art (Holon 2011), Canadian Biennial at the National Gallery of Canada (Ottawa 2011), National Museum of Contemporary Art (Bucharest 2011), Australian Centre for Photography (Sydney 2010), Liverpool Biennial (2010), Aldrich Contemporary Art Museum (2010), the Musée national des beaux-arts du Québec (currently on view), the Musée d'art contemporain de Montréal (2008, 2009), Zendai MoMA, Shanghai (2009), Galerie Thomas Shulte (Berlin, 2008, curated by Christopher Eamon), Ke Center for Contemporary Art (Shanghai 2008), the Vancouver Art Gallery (2007), Ikon Gallery (Birmingham, 2006), the 4th Seoul International Media Art Biennale (2006), Casa Encendida (Madrid 2006) and Viper Basel (2004). In 2004 he won the Toronto Images Festival Installation/New Media Award, and the Bogdanka Poznanovic Award at Videomedija 8. His work has been funded by the Canada Council for the Arts, the Conseil des Arts et des Lettres du Québec, the B.C Arts Council, the Vancouver Foundation/Contemporary Art Gallery, the Quebec Delegations and Canadian Embassies in Madrid, Seoul, and New York. He has produced works at museums including the Montreal Museum of Fine Arts, the National Gallery of Canada, the Vancouver Art Gallery, the Rodin Gallery (Seoul), and the Prado Museum (Madrid).

Hannah has recently finished shooting projects in London, Calais, Russia, and Seoul. A body of videos and photographs was produced in collaboration with the Prado Museum in Madrid, a site specific work was commissioned for the Musée national des beaux-arts du Québec, and a work was produced with five sets of identical twins for the Vancouver Art Gallery.

In 2009 he won the Canada Council for the Arts' Victor Martyn Lynch-Staunton Award for outstanding mid-career artists. He has also been nominated three times for the Sobey Art Award.

Selected public collections:

National Gallery of Canada, Ottawa.

Musée d'art contemporain de Montréal, Canada.

LEEUM Samsung Museum of Art, Seoul.

Montreal Museum of Fine Arts, Canada.

Musée National des Beaux-Arts du Québec, Quebec City.

Art Gallery of Ontario, Toronto.

Winnipeg Art Gallery, Canada.

Ke Center for Contemporary Art, Shanghai, China.

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